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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA
SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
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70	Tanglewood	1940-1944
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76	BSO	
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78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
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	Pops	1952-1953
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88	BSO	
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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Volume 28-30

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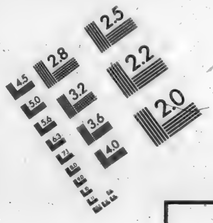

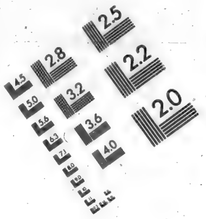
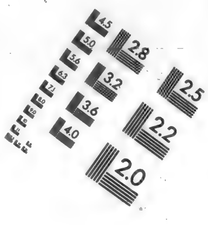

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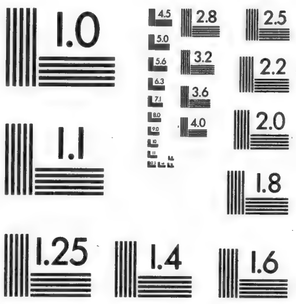

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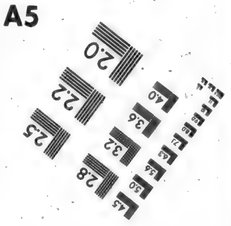
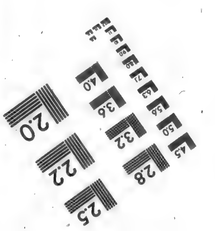

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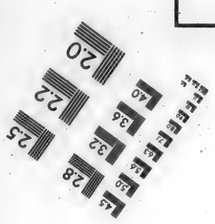
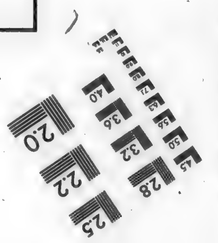

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TRANSCRIPT, SATURDAY,
SEPTEMBER 3, 1910

THE SYMPHONY ORCHESTRA

A New Concert Master, Changes in the Personnel of the Band, and a Membership Larger Than in Any Year Past—The Thirtieth Season to Begin Oct. 7—Further Announcements Awaiting Mr. Fiedler's Communications—A Seasonable Note Concerning "Orchestra Hunger"

Within the next fortnight a complete announcement of the plans for the thirtieth season of the Symphony concerts will be offered. Although the details of the season are practically settled, a few matters await a final message from Mr. Fiedler, who is now in Hamburg. The series will begin on Friday afternoon, Oct. 7, the customary rehearsal, followed by the concert on Saturday evening, Oct. 8.

Mr. Witek, the new concert master, who has been during the summer with the Berlin Philharmonic Orchestra at Scheviningen, Holland, will return to America, sailing from Bremen Sept. 13, to arrive in Boston with an ample margin of time for undertaking his new duties. As he has been engaged for a term of years, he comes prepared to make Boston his place of residence during that incumbency. Mr. Fiedler sails from Bremen on the 20th of this month.

For the first time since its organization, the personnel of the Symphony Orchestra will, next winter, exceed one hundred men. Hitherto the highest number of active members has been ninety-nine. This season it will be 101. The two additional members are a new first trombone player, who will relieve Mr. Hampe of a part of his work, and a fifth bassoon player, a "utility" man—understudy, as the stage would say—to prevent the embarrassments consequent on the illness of a regular player. Otherwise, and virtually, the orchestra remains the same as last year. The violas will have a new member, a new player has been added to the second violins, to the double bassos a new leader, and Mr. Goldstein has been transferred from the second violin to the first, to make good the vacancy left by Mr. Emmanuel Fiedler's retirement. It should be appended that, according to announcement last spring, Mr. Alwin Schroeder, the veteran violoncello virtuoso, resumes his place in the band beside Mr. Warnke at the first desk.

The season is still too young for the announcement of soloists. Signor Busoni is to be among the number for the Southern tour and probably Mischa Elman will be heard here. The list will be no less notable than in former years. It is likewise early to forecast the financial prospects of the season, but New York furnishes an unintentional testimonial by a subscription list for the two series of concerts there practically sold out before the first of June. The auction sales of the Boston series will declare the prospects for the season locally.

More than ever as autumn approaches and the Symphony concerts, we who live in Boston and know their privileges come to recognize them as one of the fruits of the season rolled round in earth's diurnal course. They have come, at length, to be as welcome as the changes of the weather, and as indispensable. Who, that is used to them, has not felt, in September and mentioned to someone else who has felt the same pang, what is denoted as "orchestra hunger"?

JOURNAL—SUNDAY,
SEPTEMBER 4, 1910.

SYMPHONY SEASON BEGINS OCT. 7

The thirtieth season of Symphony concerts is close at hand. The first public rehearsal comes on Friday afternoon, Oct. 7, and the first concert on Saturday evening, Oct. 8. The regular auction sales begin on Monday, Sept. 26, the other dates being Tuesday, the 27th; Thursday, the 29th, and Friday, the 30th.

A total number of 117 concerts, exclusive of the two pension fund concerts, will be given by the orchestras this year, and for the first time in the history of the orchestra the first concert of the season will be given outside of Boston, in Northampton, Oct. 5, when the orchestra will take part in the exercises attending the inauguration of the new president of Smith College.

Mr. Fiedler is now in Hamburg, after a summer spent in Switzerland, and sails for this country Sept. 20. Complete information has not come from him yet, but it is promised that the orchestra has never offered so brilliant a group of soloists as will be offered this season, and Mr. Fiedler has shown even more skill than usual in the selection of the work which will be performed.

Mr. Witek, the new concert master, after a summer spent in Scheviningen, Holland, as concert master of the Berlin Philharmonic Orchestra, has returned to Berlin to make his final preparations for his departure for this country.

SUNDAY HERALD, BOSTON,
SEPTEMBER 4, 1910.

The Symphony Orchestra.

For the first time since it was organized the Boston Symphony orchestra this year will have a personnel of over 100 men. Mr. Fiedler has engaged in Germany a new first trombone to relieve Mr. Hampe of some of his work. Mr. Hampe, who has been the first trombone of the orchestra for many years, has been troubled for the last two or three seasons with rheumatism, and it is, therefore, necessary to have a musician to alternate with him. Along the same lines Mr. Fiedler has engaged a new bassoon player, in case of illness of any of the four bassoon players of the orchestra.

Mr. Witek, the new concert master, has just left Scheviningen, Holland, where he has been with the Berlin Philharmonic orchestra, and sails from Bremen for this country Sept. 13, arriving here the 20th.

A number of works with choruses will be given during the regular Symphony season, notably Liszt's "Dante" symphony and Delius' "Appalachia." These have been made possiole by the alliance last spring between the Boston Symphony orchestra and the Cecilia Society. As in the two past seasons, Mr. Fiedler will give Beethoven's Ninth Symphony at the 24th concert.

The Symphony concerts begin early in October, the first public rehearsal being on the 7th and the first concert on the 8th. This will bring the last concerts in the end of April. The auction sales of seats come early, the dates being Monday, Sept. 26; Tuesday, Sept. 27; Thursday, Sept. 29, and Friday, Sept. 30.

Last season was in every respect the most successful the orchestra has ever had, and this season, the 30th, promises to be even more so. A total of 117 concerts has been arranged.

The members of the orchestra are beginning to drift back to town. Last night Mr. Strube's season at Bar Harbor came to an end, and the 22 men with him get back to Boston tomorrow. The orchestra will come together for the Worcester festival in the last week of September.

BOSTON SUNDAY GLOBE—SEPTEMBER 4, 1910.

Concerts by Symphony Orchestra Soon to Begin.

The auction sales of Symphony seats come early this year, the dates being Monday, Tuesday, Thursday and Friday, Sept 26, 27, 29 and 30. The first public rehearsal will be on Oct 7 and the first concert Oct 8. Next year the whole Symphony season will be put back one week, as happens about every five years.

The final announcements of the plans for the season are not quite ready as some more data is looked for in the near future from Mr Fiedler, who is back in Hamburg after a summer spent in Switzerland, but it is safe to say that the orchestra has never in the past offered a more brilliant group of soloists and Mr Fiedler is showing his usual catholicity of taste in his selection of the works that will be performed.

For the first time in its history the personnel of the orchestra will be over 100. The two additions of the present year are a first trombone, who will relieve Mr Hampe of some of his work and a utility bassoon, to be used in case of illness in that group of instruments. In the past with only four bassoons some embarrassing situations have arisen when one of them happened to be ill.

The number of changes in the orchestra is not great. Of course, first of all there is the new concert master, Mr Witek, who after having spent the summer in Schevinigen, Holland, with the Philharmonic orchestra, has returned to Berlin to prepare for his departure to this country. He sails from Bremen on Sept 13 and as he has been engaged for a term of years he comes this early in order to establish himself in a home over here.

There will be a new man in the percussion department; a new man among the violas and one or two others, but the orchestra remains substantially the same.

The members are gradually returning to Boston from their various summer engagements and a number of those who went abroad are now on the ocean. Mr Strube's season in Bar Harbor closed last night and the men who have been with him return the first of this week.

As in the past for many years the orchestra—or the major part of it—will be brought together for the first time for the Worcester festival in the last week of this month.

GLOBE—TUESDAY,
SEPTEMBER 13, 1910.

Boston Symphony Orchestra.

C. A. Ellis, the manager of the Symphony orchestra, received yesterday a cablegram from Anton Witek, the new concert master of the orchestra, announcing that he was sailing from Bremen today for New York, where he is due to arrive a week from today.

Mr Witek comes to this country accompanied by his wife, who is a talented musician and a pianist of considerable reputation in Germany. Mr Witek is coming this early in the season in order to find a house for himself, as he expects to make his home in Boston permanently. Conductor Max Fiedler is due to sail from Bremen next Tuesday.

[2]

SYMPHONY TO BEGIN OCT. 5

Orchestra Plans 117 Concerts for Coming Season

With the approaching season the Boston Symphony Orchestra will enter upon its greatest year since the first concerts in the old Music Hall. One hundred and seventeen concerts will be given in the course of the winter. The personnel of the orchestra has in a few instances been altered—in addition to the engagement as concertmeister of Anton Witek of the Berlin Philharmonic—and slightly augmented. For the average concert of the season, when special works do not call for additional players, the orchestra will number 101 or 102.

The first concert of the season, for an exception, will take place out of town, at Northampton, Mass., Oct. 5, during the ceremonies attendant upon the induction into office of Professor Seelye's successor at Smith College. At the first Boston concert on October 7. Alwin Schroeder will be the soloist. The usual number of Symphony players, Gustav Strube conducting, will take part at the Worcester Festival before the Boston season commences.

On the 13th of this month Concertmeister Witek will sail for Boston with his family and his furniture, for Mr. Witek, who has signed a three years' contract, intends to go right in for housekeeping. (In Europe, it is said, Mr. Witek gave out such astounding reports of his Boston salary that Mr. Fiedler was deluged with other "offers" for Germany by that time was well persuaded that America was a land where grew dollars 'stead of hay.)

Mr. Fiedler will sail for these shores on the 20th of the month and he has prepared some exceptionally interesting programmes. On account of the close association of the Cecilia Society and the Symphony Orchestra which now exists, many works which have hitherto been much desired for performance, but were practically an impossibility without the co-operation of a chorus, will be given. Further announcements of the Symphony season will soon be forthcoming.

Post Sept 5

THE SUNDAY HERALD, SEPTEMBER 11, 1910.

THE SYMPHONY CONCERTS.

Novelties for the Season Include Works of Importance.

Mr. Elis, the manager of the Symphony Orchestra, has received from Mr. Fiedler, its conductor, the list of the principal works for performance during the season of Symphony concerts which will begin on Friday afternoon, Oct. 7. The list is interesting. As usually happens it is more than likely that some of the novelties announced will not be played, and that others not announced will be on the programs.

The familiar works are as follows:

Bach, suite in D major and the first and third Brandenburg concertos. Beethoven symphonies Nos. 2, 3, 5, 7 and 9; the "Egmont," "Coriolanus" and Leonore No. 3 overtures, and the great Fugue for strings, opus 133, which has not been played here by an orchestra. Berlioz, "Harold in Italy," with Mr. Ferir as solo viola, the "King Lear" and "Roman Carnival" overtures with the "Love Scene" and "Scherzo" from "Romeo and Juliet," three familiar pieces from "The Damnation of Faust." Bossi, "Intermezzi Goldoniani; Brahms', symphonies No. 1 and 3; first serenade and "Academic" overture. Bruckner, fourth or "Romantic" symphony. Fuchs, first Serenade for strings; Goldmark, "Sakuntala" overture. Handel, Concerto Grosso in D minor and in D major. Haydn, symphony in E flat major. Liszt, "Dante" symphony, with the choral ending. Mozart symphonies in G minor and C major (Jupiter) and the Adagio and Fugue for string orchestra, which has never been played here at a Symphony concert. Mendelssohn, "Italian" symphony and the "Melusine" overture, Saint-Saens, "Omphale's Spinning Wheel" and "Danse Macabre." Schubert, C major symphony. Schumann, the E flat and D minor symphonies, the "Manfred" overture and overture, Scherzo and Finale. Weber, the three familiar overtures.

Other familiar works announced are:

D'Indy, "Istar" variations; Franck, symphonic poem "Le Chasseur Maudit"; Humperdinck, "In a Moorish Cafe"; Loeffler, symphonic poem "La Mort de Tintagiles"; MacDowell, "Indian" suite; Reznicek, overture "Donna Diana"; Reger, variations with a double Fugue, and his serenade; Rimsky Korsakoff, "Antar"; Sgambati, symphony in D major and "Te Deum"; Sibellius, symphony No. 1 and "Finlandia"; Strauss, symphony in F minor, "Death and Transfiguration," "A Hero's Life" and "Don Quixote"; Tschaikowsky, "Manfred," E minor and "Pathetic" symphonies, "Romeo and Juliet" overture, the "Voyvode" symphonic ballade and suite No. 2.

The novelties include some works of prime importance. In addition to those by Beethoven and Mozart, which have already been mentioned, Debussy will be represented by his latest orchestral work, "Iberia," which caused great discussion in Paris last season. Mahler's second symphony with solo and chorus, which practically makes a full program of itself is also promised and Rachmaninoff's second symphony, which was played in America for the first time last year, will be heard. Richard Strauss' tone poem "Macbeth" will find a place on one of the early programs.

Other novelties are as follows:

Arensky, set of variations for strings on a theme by Tschaikowsky; Bantock, three Dramatic Dances; Debussy, "Ronde de Printemps"; Delius, "Appalachia," with chorus; "Brigg-Fair," "Dance Rhapsody" and "In a Summer Garden"; Enesco, two Roumanian Dances; Glasounoff, suite "Au moyen age"; Hadley, "The Culprit Fay"; Halm, a comedy overture and a concerto for orchestra, piano and organ; Lladoff, "Baba Jaga"; Mandl, "Overture to a Gascon Comedy"; Nicode, two scherzos from "Gloria"; Noren, suite "Vita"; Palmgren, a suite "From Finland"; Scriabine, "Poeme de l'extase"; Weiner, serenade.

As has already been announced, the $18 seats for the public rehearsals will be sold at auction on Monday, Sept. 26; the $10 seats on Tuesday, Sept. 27; the $18 seats for the concerts will be sold on Thursday, Sept. 29, and the $10 seats on Friday, Sept. 30.

JOURNAL—TUESDAY,
SEPTEMBER 13, 1910.

CONCERT-MASTER SAILS

C. A. Ellis, manager of the Symphony Orchestra, received yesterday a cablegram from Anton Witek, the new concert-master of the orchestra, announcing that he was sailing from Bremen today for New York. Mr. Witek comes to this country accompanied by his wife, who is herself a pianist of considerable reputation in Germany. Mr. Witek expects to make his home in Boston permanently. Conductor Max Fiedler is due to sail from Bremen a week from today.

THE BOSTON SUNDAY POST, SEPTEMBER 11, 1910

Symphony's Greatest Season

Unprecedented Number of Concerts—Band Strengthened and Increased—Exceptional Interest in Programmes

The coming season at Symphony Hall promises to be the most brilliant in the history of the orchestra. The orchestra will be larger than ever before this winter, averaging 101 or 102 at each concert, and 117 concerts, the biggest season in the orchestra's career, will be given. The band has been materially strengthened since last season. A partial list of the music to be performed, which includes an exceptional number of interesting novelties, is at hand.

These novelties are by composers of every school and nationality. Mr. Fiedler from the beginning has distinguished himself in his programmes. He has not been the partisan of this or that composer. He has not permitted his rare enthusiasm and understanding of Strauss, for instance, to quench his curiosity in examining the works of Debussy or D'Indy. At least two composers unknown in this city will have a hearing for the first time in the course of the next 24 concerts. Mr. Fiedler was the first conductor of the Boston orchestra to bring to a hearing works by the modern Englishmen. For the winter, there is a new work by Granville Bantock and four new pieces by Fritz Delius, whose nocturne for orchestra, "Paris," was food for reflection on the part of reviewers at least, last season.

The Russians will be given much attention. Heading the list of the novelties is Arensky's "Variations on a Theme by Tschaikowsky" for string orchestra, one of the late works of the composer. Glazounov is represented by an orchestral suite unknown here, "From the Middle Ages." This suite was played by the Russian Symphony Orchestra in 1906 in New York. The movements of the suite are named respectively, "The Crusaders," "Troubadour's Serenade," "Scherzo," "Love Scene."

The scherzo represents a street theatre where the dance of death is being played. The love scene discourses of a pair who converse with pleasant emotion in an old castle while the ocean roars without. This suite was published in 1908. There is also a suite, "Scenes de Ballet."

Liadoff's "Baba Yaga" will be played for the first time in Boston. This piece is called by the composer a "Musical Tableau, after a popular Russian tale, for grand orchestra." The score is prefixed by a quotation from A. Afanasieff: "Baba Yaga descends to the yard, whistles, and before her appears a mortar, a pestle and a broom. Baba Yaga starts off, seated in the moratr, pushing it with the pestle and effacing her traces with the broom. Soon a noise is heard in the forest; the trees shake, the dry leaves crackle." The music is in the form of a scherzo. Rimsky-Korsakoff's "Antar" will be played after a lapse of some seasons. The work, in the estimation of many, ranks with or above the famous "Scheherazade."

"A Poeme de L'Extase," by Alexander Scriabine, has had one performance in this country, by the Russian Symphony Society, Dec. 10, 1908. The composer was then in New York and his composition had been published the same year. In Russia Scriabine and Rachmaninoff are considered the most representative composers. What will probably go down to posterity as Tschaikowsky's greatest work, his "Manfred Symphony," will be played, also the great "Symphonic Pathetique; the overture, "Romeo and Juliette," with the unforgettable cantilena; the early symphonic poem, after a tale of Pushkine, "The Voyvode," the second suite for string orchestra, only part of which has been heard here.

The French composers are represented, first of all, by one of the most heroic figures in modern music, Hector Berlioz: the symphony "Harold in Italy," the overtures, "King Lear" and "The Roman Carnival," the "Scene d'Amour" and Scherzo from "Queen Mab"; three pieces from "The Damnation of Faust." Debussy's "Iberia" will have its first performance in America. The suite, which after the two collections of pieces for the piano, "Images I." and "Images II.," is called "Images III.," is, as may be inferred from the title, a series of impressionistic pictures of Spain. These pieces were performed for the first time in Paris last spring. "Rondes de Printemps" refers, presumably, to the suite for orchestra, piano and voices which Debussy sent back to the institute from Rome in 1887. Thus the piece comes between the "L'Enfant Prodigue," which won the composer the Prix de Rome in 1884, and "La Demoiselle Elue" which followed the Roman sojourn. "Printemps" shocked the officers of the institute, first, because it was written in F sharp major, second, because the voices were given an instrumental role, though one of great beauty and distinction. So this music was not published until 1904, which, in spite of the disgust of the officer, is rather surprising, for the measures seem to glow with contagious freshness and spirit, with the coloring of one who had already, even in those early days, sensed in nature a beauty rare and hitherto unknown. The "Petite Suite," in lighter vein, which is also scheduled, was played in part by Mr. Strube at one of the Pop concerts last spring. The exceedingly imaginative Nocturnes for orchestra and women's voices will again be heard.

D'Indy's "Istar" variations, which form one of the most remarkable works in modern music, will be played, and Franck's symphony poem, "Le Chasseur Maudit." Charles M. Loeffler's superb poem after Maeterlinck, "Le Mort de Tintagile," will be heard after too long an absence from the symphony lists. Two of Saint-Saens symphonic poems, well-made trifles, much newer when they were written than today, are listed, "Le Rouet d'Omphale" and the "Danse Macabre."

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The Strauss music will include the Symphony, the tone-poems "Macbeth," "Death and Transfiguration," "Hero's Life" and "Don Quixote." "Macbeth" is the first of the great tone-poems wherein Strauss commenced to display his transcendent individuality. It is by no means a work of mature genius, but there are in it mighty and portentous pages, and the singular conclusion is assuredly an inspiration of genius. Bruckner's 4th Symphony, the "romantic," is perhaps the most generally understod and appreciated of all that master's gigantic compositions. Busoni's orchestral suite, "Turandot," which was played with much success last winter in New York, will be given hearing here.

As for the classics, there will be two of the Bach "Brandenburg" concertos; the first and third symphonies of Brahms; Symphonies 2, 3, 5, 7, and 9, Beethoven; and the fugue for the string orchestra, an elaboration, if we are not mistaken, of a movement either a part of, or intended for, one of the late string quartets; two "concerti grossi" by Handel; one of the Haydn symphonies in E flat, and, of course, many other well known masterpieces.

Liszt's "Dante" symphony, with female chorus, will form an important item of the season's entertainment. On account of the close association of the Cecilia Society and the Symphony Orchestra during the coming season, many works which have hitherto been much desired for performance, but were practically impossible without the aid of a large and very efficient chorus, will be given. Mahler's second symphony, which made a mixed and forceful sensation last spring in Paris, will be one of these. Halm, whose symphony for strings proved a very unusual work last season, will be represented this winter by "A Comedy Overture" and a concerto for orchestra, piano and organ. There should have been added to the list of classics Mozart's symphonies in G minor and C major, and an adagio and fugue for string orchestra as yet unknown here, also Mendelssohn's Italian Symphony and overture, "Melusine." Two scherzos from Nicode's "Gloria" will be new to this city. A new work by Noren, the composer of the famous "Kaleidoscope" variations, and a symphony, Op. 27, by Rachmaninoff, should be among the most interesting of the new things. Reger will contribute the great variations upon a theme by Hiller, and a serenade. The Schumann symphonies in E flat and D minor, the Schubert C major symphony will head the list of works by those composers. A new serenade by Leo Weiner will be played. There will be the customary selections and overtures by Wagner and Weber.

There is hardly any more vital music being written today than that of Sibelius, the Finn. Four novelties by him will be given: The overture, "Karelia"; the beautiful and mournful elegy, "The Swan of Tuonela"; the suite, "Swanvit"; the stirring piece, "Finlandia," and last, but not least, the wild poem of Finland, the First Symphony, by which Dr. Muck first introduceed Boston to Sibelius. Italy is represented by Bossi and his "Intermezzi Goldoniani" for strings; Sgambati, with his Te Deum and Symphony in D. For Americans, there are MacDowell—the "Indian Suite"—and Henry Hadley, with the work which won him the prize for American composition a year ago, "The Culprit Fay." This work requires a chorus as well as orchestra.

There are two Roumanian rhapsodies by Enesco, a composer known here only on the programmes of the Longy Club. The novelties by Delius are "Appalachia," a set of variations for chorus and orchestra upon a old slave song of the middle Mississippi Valley; "Brigg Fair," "Dance Rhapsody" and "In a Summer Garden." A suite, "From Finland," by Palmgren, will introduce a compatriot of Sibelius. Another unknown name on the list is that of Richard Mandl, "Overture to a Gascon Comedy." The soloists will soon be announced.

The first concert of the season, for an exception, will take place out of town, at Northampton, Mass., Oct. 5, during the ceremonies attendant upon the induction into office of Professor Seelye's successor at Smith College. At the first Boston concert on Oct. 7 Mr. Alwin Schroeder will be the soloist. The usual number of Symphony players, Gustav Strube conducting, will take part at the Worcester Festival before the Boston season commences.

On the 13th of this month Concertmeister Witek will sail for Boston with his family and his furniture, for Mr. Witek, who has signed a three years' contract, intends to go right in for housekeeping.

Mr. Fiedler will sail for these shores on the 20th of the month and he has prepared some exceptionally interesting programmes.

THE BOSTON SUNDAY GLOBE—SEPTEMBER 11, 1910.

MUSIC AND MUSICIANS

Works Promised For Symphony Season.

Novelties by Strauss, Debussy, Delius, Sibelius and Mahler.

Production of "Bohemian Girl"—Current Gossip.

Another musical season is at hand. Within the week comes the list of pieces—there are over 100—from which Mr. Fiedler will make his programs for the Boston symphony.

There are to be novelties of importance. For one of them we are to hear Mahler's second symphony. It is scored for 115 instruments, a mixed chorus and two solo voices, a soprano and an alto. Doubled choirs of brass and percussion in the distance account for the added size of the band.

This symphony was played for the first time in America Dec 8, 1908, at Carnegie hall, N Y, by the New York symphony orchestra, directed by the composer.

Debussy's "Iberia" and "Rondes de Printemps." two of the three numbers from his new orchestral suite, "Images" may also be anticipated with interest. These are his first pieces for orchestra in five years. After a period in which he gave little to his publisher but groups of piano pieces, the "Images" were announced and "Iberia," the second of them, itself consisting of three parts, was performed by Mr Pierne at the Colonne concerts in Paris Feb 20 last. The three nocturnes heard here season before last will be repeated, and the petite suite is to be done for the first time.

Mr Fiedler has shown favor to the two moderns of increasing reputation, Delius and Sibelius. The former at one time came to this country, sojourned in Florida, raised oranges and listened to the negroes sing about their cabin fires. His "Appalachia" Edward Burlingame Hill calls a "series of variations on a large scale, based on an old slave song." It employs a solo baritone and a mixed chorus. Here, as in the choice of other works to be done, the new alliance with the Cecilia to be effected this year is apparent.

Delius' English rhapsody, "Brigg-Fair," and his orchestral poem, "In a Summer Garden," were contemplated last season. These three, together with the Dance-Rhapsody, will make a new quartet of works by this composer of the intensely personal idiom and vivid style, remembered for his "Paris" last year.

The "Swan of Tuonela" on sbbjcts from "Kalevala," the national epic of Finland, and the "Swanehvit" (Swan-white") suite, both by Sibelius, were announced for last year. The latter, a recent work (op 54), is from the incidental music to a fairy play by August Strindberg. The suite was performed for the first time at a promenade concert of Henry Wood's orchestra, London, Sept 29 of last year.

The overture "Karelia" (op 10) is the third Sibelius novelty to be heard. His first symphony and "Finlandia" will be repeated.

From Reger there will be the serenade and his Variations and Fugue on a Merry Theme by J. A. Hiller, both of which the orchestra has played.

This season will complete the list of the Strauss tone-poems by a performance of "Macbeth." It has been less heard of than "Don Juan," yet those may be found who pronounce it a better proportional work. Strauss wrote it in 1886-7, when he was 22 years old. It is purely psychological in nature and projects only the soul combat of the hero.

Of the composer's other work, "Don Quixote," "Hero's Life and Death" and "Transfiguration" are to be repeated for the tone-poems. The F minor symphony will be added.

The parts for the Beethoven Fugue for string orchestra, op 133, which could not be obtained last year, have been secured and make possible a Beethoven novelty.

For the repetitions of the established Beethoven, the 2d, 3d, 5th, 7th and again the 9th symphonies are to be noted, and the Leonore No. 3, the Egmont and Coriolanus overtures.

Another novelty of interest will be the suite "Turandot," by Busoni, the pianist. It first existed as incidental music to Gozzi's fairy play of the name. The suite was played for the first time by the Philharmonic society (Mr Mahler) at Carnegie hall, New York, the 10th of last March. The composer has been invited to conduct it in person this season at concerts by the Cincinnati and the Theodore Thomas (Chicago) orchestras.

Three American composers are represented, if Mr Loeffler may be styled as such, and his long identification with Boston, if not his early education, warrants it. He, by his "La Mort de Tintagiles," Mr MacDowell by his Indian suite, and Henry Hadley by his rhapsody, "The Culprit Fay." This last was awarded the $1000 prize in the competition conducted by the National federation of musical clubs at its session in Grand Rapids, Mich, a year ago last May.

The annual auction sale for orchestra seats will be held at Symphony hall on the mornings of Sept 26, 27, 29 and 30, beginning at 10.

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POST, WEDNESDAY, SEPTEBER 14, 1910

CONCERT MASTER OF SYMPHONY COMING

C. A. Ellis, the manager of the Symphony Orchestra, yesterday received a cablegram from Anton Witek, the new concert master of the orchestra, announcing that he was sailing from Bremen for New York, where he is due to arrive a week from today. Mr. Witek comes to this country accompanied by his wife, who is herself a talented musician and a pianist of considerable reputation in Germany. Mr. Witek is coming this early in the season in order to find a house for himself, as he expects to make his home in Boston permanently. Conductor Max Fiedler is due to sail from Bremen a week from today.

RECORD, SATURDAY, SEPTEMBER 10. 1910

WINTER'S MUSICAL NOVELTIES

Max Fiedler, the conductor of the Boston Symphony Orchestra, has sent to Mr. Ellis the list of works which he expects to perform during the coming season. He announces Beethoven's great Fugue for string orchestra, opus 133, one of the last works of the master which has yet to have its first performance in Boston, and he has found an Adagio and Fugue by Mozart that has never been played.

In the matter of novelties he has managed to get together a list that sounds very attractive. Debussy's new suite, performed in Paris last year, called "Iberia" will be one of the novelties. Others will be Richard Strauss's "Macbeth," the first of his tone poems, which has never been played in Boston. Three Dramatic Dances by Bantock and four works by Delius—"Appalachia," a work for chorus and orchestra, inspired by Delius's residence in Florida, his "Brigg-Fair," his "Dance-Rhapsody," and his little piece, entitled "In a Summer Garden." Another work new to Boston which should be of great interest is Gustav Mahler's Second Symphony with solo and chorus. The only works of Mahler's that have been done here is his Fifth Symphony which Mr. Gericke performed five years ago.

Other novelties that Mr. Fiedler promises are a set of Variations on a Theme by Tschaikowsky for string orchestra by Arensky; Busoni's new suite "Turandot;" two Roumanian Rhapsodies by Enescó; Glazounoff's suite, "Au Moyen Age;" Henry Hadley's "The Culprit Fay;" a comedy-overture and a concerto for orchestra, piano and organ by Halm; Liadoff's little piece, "Baba Jaga;" an overture to a Gascon comedy by Richard Mandl; two scherzos from Nicode's "Gloria;" Noren's suite "Vita;" Palmgren's suite "From Finland;" three unknown works by Sibelius; the overture "Karelia;" "The Swan of Tuonela" and the suite, "Swanevit;" Scriabine's "Poeme de l'extase;" Rachmaninoff's Symphony in E-Minor; and a Serenade by Leo Weiner, a young composer of Chicago who is in a sense a protege of Conductor Scott of the Theodore Thomas orchestra.

Of course, the backbone of the season will be made of the classics and of these Bach will be represented by his Suite in D-Major and two Brandenburg concertos; Beethoven by his 2d, 3d, 5th, 7th and 9th symphonies and his "Egmont," "Coriolanus," and "Leonore No. 3" overtures; Berlioz by his "Harold in Italy" symphony with Mr. Ferir as solo viola; his "King Lear" and "Roman Carnival" overtures, the Love Scene and Scherzo, "Queen Mab" from the "Romeo and Juliet" symphony and the three familiar excerpts from "The Damnation of Faust;" Brahms by his first and third symphonies, his first serenade and the "Academic" overture; Fuchs by his first serenade and Goldmark by his "Sakuntala" overture; Handel by the two Concerto Grossi; Haydn by his E-flat symphony; Liszt by the "Dante" symphony with female chorus; Mozart by his G-Minor and "Jupiter" symphonies; Mendelssohn by his "Italien" symphony and "Melusine" overture; Saint-Saens by his "Omphale's Spinning Wheel" and "Danse Macabre," Shubert by his C-Major Symphony; Schumann by his E-Flat and D-Minor symphonies, his "Manfred" overture and his Overture, Scherzo and Finale; Tschaikowsky by his "Manfred" Fifth and "Pathetic" symphonies, his "Romeo and Juliet" overture, the "Voyvode" symphonic Ballade, and his second suite; Wagner by numerous excerpts from the music dramas and Weber by the "Freischuzz," "Euryanthe" and "Oberon" overtures.

JOURNAL—SUNDAY, SEPTEMBER 11, 1910.

NOVELTIES DURING SYMPHONY SEASON

Beethoven's Great Fugue for String Orchestra Among Them.

SEAT SALE OPENS MONDAY, SEPT. 26

Aborn Opera Company to Give Big Production of "The Bohemian Girl."

Among the novelties announced by Conductor Fiedler for the coming Symphony season are Beethoven's great fugue for string orchestra, opus 133, one of the last works of the master, which has yet to have its first performance in Boston, and an adagio and fugue by Mozart that has never been played. Among the other novelties will be Debussy's "Iberia;" Richard Strauss' "Macbeth," the first of his tone poems, which has never been played in Boston; three dramatic dances by Bantock and four works by Delius—"Appalachia" (a work for chorus and orchestra, "Brigg-Fair," "Dance-Rhapsody" and a little piece entitled "In a Summer Garden;" Gustav Mahler's second symphony for solo and chorus; a set of variations on a theme by Tschaikowsky, for string orchestra, by Arensky; Busoni's new suite, "Turandot;" two Roumanian rhapsodies by Enesco; Glazounoff's suite, "Au moyen age;" Henry Hadley's "The Culprit Fay;" a comedy-overture and a concerto for orchestra, piano and organ, by Halm; Liadoff's "Baba Jaga;" an overture to a Gascon comedy, by Richard Mandl; two scherzos from Nicode's "Gloria;" Noren's suite, "Vita;" Palmgren's suite, "From Finland;" three unknown works by Sibelius, the overture "Karolia," "The Swan of Tuonela" and a suite, "Swanevit;" Scriabine's "Poeme de l'Extase;" Rachmaninoff's symphony in E-minor, and a serenade by Leo Weiner, a young composer of Chicago.

The names new to Boston Symphony programs among the composers, besides Weiner, who has been alluded to, are Enesco, who is a Roumanian; Richard Mandl; Palmgren, a Finn like Sibelius, and Scriabine, who, with Glazounoff and Rachmaninoff, leads Russian music of today.

The backbone of the season will be made of the classics, and of these Bach will be represented by his suite in B major and two Brandenburg concertos; Beethoven by his second, third, fifth, seventh and ninth symphonies and his "Egmont," "Coriolanus" and "Leonore No. 3" overtures; Berlioz by his "Harold in Italy" symphony, with Mr. Ferir as solo viola; his "King Lear" and "Roman Carnival" overtures, the love scene and scherzo, "Queen Mab," from his "Romeo and Juliet" symphony, and the three familiar excerpts from "The Damnation of Faust;" Brahms by his first and third symphonies, his first "Serenade" and the "Academic" overture; Fuchs by his first "Serenade," and Goldmark by his "Sakuntala" overture; Handel by two "Concerti Grossi;" Haydn by his E flat symphony; Lizst by the "Dante" symphony, with female chorus; Mozart by his G minor and "Jupiter" symphonies; Mendelssohn by his "Italian" symphony and "Melusine" overture; Saint-Saens by his "Omphale's Spinning Wheel" and "Dance Macabre;" Schubert by his C major symphony; Schumann by his E flat and D minor symphonies, his "Manfred" overture and his "Overture Scherzo and Finale;" Tschaikowsky by his "Manfred," fifth and "Pathetic" symphonies, his "Romeo and Juliet" overture, the "Voyvode" symphonic ballade and his second suite; Wagner by numerous selections and Weber by the "Freischuetz," "Euryanthe" and "Oberon" overtures.

Other works which have hardly taken their place in the classics and yet are familiar to the Boston audiences include Bossi's "Intermezzi Goldoniani," Bruckner's "Romantic" symphony, d'Indy's "Istar" variations, Franck's symphonic poem, "Le chasseur maudit"; a movement from Humperdinck's "Moorish Suite," Martin Loeffler's "La Mort de Tintagiles," MacDowell's "Indian Suite," Reznicek's overture, "Donna Diana"; Reger's "Variations" and "Serenade," Rimsky-Korsakoff's "Antar," Sgambati's symphony in D major and "Te Deum," Sibelius' symphony No. 1, and Richard Strauss' symphony in F minor, "Death and Transfiguration," "A Hero's Life," and "Don Quixote."

The seats for the public rehearsals will be sold on Monday, Sept. 26, and Tuesday, Sept. 27. The seats for the concerts will be sold on Thursday, Sept. 29, and Friday, Sept. 30.

RECORD, SATURDAY, SEPTEMBER 17 1910

BOSTON SYMPHONY ORCHESTRA.

The auction sale of seats for the thirtieth season of Symphony concerts will begin at Symphony hall on Monday, Sept. 26, at 10 a.m., and the $18 seats for the rehearsals will be sold. On the following morning at the same hour the $10 seats will be sold. The $18 seats for the concerts will be sold on Thursday morning, Sept. 29, at 10 a.m., and on Friday, Sept. 30, at the same hour the $10 seats for the concerts will be sold. The rules of past years will be in force. Bids will be accepted for seats in their regular order only and not for the choice;

ADVERTISER, SATURDAY, SEPTEMBER 10, 1910

MUSICAL NOVELTIES IN THIS WINTER'S PROGRAMME

Dr. Fiedler Makes Announcement Regarding the Symphony—Debussy, Strauss, Bantock, Mahler and Delius to Be Heard.

Max Fiedler, the conductor of the Boston Symphony Orchestra, has sent to Mr. Ellis the list of works which he expects to perform during the coming season. He announces Beethoven's great Fugue for string orchestra, opus 133, one of the last works of the master which has yet to have its first performance in Boston, and he has found an Adagio and Fugue by Mozart that has never been played.

In the matter of novelties he has managed to get together a list that sounds very attractive. Debussy's new suite, performed in Paris last year, called "Iberia" will be one of the novelties. Others will be Richard Strauss's "Macbeth," the first of his tone poems, which has never been played in Boston. Three Dramatic Dances by Bantock and four works by Delius—"Appalachia," a work for chorus and orchestra, inspired by Delius's residence in Florida, his "Brigg-Fair," his "Dance-Rhapsody," and his little piece, entitled "In a Summer Garden." Another work new to Boston which should be of great interest is Gustav Mahler's Second Symphony with solo and chorus. The only works of Mahler's that have been done here is his Fifth Symphony which Mr. Gericke performed five years ago.

Other novelties that Mr. Fiedler promises are a set of Variations on a Theme by Tschaikowsky for string orchestra by Arensky; Busoni's new suite "Turandot;" two Roumanian Rhapsodies by Enesco; Glazounoff's suite, "Au Moyen Age;" Henry Hadley's "The Culprit Fay;" a comedy-overture and a concerto for orchestra, piano and organ by Halm; Liadoff's little piece, "Baba Jaga;" an overture to a Gascon comedy by Richard Mandl; two scherzos from Nicode's "Gloria;" Noren's suite "Vita;" Palmgren's suite "From Finland;" three unknown works by Sibelius; the overture "Karelia;" "The Swan of Tuonela" and the suite, "Swanevit;" Scriabine's "Poeme de l'extase;" Rachmaninoff's Symphony in E-Minor; and a Serenade by Leo Weiner, a young composer of Chicago who is in a sense a protege of Conductor Scott of the Theodore Thomas orchestra.

Of course, the backbone of the season will be made of the classics and of these Bach will be represented by his Suite in D-Major and two Brandenburg concertos; Beethoven by his 2d, 3d, 5th, 7th and 9th symphonies and his "Egmont," "Coriolanus," and "Leonore No. 3" overtures; Berlioz by his "Harold in Italy" symphony with Mr. Ferir as solo viola; his "King Lear" and "Roman Carnival" overtures, the Love Scene and Scherzo, "Queen Mab" from the "Romeo and Juliet" symphony and the three familiar excerpts from "The Damnation of Faust;" Brahms by his first and third symphonies, his first serenade and the "Academic" overture; Fuchs by his first serenade and Goldmark by his "Sakuntala" overture; Handel by the two Concerto Grossi; Haydn by his E-flat symphony; Liszt by the "Dante" symphony with female chorus; Mozart by his G-Minor and "Jupiter" symphonies; Mendelssohn by his "Italien" symphony and "Melusine" overture; Saint-Saens by his "Omphale's Spinning Wheel" and "Danse Macabre," Shubert by his C-Major Symphony; Schumann by his E-Flat and D-Minor symphonies, his "Manfred" overture and his Overture, Scherzo and Finale; Tschaikowsky by his "Manfred" Fifth and "Pathetic" symphonies, his "Romeo and Juliet" overture, the "Voyvode" symphonic Ballade, and his second suite; Wagner by numerous excerpts from the music dramas and Weber by the "Freischuzz," "Euryanthe" and "Oberon" overtures.

As already announced the auction sales take place in the last week of September. The $18 seats for the public rehearsals will be sold on Monday, the 26th; the $10 seats on Tuesday, the 27th; the $18 seats for the concerts on Thursday, the 29th, and the $10 seats on Friday, the 30th.

TRAVELER, SATURDAY, SEPTEMBER 10, 1910.

Boston Symphony Orchestra.

Max Fiedler, the conductor of the Boston Symphony orchestra, has sent to Mr. Ellis the list of works which he expects to perform during the coming season. He announces Beethoven's great Fugue for string orchestra, opus 133, one of the last works of the master, and he has found an Adagio and Fugue by Mozart that has never been played.

In the matter of novelties he has managed to get together a list that sounds very attractive. Debussy had a new suite performed in Paris last year which was called "Iberia." This will be one of the novelties. There will be many others.

Of course the backbone of the season will be made of the classics and of these Bach will be represented by his Suite in D-major and two Brandenburg concertos; Beethoven by his 2d, 3d, 5th, 7th and 9th symphones, and his "Egmont," "Coriolanus," and "Leonore No. 3" overtures; Berlioz by his "Harold in Italy" symphony, with Mr. Ferir as solo viola; his "King Lear" and "Roman Carnival" overtures, the Love Scene and Scherzo "Queen Mab" from the "Romeo and Juliet" symphony and the three familiar excerpts from "The Damnation of Faust."

As already announced the auction sales take place in the last week of September.

TRANSCRIPT, TUESDAY, SEPTEMBER 13, 1910

News of Music

HAD Mr. Fiedler and the Symphony Orchestra forty-eight instead of twenty-four pairs of concerts for the new season, and had the conductor extended the list of chosen pieces accordingly, there would still be some to discover and to regret omissions. Thus, a correspondent, who is particularly versed in French music, notes that d'Indy's "Souvenirs," still unheard here, Ravel's "L'Heure Espagnole," poorly performed by amateurs last winter, and Dukas's revised symphony, are all missing from the conductor's list, and laments accordingly. Still another fears that Mr. Fiedler is neglecting American composers, since he omits any piece by Mr. Chadwick or Mr. Converse. A third grieves for the lack of Reger's concerto for violin, and so on and so forth with other individual curiosities and likings. The regretful should remember that conductors' lists are very flexible things and that seven months of concerts give room for much—quite as much in the way of new music as even the receptive public of Symphony Hall can understand and enjoy.

Mr. Fiedler, according to his present plans, will sail from Bremen a week from today. His ship is due in New York on Wednesday, Sept. 28. He will come at once to Boston and begin rehearsals with the orchestra on Monday, Oct. 3. Mr. Witek, the new concert-master, will precede his chief by a week. He comes, it is understood, with a view to several years of continuous service.

Apropos, again, of unfamiliar French music, Mr. Wood has lately played at the Promenade Concerts in London the ballet music from Franck's opera, "Hulda," that, his disciples like to say, conductors have strangely neglected. Side by side with Franck's dances went Tschaikowsky's from the ballet of "The Nut-Cracker," and the Times drew this comparison between them: "Tschaikowsky's piquant tunes and apt coloring say so precisely what he means that the most prosaic listener must be captivated by them. Franck's suggestive and elusive style makes continual calls on the imagination of the hearers, and a 'popular' audience cannot respond very fully to such calls. The pictures which Franck's dance tunes bring before one are shadowy compared with those of Tschaikowsky, so much so that one would almost fear to see them acted out upon the stage; but they are also full of the most delicate beauty. None is more beautiful than the passage in which winter's rugged dance is interrupted by the approach of spring, and a great crescendo dispels the cold coloring of the wintry music and gives place to a number of tender touches of orchestration."

The competition for the prize, offered by the Metropolitan Opera House two years ago for an opera by an American composer, closes next Thursday. It is within the power of the judges to extend the period for the reception of manuscripts by eighteen months. The judges, however, have not yet been named, and in fairness to the composers who have complied with the original terms of the competition, they can hardly alter these requirements. Already several scores have been submitted.

Mischa Elman, the violinist, who has reached the age for service in the Russian Army, has been excused from such duty, "on artistic grounds," by the Minister of War. Mr. Kreisler in Austria and Mr. Marteau in France were not so fortunate in their time.

More discoveries by Miss Pavlova—The American claque amazed me. The claqueurs sit up in the top boxes armed with great wooden spoons, which they wield at command, and the public follow their lead. It is said that the audience does n't know when they should applaud." [The Petersburg Viedonosti.

ADVERTISER, FRIDAY SEPTEMBER 16, 1910

SYMPHONY ORCHESTRA TO GIVE 117 CONCERTS

Probably the Largest Number of Engagements of Kind Ever Filled by Any Similar Body in the World.

C. A. Ellis, manager of the Boston Symphony orchestra, has issued the annual booklet, which shows the engagements of the orchestra for the season of 1910-1911. There are a total of 112 concerts booked, to which will be added two Pension Fund concerts and three concerts with the Cecilia society, making a grand total of 117 concerts, which is the largest number of concerts that has ever been given by the orchestra in a season, and probably is the largest number of regular Symphony concerts ever given by any orchestra in the world with the space of seven months.

Curiously enough the first concert of the season is out of town, in Northampton, on Oct. 5. This has happened but once before—in the second year of the orchestra—when the first out of town concert of the season; in fact, the first out of town concert by the orchestra was given in Newport.

The bookings show the regular 24 public rehearsals and 24 concerts in Boston, eight concerts in Cambridge, 10 in New York, five each in Providence, Brooklyn, Philadelphia, Baltimore and Washington, four in New Bedford, three each in Worcester and Hartford, and one each in Northampton, Brockton, New Haven, Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse, Albany and Waterbury, Conn.

HERALD, FRIDAY, SEPTEMBER 16, 1910.

BOSTON SYMPHONY'S SEASON

More Concerts Arranged Than Ever Given by the Orchestra.

Manager C. A. Ellis of the Boston Symphony orchestra has issued the annual booklet, which shows the engagements of the orchestra for the season of 1910-1911. There are a total of 112 concerts booked, to which will be added two pension fund concerts and three concerts with the Cecilia Society, making a total of 117 concerts, which is the largest number that has ever been given by the orchestra in a season, and probably is the largest number of regular Symphony concerts ever given by any orchestra in the world within the space of seven months.

Curiously enough, the first concert of the season is out of town, in Northampton, Mass., on Oct. 5. This has happened but once before—in the second year of the orchestra—when the first concert of the season, in fact, the first out of town concert by the orchestra was given in Newport.

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FRIDAY, SEPTEMBER 16, 1910.

THE BOSTON AMERICAN—

SYMPHONY HAS NEW CONCERT MASTER

The Boston Symphony Orchestra has arranged for a busy season and for the first time the players will number over one hundred. Anton Witek, who has succeeded Prof. Willy Hess as concert master, is expected in Boston in a few days. He studied under Bennewitz at Prague and in 1894 was appointed concert master of the Philharmonic Orchestra in Berlin.

TRANSCRIPT, FRIDAY, SEPTEMBER 16, 1910

News of Music

THE detailed schedule of the concerts of the Symphony Orchestra for the new season, while it swells the number of them to 117, the largest in the history of the Band, indicates few departures from the routine of recent years. The concerts at Christmas time happen to fall on the afternoon of Friday, Dec. 23, and the evening of Sunday, Dec. 24; and Holy Week brings the usual shifting of the afternoon concert from Good Friday (April 14) to Holy Thursday (April 13). This year the concerts will begin early, on Friday and Saturday, Oct. 7 and 8, and end early, on Friday and Saturday, April 28 and 29. The usual journeys to New York, Philadelphia and other cities to the south are appointed for November, December, January, February and March; and the annual expedition to the Middle West for the last days of January and the first of February, with Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse and Albany for the chosen cities. To Pittsburg, the orchestra has not gone in years. Incidentally, the schedule makes known the dates of the concerts of the joint forces of the Cecilia and the orchestra. They are Thursdays, Dec. 1, and Feb. 16, and Good Friday, April 14, when, in all probability, Bach's "Passion Music" will be performed for the first time in a musical generation in Boston.

According to Mme. Nordica, her announced appearances at the Boston Opera House as Isolde, Gioconda and in other of her familiar parts, will take place in January.

RECORD, FRIDAY, SEPTEMBER 16, 1910

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Curiously enough the first concert of the season is out of town, in Northampton, on Oct. 5. This has happened but once before—in the second year of the orchestra—when the first out of town concert of the season; in fact, the first out of town concert by the orchestra was given in Newport.

The bookings show the regular 24 public rehearsals and 24 concerts in Boston, eight concerts in Cambridge, 10 in New York, five each in Providence, Brooklyn, Philadelphia, Baltimore and Washington, four in New Bedford, three each in Worcester and Hartford, and one each in Northampton, Brockton, New Haven, Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse, Albany and Waterbury, Conn.

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TRANSCRIPT, SATURDAY, SEPTEMBER 10, 1910

THE SYMPHONY CONCERTS

THE MUSIC PICKED FOR THE NEW YEAR

The Wide Range and Due Proportion of Mr. Fiedler's List—The Chosen Classics, Elder and Younger—Liszt's "Dante" Symphony and Other Interesting Revivals—Mahler, Debussy, Strauss and Rachmaninoff to Provide the Larger New Pieces—The Conductor's Proteges—The Plentiful Brood of the Unknown and the Struggling—The Promise of the Whole List

MR. Fiedler, unlike some of his predecessors in the conductorship of the Symphony Orchestra, makes well in advance his plans for each new year and, as the outcome proved last winter, adheres surprisingly to them under the varied exigencies of seven months of crowding work. Already he has sent to Boston the list of pieces from which he will shape his programmes for the new season, and it is as complete and diversified as that of last autumn. Conductors come and go; a new generation of listeners now sits in many of the places in Symphony Hall; the musical times change and we change with them; but the policy—and almost the tradition—of the concerts in the range of the music to be played seems now established beyond peradventure. The older classics must have their due place, and Mr. Fiedler announces a suite and two concertos from Bach; Beethoven's second, third, fifth, seventh and ninth symphonies, and the overtures, "Leonore" (No. 3), to "Egmont," and to "Coriolan"; two concertos out of Händel; a symphony by Haydn; two symphonies—one, the "Jupiter"—of Mozart; Mendelssohn's "Italian" symphony and his overture to "The Fair Melusina"; Schubert's symphony in C-major; Schumann's in E-flat and in D-minor, with the Overture, Scherzo and Finale to "Manfred"; and finally, the three perennial overtures of Weber. There are overlooked and neglected, as well as hackneyed and overplayed, pieces by these elder composers, and an ambitious conductor is bound each year to make his discoveries among them. Mr. Fiedler's are the Fugue for string orchestra of Beethoven's last years and an Adagio and Fugue of Mozart.

The Younger Classics

After the elder classics, by the range and the precedent of the programmes, come the younger, and from them Mr. Fiedler has picked Berlioz's symphony of "Harold," his overtures, "Carneval" and to "King Lear"; the familiar fragments from his "Damnation of Faust" and the "Love-Scene" and the "Queen Mab" scherzo from his music for "Romeo and Juliet"; Brahm's first and third symphonies, one of his Serenades and his "Academic" overture; Goldmark's overture to "Sakuntala," Saint-Saëns's "Danse Macabre" and Omphale's Wheel"; Tschaikowsky's "Manfred" and "Pathetic" symphonies, his overture to "Romeo and Juliet," and his Sunite for strings; and, finally from Wagner, the Venusberg music in "Tannhäuser," the apotheosis of Siegfried in "Götterdämmerung," the Good Friday Spell in "Parisfal," the Siegfried Idyll and the Kaisermarsch. Among the modern classics a dutiful conductor, under the obligation of the concerts, must also make his discoveries, revivals and innovations, and Mr. Fiedler's choice has fallen upon Liszt's "Dante" symphony, seldom heard anywhere and unheard here for twenty years; Franck's romantic tone-poem "The Wild Huntsman," Rimsky Korsakoff's richly Oriental "Antar"—the music of an Arab hero—Tschaikowsky's "symphonic ballad" of "The Voyvode" and his second Sunite, hitherto known here only in fragments. To the Kaisermarsch, moreover, Mr. Fiedler purposes to add the choral close.

The Established Moderns

Next comes the turn of the established composers of our immediate time and they will afford Mr. Fiedler what promise to be his most notable new pieces: Mahler's monumental second symphony for orchestra, chorus and solo voices; two of Debussy's "Images" for orchestra—"Iberia" and "Rondes de Printemps"—Rachmaninoff's symphony in E-minor that the Russian was eager to conduct here last year, and "Macbeth," the only one of Strauss's tone-poems still unheard at the Symphony Concerts. For familiar pieces out of this same group, d'Indy has yielded the glowing "Istar" variations; Strauss, "Death and Transfiguration," "A Hero's Life" and "Don Quixote," that Mr. Fiedler has already brought to eloquent performance, and the early symphony that now has almost an "historical" interest in the evolution of the composer. From Reger, the conductor has chosen the puissant variations and fugue and the lighter Serenade, last played in Dr. Muck's time; from Debussy the Nocturnes and the Little Suite; from Loeffler, the grimly vivid tone-poem, "The Death of Tintagiles;" from MacDowell, the Indian Suite—both too long unheard in our concerts—and from Sgambati, the Italian who would fain write German-wise, an orchestral Te Deum and the symphony in D-major. A suite and a set of dances by Glazounoff, Reznicek's overture to "Donna Diana" and a fragment of Humperdinck's "Moorish" suite are likewise of this group.

The Proteges

It is the privilege of every conductor to have his chosen composers, of present or past generation, whose music he is eager to make known to his hearers or to bring to fuller and more appreciative understanding. Mr. Fiedler, like Dr. Muck before him, would establish Bruckner in a just esteem, and thus we shall hear his "Romantic" symphony. Mr. Fiedler began his propagation of the curiously knit and warmly imaginative music of Delius with the "Paris" that he led under adverse circumstance last winter. Now, he purposes to go forward with Delius's variations on a Negro folk song, "Appalachia," the rhapsodies "Brigg Fair" and "In a Summer Garden" and a fantasia of glorified dance tunes. The conductor is as eagerly energetic with the grim and melancholy music of Sibelius, and he plans a repetition of the stern second symphony and of "Finlandia" and first performances here of "Karelia," the incidental music to Strindberg's fairy play of "Swan-White," and the tone-poem of "The Swan of Tuonela." The English Bantock is another of these particular admirations and from him come three "dramatic" dances.

The Struggling and the Unknown

For a final category from which a conductor of the Symphony Concerts should make his choice, remains the music of unknown, little known, or youthful and promising composers of the hour. A conductor—and his hearers—should be generous with them. Chaff they often yield, but the grain of individuality and imagination is sometimes in them. Mr. Fiedler's choice of their work is at least wide-ranging; Arensky's variations for string orchestra; Busoni's suite "Turandot"—for the pianist is composer, too; Bossi's "Intermezzi" in the mood of Goldoni's comedies that Dr. Muck tried and that symphony concerts in Germany repeat; two rhapsodies by Enesco, the Roumanian composer who lives and works in Paris; Hadley's rhapsody "after" Drake's poem, "The Culprit Fay" for the share of the younger American composers; an overture, and a concerto for orchestra, piano, and organ by Halm, whose music Mr. Fiedler brought out of obscurity last spring; Liadoff's orchestral sketch "Baba Jaga" for a neo-Russian piece; Mandl's "Overture to a Gascon Comedy"; two scherzi from the huge orchestral and choral piece, "Gloria" of the Belgian composer, Nicodé; a Suite by Noreni, whose pictorial variations went the rounds of orchestral concerts three years ago; a Finnish suite by Palmgren; the curious "Ecstatic Poem" of the Parisianized Russian, Scriabine; and a Serenade, that pleased Chicago last year, by Leo Weiner.

Suggestions and Reflections

So much for enumeration of a long list that even now, with performance weeks and months away, suggests its points of comment. For the most part, Mr. Fiedler's choice of elder classics is duly discreet; but, if Beethoven's Choral Symphony is to be kept an occasional piece, to be performed with more or less pomp and circumstance, it is a mistake to repeat it for a third consecutive year. Symphony orchestras in Germany do so repeat it. Here in Boston, it has been kept out of the repertory for quasi-festival performance. The Choral Symphony is epic; and epics, in music or in verse, lose a little of their might when they become things of custom. Nor need Mr. Fiedler fear that his public will forget the eloquent power of his reading. The conductor loves the highly-colored and impassioned "romantics." His temperament meets theirs half way; and hence perhaps the promised abundance of Berlioz, and the biennial repetition of Tschaikowsky's "Pathetic" symphony and of Weber's three overtures. On the other hand, the excerpts from Wagner's music-dramas are relatively few, because already Mr. Fiedler has once and twice run nearly the full course of them. To these romantic ardors and to the potently imagined performance of Liszt's "Faust" symphony last spring, we probably owe the "Dante" symphony that should be the most striking revival of the new year.

Oftenest Mr. Fiedler's choice of newer or wholly novel music speaks warmly for itself. A discriminating and deserving part of the public of the concerts will gladly hear again the variations of d'Indy and Reger and Mr. Loeffler's tone-poem, and make acquaintance with Rachmaninoff's symphony. No conductor that the orchestra has known clothes Strauss's music with such graphic power as does Mr. Fiedler. The new "Images" of Debussy, first performed in Paris last spring, were sure to have their place this winter at the Symphony Concerts. Be they of a waxing or a waning Debussy—they so debate them in Paris—the unique position of the composer and the curiosity over all he writes demanded speedy performance of them. For Delius's music, the listener must learn almost a new idiom, and Mr. Fiedler would evidently have the teaching thorough. Mr. Loeffler's tone-poem, MacDowell's suite and Mr. Hadley's rhapsody are only just share in the programmes for American composers. Doubtless some of Mr. Fiedler's youngsters and his "unknowns," as the sporting phrase goes, will disappoint; but they who would keep music a living art crave information of them, and nobody but a musical Pecksniff cares for perpetual commerce with masterpieces. One contemporary masterpiece, happily, stands above all else that is new on Mr. Fiedler's list—Mahler's mightily imagined and majestically sustained symphony. He has come back at last to our programmes, and by every sign of the music in itself and of performance elsewhere, to conquer.

H. T. P.

JOURNAL—FRIDAY, SEPTEMBER 16, 1910.

ANTON WITEK, WHO BECOMES CONCERT MASTER OF SYMPHONY

HAS SUCCEEDED PROF. WILLY HESS

Anton Witek, Symphony's New Concert Master, on Way Here.

Anton Witek, who has succeeded Professor Willy Hess as concert master of the Symphony Orchestra, is expected in Boston in a few days. It is his first visit to this country. Mr. Witek is a Bohemian by birth. He studied under Bennewitz at Prague and in 1894, at the age of 22, was appointed concert master of the Philharmonic Orchestra in Berlin, a position which he has held ever since. He has been described as a "serious, solid, thoroughly grounded musician," and not as a virtuoso; yet he has been successful season after season in his tours through northern Europe as a concert soloist.

Mme. Witek is also a well known musician.

The Symphony Orchestra, it is announced, will be larger than ever this season, owing to additions to the woodwind. For the first time the players will number more than 100.

The auction sale of seats for the coming season opens Monday, Sept. 26.

Manager C. A. Ellis has issued the annual booklet, which shows the engagements of the orchestra for the season of 1910-1911. There are one hundred and twelve concerts booked, to which will be added two pension fund concerts and three concerts with the Cecilia Society, making a grand total of one hundred and seventeen concerts, which is the largest number ever given by the orchestra in a season and probably is the largest number of regular symphony concerts ever given by any orchestra in the world with the space of seven months. The first concert of the season is in Northampton on Oct. 5. This has happened but once before—in the second year of the orchestra—when the first out of town concert of the season, in fact the first out of town concert by the orchestra, was given in Newport.

ADVERTISER. SATURDAY SEPTEMBER 17, 1910

BOSTON SYMPHONY ORCHESTRA.

The auction sale of seats for the thirtieth season of Symphony concerts will begin at Symphony hall on Monday, Sept. 26, at 10 a.m., and the $18 seats for the rehearsals will be sold. On the following morning at the same hour the $10 seats will be sold. The $18 seats for the concerts will be sold on Thursday morning, Sept. 29, at 10 a.m., and on Friday, Sept. 30, at the same hour the $10 seats for the concerts will be sold. The rules of past years will be in force. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

Mr. Fiedler has already made his announcement of the works he intends to play, and from this it will be a comparatively easy task for him to give a series of as brilliant programmes as those which have characterized his past two years in Boston.

JOURNAL—WEDNESDAY, SEPTEMBER 21, 1910.

CONCERT MASTER OF THE SYMPHONY HERE

Anton Witek and Madame Witek Anticipate Pleasurable Stay in Boston.

Anton Witek, the new concert master of the Boston Symphony Orchestra, and Mme. Witek, piano soloist, are in Boston. They are residing at Hemenway Chambers, where they will remain until they find a house which will meet their requirements for a stay of five years or more.

The new violinist and his wife arrived at the Back Bay station on the express from New York at 8.30 last night. They went directly to the Hemenway Chambers, where apartments had been engaged for them.

They had not dined, but before they went into the dining room, they offered this information for the benefit of those interested in their arrival; Mme Witek doing the talking, as her English is nearer perfect than that of her husband:

"It is too soon to offer any opinion on the music of your country, as this is our first visit to America. We are pleased to be here, of course, or we should not have come, but I cannot say how we shall like Boston as yet. I believe we shall; I hope so."

Anton Witek has come to Boston from the Berlin Philharmonic, where he has been concert meister for sixteen years, since he was 22 years old. He studied at the conservatory at Prague, under Benewitz, when that master of the violin was the head of the institution.

In addition to his work as concert master here, he will be heard in many solo numbers, making his debut the latter part of November. He has been heard as a soloist in the capitals of Europe, and has a long and varied repertoire, a part of which he will play with the orchestra, which this season will numbey more than 100 pieces.

While there will be no quartet work in which he will take part, there will be a trio made up of Witek, Mme. Witek, at the piano, and Herr Malkin, 'cellist.

POST, WEDNESDAY, SEPTEMBER 21, 1910

WITEK TO MAKE HOME IN BOSTON

Anton Witek, who succeeds Willy Hess as concertmaster of the Boston Symphony Orchestra, will arrive in this city in a few days, and is expected to reach New York from Bremen today.

Mr. Witek, who has been during the summer with the Berlin Philharmonic Orchestra at Schevininger, Holland, will arrive in Boston with an ample margin of time for undertaking his new duties. As he has been engaged for a term of years, he comes prepared to make Boston his place of residence during that incumbency.

MELBA IN BRILLIANT LIST OF SOLOISTS AT SYMPHONY CONCERTS

Geraldine Farrar Another Star Who Will Sing Here.

An unusually brilliant list of soloists is announced for the coming winter's series of Symphony concerts under Max Fiedler.

Six remarkable singers have been engaged to head the list. These are Madame Melba, Miss Geraldine Farrar, Miss Emmy Destinn, Madame Jeanne Jomelli, sopranos; Madame Kirkby-Lunn, contralto, and Charles Gilibert, baritone.

Madame Melba, who has not been heard with the orchestra for three years, will make what is positively her only appearance in Boston on this occasion.

She is now engaged on a concert tour through Canada which lasts until the end of October. Then she sings a number of times with the orchestra and finally just before she returns to Europe, in the latter part of December, she will make a limited number of appearances in Chicago with the new Chicago Opera Company and in New York with the Metropolitan Opera Company.

The mere announcement that Miss Farrar has been engaged as soloist is sufficient to bring joy to the souls of her thousands of friends in Boston. Since she was here last year she has increased her fame by a series of performances of "Tosca" at the Opera Comique in Paris and by her performance of Zerlina in Mozart's "Don Giovanni" at the Mozart Festival in Salzburg this last summer.

Emmy Destinn, who shares with her the lyrico-dramatic roles of the Metropolitan Opera Company, has sung with the orchestra but once—two years ago—when she made a profound impression. She is to create the leading role in Puccini's new opera, "The Girl of the Golden West," this winter.

Mme. Jeanne Jomelli will make her first appearance here with the orchestra, but her appearanecs in Boston have made for her many admirers. Mme. Kirkby-Lunn is one of the greatest living contraltos, and is well known in Boston, although it is some years since he has sung here with the orchestra. As for Mr. Gilibert, he has a public of his own here, and his exquisite art never fails to create the greatest enthusiasm.

The pianists will be Josef Hofmann, Ferruccio Busoni and Carlo Buonamici. Hofmann has not played in Boston for a number of years. Next to Paderewski he commands today the greatest audiences in Europe and in America.

Busoni will be agreeably remembered for his superb performance of Beethoven's "Emperor" concerto at the Symphony last season. Mr. Buonamici one of the most admired of our local pianists.

The auction sales will be governed by the same rules that have been in force in past years. Monday, Sept. 26, the $18 seats for the rehearsals will be sold and the $10 seats on Tuesday, Sept. 27. The $18 seats for the concerts will be sold on Thursday, Sept. 29, and the $10 seats on Friday, Sept. 30.

The sales will be held as usual in Symphony Hall and all of them will begin promptly at 10 o'clock. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid.

Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

One Violinist American.

The two visiting violinists will be Mischa Elman and Francis McMillan. Elman today is unquestionably the most popular violinist in the world. Mr. McMillan is an American, and will make his first appearance with the orchestra. He gave a concert here two years ago, when he made a most favorable impression.

From the ranks of the orchestra will come Anton Witek, the new concert-master. Mr. Witek is a Bohemian, 38 years old, who for the past 61 years has held the post of concert-master of the Berlin Philharmonic orchestra. He comes to America with an enviable reputation, and unquestionably will uphold the traditions created by his distinguished predecessors at the first desk of the violins.

But three weeks remain before the opening of the 30th season of Symphony concerts and a week from Monday the annual auction sales begin. The season calls for the usual 24 public rehearsals on Friday afternoons and 24 concerts on Saturday evenings, the series being broken six times by the trips of the orchestra, five of which take it to New York, Philadelphia, Baltimore, Washington and Brooklyn and one to the Middle West.

News of Music

TO scrutinize the announcements of the Symphony Orchestra for the new season is to notice with some amusement a change in the designation of the men that compose it. The band used to consist of ninety-eight "performers"; now it contains one hundred "musicians." Thus are the virtuosi of the orchestra freed by official title from the term that oftener designates the entertainers of a vaudeville theatre or the acrobats and the equestrians of a circus. They deserved such liberation and though they are hardly purists or connoisseurs in the language of announcements, the new nomenclature will please them. But what, what is to become of the ancient and honorable "wheeze" in descriptions of audiences at local concerts: "Many musicians and a few members of the Symphony Orchestra were present."

Mr. Witek, the new concert-master of the Symphony Orchestra, who arrived in Boston yesterday to begin his work, purposes to form a Trio, as he did in Berlin, to perform pieces for pianoforte, violin and violoncello. He himself will be the violinist, his wife the pianist; and Mr. Malkin of the orchestra, the violoncellist. Since the Adamowski Trio ceased to give concerts here, there has been no such "concert party," as the English say, in Boston, while the dissolution of the Hess-Schroeder Quartet, because of the departure of Mr. Hess, has left room for a new venture like Mr. Witek's.

THE SYMPHONY "SOLOISTS"

The Singers, the Pianists, the Violinists and the Violoncellists Who Are to Appear at the Concerts This Season—The High Quality of the List—A Few Changes in the Orchestra Itself

SIX singers, three pianists, four violinists and two violoncellists make the list of fifteen "soloists" who are to appear at the Symphony Concerts between next October and next May. Precedent has now become established policy, and, as in the past four years, the "assisting artists" have been chosen from singers of high operatic ranks, from virtuosi of established international reputation or, in one case, of well-grounded local standing, and from the leaders of the choirs of the orchestra itself. Thus, for singers, Covent Garden yields Mme. Melba and Mme. Kirkby-Lunn; the Metropolitan, Miss Farrar and Miss Destinn; the Manhattan, as it used to be, Mr. Gilibert; and, by exception, the concert-room in general, Mme. Jomelli. The pianists of international note are Mr. Hoffmann and Mr. Busoni, with Mr. Buonamici, who is not less a virtuoso of high technical skill, quick feeling, and imaginative temperament because he happens to live and work in Boston. The violinists are Mischa Elman for established place; Mr. Macmillen for rising attainment; and Mr. Witek, the new concert-master, and Mr. Noack for the deserving virtuosi of the orchestra itself. From it, too, come the violoncellists—the veteran Schroeder, who has returned to his old place, and the younger Warnke. So much for the list, and to-it in time, if Mr. Fiedler undertakes Mahler's second symphony and Beethoven's Choral Symphony, will be added the singers that both pieces require.

Of the "women singers," as the old advertisements used to say, Mme. Melba, who has returned to America for a short concert tour and a few appearances with the Metropolitan and the Chicago opera companies, will sing in Boston only at a pair of Symphony Concerts. And Mme. Melba's voice is now in a golden prime that cannot endure indefinitely, while she herself grows more inclined to forget Europe and America for the Australia she would school in opera. Miss Farrar, again, will make no concert tour this season, and she will come to the Symphony Concerts in November when her sensitive voice is unfatigued by the exacting work of the Metropolitan. It, too, has set Miss Destinn free, as it could not or it would not do last year, to sing with the orchestra, and the delicate clarinet quality in the shadings of her tones and the intelligence and the finesse of her singing invite the concert-room, as her voice now is, quite as much as they do the opera house. When Mme. Kirkby-Lunn came first to America, she was a richly sonorous contralto voice and little else. Now, by years of work at Covent Garden and in the concert-room she has made herself a singer also of warm feeling and discriminating intelligence. In recent years, the list of "soloists" for the Symphony Concerts has been curiously deficient in "men singers." Few of the tenors and the baritones of the opera houses meet the different and, in some respects, more exacting conditions of concerts; and the few that do have been unavailable. Next winter, fortunately, Mr. Gilibert will be free to bring his mastery of adroit and expressive diction again to the concert-room where it most shines. If the Symphony Orchestra oftenest draws its singers from the opera houses, it is because few concert singers meet its standards. This year, it has found one such, Mme. Jomelli, already known to the public of oratorio and of the casual concert, of worth.

Comparatively few of the international pianists and the international violinists will visit America this season. Some of those that came over sea last winter did not fare well, and plentiful reaction after excessive action is the way of our musical world. Mr. Busoni, whom America rediscovered last year, will make amends for long absence by speedy return, and a pair of Symphony Concerts is, of course, reserved for him. Another pair will bring back a pianist who has mistrusted his public in Boston so mistakenly that he has not appeared since the years ripened him into a pianist of feeling and imagination as well as of high technique—Josef Hofmann, no longer cool, but now impassioned. A third pair will pay to Mr. Buonamici the compliment that he has deserved since with new powers of understanding, sympathy and execution, he returned to public appearances last autumn.

The wandering violinists are as cautious as the pianists, and only two of them will make the American venture this season—Mr. Elman, already one of the three or four living violinists of the first rank, and to most of us of singular personal appeal; and Mr. Macmillen, who is now ready to win the heartier approval of a public that liked his beginnings. The orchestra, however, can easily replace the doubting virtuosi who hesitate to cross the sea, and Mr. Witek, by right of his post as concert master and by the capacities that have given him it, will play a concerto. So, too, will Mr. Noack, of the very pure and very finely shaded tone with which he surprised his hearers last winter. The violoncellists, too, will come from the orchestra, and at the first pair of concerts Mr. Schroeder will celebrate his return by the playing of a concerto, while later in the winter Mr. Warnke will have his turn.

The coming of Mr. Witek and the return of Mr. Schroeder make the two notable changes in the personnel of the orchestra itself. Besides, a new leader will succeed Mr. Keller in the double basses, and a new viola player, a new second violinist, and two players upon the instruments of percussion will replace other departed members of the band. Mr. Fiedler has further decided to raise the number of the bassoons from four to five, and of the trombones from three to four. Thus, the orchestra will stand at one hundred players.

Dividing Line Between Light and Grand Opera

Said to be defined often in America by price paid for seats. Distinction, although fine, definite when analyzed.

JOSEF HOFMANN.
(Copyright by Gessford, New York.)
A boy prodigy in Boston in the eighties; appears at one of the Symphony concerts.

MME. MELBA.
Most renowned of the Symphony soloists; she is organizing an opera company for Australia.

FRANCIS MACMILLEN.
American violinist who has won a name in Europe; makes first return appearance in Boston.

MUSIC NOTES.

The Boston Symphony Orchestra has a vast amount of work planned for the coming season. Manager C. A. Ellis has issued the booklet which shows the engagements of the orchestra. There are to be given 112 regular symphony concerts and in addition to these there will be two concerts for the benefit of the pension fund and three in connection with the Cecelia society. This is the largest number of concerts the orchestra has ever undertaken. The schedule calls for the usual 24 rehearsals and 24 concerts in Boston, 10 concerts in New York, eight in Cambridge, five each in Providence, Brooklyn, Philadelphia, Baltimore and Washington, four in New Bedford, three each in Worcester and Hartford and one each in Northampton, Brockton, New Haven, Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse, Albany and Waterbury, Conn.

The Boston season begins Friday afternoon, Oct. 7, and ends Saturday evening, April 29.

The auction sale of seats for the Boston concerts will be governed by the same rules that have been in force in past years. Monday, Sept. 26, the $18 seats for the rehearsals will be sold and the $10 seats on Tuesday, Sept. 27. The $18 seats for the concerts will be sold on Thursday, Sept. 29 and the $10 seats on Friday, Sept. 30. The sales will be held as usual in Symphony hall and all of them will begin promptly at 10 o'clock. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

Mr. Fiedler has already announced the works he intends to perform. His soloists will be Mme. Melba, Miss Geraldine Farrar, Miss Emmy Destinn, Madame Jeanne Jomelli, sopranos; Madame Kirkby-Lunn, contralto; and Charles Gilibert, baritone. Madame Melba, who has not been heard with the orchestra for three years, will make her only appearance in Boston on the occasion when she sings with the orchestra. She is now engaged on a concert tour through Canada which lasts until the end of October. Then she sings a number of times with the orchestra and finally, just before she returns to Europe, in the latter part of December, she will make a limited number of appearances in Chicago with the new Chicago Opera Company and in New York with the Metropolitan Opera Company.

The pianists will be Josef Hofmann, Ferruccio Busoni and Carlo Buonamici.

The violinists will be Mischa Elman and Francis MacMillen.

From the ranks of the orchestra will come Anton Witek, the new concert-master. Mr. Witek is a Bohemian, who for the past 16 years has held the post of concert-master of the Berlin Philharmonic orchestra. He comes to America with a high reputation as an artist, and unquestionably will uphold the traditions created by his distinguished predecessors at the first desk of the violins. Sylvain Noack, the second concert-master, is also announced as soloist.

Other soloists announced are Alwin Schroeder, who after an absence of seven years returns to the orchestra to share the first desk of the 'cellos with Mr. Warnke, and Mr. Warnke himself.

Changes other than those indicated in the orchestra are few, but the engagement of an extra bassoon and an extra trombone brings the number of musicians to 100.

In addition to these new members of the wind choirs, there will be a new leader of the double bass section, a new viola, two new members in the percussion department and a new second violin.

Pietro Mascagni, who has been at Castellarquato, near Piacenza, putting the finishing touches to his new opera, "Ysobel," has returned to Rome. He has cabled Liebler & Co. that the work he has been composing for them is completed, and he expects to begin rehearsals on Oct. 1 with Miss Bessie Abott and the artists who have been engaged to support her.

The company engaged by Liebler & Co. for "Ysobel" has been selected by Signor Mascagni, and includes some of the best known singers in Italy.

BOSTON HERALD, FRIDAY, SEPTEMBER 23, 1910.

CONCERT-MASTER'S "SAMPLES."

All is not harmony within the breast of the new concert master of the Boston Symphony Orchestra. He already has been taught the difference between the Bismarckian brand of "protection" and the American. Super-explicit in his "declaration" of the contents of his twenty pieces of luggage, he underwent a five-hour grilling by Commissioner Loeb's sleuths, which had made him both a wiser and sadder man. It seems to have been thought that he was coming to act as a promoter of German export trade and hence laden with samples. His real errand was to charm the Boston ear, and incidentally have about him in his new home some furnishings that would remind him of kin beyond the sea. But the Loeb Philistinism was not appreciative.

THE CHRISTIAN SCIENCE MONITOR
WEDNESDAY, SEPTEMBER 21, 1910.

(Copyright, 1909, by A. Dupont.)
MISS EMMY DESTINN.
Famous creator of soprano roles, who will appear in Boston opera and Symphony concerts.

THE BOSTON AMERICAN—SUNDAY, SEPTEMBER 18, 1910.

Great List of Soloists To Thrill at Symphony

Soloists who are to ap pear here this season.

THE list of soloists with the Boston Symphony Orchestra during the coming season reads like the roster of the world's greatest opera company. They include Nellie Melba, Geraldine Farrar, Emmy Destinn, Jeanne Jomelli, sopranos, Kirby-Lunn, contralto, and Charles Gilibert, baritone. Most of these will appear during the season with the Boston Opera Company, but there is all the difference in the world between concert singing and opera, and the most famous star of all, Nellie Melba, will be heard only with the orchestra in Boston this season. The pianists will be Josef Hofmann, Ferruccio Busoni and Carlo Buonamici; violinists, Mischa Elman and Francis McMillan, and there will be other distinguished soloists.

Jomelli's Appearance.

Jeanne Jomelli will make her first appearance here with the orchestra, and it is some years since Mme. Kirby-Lunn has sung here with the Boston Symphony. Gilibert is immensely popular in Boston, where his admirable diction and delightful mannerisms make him a favorite.

Mischa Elman and Francis McMillan will be the two visiting violinists of the season. It is the first appearance of McMillan with the orchestra. He is still very young and since his concert here two years ago should have advanced greatly in his art.

Anton Witek, the new concert-master, who, for the past sixteen years was concert-master of the Berlin Philharmonic orchestra, will be heard in solos during the year, as will Sylvain Noack, the second concert-master. Alwin Schroeder and Warnke will be heard in compositions for the cello and orchestra. . . .

The auction sale of seats for the tieth season of Symphony concerts wil gin at Symphony Hall on Monday, 26, at 10 o'clock, and the $18 seats the rehearsals will be sold. On the lowing morning at the same hour the seats will be auctioned. The $18 seats the concerts will go on sale Thur morning, September 29, at ten, and on day, September 30, the $10 seats wil sold. The rules of previous years wil in force. The tickets will be delivere the hall and must be paid for as soo bought or they will immediately be re

THE SUNDAY HERALD, BOSTON, SEPT. 18, 1910.

SYMPHONY SOLOISTS OF THE 1910-1911 SEASON

MME. JEANNE JORNELLI

EMMY DESTINN

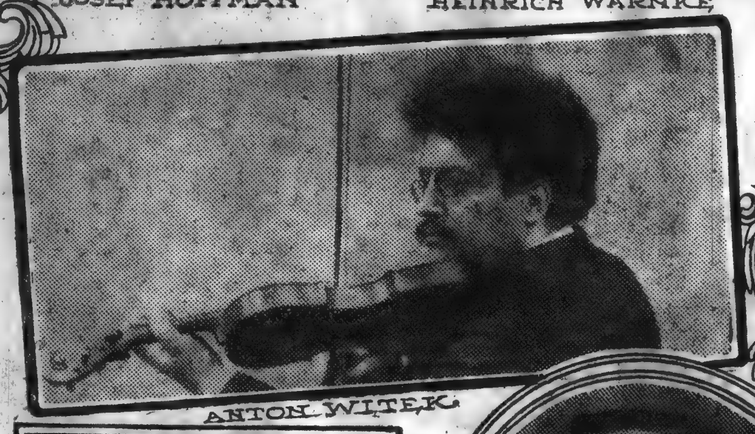
MELBA

GERALDINE FARRAR

JOSEF HOFFMAN

HEINRICH WARNKE

FRANCIS MACMILLEN



ANTON WITEK

MME. KIRKBY-LUNN

FERRUCCIO BUSONI

CHARLES GILIBERT

MISCHA ELMAN.

BOSTON SYMPHONY HAS NEW SOLOISTS

Season's Indications Point to Increased Subscriptions and Great Success.

The 30th season of the Boston Symphony Orchestra will begin Monday morning, Sept. 26, when the auction sales of seats will open at Symphony Hall. There is every indication that the season of 1910-1911 will, at least, be as good as 1909-1910 and there is no reason to fear that it will not show an improvement. Certainly the season of 1910-1911 for the Orchestra outside of Boston will be even more successful than a year ago for everywhere indications point to an increased subscription.

Neither Mr. Fiedler nor the management has spared pains or money to make the 24 programs as attractive as possible. The list of works published a week ago, will enable the conductor to build programs that should arouse keen interest. The management has provided a list of soloists more brilliant even than that of last year. Especially is this true in the matter of singers. Musicians who excel in instrumental music will be scarce in America this year. Last year the season was generally disastrous for wandering virtuosi. Neither Josef Hofmann nor Mischa Elman would have considered an American tour this winter had not each of them been assured of engagements with the Boston Symphony Orchestra.

The retirement of Willy Hess brings to America for the first time Anton Witek of Berlin. Much is expected of him. Only 38 years old for 16 years he has been the concert master of the Berlin Philharmonic orchestra. He has made a name for himself on the continent and in England as a solo violinist. Mr. Witek was born in Saaz, in Bohemia, on Jan. 7, 1872, and was a pupil in the Prague Conservatory.

Alwin Schroeder, after an absence of seven years, will share the first desk of the 'cello section with Mr. Warnke and will divide with him the solo work.

The engagement of two additional musicians will bring the membership of the orchestra for the first time to 100. A new first trombone will share the work with Mr. Hampe. Another bassoon player, a nephew of Mr. Sadony, has been engaged as "utility" man, so there will now be five bassoons. A new leader of the double bass has been engaged, a new viola and a new second violin, while the retirement of Emanuel Fiedler from the first violins promotes from the second violins Herman Goldstein.

The orchestra, or at least the major part of it, will assemble for the first time in the last week of this month for the Worcester festival. The first rehearsal of the year is called for Monday, Oct. 3.

The auction sales of tickets will follow the established custom of the past year. On Monday, Sept. 26, at 10 o'clock, the $18 seats for the rehearsals will be sold; on Tuesday, Sept. 27, the $10 seats will be sold; on Thursday, Sept. 29, the $18 seats for the concerts will be sold; on Friday, the 30th, the $10 seats for the concerts will be sold. The rules of past years will be in force. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the [illegible] must be

Particularly brilliant is the list of singers: Mme. Melba, Geraldine Farrar, Emmy Destinn, Mme. Jeanne Jomelli, sopranos; Mme. Kirkby-Lunn, contralto, and Charles Gilibert, baritone. It will be three years since Mme. Melba has been heard in Boston, and her appearance this year with the orchestra in Symphony Hall will be positively the only chance to hear her in this city. She arrived in this country in August, and is now engaged in a concert tour in Canada. In the latter part of October she will fulfil engagements with the orchestra. She will then appear with the Chicago opera company in Chicago and with the Metropolitan opera company in New York, and sailing for England about the first of 1911. Mme. Melba has been spending much of the last two or three years in Australia, where she has very large interests. She is arranging to take thither a year from this fall a grand opera company. Her appearance here with the orchestra is likely to be the only chance Boston will have to hear for several years the most beautiful female voice in the world.

Since Miss Farrar and Miss Destinn were last here they have won fresh laurels. At the season of the Metropolitan Opera Company in Paris last spring, Miss Destinn was the principal woman singer at the opening performance and Paris again gave unqualified approval of her art. Additional interest is attached to her appearance here for she will create the principal woman's part in Puccini's new opera, "The Girl of the Golden West." Miss Farrar is so secure in the affections of the Boston musical public that the reannouncement of her coming insures a full house. In the past summer Miss Farrar won great praise in Paris as Tosca at the Opera Comique and at the Mozart Festival at Salzburg last August, when she sang Zerlina in "Don Giovanni."

Mme. Jomelli, a sterling singer has never sung here with the orchestra, although her appearances with the Handel and Haydn and at other concerts have won for her many friends. Mme. Kirkby-Lunn likewise is well known and well liked here. Mr. Gilibert is always welcome.

Josef Hofmann has not been in Boston for a number of years. Today he is one of the two or three really great pianists of the world. Ferruccio Busoni was here last year, both with the orchestra and in recital, and his performance with the orchestra of the "Emperor" Concerto were features of the season; Carlo Buonamici, well known as a resident of this city, is an admired pianist and easily able to take a commanding position. Recognition of Boston talent by the management of the orchestra is always grateful to the public.

Mr. Elman enjoys a greater popularity in America than any violinist now actively before the public. Francis McMillan, an American, will make his first appearance with the orchestra. He has had genuine success in Europe, and he won applause here in his own concert. There will be much interest in Anton Witek, the orchestra's new concert master. Sylvain Noack, the second concert master of the orchestra, made a very favorable impression last winter. Messrs. Schroeder and Warnke, 'cellists, have scores of admirers in this city.

TRANSCRIPT, THURSDAY, SEPTEMBER 22, 1910

A correspondent writes to this department rejoicing that in Mr. Gilibert, a man's voice is at last to be heard among the "soloists" this season at the Symphony Concerts. He is not content, however, with one, and he has read that Mr. Clément, the justly distinguished tenor of the Opéra-Comique, who sang last winter at the Metropolitan, will return to America to appear in concerts. Now Mr. Clément is less the singing-actor of music-drama than a singer for singing's sake with a voice that has charm rather than power, and with a diction and artistry that are exquisite to hear. In a word, his are the qualities that shine quite as much in the concert-room as in the opera house. By these titles our correspondent believes, Mr. Clément should have a place at the Symphony Concerts.

ADVERTISER, THURSDAY, SEPTEMBER 22, 1910

HAD LONG SESSION WITH CUSTOMS OFFICERS

Concert Master Witek Had Been Told to Declare Everything and Result Was 5 Hours' Work.

Anton Witek, the new concert-master of the Symphony orchestra, who with Mrs. Witek has arrived in Boston, will not soon forget his experience with the U. S. customs. He was off the ship Kronprinz Wilhelm at New York Tuesday morning shortly after 8 p.m. and he finally got away from the pier at 1 p.m., long after all the rest of the passengers had departed.

It seems that Mr. Witek, who has come here to live, had brought with him many things that he will use in his house here, although his furniture and the like has been sent direct to Boston.

Before he left Germany he went to the American consulate in Berlin for instructions as to his declarations and they impressed upon him the need of declaring every single article at its full value, assuring him at the same time that as he was coming to America for the first time to reside here he would not have any duties to pay.

He followed his instructions to the letter and Mr. Sauerquell, the librarian of the orchestra, who went over to meet him, says that never in his life has he seen the look of dismay come over the face of a man as that which came on the face of the custom inspector when he saw this tremendous declaration.

Because everything had been declared it was necessary that all of the 20 pieces of luggage that Mr. and Mrs. Witek had should be examined thoroughly. By 1 p.m. everybody was completely tired out and there were still some formalities to be gone through about Mr. Witek's violins and a trunk, so it was decided to ship these on in bond to Boston and finish the examination here.

Neither Mr. Witek nor Mr. Sauerquell have any criticism to make on the courtesy of the inspectors at the pier in Hoboken but they say that a more thorough examination could not be made anywhere.

Mr. and Mrs. Witek are temporarily at the Hemenway chambers.

HERALD, THURSDAY, SEPTEMBER 22, 1910.

MADE HONEST DECLARATION

Anton Witek Has Trying Experience with United States Customs.

Anton Witek, the new concert master of the Symphony Orchestra, who, with Mrs. Witek, arrived in Boston Tuesday evening, will not soon forget his experience with the United States customs. He was off the ship Kronprinz Wilhelm Tuesday morning shortly after 8 o'clock, and he finally got away from the pier at 1 o'clock.

It seems that Mr. Witek, who has come here to live, had brought with him many things, and before he left Germany he went to the American consulate in Berlin for instructions as to his declarations and they assured him that as he was coming to America for the first time to reside here, he would not have any duties to pay.

He followed his instructions to the letter and because everything had been declared it was necessary that all of the 20 pieces of luggage that Mr. and Mrs. Witek had, should be examined thoroughly. By 1 o'clock everybody was completely tired out, and there were still some formalities to be gone through about Mr. Witek's violins and a trunk, so it was decided to ship these on in bond to Boston and finish the examination here.

Mr. and Mrs. Witek are temporarily at the Hemenway Chambers.

TRANSCRIPT, SATURDAY, SEPTEMBER 24, 1910

UNDOUBTEDLY Mr. Anton Witek's arrival in America this year and his peculiar procedure on arrival have been the objects of interest and even of smiles from hundreds and thousands of Boston people, including many who will never again pay any attention to Mr. Witek's doings or listen to his music. For Herr Witek, bewildered by the many conflicting tales as to the proper way to get his lares et penates upon American soil, took counsel of the American embassy in Germany and followed literally the advice he received there, stoically "declaring" everything he had brought with him up to the last flatiron, for Mr. Witek brought along his household goods. Imagine the labor of such a declaration and the sheets of paper covered! No wonder it required five hours to finish the customs inspection, and weary must have been Herr Witek and the inspectors and appraisers. Disgusted, too, no doubt was the Symphony concert master with the awful law, and the customs people with the entrant's unprecedented obedience to the provisions of the law. Few Americans bother to list the things they bring home from a summer's tour. Even the most conscientious do no more than "lump" them into a dozen or so convenient classes. The great majority make very vague declarations, and some convert these formal declaration papers into more or less personal epistles to the collector, who, hapless man, never sees them. This year, of course, has seen much greater agitation among returning Americans than ever before. Wherever one went about the ship on the last days of a voyage he found men and women engaged in seriously studying two documents — the circular issued by the customs department and the declaration blank which they must fill out and sign.

MUSIC AND MUSICIANS

Soloists of Coming Symphony Season.

In List Are Grand Opera Singers and Instrumentalists of Fame.

"Bohemian Girl" Revival at Boston Opera House.

Manager Charles A. Ellis of the Boston Symphony orchestra has announced his soloists for the coming season. The singers are Mme Melba, Geraldine Farrar, Emmy Destinn, Mme Jomelli, sopranos; Mme Kirkby-Lunn, contralto, and Charles Gilibert, baritone. The pianists are Josef Hofmann, Carlo Buonamici and Busoni; the violinists, Elman, Francis McMillan, concert master Witek and assistant concert master Noack. Alwin Schroeder, who returns to share the first desk of the 'cellos with Mr Warnke, will be heard in solo, as will also Mr Warnke. In all six singers, three pianists, four violinists and two 'cellists.

Boston has heard Mme Melba but little during recent years. Her last appearance here was Jan 26, 1907. It is said that she will take an opera company to Australia a year from this fall, and will perhaps not return to America in the next two seasons. The management adds that Mme Melba's appearances with the orchestra will be her only public performances in Boston this year.

Miss Farrar has made her day of singing with this orchestra a time of gladness, when observers of modes and millinery, as well as lovers of song, hasten to Symphony hall.

At her debut here with the Boston orchestra last season, Miss Destinn at once established herself as a concert singer of distinction. Mme Jomelli has not sung before at these concerts, but is known to Boston through appearances with the Handel and Haydn society and with Mme Liza Lehmann.

Mme Kirkby-Lunn has not been heard with the Symphony orchestra since Jan 3, 1903. The finished art of Mr Gilibert is familiar here through his participation in concerts and Mr Hammerstein's performances of opera.

Of the pianists, Mr Buonamici, the only artist from Boston, outside the orchestra, is again justly chosen as soloist. Josef Hofmann has not been heard in several seasons. Mr Busoni went up and down among us last year.

Of the four violinists to be heard in solo performances, Francis McMillan, the American, will play with the orchestra for the first time, as will Anton Witek, the new concert master.

Mischa Elman, released from his period of service in the Russian army, will return. Mr Noack, the second concert master, will again be heard.

During the season there will be in Boston the usual 24 public rehearsals, and the 24 Saturday evening concerts. The first of these will occur Oct 7 and 8, respectively, and the last, April 29 and 30.

The orchestra will give a total of 117 concerts. It will make the usual five trips to New York, Philadelphia, Baltimore, Washington and Brooklyn, and at the end of January will make the usual western trip, giving concerts in Pittsburg, Toledo, Detroit, Cleveland, Buffalo, Syracuse and Albany.

A few changes have been made in the personnel. For the first time 100 men will be engaged throughout the season.

The departure of Willy Hess and the succession of Mr Witek is the prinicpal change. The new concert master has occupied the same chair in the Berlin Philharmonic for the last 16 years. He is a graduate of the Prague conservatory and is 38 years old.

Alwin Schroeder, whose absence has been felt in the interim since his former membership in the orchestra, returns to share the first desk of the 'cellos with Mr Warnke. Both will be heard in solo performances.

Herman Goldstein is promoted from the second violins to the firsts to fill the vacancy left by Emanuel Fiedler's retirement. There will be a new second violin, a new viola, a new principal of the double basses, a new trombone, a new bassoon and two new men in the percussion.

As usual, a part of the orchestra will play for the Worcester festival the last week of this month. The first regular rehearsal will occur Monday, Oct 3.

The annual auction sale of seats will occur Monday and Tuesday, Thursday and Friday of next week. The seats for the Friday afternoon rehearsals will be sold upon the first two days, the $18 seats on Monday (beginning at 10) and the $10 seats on Tuesday.

The $18 Saturday evening concert seats will be sold on Thursday and the $10 concert seats on Friday.

Bids will be accepted for seats in their regular order only and not for choice, and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

SOLOISTS TO BE HEARD AT THIS SEASON'S SYMPHONY CONCERTS.

TRANSCRIPT—WEDNESDAY, SEPTEMBER 28, 1910

CONTRARY to expectation, Mr. Fiedler did not arrive in New York yesterday to resume his work with the Symphony Orchestra. At the last moment he was able to change his ship—fortunate man!—and he departed from Hamburg only last Sunday aboard the Deutschland. She should land him in New York next Saturday, barely forty-eight hours before the first rehearsal of the orchestra for the new year.

JOURNAL—THURSDAY, SEPTEMBER 29, 1910.

SYMPHONY CONCERT SEAT SALE TODAY

The sale of $18 Symphony seats will begin at Symphony Hall today at 10 o'clock. The management reports that the sale of seats for the rehearsals was very satisfactory. The prices brought by the concert seats are always very much lower than those brought by rehearsal seats.

Tomorrow, at the same hour, the remaining seats in the hall, on which the upset price is $10, will be sold.

MONITOR
SEPTEMBER 29, 1910

SELLS THOUSAND ODD TICKETS FOR SYMPHONY DATES

Today the auctioneer disposed of a thousand odd seats at the third day's sale of tickets for the Symphony Hall orchestra concerts.

The series sold today were the $18 Saturday evening concerts. The proceeds exceeded $30,000. Prices paid were well above the average, the highest figure reaching $52 exclusive of the upset price, and the lowest $4.50. The competition was vigorous and generous, and enabled Mr. Jackson to sell quickly.

Friday the $10 tickets for the same concerts will be sold, beginning at 10 a. m.

ADVERTISER, THURSDAY, SEPTEMBER 29, 1910

SYMPHONY CONCERT SEATS TO BE SOLD TODAY

The sale of $18 seats for the 24 Symphony concerts of the season of 1910-1911 will begin at Symphony Hall at 10 a.m. As in the case of $18 seats for the rehearsals, the seats to be sold on the floor include row JJ and the whole of the first balcony except the last five rows in the center.

The management reports that the sale of seats for the rehearsals was very satisfactory, showing a normal and healthy increase in the prices. The prices brought by concert seats are always very much lower than those brought by rehearsal seats, and unquestionably many very good bargains can be picked up today.

Tomorrow at the same hour the remaining seats in the hall on which the upset price is $10 will be sold. These seats comprise the last nine rows of seats on the floor under the balcony; the last five rows of seats in the first balcony and the entire second balcony.

POST, WEDNESDAY, SEPTEMBER 28, 1910

HIGHEST PRICE PAID WAS $32

Bids for Symphony Tickets for Friday Rehearsals

The bidding yesterday morning at Symphony Hall, when the $10 seats for the Friday afternoon Symphony rehearsals were sold, was on the average of about as strong as last season. On Monday the ticket agents were out in force. Yesterday, by contrast, the buyers consisted almost entirely of individuals, many of them professionals, who had evidently brought a certain amount of money, and no more, to spend. Hence the prices were from the beginning on a very even scale, from the beginning of the sale.

The highest price paid was $32 for the centre of the first row in the first balcony. The highest price last year, at this sale was $26. Two seats on the floor went as low as $8.50, though the average of the last row there was $10.

The seats bordering on the two middle aisles invariably fetched from $2 to $5 more than the seats between, but these were almost the only marked variations in the price. Three aisle seats toward the back on the floor, which sold at $30 each, were exceptions to this. The bids became gradually lower as the rows on the chart receded; as it was, however, there was not the expected falling off at the last which some perhaps expected. Then those who could pay more than the established premiums asserted themselves. A seat in the last row sold for $16, while the last seat was $11.50. Some people who had sat out the auction went home seatless.

CHRISTIAN SCIENCE MONITOR, FRIDAY, SEPTEMBER 30, 1910.

REALIZE $150,000 BY AUCTIONS OF SYMPHONY SEATS

The four days' sale of seats for the Symphony hall orchestra concerts, which concluded today with the disposal of the $10 Saturday evening tickets, realized nearly $150,000.

Altogether 1000 seats were sold today, the bidding starting at 10 a. m. The highest price paid was $16 and the lowest $4. The competition for these seats was slow at first, but improved considerably toward the end of the auction.

The list of artistes for the series is an attractive one, and includes Mme. Melba, Miss Geraldine Farrar, Mischa Elman and Emmy Destinn.

JOURNAL—FRIDAY, SEPTEMBER 30, 1910.

MORE THAN $30,000 IN SYMPHONY SALE

More than $30,000 worth of seats for the Saturday night Symphony concerts were sold at auction yesterday at Symphony Hall. The upset price of these tickets was $18, and the highest premium above this which was reached was $52 and the lowest premium the auctioneer got was $4.50. This morning the $10 tickets for the same series of concerts will be sold at auction.

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GLOBE—FRIDAY.

SEPTEMBER 30, 1910.

PREMIUM RECORD $52.

Best Price Brought at Yesterday's Auction of Saturday Night Symphony Seats Was $70.

The record price of a seat for the Saturday evening Symphony concerts at yesterday's auction sale was $70, of which $52 constituted the premium. The purchaser paid a premium of $46 on the adjoining seat, bought afterward. The seats were in row M.

The seats in the front rows opened at prices lower than usual in recent years, but the best premiums in front rows were about the same as usual. The premiums obtained yesterday will average about the same as those of last year.

EMMY DESTINN
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JOSEF HOFMANN
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GERALDINE FARRAR

MELBA

ANTON WITEK
CONCERTMASTER

FRANCIS MACMILLEN

BOSTON SYMPHONY SEASON

The Soloists Selected—Famous Singers, Instrumentalists, Known and Unknown in This City, Soon to Appear

The first public rehearsal and the first concert of the Boston Symphony Orchestra, season 1910-'11, will take place on Friday afternoon, Oct. 7, at 2:30 o'clock, and Saturday evening, Oct. 8, at 8 o'clock. These concerts will inaugurate the last season of the third decade of the orchestra's existence, which there is every reason to believe will prove one of the most brilliant in its history. The orchestra will profit by the engagement of two extra players, another bassoon and another trombone, and some changes in other departments. It is now the largest orchestra in which the players contract for exclusive services in the world.

The programmes for the first concerts of the season have been mailed by Mr. Fiedler to Mr. Ellis, and they will be published as soon as received. As usual, there has been careful selection of soloists for the season, and the list is particularly strong in singers.

Nellie Melba, Geraldine Farrar, Emmy Destinn, Jeanne Jomelli, sopranos; Mme. Kirby-Lunn, contralto, and Charles Gilibert, baritone, will appear. Mme. Melba, who has not sung with the orchestra since three years past, will make "positively her only appearance" in Boston this season at Symphony Hall. She is now engaged on a concert tour through Canada, until the end of October. She will sing a number of times with the Boston orchestra, and finally, just before her departure for Europe, will make a limited number of appearances in Chicago with the Chicago Opera Company and in New York with the Metropolitan Opera Company. Next fall Mme. Melba plans to take a grand opera company to Australia. It is probable that she will not be heard again in this country until the season of 1912-13.

The Singers

Miss Farrar, since her first appearance in this city in the spring of 1907 with the Metropolitan Opera Company, has gained in increasingly large and appreciative following in her native city. This has been justified by Miss Farrar's artistic development. Few singers have been so warmly praised in Germany as she for her Zerlina in Mozart's "Don Giovanni" at the Mozart Festival in Salzburg last summer.

Last season it was impossible to secure Miss Destinn as a soloist, for her duties at the Metropolitan did not permit of a concert appearance in Boston. Miss Destinn's return this season will be eagerly anticipated, for the deep impression which she made at a Symphony concert two years ago is well remembered. It is of interest that she will create this winter the principal role in Puccini's "Girl of the Golden West."

Mme. Jomelli will sing for the first time with the Symphony Orchestra. She has gained many followers in Boston. Mme. Kirby-Lunn, whose Fricka was one of the features of the Metropolitan visit to this city in 1908, will appear with the orchestra after an absence of some years. The art of Mr. Gilibert is familiar here, and much admired.

Other Soloists

The pianists will be Josef Hoffman, Ferrucio Busoni and Carlo Buonamici. Hoffman has not played in Boston for some years. He is one of the few who have out-lived and made good the promise of a glorious youth. Mr. Busoni becomes more transcendental with the passing of the years. Mr. Buonamici, one of the most admired of resident pianists, has not appeared with the orchestra for some seasons, and his return will be especially welcomed.

The violinists, besides Mr. Witek, the new concertmeister, and Mr. Noack, second concertmeister, will be Francis MacMillen, the American, who plays with the orchestra for the first time, and Mischa Elman, undoubtedly, at present, the most popular violinist in the public eye. Mr. Elman, too, is one who has put to flight sombre predictions of the fall of the youthful prodigy.

Mr. Witek is a Bohemian, 38 years of age, who for the past 16 years has held the position of concertmeister of the Berlin Philharmonic. He comes to America with an enviable reputation as an artist, and it is expected that he will honorably uphold the high traditions established by distinguished predecessors. Mr. Noack's appointment is strongly indorsed by his solo performance last winter.

Mr. Alwin Schroeder, the 'cellist, will return after an absence of seven years from the orchestra, to share the first 'cello desk with Mr. Warnke. Both of these players will be soloists, Mr. Schroeder making the first appearances of the season on the 7th and 8th of next month.

The changes in the orchestra, other than those already mentioned, are few. There will be a new leader of the double basses, a new viola, a new second violin.

Sale of Seats

The auction sale of seats for the 13th season will begin at Symphony Hall on Monday morning, Sept. 26, at 10 o'clock, when the $18 seats for the rehearsals will be sold. On the following morning at the same hour the $10 seats will be sold. The $18 seats for the concerts will be sold on Thursday morning, Sept. 29, at 10 o'clock, and on Friday, Sept. 30, at the same hour, the $10 seats for the concerts will be sold. The rules of past years will be in force. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

ADVERTISER, SATURDAY

SEPTEMBER 24, 1910

FIRST SYMPHONY CONCERT DEVOTED TO SCHUMANN

The auction sales of seats for the Symphony concerts will occupy the greater part of next week at Symphony hall. On Monday at 10 a.m. the $18 seats for the rehearsals are placed on sale and on Tuesday, the $10 seats. On Thursday the $18 seats for the concerts will be sold and on Friday the $10 seats. Interest in the concerts and the soloists seems this year to be even unusually keen and the management expects the sale to be at least as good as that of last year.

Manager Ellis has received from Mr. Fiedler the first five programmes which will be played before the orchestra departs on its November trip to the South. During the past summer Europe and principally Germany has been full of commemorations of the 100th anniversary of the birth of Schumann and Mr. Fiedler at his first concert duly celebrates this anniversary. The soloist will be Alwin Schroeder. At the second concert Rachmaninoff's symphony in E minor will be played and at the third Scriabine's symphony which he calls "Le Poeme de l-extase." The soloist at the second concert will be Francis MacMillan, and at the third concert the soloist will be Gilibert, while Miss Geraldine Farrar will make her only appearance with the orchestra at the fifth concert.

THE CHRISTIAN SCIENCE MONITOR,

BOSTON, MASS., TUESDAY, SEPTEMBER 20, 1910.

SYMPHONY CONCERTMASTER DUE IN BOSTON IN A FEW DAYS

(Photo by Chickering.)

ANTON WITEK, NEW BOSTON SYMPHONY CONCERTMASTER.

Successor of Willy Hess in musical organization that has become famous in this country and in Europe for its excellent performances.

ANTON WITEK, who succeeds Willy Hess as concertmaster of the Boston Symphony orchestra, will arrive in this city in a few days, and is expected to reach New York from Bremen today. Mr. Witek is a Bohemian and has been successful season after season in tours through northern Europe.

Mr. Witek, who has been during the summer with the Berlin Philharmonic orchestra at Scheviningen, Holland, will arrive in Boston with an ample margin of time for undertaking his new duties. As he has been engaged for a term of years, he comes prepared to make Boston his place of residence during that incumbency.

For the first time since its organization, the personnel of the Symphony orchestra will, next winter, exceed 100 men. Hitherto the highest number of active members has been 99. This season it will be 101. The two additional members are a new first trombone player, who will relieve Mr. Hampe of a part of his work, and a fifth bassoon player, a "utility" man—understudy, as the stage would say—to prevent the embarrassments consequent on the illness of a regular player. Otherwise, and virtually, the orchestra remains the same as last year.

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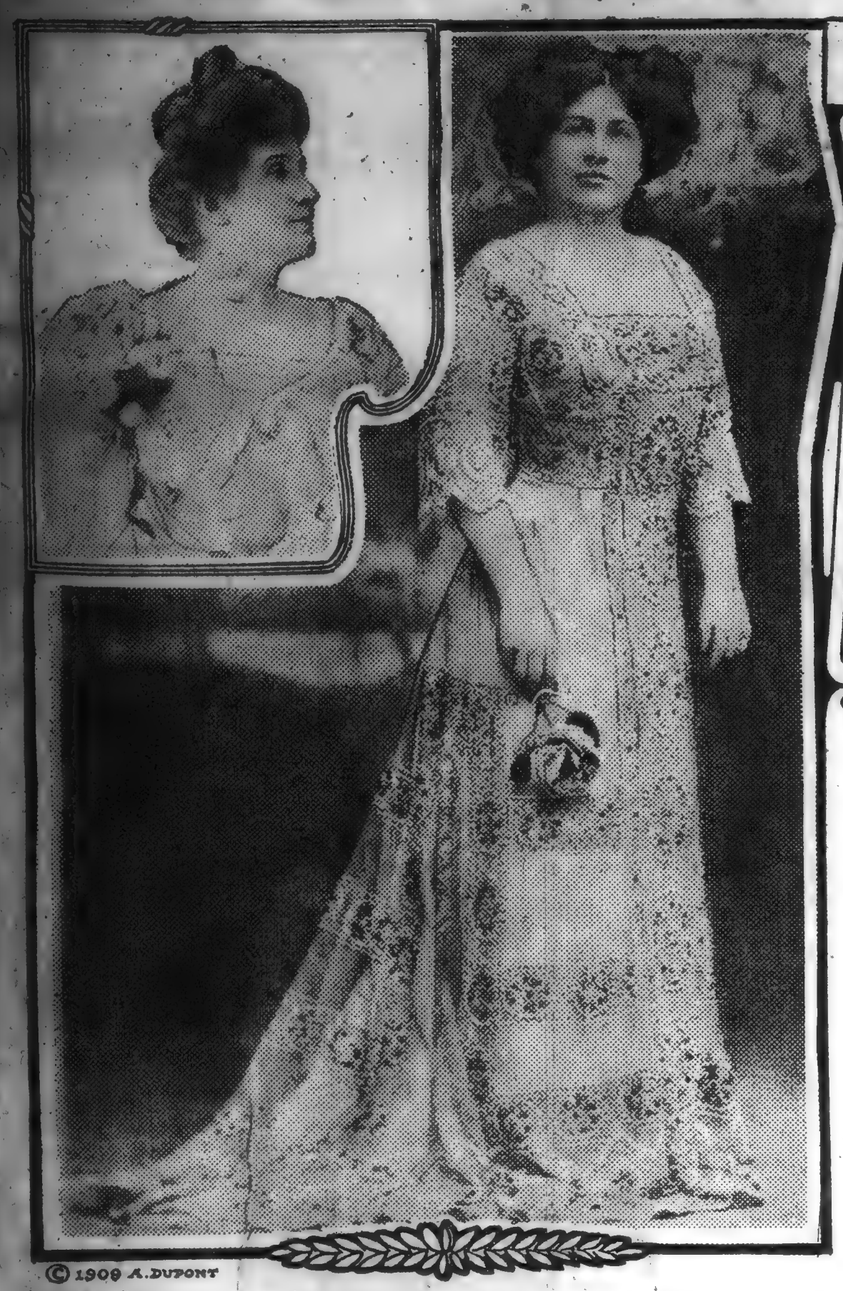
THREE SONGBIRDS WHO WILL BE HEARD IN HUB THIS YEAR DURING THIRTIETH SEASON OF THE SYMPHONY ORCHESTRA

Mme. Melba. Emmy Destinn. Geraldine Farrar.



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SYMPHONY BEGINS IN THREE WEEKS

Auction Sale of Seats for Concerts Opens Sept. 26.

NOTED SOLOISTS TO BE HEARD HERE

Big Revival of "The Bohemian Girl" at Boston Opera House by Aborn Company.

But three weeks remain before the opening of the thirtieth season of Symphony concerts and a week from tomorrow the annual auction sales begin.

The season calls for the usual twenty-four public rehearsals on Friday afternoons and twenty-four concerts on Saturday evenings. The Boston season will begin on Friday afternoon, Oct. 7, and end on Saturday evening, April 29.

The auction sales will be governed by the same rules that have been in force in past years. Monday, Sept. 26, the $18 seats for the rehearsals will be sold and the $10 seats on Tuesday, Sept. 27. The $18 seats for the concerts will be sold on Thursday, Sept. 29, and the $10 seats on Friday, Sept. 30. The sales will be held in Symphony Hall and will begin promptly at 10 o'clock. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

Mr. Fiedler has already made his announcement of the works he intends to play, and from these it will be a comparatively easy task for him to give as brilliant a series of programs as those which have characterized his past two years in Boston. The management has provided the most brilliant list of soloists possible to secure this year. It is especially strong in singers. These are Melba, Geraldine Farrar, Emmy Destinn, Mme. Jomelli, sopranos; Mme. Kirkby-Lunn, contralto, and Charles Gilibert, baritone. Mme. Melba, who has not been heard with the orchestra for three years, will make what is positively her only appearance in Boston this season when she sings with the orchestra.

Since Miss Farrar was here last year she has increased her fame by a series of performances of "Tosca" at the Opera Comique in Paris, and her performance of Zerlina in Mozart's "Don Giovanni" at the Mozart Festival in Salzburg this last summer.

The pianists will be Josef Hofmann, Ferruccio Busoni and Carlo Buonamici. Hofmann has not played in Boston for a number of years. Busoni will be agreeably remembered for his superb performance of Beethoven's "Emperor" concerto at the Symphony last season. He, too, is one of the few great pianists of the day. Mr. Buonamici is one of the most admired of Boston's pianists and is decidedly an artist to be reckoned with. It is several years since he appeared with the orchestra.

The two visiting violinists will be Mischa Elman and Francis McMillan. Elman today is unquestionably the most popular violinist in the world. Mr. McMillan is an American and will make his first appearance with the orchestra. He has already taken high rank abroad.

From the ranks of the orchestra will come Anton Witek, the new concert-master, and Sylvain Noack, the second concert-master. The other two soloists announced are Alwin Schroeder, who after an absence of seven years, returns to the orchestra to share the first desk of the 'cellos with Mr. Warnke, and Mr. Warnke himself.

THE SYMPHONY PROGRAMMES

Mr. Fiedler's Chosen Pieces for the First Five Pairs of Concerts—Rachmaninoff's Second Symphony the Chief New Piece—A Commemorative Schumann Concert and a Concert of Two Symphonies—Miss Farrar, Mr. Gilibert, Mr. Macmillen and Mr. Schroeder for "Assistance"

MR. Fiedler, who is now on the Atlantic, en route from Germany to New York, has handed to the management of the Symphony Orchestra the programmes of the five pairs of concerts that begin the new season and carry it to the first journey to the cities southward. They provide for the concerts of Oct. 7 and 8, 14 and 15, 21 and 22, 28 and 29, and Nov. 4 and 15. They assemble such assisting singers as Miss Farrar and Mr. Gilibert, Mr. Macmillen for a violinist and Mr. Schroeder for a violoncellist; and they include one of the notable new pieces already announced, for performance, Rachmaninoff's symphony in E minor, and another that is equally novel but of less anticipatory zest; Scriabine's "Poem of Ecstasy." By way of innovation in his programme-making, Mr. Fiedler has allotted two symphonies and no other music to one pair of concerts and devoted another pair, the first of the year, to the commemoration of the centenary of the birth of Schumann. Dated and detailed, the five programmes run:

I.

Oct. 7 and 8

(In memory of the one hundredth birthday of Robert Schumann, June 8, 1910)

Schumann: Overture, "Manfred," Op. 115.
Symphony in E-flat major, No. 3, Op. 97 (Rhenish).
Concerto for violoncello with orchestra, Op. 129.
Overture, "Genoveva," Op. 81.
Soloist, Alwin Schroeder.

II.

Oct. 14 and 15

Rachmaninoff: Symphony in E minor, Op. 27 (first time).
Goldmark: Violin Concerto in A-minor, Op. 28.
Weber: Overture, "Oberon."
Soloist, Francis Macmillen.

III.

Oct. 21 and 22

Beethoven: Symphony in D major, No. 2, Op. 36.
Aria
Scriabine: "Le Poème de l'Extase" (first time).
Songs
Sibelius: "Finlandia."
Soloist, Charles Gilibert.

IV.

Oct. 28 and 29

Brahms: Symphony in C minor, No. 1, Op. 68.
Tschaikowsky: Symphony in E minor, No. 5, Op. 64.

V.

Nov. 4 and 5

Strauss: Symphony in F minor, Op. 12.
Isouard: Air from "Jeannet et Colin" (1814).
Mozart: Adagio and Fugue for String Orchestra (first time).
Mozart: Concert Aria, "Misero! O sigmo, O son desto?"
Berlioz: Overture, "Carneval Romain."
Soloist, Miss Farrar.

The auction sales of seats for the Symphony concerts will occupy the greater part of next week at Symphony hall. On Monday at 10 o'clock the $18 seats for the Friday afternoon rehearsals are placed on sale, and on Tuesday the $10 seats. Then comes an interim of a day; on Thursday the $18 seats for the Saturday evening concerts will be sold, and on Friday the $10 seats.

Mr. Ellis, the manager of the orchestra, has received from Mr. Fiedler the first five programs which will be played before the orchestra departs on its November trip to the South. During the past summer German orchestras have celebrated the one hundredth anniversary of the birth of Robert Schumann; and Mr. Fiedler at his first concert will commemorate this anniversary with a Schumann program. The soloist will be Alwin Schroeder, who returns to the orchestra after an absence of six years. The second and third concerts will each have a novelty: The second, Rachmaninoff's Symphony in E minor; the third, Scriabine's Symphony, "Le Poeme de l'extase." Scriabine belongs, like Rachmaninoff, to the Russian school. The soloist at the second concert will be Francis MacMillan, the American violinist, who makes his first appearance with the Symphony orchestra; at the third concert the soloist will be the French baritone, Charles Gilibert. Miss Geraldine Farrar will make her only appearance with the orchestra at the fifth concert. Miss Farrar's first number will be an air from an opera comique by Nicolo Isouard, "Jeannet et Colin," which was first produced in Paris in 1814. Her second aria will be from Mozart: "Misero! o sogno, o son desto?"

* * *

Program of the first pair of concerts, Friday afternoon, Oct. 7, and Saturday evening, Oct. 8.

In memory of the one hundredth anniversary of the birthday of Robert Schumann, June 8, 1910: Overture, "Manfred," op. 115, Schumann; symphony in E-flat major, No. 3, op. 97 (Rhenish), Schumann; concerto for violoncello with orchestra, op. 129, Schumann; overture, "Genoveva," op. 81, Schumann; soloist, Alwin Schroeder.

* * *

SYMPHONY ORCHESTRA.

Auction Sale of Seats Begins Tomorrow—Some Notable Features.

The annual auction sale of seats for the Boston Symphony orchestra will take place at Symphony Hall Monday, Tuesday, Thursday and Friday. Tomorrow morning at 10 o'clock the $18 seats for the rehearsals will be sold, and on Tuesday at the same hour the $10 seats will be put on sale. Thursday morning at 10 o'clock the sale of the $18 seats for the concerts will begin, and Friday morning at the same hour the $10 seats will be sold. For the rehearsals, every seat in the house will be sold except those in the second balcony, which are sold at 25 cents each on the afternoon of the rehearsals. For the concerts, every seat in the house will be sold.

Mr. Ellis has received from Mr. Fiedler the programs of the five concerts which precede the first southern trip in November. The first concert will be a memorial to Schumann, the 100th anniversary of whose death has been celebrated generally throughout Europe during the past summer. The soloist will be Alwin Schroeder, who returns to the orchestra after an absence of eight years. Francis MacMillan, the American violinist, at the second concert will make his first appearance with the Symphony orchestra. Charles Gilibert, baritone, will be the soloist at the third concert; the fourth concert will have none, and at the fifth Miss Geraldine Farrar will make her only appearance with the orchestra in Boston this year. The second and third concerts will bring two important novelties, both Russian.

The programs are as follows:

OCT. 7, 8.

Schumann—Overture, "Manfred," op. 115.
Schumann—Symphony in E-flat major, No. 3, op. 97 (Rhenish).
Schumann—Concerto for 'cello with orchestra, op. 129.
Schumann—Overture, "Genoveva," op. 81.
Soloist—Alwin Schroeder.

OCT. 14, 15.

Rachmaninoff—Symphony in E minor, op. 27.
Goldmark—Violin concerto in A minor, op. 28.
Weber—Overture, "Oberon."
Soloist—Francis MacMillan.

OCT. 21, 22.

Beethoven—Symphony in D major, No. 2, op. 36.
Aria.
Scriabine—"Le Poeme de l'extase."
Songs.
Sibelius—"Finlandia," op. 26, No. 7.
Soloist—Charles Gilibert.

OCT. 28, 29.

Brahms—Symphony in C minor, No. 1, op. 68.
Tschaikowsky—Symphony in E minor, No. 5, op. 64.

NOV. 4, 5.

Strauss—Symphony in F minor, op. 12.
Isouard—Air from "Jeannot et Colin."
Mozart—Adagio and fugue for string orchestra.
Mozart—Aria, "Misero! O Sogno, O Son Desto."
Berlioz—Overture, "Carneval Romain."
Soloist—Miss Geraldine Farrar.

JOURNAL—THURSDAY, SEPTEMBER 22, 1910.

WIFE OF CONCERT MASTER HAS WON FAME AS PIANISTE

MME. ANTON WITEK,
Wife of new concert master of Symphony Orchestra.

While her husband has attained fame as a violinist Mme. Anton Witek, wife of the new concert master of the Boston Symphony Orchestra, is no less renowned through Europe as a wonderful pianiste. She, assists and counsels her husband in the many phases of his work.

Mme. Witek is of very pleasing presence, with beautiful white hair, and speaks English with just a slight German accent. A linguist of marked ability, she professes her love for the deep German of her homeland.

Mme. Witek will no doubt be in great demand at society functions this coming season, as her native criticisms of American customs, and her innate sense of humor, should make her a warm favorite among Boston's leaders.

"I think your park system is beautiful," she exclaimed yesterday, with a wave of her hand toward the Fens just outside her window at Hemenway Chambers, "and I shall enjoy, so, so much a ride through it all. Boston seems to be a charming city."

From RECORD-HERALD

Address Chicago, Ill.

Date

The novelties which will be offered this season by the Boston Symphony Orchestra to the patrons of its concerts are numerous and interesting. Certain works which will be presented to the eastern audiences for the first time have already been made familiar to audiences in Chicago. Among these will be numbered Hadley's orchestral rhapsody, "The Culprit Fay," Liadow's musical picture, "Baba Yaga" and Leo Weiner's graceful serenade for small orchestra.

Mr. Fiedler, the conductor of the Boston organization, has also chosen for performance Debussy's latest orchestral work, "Iberia"; Mahler's second symphony with solo and chorus, Fritz Delius' "Appalachia," "Brigg Fair," "Dance Rhapsody" and "In a Summer Garden," Bantock's three dramatic dances, Heinrich Noren's suite, "Vita"; Scriabine's "Poeme de l'extase," Arensky's variations for strings on a theme by Tschaikowsky, Mandl's "Overture to a Gascon Comedy," Glasounow's suite, "Au Moyen Age"; two scherzos from Nicode's choral symphony, "Gloria"; a comedy overture and a concerto for piano, organ and orchestra by Halm and Palmgren's suite, "From Finland."

From PRESS

Address Philadelphia, Pa.

Date

Anton Witek, late of the Berlin Philharmonic Orchestra and successor to Willy Hess as concertmaster of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, the 20th, from Bremen on the Kronprinz Wilhelm. Max Fiedler, the conductor, comes a week later on the Kaiser Wilhelm der Grosse.

The usual five concerts will be given in Philadelphia Monday evenings, the dates being November 7, December 5, January 9, February 20 and March 20. Owing to the increases in the wind choirs this year the personnel of the orchestra for the first time will be more than 100 men.

Estab 1884

From NEWS

Address Baltimore, Md.

Date SEP 14 1910

BOSTON SYMPHONY DATES ANNOUNCED

First Concert Will Be Held At The Lyric On November 9.

ANTON WITEK WILL HAVE HESS' PLACE

New Concertmeister Was Formerly Connected With The Berlin Philharmonic Orchestra.

Announcement of the usual five Boston Symphony Orchestra concerts at the Lyric was made today. The dates selected for the concerts are:

November 9.
December 7.
January 11.
February 22.
March 22.

The personnel of the soloists has not yet been made public.

It was also announced today that Willy Hess, for years concertmeister of the Orchestra and one of the leading living violin virtuosi, will no longer be in his accustomed place. Mr. Hess' successor, Anton Witek, is a musician of distinguished ability. Mr. Witek, who was formerly connected with the Berlin Philharmonic Orchestra, is expected to arrive in New York from Bremen next Tuesday.

Max Fiedler, who will continue his work as director of the Orchestra, is expected to arrive in this country on the Kaiser Wilhelm der Grosse the latter part of the month. The season of the Orchestra will open in Boston on Friday afternoon, October 7.

Large as the Orchestra always has been, it has been increased by additions to the wind choirs, and for the first time in its history numbers more than a hundred musicians.

From SUN

Address Baltimore, Md.

Date

BOSTON SYMPHONY DATES

Orchestra Will Be Composed Of More Than 100 Men This Season.

The management of the Boston Symphony Orchestra has announced the following dates for the series of five Baltimore concerts to be given at the Lyric this winter:

November 9. February 22.
December 7. March 22.
January 11.

All of the Baltimore concerts will be given on Wednesday evenings.

The orchestra's season will be opened in Boston October 7. Because of the increase in the wind choirs this year the personnel of the organization for the first time will be more than 100 men.

Anton Witek, who recently left the Berlin Philharmonic Orchestra to become the successor to Willy Hess as concertmeister of the Boston Symphony, is expected to arrive in New York next Tuesday from Bremen on the Kronprinz Wilhelm. Mr. Max Fiedler, the conductor, is expected to arrive from Europe a week later on the Kaiser Wilhelm der Grosse.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

The Boston Symphony Orchestra offers its usual Philadelphia series of five concerts on Monday evenings, November 7, December 5, January 9, February 20 and March 20. Owing to the increases in the wind choirs this year the personnel of the orchestra for the first time will be more than 100 men.

From TIMES

Address New York City.

SEP 15 1910

MUSICAL NOTES.

Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concert master of the Boston Symphony Orchestra, will arrive in New York on the Kronprinz Wilhelm on Tuesday. Max Fiedler, conductor of the Boston Orchestra, is due to arrive a week later. The season in Boston will open on Friday afternoon, Oct. 7. The usual ten concerts will be given in New York on Thursday evenings and Saturday afternoons, the dates being Nov. 10 and 12, Dec. 8 and 10, Jan. 14 and 16, Feb. 23 and 25, and March 23 and 25.

[illegible] of the Russian

[12]

From Standard Union
Brooklyn, N. Y.

Address

SEP 18 1910

Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concertmaster of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, Sept. 20 from Bremen on the Kronprinz Wilhelm. Max Fiedler, the conductor, comes a week later on the Kaiser Wilhelm der Grosse. The season in Boston opens Friday afternoon, Oct. 7, and Saturday evening, Oct. 8. The usual five concerts will be given in Brooklyn, the dates being Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. Owing to the increases in the wind choirs this year the personnel of the orchestra for the first time will be more than one hundred men.

From

Address Daily Times, Brooklyn, N. Y.

Date SEP 17 1910

Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concertmaster of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday from Bremen on the Kronprinz Wilhelm. Max Fiedler, the conductor, comes a week later on the Kaiser Wilhelm der Grosse. The season in Boston opens on Friday afternoon, October 7, and Saturday evening, October 8. Owing to the increases in the wind choirs this year, the personnel of the orchestra for the first time will be more than 100 men.

From Daily Eagle, Brooklyn, N. Y.

Address

Date SEP 17 1910

Anton Witek, late of the Berlin Philharmonic Orchestra and successor to Willy Hess as concert master of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, the 20th, from Bremen on the Kronprinz Wilhelm. Max Fiedler, the conductor, comes a week later on the Kaiser Wilhelm de Grosse. The season in Boston opens on Friday afternoon, October 7, and Saturday evening, October 8. The usual five concerts will be given in Brooklyn, the dates being November 11, December 9, January 13, February 24 and March 24. Owing to the increases in the wind choirs this year the personnel of the orchestra for the first time will be more than one hundred men.

From AMERICAN

Address New York City.

Date

WITEK TO ARRIVE TUESDAY

Boston Symphony Opens Season Oct. 7—Will Play Here Nov. 10.

Anton Witek, lately of the Berlin Philharmonic Orchestra, now concert master of the Boston Symphony Orchestra, is due here Tuesday. Max Fiedler, the conductor, comes a week later, and the season in Boston will open October 7. The usual ten concerts will be given in New York on Thursday evenings and Saturday afternoons, the dates being November 10, 12, December 8, 10, January 14, 16, February 23, 25, and March 23, 25.

The orchestra for the first time will be more than one hundred men.

From PRESS

Address Philadelphia, Pa.

Date

The Boston Symphony Orchestra will begin its season in its home city on Friday afternoon, October 7. The novelties to be given this year are: Debussy's latest orchestral work, "Iberia," which caused great discussion in Paris last season. Mahler's second symphony with solo and chorus, which practically makes a full program of itself, and Richard Strauss' tone poem, "Macbeth," will find a place on one of the early programs.

Other novelties are as follows:—

Arensky, set of variations for strings on a theme by Tschaikowsky; Bantock, three dramatic dances; Debussy, "Ronde de Printemps;" Delius, "Appalachia," with chorus; "Brigg Fair," "Dance Rhapsody" and "In a Summer Garden;" Enesco, two Roumanian dances; Glasounoff, suite "Au moyen age;" Hadley, "The Culprit Fay;" Halm, a comedy overture and a concerto for orchestra, piano and organ; Liadoff, "Baba Jaga;" Mandl, "Overture to a Gascon Comedy;" Nicode, two scherzos from "Gloria;" Noren, suite "Vita;" Palmgren, a suite "From Finland;" Scriabine, "Poeme de l'extase;" Weiner, serenade.

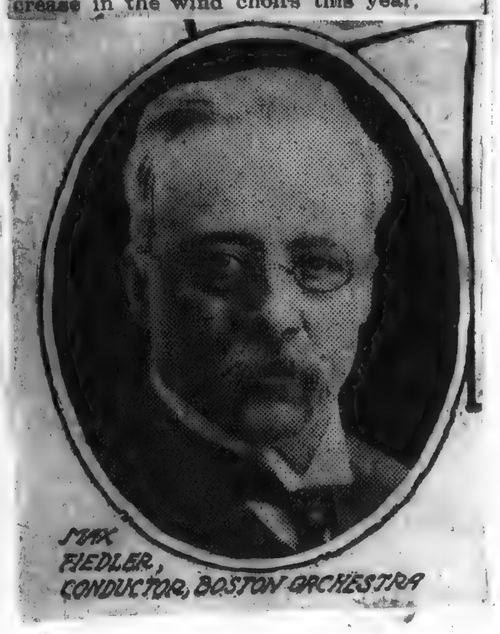
From NORTH AMERICAN

Address Philadelphia, Pa.

SEP 18 1910

This city is again to have its regular series of concerts by the Boston Symphony Orchestra. There will be five in the season at the Academy of Music. The dates are November 7, December 5, January 9, February 20 and March 20. Max Fiedler, of Bremen, will again be the conductor, but there will be a new concertmaster to succeed Willy Hess in the person of Anton Witek. Herr Witek is from the Berlin Philharmonic Orchestra. He is due to arrive in New York on Tuesday. Herr Fiedler comes a week later.

The season in Boston will open on October 7. For the first time in its history the personnel of the orchestra will reach 100 men. There has been an increase in the wind choirs this year.



MAX FIEDLER, CONDUCTOR, BOSTON ORCHESTRA

From EVE. SUN

Address New York City.

Date

MUSIC AND MUSICIANS

FARRAR AND MELBA TO OPEN BOSTON SYMPHONY.

Esta 8

Carnegie Hall Visits of Fiedler's Men Are Booked as Solidly as Grand Opera—A Foolish Tale of Two Cities and Fiddler Witek—Clashing Reports as to Farrar, Too.

Charles A. Ellis of the Boston Symphony Orchestra announces through Secretary W. E. Walter that Miss Geraldine Farrar will be soloist at the Boston men's first evening concert in New York and Mme. Melba at the first matinée concert. In December the soloist will be Josef Hofmann at both evening and afternoon concerts. Mischa Elman in January, Ferruccio Busoni in February and Anton Witek, the new concertmaster of the orchestra, in March.

Mr. Fiedler is due to arrive in New York by the Kaiser Wilhelm II. next Tuesday. The sale of season tickets for new subscribers will open at Carnegie Hall on Monday week, Oct. 3, and the official notice to subscribers says that 90 per cent. of last year's regular attendants at Boston Symphony concerts in Carnegie Hall have already renewed for the coming season.

As there is a long waiting list for the better seats, the number of season tickets to be placed on public sale next month for both the evening and afternoon series will be small. The orchestra, it is announced, has never had a season that showed brighter prospects than 1910-11, and those in charge would not be surprised if there was practically nothing left for the "single" sales, as on fashionable nights at the opera. The list of soloists has already been told.

August Spanuth, in artistic Germany's weekly *Signale*, is moved to indignant protest by the formidable word, "Kontraktbrüchig," as applied to one artist who arrived this week from the other side. He says:

A Berlin daily recently alarmed its readers with the news that Witek, the concertmaster of the (Berlin) Philharmonic Orchestra, had been guilty of breach of contract and was about to sail for America. And yet musical Berlin had known for months that Boston and Berlin were going to exchange Concertmasters Witek and Hess. What is more, Witek made no secret of his Boston engagement, and there could be no doubt that the change was a serious matter to him, since he was married in June. And now to be published as a contract breaker in September! It is astonishing to what springs of misinformation the dailies of Berlin go for news of the art world.

Anton Witek arrived in New York on the Kronprinz Wilhelm this week and has since been heartily welcomed by his new associates in Boston.

Newspaper Clipping Bureau in the World

From

Address PROVIDENCE, R. I.

Date SEP 18 1910

MUSICAL NOTES.

Boston Symphony Orchestra's Local Dates.

Anton Witek, late of the Berlin Philharmonic Orchestra and successor to Willy Hess as concert master of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday, the 20th, from Bremen on the Kronprinz Wilhelm. Max Feidler, the conductor, comes a week later on the Kaiser Wilhelm der Grosse. The season in Boston opens on Friday afternoon, Oct. 7, and Saturday evening, Oct. 8.

Five concerts will be given in Providence, the dates being Oct. 25, Nov. 22, Jan. 3, Feb. 14, April 4. Owing to the increases in the wind choirs this year, the personnel of the orchestra for the first time will be more than 100 men.

Esta 188

From

Address PRO

Date SEP 18 1910

The coming season of the Boston Symphony Orchestra promises to be the most brilliant in its history. The orchestra will be larger than ever before this winter, averaging 101 or 102 at each concert, and 117 concerts, the biggest season in the orchestra's career, will be given. The band has been materially strengthened since last season. A partial list of the music to be performed, which includes an exceptional number of interesting novelties has been announced.

These novelties are by composers of every school and nationality. Mr. Fiedler from the beginning has distinguished himself in his programmes, says the Boston Post in commenting on the list. He has not been the partisan of this or that composer. He has not permitted his rare enthusiasm and understanding of Strauss, for instance, to quench his curiosity in examining the works of Debussy or D'Indy. At least two composers unknown in Boston will have a hearing for the first time in the course of the next 24 concerts. Mr. Fiedler was the first conductor of the Boston Orchestra to bring to a hearing works by the modern Englishmen. For the winter, there is a new work by Granville Bantock and four new pieces by Fritz Delius, whose nocturne for orchestra, "Paris," was food for reflection on the part of reviewers at least, last season.

The Russians will be given much attention. Heading the list of the novelties is Arensky's "Variations on a Theme by Tschaikowsky" for string orchestra, one of the late works of the composer. Glazounov is represented by an orchestral suite unknown here, "From the Middle Ages." This suite was played by the Russian Symphony Orchestra in 1906 in New York.

Anton Witek, who has succeeded Professor Willy Hess as concert master of the Symphony Orchestra, is expected in Boston in a few days. It is his first visit to this country. Mr. Witek is a Bohemian by birth. He studied under Bennewitz at Prague and in 1894, at the age of 22, was appointed concert master of the Philharmonic Orchestra in Berlin, a position which he has held ever since. He has been described as a "serious, solid, thoroughly grounded musician" and not as a virtuoso; yet he has been successful season after season in his tours through northern Europe as a concert soloist.

k, 188

The First Established and Most Complete Newspaper Clipping Bureau in the World

From

Address

Date

Dates for Concerts Announced.

The dates for the five concerts by the Boston Symphony to be given at the Lyric have been set for November 9, December 7, January 11, February 22 and March 22. The former concertmaster, Willy Hess, has been succeeded by another distinguished musician, Mr. Anton Witek, who was formerly connected with the Berlin Philharmonic Orchestra. He is expected to arrive in New York from Bremen tomorrow. This year the Boston Symphony Orchestra will be larger than ever, as it now numbers over 100 members.

Esta 18

From RECORD

Address Philadelphia, Pa.

Date

—Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concert-master of the Boston Symphony Orchestra, is due to arrive in New York on Tuesday from Bremen. Max Fiedler, the conductor, comes to America a week later. The season in Boston opens on Friday afternoon, October 7, and Saturday evening, October 8. The usual five concerts will be given in Philadelphia Monday evenings, the dates being November 7, December 5, January 9, February 20 and March 20. Owing to the increases in the wind choirs this year, the personnel of the orchestra for the first time will be more than 100 men.

Esta 1884

From EVE. BULLETIN

Address Philadelphia, Pa.

Date SEP 17 1910

Music Notes

The Boston Symphony Orchestra, again under the leadership of Max Fiedler, with Anton Witek as the new concertmeister, succeeding Willy Hess, will give its usual series of five concerts in Philadelphia this season, at the Academy of Music, on November 7, December 5, January 9, February 20 and March 20. The personnel of the orchestra will be increased to more than one hundred men.

Estab 84

BOSTON SYMPHONY PROGRAMS ARE OUT

Musical Good Things Will Be Varied In Way to Please All Listeners.

SCHUMANN CONCERT FIRST

Geraldine Farrar to be the Soloist at the Fifth of the Series.

By FREDERICK JOHNS.

Max Fiedler has announced the programs for the first five rehearsals and concerts of the Boston Symphony Orchestra. The first rehearsal of the season will take place on Friday afternoon, October 7.

Few people appreciate that making programs is an art and a science. It is also a gift and many a worthy conductor has been obliged to get along without it. A Symphony concert at best can be thoroughly enjoyed only by true lovers of music, it appeals to the intellect as much as to the senses. A poor program maker can bore the most cultured audience by giving them too much of the same sort of thing, or by following fads and fancies to the exclusion of proven worth.

Three orders of roast beef are too much for the most ardent lovers of roast beef, and three classic symphonies are apt to weary the best friends of Beethoven. A concert should be like a dinner and the chef should vary his dishes and look to it that they do not combine against the digestive organs.

Mr. Fiedler knows how to serve his banquets. There are enough of the classics to satisfy the purists, the best of the modern compositions, and now and then a real noveity to satisfy the curious. Although a German and naturally an admirer of German composers past and present, Mr. Fiedler is not narrow and can appreciate what French composers are doing and what the Russians have accomplished and are likely to accomplish. He does not frown on opera and as an entre frequently offers an overture, which the orchestra plays as no opera orchestra could ever perform it.

Schumann Concert First.

The first concert is a memorial to Robert Schumann, the 100th anniversary of whose death has been observed generally throughout Europe and the program is entirely Schumann, two overtures, the Rhenish Symphony and a cello concerto. The soloist will be Alwin Schroeder, who returns to the orchestra after an absence of eight years.

The second concert will be notable by the first performance of a symphony in E minor by Rachmaninoff, the Russian composer, who was heard here last year both as a composer, virtuoso and conductor, and the first operatic appearance of Francis MacMillan, the American violinist.

Gilbert will appear at the third concert in French songs and a symphonic poem by Scriabine, "Le Poem de l'extase," will be played.

At the fifth concert Geraldine Farrar will be the soloist. Miss Farrar has gone back to a forgotten French comic opera of 1814, Jeannot et Colin, for an aria, and an unfamiliar concert aria by Mozart will be her contributions.

FIRST.
Oct. 7th-8th.
Schumann.....Overture, "Manfred," op. 115
Schumann..Symphony in E-flat major, No. 3, op. 97 (Rhenish.)
Schumann..Concerto for violoncello with orchestra, op. 129.
Schumann.....Overture, "Genoveva," op. 81
Soloist—Alwin Schroeder.

SECOND.
Oct. 14th-15th.
Rachmaninoff.....Symphony in E-minor, op. 27 (First time.)
Goldmark.....Violin concerto in A-minor, op. 28
Weber.....Overture, "Oberon"
Soloist—Francis MacMillan.

THIRD.
Oct. 21st-22nd.
Beethoven....Symphony in D-major, No. 2, op. 36
Aria.
Scriabine......"Le Poem de l'extase" (First time.)
Songs.
Sibelius......"Finlandia," op. 26, No. 7
Soloist—Charles Gilibert.

FOURTH.
Oct. 28th-29th.
Brahms.....Symphony in C-minor, No. 1, op. 68
Tschaikowsky..Symphony in E-minor, No. 5, op. 64

FIFTH.
Nov. 4th-5th.
Strauss.....Symphony in F-minor, op. 12
Isouard..Air from Jeannot et Colin, an opera comique (1814).
Mozart.....Adagio and Fugue for string orchestra (First time.)
Mozart.....Aria, "Misero! O sogno, o son desto?"
Berlioz.....Overture, "Carnéval Romain"
Soloist—Geraldine Farrar.

Concertmeister Witek Describes the Orchestral Life in Berlin

Mr. Anton Witek, the new concertmeister of the Boston Symphony Orchestra, was not able to tell eager reporters his impressions of America and its women, when he arrived in this city last Thursday. But Mr. Witek's conversation, on a later occasion, furnished interesting comparison of the orchestral conditions in Germany with those of this country.

There are in Berlin two symphony orchestras, of which the Berlin Philharmonic is considerably the larger and the more important. This orchestra makes money, which is not the case with any orchestra in existence in America. There would probably be no profits in Berlin if it were not possible for the orchestra to play in one city or another, incidentally working like beavers, about 365 days in the year. Often there are two concerts in a day, and rehearsals are sandwiched in at all possible times. Last year the Berlin Philharmonic gave 480 concerts.

The regular schedule for these players is one concert and two rehearsals a day, from Oct. 1 to the last of April; two concerts a day and three rehearsals a week from May 1 to October. In the summer the orchestra goes from Berlin to Scheveningen, Holland. All the winter, in addition to its regular symphony concerts, there are the concerts with the four or five choral organizations which bless Berlin with their presence, the "composers' concerts," where new works are likely to be introduced by their authors, concerts of a more popular nature and concerts for quite a number of odd occasions.

Individual System

The system of the Berlin Philharmonic is unique and unparalleled by that of any other symphony orchestra in the world. The gentlemen of the orchestra make their own laws and by-laws, elect their conduuctor appoint their own sub-officers—as Witek put it, are a "little republic by themselves." There are 65 members of the organization. For the concerts the personnel of the orchestra is considerably augmented. The extra men are paid regular salaries by the concert. The 65 associate members, however, are paid by division of the profits of the concerts of each season.

Membership in this orchestral society is for life. From the time of his election each member has a voice in every matter which relates in any way to the policy of the orchestra. No other member can oust him. He and no one else decides when the time has come that he can no longer play in the ranks. Then he retires on pension, the commendable system which has also been adapted by the Boston Symphony, since Mr. Gericke established it in his last term here.

The players of such a European orchestra as the Berlin Philharmonic perform under the direction of many different conductors, in the course of a season. Nikisch now conducts 10 concerts with this orchestra in Berlin, and six concerts in Hamburg during the winter. Strauss, Weingartner, Nikisch, Muck, Kogel—the names of those who visit as "guests" are legion. The "home director" is Kunwald. The programmes embrace all symphonic literature, though German music, of course, predominates. The German public is likely to pack the halls when Beethoven, Brahms and company are on the lists, while only certain coteries attend performances of modern French music or the music of exceptional personalities such as Anton Bruckner. "When D'Albert comes to play the Beethoven G major concerto, you cannot get in the doors after the concert has commenced; but when D'Albert plays D'Albert——!"

European Conductors

There is hardly a conductor of any importance in Europe under whom Mr. Witek has not played. Asked to compare some of these men, he at first modestly deprecated the value of a personal opinion. But he became more communicative. The two most popular conductors in Berlin are Nikisch and Muck. Of these two Nikisch is the more subjective, invariably following the musical impulse of the moment, while Muck, perhaps less personal in his attitude, shows more attention to the letter as well as the spirit of a score.

"It is one of the most remarkable things," said Mr. Witek in effect, "to observe the absolute control that Nikisch exerts over the orchestra. He may be as capricious, as erratic as he pleases, his beat may be never so elastic—the men are absolutely with him. It is very seldom that he gives precisely similar readings of any piece of music. But one glance and you understand him immediately—just what he wants."

"Strauss has, perhaps, less regard than either Muck or Nikisch for details, but his interpretations are always instinct with individuality. On different days he, too, will play very differently the symphonies of Beethoven, yet there are today few more authoritative and engrossing interpreters of this master's works than Strauss.

Weingartner

"Weingartner—he is becoming more conservative as he gets older, though he is wonderful, too, with Schuman, Berlioz, and other romantics. Kogel is a great man. It was only under him that I was able to really enjoy such works as Liszt's 'Tasso' and Berlioz' 'King Lear.' But what man is greater than another? Each is wonderful in his way. One is for Brahms, another for Tschaikowsky. They are all great people."

Mr. Witek's engagement for Boston is for two years. He will make his first appearance as soloist at the Symphony concerts in Beethoven's violin concerto. "I will play what they all know. I wish them to see clearly all about me. Suppose I play some new work—Sibelius, something like that? Then I can play as I please, and no one knows!"

Mr. Witek's tastes incline rather toward the straight and narrow path. He will give concerts this season with his trio, which consists of Mr. Malkin, 'cellist, Mrs. Witek, 'pianist, and Mr. Witek. The programmes of the concerts will, as a rule, be divided into two ensemble pieces, and a solo each for pianist, violinist, and 'cellist. The pieces will be selected from a repertoire which consists mainly of works by Beethoven, Brahms, Haydn, Mozart, Tschaikowsky, Dvorak—especially Dvorak—and Smetana.

"Dvorak is not yet well enough known," says Mr. Witek, who, a Bohemian, studied counterpoint and composition with the Bohemian composer, and in days past directed the Conservatory at Prague.

Mr. Witek has had many offers of late years from other orchestras. "They wanted him many times for the opera houses in Berlin and Vienna," said Mrs. Witek, "but he would not go." "Nein!" said the other half, "under there, in the pit, above me the conductor, what can I see, what can I hear, how can I"—and he flourished an imaginary bow—"zeigen—how can they know me?" "That," said Mrs. Witek, "is for those whose fingers tremble. But he—he is always calm. He always eats eggs just before the concert. Yes, half boiled eggs. The second concert meister, he says, 'Ach, how can you eat eggs, when I am sick, yes, sick, before I play?' But no, my husband is just as calm, and he always eats his eggs, just before the concert begins!"

SYMPHONY SALE

The sale of seats at the concerts of the Boston Symphony Orchestra for the coming season commences tomorrow morning in Symphony Hall. The support which Boston has given this institution in the past has been unparalleled in the history of this or any other country and this loyalty has born its fruits in one of the best orchestras in the world. It is to be hoped that the unusual interest which has been manifested this season in the coming concerts will find practical demonstration in the sales, for the cost of high living affects orchestras as well as grocery bills and the problems of the management increase in proportion.

The rapid growth and development of this orchestra has been the emblem of the immense musical progress in this city during the last 30 years. In the early '80s the orchestra was almost a local institution, conducted by a resident singer, George Henschel, who had turned conductor, and its soloists were for the most part drawn from the ranks of resident artists. The performances were to a small and intimate public, and at the beginning it was but very occasionally that a concert was ventured in another town. In the years that have passed since that time the development of the orchestra has caused and has kept pace with the rapidly rising demand of its audiences, which are perhaps the most musically cosmopolitan in existence. The achievements of the organization which is indeed an honor to this city advance farther year by year. Under its admirable management, the orchestra has become one of the highest musical institutions in the world, while at no time displaying the evil effects of routine or the self satisfaction which too often accompanies any successful endeavor. For this the public of the city is as responsible as the directors. It has always been appreciative and enthusiastic. Of late years it has become, as well, keenly critical. The $18 seats for the public rehearsals will be put up at auction tomorrow morning at 10; the $10 seats on Tuesday morning at the same hour. The $18 seats for the public rehearsals will be sold on Thursday morning, and the $10 seats for the same occasion on Friday.

Mr. Ellis has received from Mr. Fiedler the programmes of the five concerts which precede the first Southern trip of the orchestra in November. The first concert will be a memorial to Schumann, the 100th anniversary of whose death has been celebrated generally through Europe during the past summer. The soloist will be Alwin Schroeder, whose appearance marks his return to the orchestra after an absence of eight years. Francis MacMillen, the American violinist, will be the soloist at the second concert, playing with the orchestra for the first time. Miss Farrar, as she did last year, will revive some music of another time; first, an air from Nicolo Isouard's opera, "Jeannot et Colin," which was first heard in Paris in 1814; second, a concert aria by Mozart, "Misero! O sogno, o son desto."

The first, second and third concerts will bring important novelties by Russian composers. The programmes of the first five concerts in full follow:

Oct. 7-8.
(In memory of the 100th birthday of Robert Schumann, June 8, 1910.)
Overture, "Manfred," Op. 115.....Schumann
Symphony in E-flat major, No. 3, Op. 97, (Rhenish) .....Schumann
Concerto for violoncello with orchestra, Op. 129 .....Schumann
Overture, "Genoveva," Op. 81.....Schumann
Soloist—Alwin Schroeder.

Oct. 14-15.
Symphony in E minor, Op. 27....Rachmaninoff
(First time.)
Violin concerto in A minor, Op. 28....Goldmark
Overture, "Oberon" .....Weber
Soloist—Francis MacMillan.

Oct. 21-22.
Symphony in D major, No. 2, Op. 36..Beethoven
Aria.
"Le Poeme de l'extase" .....Scriabine
(First time.)
Songs.
"Finlandia," Op. 26, No. 7.....Sibelius
Soloist—Charles Gilibert.
Symphony in C minor, No. 1, Op. 68....Brahms
Symphony in E minor, No. 5, Op. 64..... Tschaikowsky

Nov. 4-5.
Symphony in F minor, Op. 12.....Strauss
Air from "Jeannot et Colin," an opera comique (1814).....Isouard
Adagio and Fugue for string orchestra..Mozart
(First time.)
Aria, "Misero! O sogno, o son desto?"..Mozart
Overture, "Carneval Romain".....Berlioz
Soloist—Miss Geraldine Farrar.

BOSTON SUNDAY GLOBE—SEPTEMBER 25, 1910.

Auction Sale of Symphony Seats Begins Tomorrow.

The order in which seats will be sold at the Symphony orchestra auction sale, beginning tomorrow morning at 10, is as follows:

Monday the $18 seats for rehearsals, Tuesday morning the $10 seats for rehearsals, Thursday morning the $18 seats for concerts and Friday morning the $10 seats for concerts.

As in past seasons every seat in the house will be on sale for the Saturday evening concerts. Seats to the gallery will again be sold at 25 cents for the Friday afternoon rehearsals.

The first pair of concerts, Oct 7 and 8, will be in commemoration of the 100th anniversary of Schumann's birth (June 8, 1910), which has been observed the past summer through Europe.

The soloist will be Mr Schroeder, who returns to the orchestra after an absence of eight years. He will play Schumann's concerto for 'cello and orchestra, op. 129.

The soloists at the remaining concerts in Boston prior to the southern trip in November will be as follows: Oct 14-15, Francis MacMillan (first appearance at these concerts); Oct 21-22, Charles Gilibert; Oct 28-29, no soloist; Nov 4-5, Geraldine Farrar.

THE BOSTON AMERICAN—SEPTEMBER 26, 1910.

GOOD PRICES AT SYMPHONY SALE

Prices paid to-day for seats for the twenty-four rehearsals of the Boston Symphony Orchestra averaged higher than last year, though the best premium paid to-day fell short of the high-water mark reached in last year's auction. The sale was held today in Symphony Hall, with about 250 persons, mostly women, attending. The bidding was spirited. In the first twenty minutes, 100 seats were sold. In two hours, more than one-half of the total of 1100 seats were auctioned off.

The highest price paid to-day was $73 for each of the two seats, N 18 and 19. This premium represents the cost of the seat over and above the necessary $18 demanded. The first bid for the seats was $50. In the bidding last year the highest price paid was $85.

N. 20 and 21 brought each but $45. The second highest price paid to-day was $72 for each of N 15, 16 and 17. The third highest price was $71 for each of N 27 and 28.

TRAVELER SEPTEMBER 26, 1910.

HIGHER PRICES FOR SYMPHONY SALE OF SEATS

Over 200 persons, the majority of whom were women, attended the auction sale of rehearsal seats for the 30th season of the Boston Symphony Orchestra in Symphony Hall today. Seats in the first 36 rows on the floor were offered for sale over the regular price of $18 for each seat.

The highest price paid during the morning was $68 for a seat in F. The lowest was for the end seat in the first row, $35. Both seats were sold to a Back Bay speculator.

In less than 20 minutes over 100 seats had been disposed of, for which over $2000 had been collected. The bidding was exceptionally brisk and spirited, many of the women not only buying for themselves but for friends unable to attend the sale. Not more than four seats could be sold on one bid.

A seat in A row, which usually calls for a premium of $7 or $8, sold for $17. The highest price paid for a seat in this row was $25.50 over the regular seat price totaling $43.50.

Seats in B row, which sold last year for $4, brought as high as $27.50, numbers 19 and 20 having been sold for that price after three bids.

Bidding for seats in C row was rapid, the entire row of 36 seats being sold in less than 12 minutes. Twenty-five dollars was the first amount bid for seats numbered 29 and 30, which finally got $30.

F row was the most popular of the entire first six rows. Premiums of $40, $45, and $50 were offered for seats there. The 36 seats in that row averaged over $25 each, making a total of $43 for each seat. In many instances premiums paid this year were from $100 to $150 more than paid for the same seats one or two years ago.

The seats will entitle the holder to witness 24 public rehearsals on consecutive Friday afternoons from Oct. 7, 1910, to April 28, 1911, omitting six Fridays, two during the remainder of this year and four in 1911.

Among the artists who will appear at the rehearsals are Nellie Melba, at her only appearance in this city; Geraldine Farrar, Kirkby-Lunn, Emmy Destinn, Alwin Schroeder, Heinrich Warnke, Charles Gilbert, Josef Hofmann, and the only appearance of Anton Witek.

THE BOSTON JOURNAL—SUNDAY, SEPTEMBER 25, 1910.

SYMPHONY SEAT AUCTION SALE TOMORROW AT 10

This week will be a busy one at Symphony Hall, for on Monday, Tuesday, Thursday and Friday the annual auction sales of seats will take place. Tomorrow morning at ten o'clock, the $18 seats for the rehearsals will be sold and on Tuesday at the same hour the $10 seats will be put on sale. Thursday morning at 10 o'clock the sale of the $18 seats for the concerts will begin and Friday morning at the same hour the $10 seats will be sold. For the rehearsals every seat in the house will be sold except those in the second balcony, which are sold at 25 cents each on the afternoon of the rehearsals. For the concerts every seat in the house will be sold.

Mr. Ellis, the manager, has received from Mr. Fiedler the programs of the first five concerts. The first concert will be a memorial to Schumann. The soloist will be Alwin Schroeder, whose appearance will be all the more interesting in that it marks his return to the orchestra after an absence of eight years. Francis MacMillen, the American violinist, will be the soloist at the second concert, making his first appearance with the Symphony orchestra. Charles Gilibert, the French baritone, will be the soloist at the third concert. The fourth concert will have no soloist. At the fifth Geraldine Farrar will make her only appearance with the orchestra in Boston this year.

The second and third concerts will bring two important novelties, both of them Russian. At the second concert Rachmaninoff will be represented by his Symphony in E minor, which will be heard here for the first time, and at the third concert Scriabine's symphony, "Le Poeme de l'extase," will have its first performance in Boston.

The programs are as follow:

OCT. 7-8.
Overture, "Manfred," op. 115.....Schumann
Symphony in E flat major, No. 3, op. 97 (Rhenish) .....Schumann
Concerto for violincello with orchestra, op. 129.....Schumann
Overture, "Genoveva," op. 81.....Schumann
Soloist, Alwin Schroeder.

OCT. 14-15.
Symphony in E minor, op. 27 (first time) .....Rachmaninoff
Violin concerto in A minor, op. 28...Goldmark
Overture, "Oberon".....Weber
Soloist, Francis MacMillen.

OCT. 21-22.
Symphony in D major, No. 2, op. 36, Beethoven
Aria.
"Le Poeme de l'extase" (first time)..Scriabine
Songs.
"Finlandia," op. 26, No. 7.....Sibelius
Soloist, Charles Gilibert.

OCT. 28-29.
Symphony in C minor, No. 1, op. 68...Brahms
Symphony in E minor, No. 5, op. 64 .....Tschaikowsky

NOV. 4-5.
Symphony in F minor, op. 12.....Strauss
Air from Jeannot et Colin, an opera comique (1814) .....Isouard
Adagio and Fugue for String Orchestra (first time) .....Mozart
Aria, "Misero! O Sogno, O Son Desto?" .....Mozart
Overture, "Carneval Romain".....Berlioz
Soloist, Geraldine Farrar.

GLOBE—MONDAY, SEPTEMBER 26, 1910.

FIVE SEATS AT $73 EACH

Sale for Symphony Rehearsals.

Good Premiums Obtained at the Opening Auction.

Bidding Spirited and High Prices the Rule.

Splendid premiums were received this morning by the auctioneer disposing of the seats for the Symphony orchestra rehearsals, and while higher prices have been received in the past the average this morning was very high indeed and will compare most favorably with any season for years back.

The sale took place in Symphony hall, and was the first for the coming season's performances. Only the floor and first balcony $18 seats for the Friday afternon public rehearsals were disposed of today, and to the regular price of $18 is added whatever premium was bid. The floor seats as far back as the tier under the balcony and the sides and two first rows of the balcony were sold today.

There wa present about the customary number seen at these sales in the last half dozen years, and as usual most of those present were women. The bidding was spirited and auctioneer Jackson had no trouble in securing high prices for most all of the desirable seats. The regular ticket dealers were out in force and, as usual, did most of the bidding, but occasionally an individual appeared who desired a certain seat sufficiently to cause him to outbi the dealers, and then prices ran up.

Along in 1904, 1905 and 1906 the seats for the rehearsals brought $12 before the premium was added. In 1904 the best premium received at these sales of rehearsal seats was $95 each for two; in 1905 it was $91 each on four in row Q, and in the following year the top premium was $81 two seats.

Under the increased price of $18 per seat for the rehearsals, the record premium in 1908 was $71 each for two in row Q, and last year the highest was $93 each for two seats in the first row of the first balcony, although $73 premium was the best for the seats on the floor of the house. This morning five seats sold on the floor for premiums of $73 each, three in the central portion of row N and two in the central part of row R. This afternoon when the balcony seats are sold it is possible that an even higher premium may be obtained.

Last season at the opening sale row A on the floor started at $16 premium, and this year it opened at $18, while last year that row secured a premium of $20 as its best and this morning $25.50 was paid for two seats in the row, while only about eight seats out of the 26 in the whole row sold less than $20 premium.

Last year row B opened at $16 and $24 was its best premium; this morning that row started at a premium of $17.50 and $31 was the top figure secured. Last yea rrow C opened at $23 and $30 was the highest for the row, while this morning that row began at a premium of $19 and the best obtained was $30.50, but the average was higher than last year.

Row D last season began at a premium of $15 and $30 was the best secured, while today it opened at $20 and $33.50 was received for eight seats in that tier, and $30,$31, $32 and $33 was paid in premiums for many others in the same line.

Row E this morning opened at a premium of $21 and two end seats at the left aisle, center section, sold for $39, others bringing little less in the central part of the row. Row F started at $22.50 and the last seat on the left closed at an advance of 50 cents on the opening premium, but as high as $50 was paid for one end seat in the row and premiums between $40 and $50 were paid for quite a number of seats.

A premium of $70 was secured for three seats, two on one side and one on the opposite side of the center aisle of row G, which opened at premiums of $25.50 and closed at $35, although over $40 in premiums were paid on each of quite a number of that row of seats. A premium of $50 each for seven seats was paid in row H, no single seat of which tier sold under premiums of $30.

In row I a premium of $60 was paid on each of four seats by a ticket dealer, others sold as high as $58 and the lowest was $31 on each of two seats near the left end. In row J the best premiums were $52 on each of two seats, and seats ot the left aisle, although $40, $48 and $50 was paid for others, and the smallest premium was $31.50 on four seats.

A premium of $32 was the smallest paid in row K and the best in that row was $61 on three seats in the center, that were secured by a private individual. In row L $71 was the highest premium paid, a dealer bidding that for one seat, but seven seats sold at $55 premium each and four sold at premiums of $58 in that row.

Four seats in row M closed at a premium mof $68 as the best figure for the row, although the average was well above $40 premium for eac hof the 34 seats in the row. In the next row the high premium was $73 for three central seats, one being an end seat at the right of the center aisle, three others sold at premiums of $72 and the average was considerably above that of the preceding row. In row O $60 was the high premium for three seats, and six others sold for but little under that figure.

In row P $633 was paid as high premium for two seats and the average would be about $40 permium each. In row Q, which usually brings out about the top bids, $69 was the best premium offered for two seats, and $61 was the next best premium. The lowest premium paid in the row was $35 for two seats, the last two on the left end, and four other seats in that row sold at premiums of $36, all other premiums being for $40 or above that figure.

Again in row R $73, the top premium of the morning sale, was secured for two end central seats, and the next best premium in the row was $68 for two seats. There were only five seats sold at premiums under $40 each in that row, however. In row S the best premium was $69 for two seats, and only five seats sold at premiums under

At 1, row T had been opened at a premium of $36 for the first end seat n the right, the next four brought $35 premium each and the next two seats, being end seats on either side of the right aisle, brought $38 each.

Those present were leaving for luncheon, and this afternoon the remaining floor seats and the $18 balcony seats will be sold.

The best prices secured this morning, that of $73 premium, added to the regular $18 price of the seats, makes the price of the five record seats $91 each for the season of 24 rehearsals for the 30th season of the Symphony orchestra.

CHRISTIAN SCIENCE MONI

SEPTEMBER 26, 1910.

AUCTIONS 772 SEATS AT SYMPHONY HALL, TAKING OVER $35,000

Music Lovers and Brokers in Contest for First Day's Lots Run Prices from $18 to $71; Average is $35.

CLOSES NEXT FRIDAY

Some Premiums in Auction Were Considerably More Than Paid for Same Seats a Year or Two Ago.

More than $35,000 was realized by the sale of 772 seats at the auction sale of seats for the Symphony concert season at Symphony hall before an adjournment for luncheon was taken shortly after 1:30 o'clock this afternoon. A record sale for the rest of the day is expected as the whole of the first balcony yet remains to be sold.

The average price paid was $35, the highest $71, and the lowest $18. As is generally understood, the premium is added to the upset price of $18. The seats were sold singly or in lots not exceeding four in each group, most of the best seats being purchased by Boston brokers on behalf of regular Symphony concert attendants from Fall River, Concord, N. H., and all the outlying cities and towns.

The sale today is for the $18 seats for Friday afternoons and includes the seats on the floor back to rows KK, that is, to the first row covered by the balcony, the seats on the sides of the first balcony and the first four rows in the center. It will take probably until 2:30 p. m., allowing half an hour for luncheon, to dispose of the seats on the floor.

Tuesday the $10 rehearsal tickets will be sold, Thursday the $18 Saturday evening concert tickets, and Friday the $10 Saturday evening concert tickets. Each day the sale will begin at 10 a. m.

The prices paid today show a slight improvement upon those of last year, and if the present high rate is maintained throughout the sale the proceeds will probably exceed all records.

Walter Jackson of Francis Henshaw & Co., stock auctioneers and brokers, State street, conducted the auction.

In many instances the premiums paid this year were from $100 to $150 more than were paid for the same seats one or two years ago.

TRANSCRIPT, MONDAY,

RECORD, MONDAY,

SEPTEMBER 26. 1910

SYMPHONY SEATS AT BIG PRICES

The auction sale of rehearsal seats for the 30th season of the Boston Symphony orchestra was opened this morning in Symphony hall. Bids for seats in the first 3 rows on the floor, or from A to KK, and for the sides of the first balcony and the first four rows at the end of the balcony were premiums over the regular $18 price per seat.

There was an attendance of over 200. Bidding immediately became spirited. Seat 1 in row A, which usually commands $7 or $8 premium, was finally sold at $17 premium. When the center aisle of A row was reached, premiums of from $22 to $25 per seat were numerous. The highest premium in A row was $25.50 each for two seats, one of which was on centre aisle.

When B row was reached the extreme end seat sold for $18 premium from which price the premium rose to $31 for a seat on the centre aisle. Numerous seats in B row commanded as high as $22 to $28 premium. High premium in B row last year was $4.

In C row $25 to $30 premium was paid for choice seats, the highest premium being $30.50.

In D row near centre aisle as high as $33 was paid. In many instances premiums paid this year were from $100 to $150 more than paid for the same seats one or two years ago.

Thursday the $18 seats for the concerts will be sold, these being the same seats as the $18 upset price seats for the rehearsals, the sale beginning at 10 o'clock, and on Friday the remainder of the seats will be sold for the Saturday evening concerts including the whole of the second balcony, the upset price of these being $10.

JOURNAL—MONDAY SEPTEMBER 26, 1910.

SYMPHONY AUCTIONS OPEN THIS MORNING

The auction sales for the coming season of Symphony concerts begin today at Symphony Hall at 10 o'clock. Today the $18 seats for the twenty-four public rehearsals will be sold. As is generally understood, the premium bid for the seats is added to the $18 and the seats bid in must be claimed immediately and paid for in cash or by check.

The seats to be sold today are the seats on the floor back to KK, or in other words back to the first row covered by the balcony; the seats on the sides of the first balcony and the first four rows in the center. It will take probably until 2.30, allowing a half hour for luncheon, to dispose of the seats on the floor, and those desiring to bid for balcony seats should be in the hall not later than that hour. Tomorrow the remaining seats in the first balcony on which the upset price is $10, will be sold with the sale beginning at 10 o'clock, and it will last about an hour and a half.

Thursday the $18 seats for the concerts will be sold, these being the same seats as the $18 upset price seats for the rehearsals, the sale beginning at 10 o'clock, and on Friday the remainder of the seats will be sold for the Saturday evening concerts, including the whole of the second balcony, the upset price of these being $10.

TRANSCRIPT, MONDAY,

HIGHEST PREMIUM $73

Auction Sale for Symphony Rehearsals

Lively Demand for the Coveted Positions

Maximum Figure Less Than Last Year's

General Average Was Above That of 1909

Keen interest and spirited bidding from the first marked the opening sale of seats reserved for the series of twenty-four public rehearsals on Friday afternoon of the Boston Symphony Orchestra. The number of prospective buyers present when the sale opened at Symphony Hall, this morning, was far larger than in many previous years and as usual women far outnumbered men in the throng present.

The highest premium obtained by the auctioneer, Walter Jackson, was $73, which was paid for seats 18 and 19 in Row N, and the same price also was paid in Row R for seats 17 and 18. These seats were purchased by one of the ticket brokers who, as usual, including Messers. Herrick, Burke Wadsworth, Pratt, Heard and others occupied the front row from which to make their bids. Next highest for premium was $72, paid for seats 15, 16 and 17 in Row N and Row L. $71 was paid for a single seat, No. 27, and $70 was paid for three seats—Nos. 18, 19 and 20 in Row G, comparatively early in the sale, and immediately following a sale at $35 for the adjoining seats. Last year the highest premium paid at the opening sale also was $93 for seats in the first balcony.

When the early sale of $70 was made people sat up to take notice, as the saying goes, and thereafter opening first bids for places ran higher than previously.

The seats on sale today were the $18 ones for the rehearsals, while the lower-priced seats for the rehearsals, of the face value of $10, will go on sale tomorrow morning. All premiums paid at each day's sale are added, of course, to the face value of the seats, hence those which brought a premium of $73 today really stand the buyer at a cost of $91 per seat, or almost $4 for each performance, it will be seen.

When the sale began, the very first premium bid was a dollar for seat No. 1 in row A, and this sold for $18 premium, the buyer taking only one, in the option allowed to take four seats on any single bid. This aroused interest so that for seat No. 2 the opening bid was $10, with a sale at $17, and other sales in this front row ranged from $17, as the lowest, to $25.50 as the highest. Last year the record showed minimum and maximum premiums of $8 and $20 in row A.

The second row likewise showed generally higher prices than those of a year ago, with prices running from $17.50 to $31, a better range than last year, while in the third row the premiums were from $18.50 to $32. The prices then kept for awhile around $30, up and down, and reached $39 in Row E and $50 in Row F, with meanwhile sales much lower than those figures. Row G, which had a sale at $70, opened at $25.50, the lowest in the row, and at the last the prices fell off till the end seats sold at $33.

Sales as high as $50 were recorded in Row H, where the general run of premiums was such that no sale was made under $30.50. The next row ranged from $33 to $60 and back to $31. Bids by this time all started at $30 or even higher, so that there was not waste of time in getting figures up to that price. Occasionally, however, some timid woman would take a chance on securing a bargain—possibly because this is Monday—and would venture a bid far lower than the range had been running and of course when someone immediately raised her bid by several hundred per cent, there would be a quiet smile on the part of many.

The rows of seats about midway in the hall seemed to be most in favor, judging from the eagerness of the bidders to secure these. From $35 to $60 proved the usual range of prices. Sometimes two ticket brokers would bid against each other, with the result that the successful one had to pay pretty well for securing the coveted seats. These brokers all are commissioned by regular patrons to buy seats and many of these music lovers, who have been to the Symphony Concerts season after season, are determined, if possible, to have again favorite seats if money can obtain these. Hence the friendly rivalry and high premiums, in some instances. Again, private buyers show equal determination and bid earnestly against the brokers, with success in some cases, yet at high cost to themselves.

Considered as a whole, the premiums appeared to range far higher than those of last year and showed that there is no falling off in interest in these concerts, even with a long opera season and other musical attractions ahead, patronized largely by the same people who attend the Symphonies. Custom has shown that no one really expects to get any "bargain" at the sales for the Friday rehearsals, if the premiums be compared with those for the Saturday evening concerts, which always show an average of more reasonable figures.

The $18 seats include all those on the floor as far back as, and including, Row JJ, also seats in the first balcony, right and left sides, and in the rear through Row D. Back of that row, in the centre of the balcony, the face price of seats is $10, and it is for floor seats beginning with Row KK and extending through Row SS. The seats in the second balcony still remain "rush seats," as they have become known, for the Friday rehearsals, with admission gained by payment of 25 cents. The seats are available on the old plan of first come first to secure the best places.

The $18 seats for the Saturday evening concerts go on sale on Thursday, and on Friday the $10 seats, including all seats in the second balcony, will be sold.

From

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ADVERTISER, MONDAY SEPTEMBER 26, 1910

SEPTEMBER 26, 1910

SYMPHONY AUCTION SALES BEGIN THIS MORNING

The auction sales for the coming season of Symphony concerts begins today at Symphony Hall at 10 a.m. Today the $18 seats for the 24 public rehearsals will be sold. As is generally understood, the premium bid for the seats is added to the $18, and the seats bid in must be claimed immediately and paid for in cash or by check.

The seats to be sold today are the seats on the floor back to KK, or in other words, back to the first row covered by the balcony; the seats on the sides of the first balcony and the first four rows in the center. It will probably take until 2.30 p.m., allowing a half hour for luncheon, to dispose of the seats on the floor and those desiring to bid for balcony seats should be in the hall not later than that hour. Tomorrow the remaining seats in the first balcony, on which the upset price is $10, will be sold with the sale beginning at 10 a. m. and it will last about an hour and a half.

Thursday the $18 seats for the concerts will be sold, these being the same seats as the $18 upset price seats for the rehearsals, the sale beginning at 10 o'clock, and on Friday the remainder of the seats will be sold for the Saturday evening concerts including the whole of the second balcony, the upset price of these being $10.

News of Music

COMMEMORATIVE programmes, such as Mr. Fiedler has arranged for the pair of Symphony Concerts in honor of the centenary of Schumann's birth, ought to contain at least one of his compositions that is usually overlooked or that is merely a curiosity. Perhaps the concerto for violonce lo that stands on the list and that the virtuosi have seldom played in recent years, meets this requirement. A correspondent, however, mindful of the admirable horns of the orchestra goes further and suggests the inclusion of Schumann's Concert-Piece for four horns. It is hardly known to the public of concerts in America, but in London Mr. Wood's horn-players repeat it about every year.

[15]

TIGHT BINDING

HERALD, MONDAY, SEPTEMBER 26, 1910.

BIG PREMIUMS FOR SYMPHONY

Original Prices of Seats Trebled in Some Cases at Auction Sale.

WILL CONTINUE TOMORROW

Most of the Bidding Is Done by Brokers Acting for the Real Buyers.

Premiums three and four times in excess of the regular price of $18 were today paid for seats at the annual auction sale for the Boston Symphony Orchestra rehearsals held at Symphony Hall. The bidding was brisk, but was participated in chiefly by brokers and speculators. Many patrons are too busy or do not care to inconvenience themselves by attending the sales. The management says many opportunities for good bargains are lost in this way. Owing to the fact that most of the bids were made by brokers and speculators, it will be impossible to tell the identity of the real purchasers for two or three days.

The seats at the left of the hall brought higher prices than those at the right owing to the fact that at piano recitals the auditors like to watch the hands of the players. So-called "bachelor" or single seats went at remarkably low figures in certain instances, when compared with the high prices brought by blocks of seats adjoining. All purchases were limited to not more than four seats. The popular sales were of two and three seats.

Today's sale began at 10 o'clock and goes through the day. There was an intermission between 1:30 and 2 and a change of auctioneers at that time. The sales today were limited to the $18 seats for rehearsals. Tomorrow at 10 o'clock the $10 seats for rehearsals will be put on sale. Thursday morning the sale of the $18 seats for concerts will begin and on Friday morning the sale of $10 concert seats will conclude the sales.

The usual preference was shown today for seats in the centre of the hall. The first two rows in the balcony were eagerly sought after. The $18 seats run from the stage to row JJ, and the $10 seats from row KK to row SS. All seats for rehearsals will be sold except those in the second balcony which are reserved for the 25-cent patrons of the matinee rehearsals. For the concerts every seat in the house will be sold at auction.

When Auctioneer Jackson began the sale at 10 o'clock there were not more than 100 men and women in the hall. The bidders were all assembled in the front seats and the gathering increased in size constantly. The bidding was brisk from the outset.

On the centre of the stage stood a large white board 20 feet square, upon which was tacked a diagram of the auditorium on a large scale thickly checked with figures indicating the rows of seats which the music lovers were so eager to purchase. Auctioneer Jackson with a furled program in his hand stood near the footlights, which were on.

In front of the diagram a man was perched on a stepladder under the shaded lights which lit up the seating map.

It was his duty to chalk off with a blue crayon the seat numbers as they were sold.

Auctioneer Jackson began with row A and first sold the seats at the right end working down through the floor from right to left.

Bidders were limited to four seats. The bids they made were premiums to be added to the regular price of $18 for each seat. In other words a man who bid $28.50 apiece for each of two seats had to pay $57 in premiums besides the $36 regular price, making a total of $93.

This permium was very ordinary compared to some which were paid for the chofcest seats on the floor.

It took the auctioneer an hour to sell the first four rows. The fancy figures did not begin to crop out until the rows further back were reached. Unlike a theatre audience those who attend Symphony concerts or any musical performance like to get away from the stage, consequently while the first rows sold out rapidly, they did not bring heavy premiums.

The bids opened in row A at $15, but none sold lower than $17. Some of these seats in this row brought as high as $28. The premiums averaged about $19 to $20 in the first row. Twenty minutes was devoted to the sale of row A.

Row B opened with bids of $10 which quickly were raised to $17.50. Two seats on the aisle centre went for $31.50 premium each.

Four feet across the aisle, two other seats equally good were got for $27.50.

Seats next to them went for $22, $23 and $19.50. The left end of the row sold for $1 more than the right end.

Row C, the right end seats of which went for $17, brought $30.50 for two seats in the centre of the aisle. One seat on the left aisle sold for $24.50 and the next one to it for $22.50, which was the end seat on the left of row C.

The other end of row C brought only $17. Similar fluctuations prevailed in row D, centre aisle seats in which went as high as $33.50, the highest bid up to that time.

As Auctioneer Jackson reached the centre of the house, the bids which in the front rows had opened as low as $10 and $15, jumped to $30 and $40 in rows F, G, H and K. In rows G and H choice aisle seats brought anywhere from $48 to $70. The end seats on the right of the centre aisle opened at $30 and jumped as rapidly as the auctioneer could count to $40 and $50, four aisle seats going for the latter figure in row J. Two seats on the left of the centre aisle went for $52. The two seats next to them brought $38. Two seats on the centre aisle in row I sold for $56.

The seats on the opposite side of the aisle brought $61. Three centre aisle seats in row L sold for $60. For seat No. 27 in row L, a premium of $71 was paid. The highest bid up to noon was $73 premium for two seats on the centre aisle in row N. Seats 15, 16 and 17 on the opposite side of the aisle in the same row brought $72 premium. The seats adjoining the $73 seats brought only $46, and the four next to them went for $41.

POST, TUESDAY, SEPTEMBER 27, 191

SYMPHONY TICKETS SOARING

Average Increase of $5 at First Day's Auction

The auction sale of the $18 seats for the Friday afternoon public rehearsals of the Boston Symphony Orchestra was held yesterday in Symphony Hall. With the exception of one season under Dr. Muck, this auction was the most spirited of any for a similar occasion in the history of the Symphony Orchestra.

TICKET AGENTS OUT IN FORCE

The ticket agents were out in force, prominent among them being Messrs Herrick, Burke, Wadsworth, Pratt, and Heard, but there were also more private bidders present than last season and the bidding was strong. There was no sensational skyrocketing of particular seats, but for a general estimate it is probable that results of the sale will show an average increase of $5 over the same sale last season.

Certainly this was the case on the floor. The highest prices obtained were $73 for two seats in row N (18 and 19), and two seats in R (17 and 18). Two groups of seats, three each, were disposed of in rows N and L for $72. Seventy dollars was paid for three seats, Nos. 18, 19 and 20 in G. From this row on the bids were quite uniform and unusually high.

As usual, there were groups of seats which had been designated by parties whose names are kept carefully secret, and for these seats the agents had their orders to bid without limit, so that the seats were secured. At times the competition grew warm, but it never reached the climax of $98, paid for two seats on the right hand of the first balcony last season.

At the beginning it became evident that prices were on the increase. The first seat in row A fetched $18 premium, while the average of this row was over $20, the prices ranging from $17 to $25. This was an increase of more than $5 over last season's sale. The first seat in row B went at $20 and the highest priced seat in this row cost $33.50. Row C commenced at $21 and rose to $39.50. Row E began at $27 and went to $50 for No. 19. Row I commenced at $33. From row K to X the average was from $35 to $60.

In the balconies the prices were about as last season, while particular seats did not run so high. The first four seats in row A were sold for $21. The next four went for $36. The seats on the left side of the balcony sold higher than those on the right, probably on account of the fact that many prefer the seats from which they may watch best the movements of the soloist, more especially the pianist, whose hands can always be seen from this side. Seats 5 and 6 on this row were bought for $43 and the neighboring group for $49. Seats 25 and 26 brought $56.

This morning at 10 o'clock, will commence the sale of the $10 seats for the Friday afternoon rehearsals. On Thursday the $18 seats for the Saturday night concerts will be disposed of, and on Friday the $10 seats for the same occasion.

HERALD, TUESDAY, SEPTEMBER 27, 1910

SYMPHONY SALE PREMIUMS $73

That Amount Highest Bid on Four Seats for the Annual Orchestra Rehearsals.

CENTRE SECTION POPULAR

Good Prices Paid for Tickets in Middle Aisle and Other Favored Points.

Four floor seats brought $73 each in excess of the regular price of $18 at the annual auction sale for Boston Symphony Orchestra rehearsals at Symphony Hall, yesterday. These were the largest premiums paid for season tickets for the Friday afternoon rehearsals. Seats in the front and second row of the first balcony averaged from $30 to $40 in the choice sections. The floor seats, which reaped bonus money at the rate of $73, were Nos. 18 and 19 in row N, and Nos. 17 and 18 in row R.

The bidding was brisk, but was participated in chiefly by brokers and speculators. Many patrons are too busy or do not care to inconvenience themselves by attending the sales. The management says many opportunities for good bargains are lost in this way. Owing to the fact that most of the bids were made by brokers it will be impossible to tell the identity of the real purchasers for two or three days.

The seats at the left of the hall brought higher prices than those at the right owing to the fact that at piano recitals the auditors like to watch the hands of the players. So-called "bachelor" or single seats went at remarkably low figures in certain instances, when compared with the high prices brought by blocks of seats adjoining. All purchases were limited to not more than four seats. The popular sales were of two and three seats.

Yesterday's sale began at 10 o'clock and lasted all day. There was an intermission between 1:30 and 2 and a change of auctioneers at that time. Today, at 10 o'clock, the $10 seats for rehearsals will be put on sale. Thursday morning the sale of the $18 seats for concerts will begin and on Friday morning the sale of $10 concert seats will conclude the sales.

The usual preference was shown yesterday for seats in the centre of the hall. The first two rows in the balcony were eagerly sought after. The $18 seats run from the stage to row JJ, and the $10 seats from row KK to row SS. All seats for rehearsals will be sold except those in the second balcony which are reserved for the 25-cent patrons of the matinee rehearsals. For the concerts every seat in the house will be sold at auction.

BOSTON POST, TUESDAY, SEPTEMBER 27, 1910

From TIMES

Address New York City.

Date OCT 2 1910

THE SYMPHONY

It is interesting to note that at this moment when Bostonians who love the finest in the realms of music are buying their seats for the coming concerts of the Boston Symphony Orchestra, Herr Max Friedlander, director of music at the University of Berlin, declares, just before sailing for America, that the organization of which we are all so proud is the finest in the world.

For many years we have believed this, yet it is gratifying to hear it now and then from foreign critics and musicians. We have not gotten over the American liking for compliments, and, while the Boston Symphony Orchestra cannot be called American in racial personnel, it is considerably so in feeling, especially among the members who have long lived here. And its very existence has been made possible only by the splendid public spirit, the untiring energy and the financial bravery of a great American who has surely been a benefactor to the race.

It must be gratifying to Major Higginson to realize today that the public is not unappreciative of his efforts and that the finest orchestra in the world may give its annual season of delight without the need of the old-time personal sacrifices on his part.

Estab

KARL MUCK TO RETURN.

Will Conduct Boston Symphony Orchestra for Term of Years.

Special Cable to THE NEW YORK TIMES.

BERLIN, Oct. 1.—Dr. Karl Muck, the celebrated Kapellmeister of the Berlin Royal Opera, who directed the Boston Symphony Orchestra several years ago, has decided to accept another engagement for a period of several years with the Boston organization.

Dr. Muck's contracts in Berlin will keep him occupied here until 1912. After that he expects to make his home in Boston for a prolonged period.

The concert season, in which, as usual, talented young Americans will again be much in evidence, was opened this week. Among the débutantes was Eleanor Anna Ehlers of Buffalo, who played before an appreciative audience in Bechstein-Saal an ambitious programme, including Bach, Beethoven, Brahms, Chopin, Liszt, and Schumann.

Robert Blass, formerly basso of the Metropolitan of New York, has begun his engagement in Berlin at the Royal Opera, where he succeeds the American, Putnam Griswold, who himself goes to the Metropolitan next season.

Geraldine Farrar continues to be the principal drawing card of the Autumn season at the Royal Opera. Her triweekly appearances guarantee a standing-room-only house.

From WORLD

Address New York City.

Date OCT 2 1910

The Boston Symphony Orchestra announces its plans for its twenty-fifth season in New York.

The orchestra, when it first came to New York, consisted of seventy-five musicians. This number has been gradually increased until the coming season its active members will number an even one hundred. This means, on a basis of sixteen first violins, that the orchestra possesses an extra man in each of the wind choirs. It is thus prepared for almost any musical emergency which may arise. The only change of note this year has been the engagement of Anton Witek of Berlin as concert-master to take the place of Willy Hess. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz. He is thirty-eight years old and for the past sixteen years has been concert-master of the Berlin Philharmonic Orchestra.

The prospectus for the orchestra's twenty-fifth season in New York, just issued, calls for the usual five evening and five matinee concerts, the former on Thursday evenings, Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 23, at 8.15 o'clock, and the latter on Saturday afternoons, Nov. 12, Dec. 10, Jan. 14, Feb. 25 and March 25, at 2.30 o'clock.

Among the modern works that Mr. Fiedler will probably give in New York are Richard Strauss's "Macbeth" and "Don Quixote," d'Indy's "Istar Variations," Henry Hadley's "The Culprit Fay," Leeffler's "La Mort de Tintagiles," Rachmaninoff's Symphony in E minor and Sibelius's first symphony. There will, of course, be a judicious admixture of the classics.

From WORLD

Address New York City

Date

An imposing list of soloists has been engaged for the Boston Symphony Orchestra's New York concerts to be given in Carnegie Hall. Geraldine Farrar will be the soloist at the first evening concert and Madame Melba at the first matinee concert. In December Josef Hofmann will play at both afternoon and evening performances, Mischa Elman in January, Ferruccio Busoni in February and Anton Witek, the new concert-master of the orchestra, in March. Director Max Fiedler is due to arrive in New York by the Kaiser Wilhelhm II. next Tuesday.

Estab 84

From TIMES

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

It is announced that 90 per cent. of last year's subscribers to the two series of Boston Symphony Orchestra concerts in Carnegie Hall have already renewed their subscriptions for the coming season. Miss Geraldine Farrar will be the soloist at the first evening concert, and Mme. Melba will be the soloist at the first matinee concert. In December the soloist will be Josef Hofmann at both evening and afternoon concerts, Mischa Elman at the January concerts, Ferruccio Busoni in February, and Anton Witek, the new concert master of the orchestra, in March. Mr. Fiedler is due to arrive in New York by the Kaiser Wilhelm II. next Tuesday.

From EVE. MAIL

Address New York City.

Date

As nearly all of last year's subscribers to the Boston Symphony orchestra concerts in Carnegie hall have renewed their subscriptions and there is a long waiting list, the number of season tickets for public sale next month will be small. The sale begins October 10 at Carnegie hall.

Estab ork, 1884

[16]

From SUN

Address New York City.

Date SEP 25 1910

A HISTORIC ORCHESTRA

NEW RECORD OF BOSTON'S PLAYERS.

Many Changes in the Direction and Personnel in the Twenty-five Years Now Approaching Completion—Promises for This Year—Leaders and Singers.

It will be twenty-five years ago this coming winter that the musical dovecotes of New York were set all in a flutter by the news that a strange orchestra from Boston contemplated a visit to this city with the idea of showing what Boston could do in the way of music making outside of the Handel and Haydn and occasional peace jubilees. Not that New York even a quarter of a century ago was in dire need of orchestral music. The Philharmonic, even then venerable, was very much alive under the leadership of a fairly well known man named Theodore Thomas.

The much more youthful Symphony Society was offering music under the leadership of the youthful Walter Damrosch. Frank Van der Stucken, not finding an orchestra ready at hand, had organized one of his own, particularly to pull conservative New York out of the rut of the classics; while Anton Seidl, a comparative newcomer, gave occasional concerts with the orchestra of the Metropolitan Opera House and was rapidly building up that idolizing following which made him a unique figure in New York musical life.

Consequently the audience which filled Steinway Hall on February 14, 1887, hardly realized even after the concert that a new and most potent factor had been injected into New York's music. To the general public the Boston Symphony Orchestra was less than a name. The musical public—that is that part of it which pays to go to concerts—knew vaguely that a wealthy banker of Boston, who must be eccentric, had organized an orchestra a few years before because, forsooth, he did not like the way the then existing orchestras of Boston played.

That other part of the musical public which does not pay to go to concerts whenever by hook or crook free tickets may be got rested satisfied with the knowledge that another market for soloists had been opened up; while a few, a very few, knew that serious work had been accomplished and that it had become the determination of Henry L. Higginson to leave nothing undone to make his orchestra as good as any other in the world. But it is doubtful that even Mr. Higginson and those most closely associated with him had any idea the enormous influence on music in America the Boston orchestra was destined to exert.

When it gave this first concert in New York it numbered seventy-five musicians. Wilhelm Gericke was in his third year as conductor. The orchestra had been organized five years before and had started with sixty-five musicians, recruited entirely in Boston, with Georg Henschel as its conductor. The first three years were sufficient to convince Mr. Higginson that no matter what the annual deficit might be—and nobody but Mr. Higginson knows what that orchestra has cost him—the support given to it in Boston more than warranted him in putting it on the soundest artistic base.

Therefore in the fall of 1884 he brought from Vienna as conductor Wilhelm Gericke, one of the conductors of the Imperial Opera and then in the prime of his manhood. He, with his unyielding discipline, his tireless patience and his steadfast adherence to the highest ideals of his art, in one year transformed the orchestra into a force to be reckoned with, and when in his second year he brought from Vienna a number of young men to strengthen the string choir it may be said that the Boston Symphony Orchestra was fairly launched on its extraordinary career.

The first concert in Steinway Hall caused a bit of a stir. If the audience was composed largely of Bostonians, former Bostonians and their friends, all the critics were there. The programme was not startling. It began with the "Oberon" overture and ended with the C minor symphony, while between these two came Handel's "Largo," played by the violins standing facing the audience, and the Beethoven concerto played by Franz Kneisel, the concert master. Heads were shaken a bit dubiously over the fashion in which the "Largo" was played, but the critics admitted that to have the violinists all stand enabled the audience to realize to the full the wondrous beauty of their tone.

That was the feature above all else that impressed New York, the exquisite color of the string choir. About the wood winds and the brass they were not so certain, and when some enthusiastic Bostonians wrote to their home papers that the critics of New York said that the Boston Orchestra was better than any the metropolis possessed some rather fiery answers were made. New York refused to surrender at once, and while admitting the glory of the strings, pointed with pride to the wood winds of the Metropolitan Opera House and the brass of Thomas.

It was really a remarkable set of men who made the first violins of the orchestra twenty-five years ago. At the first desk sat Franz Kneisel, the concert master, a mere lad in years, but already possessor of the delicate art which has made him so mighty in the field of chamber music. His colleague at the first desk was Charles Martin Loeffler, a remarkable violinist, who when Kneisel left the orchestra to devote his time to chamber music left also that he might pursue in peace his abstruse problems on dissonances à la Français.

At the second desk sat Timothée Adamowski, who was as talented a violinist as he was good to look at—which is saying a great deal, as many a fluttering heart of the time can testify—and Louis Svecenski, the viola of the Kneisel Quartet since its organization. Emil Mollenhauer, now for many years the conductor of the ancient Handel and Haydn Society of Boston, was another; and Emanuel Fiedler, the first second violin of the Kneisel Quartet, who has just retired from the orchestra after a quarter of a century's service; and Arnold Moldauer, whose untimely death a few years ago was such a shock to his friends. Among the violas sat Max Zach, now the conductor of the St. Louis orchestra, and at the head of the 'cellos was Fritz Giese, whose playing can never be forgotton by those who were fortunate enough to hear him.

Two more concerts were given that season, and despite the epithet "Fräulein Gericke und seine Damenkapelle," flung at it by some irreverent critic, the orchestra secured such a foothold here that to-day New York feels as if it almost had a proprietary interest in it. The next year four concerts were given and then a move was made to Chickering Hall, which proving to be too small during the Nikisch régime was abandoned for the more spacious Carnegie Hall. This in turn gave way to the Metropolitan Opera House for four years, and then in the season of 1898-99 the concerts—increased from five to ten a season—were again given in Carnegie Hall.

The twenty-five years have seen many changes in the orchestra, although there are still fourteen men on the roll who played at the first New York concert. The orchestra has grown from seventy-five men to an even hundred, and those wood-wind and brass choirs which caused such a ripple a quarter of a century ago have been improved until they are among the greatest glories of the orchestra. The third season here brought Arthur Nikisch as conductor, a veritable genius, whose loss to America in a way has never been repaired. He was conductor for four years; then came Emil Paur for five, to be followed for eight years by Gericke. When Gericke retired in the spring of 1906 the orchestra for two years had its fortunes directed by Karl, who, if rumor be true, is to return to it when his contract with the Royal Opera in Berlin has expired in the spring of 1912, and finally came the present conductor, Max Fiedler of Hamburg.

As one looks back over the list of musicians that have helped to make the Boston Symphony Orchestra what it is some interesting names appear. Among the violins besides those already named have been Willy Hess, Carl Wendling, Karl Ondricek, Richard Czerwonky and now the new concert master Anton Witek. Among the cellists have been besides Giese, Anton Hekking, Alwin Schroeder, Rudolph Krasselt, Leo Schulz, Giuseppe Campanari and Heinrich Warnke. Emil Férir, now the principal viola; Max Zach, Louis Svecenski and Ottocar Novacek have given distinction to the violas, while in the wood winds besides such men as Longy, Grisez, Maquarre and Sadony, who are now members, have been the lamented Pourtau, one of the greatest clarinets in the world, who with Jacquet, the first flute, and Weiss, the second oboe, was a victim of the Bourgogne disaster in 1898, and Charles Molé, the flutist. And it was the Boston Orchestra that brought Xavier Reiter, the hornist, to America.

When the orchestra has finished the thirtieth season, next April, it will have given 2,946 symphony concerts, of which 187 will have been given here in New York, and in those concerts it will have had on its programme just short of 900 titles of music performed. This is a record of which any orchestra in the world might be proud, and when the character of performance is taken into consideration it is doubtful that it can be equalled.

The prospectus for the orchestra's twenty-fifth season in New York, which is just out, calls for the usual five evening and five matinée concerts, the former on Thursday evenings, November 10, December 8, January 12, February 23 and March 23, at 8:15 o'clock, and the latter on Saturday afternoons, November 12, December 10, January 14, February 25 and March 25, at 2:30 o'clock. The time for renewal of subscriptions by last year's subscribers ended last evening, and the remaining seats will be placed on sale for the season at the box office, Carnegie Hall, to-morrow morning at 9 o'clock. There is but a limited number of these.

The only change of note in the personnel of the orchestra this year is in the concert master Anton Witek of Berlin succeeding to the place left vacant by Willy Hess. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz. He is 38 years old, and for the last sixteen years has been concert master of the Berlin Philharmonic Orchestra.

The management is again generous this year in the soloists it offers. Geraldine Farrar will be the soloist at the first evening concert in November and Mme. Melba at the first matinée concert in that month. At both evening and matinée concerts in December the soloist will be Josef Hofmann, while Mischa Elman will be the soloist for the January concerts, Busoni for the February and Witek for the March.

Among the modern works that Mr. Fiedler will probably give in New York are Richard Strauss's "Macbeth" and "Don Quixote," D'Indy's "Istar Variations," Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's symphony in E minor, and Sibelius's first symphony. There will of course be a judicious admixture of the classics.

From AMERICAN

Address New York City.

Date SEP 25 1910

Boston Symphony to Give Many Important Novelties

Under the artistic direction of Max Fiedler and the business management of C. E. Ellis, the Boston Symphony Orchestra will this season give the usual five evening and five matinee concerts in New York at Carnegie Hall. The evening dates are Thursdays, November 10, December 8, January 12, February 23 and March 23, and the Saturdays are November 12, December 10, January 14, February 25, and March 25. The soloists at the November concerts will be Geraldine Farrar and Madame Melba. Josef Hofmann will be the soloist at both the December concerts; Mischa Elman at both January concerts; Busoni at both the February functions and Witek at both the March concerts.

Max Fiedler.

Witek will be the new concert-master of the famous society, and the successor to Willy Hess. He is a Bohemian, thirty-eight years old, a pupil of Bennewitz in the Prague Conservatory and for sixteen years has been concert-master of the Berlin Philharmonic Orchestra.

The Boston Symphony will also give the usual five concerts in the Academy of Music, Brooklyn, on Friday evenings, November 11, December 9, January 13, February 24, and March 24. The soloists there will be in the order named, Madame Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni, and Alwin Schroeder. As has already been announced Mr. Schroeder returns to the Orchestra and will divide the duties of principal 'cellist with Mr. Warnke. Mr. Warnke, however, has not been deposed from his place as principal, his duties being merely divided with Mr. Schroeder.

Mr. Fiedler sails from Bremen on the 20th. Among the novelties which he purposes performing during the season, and some of them will, of course, be played in New York are the following:

Variations on a theme by Tschaikowsky for string orchestra, by Arensky; three dramatic dances by Bantock; two "Images," by Debussy, (a) "Iberia," and (b) "Rondes de Printemps"; "Appalachia," "Brigg-Fair," "Dance Rhapsody," and "In a Summer Garden," by Delius; two Roumanian Rhapsodies by Enesco; two scherzos from "Gloria," by Nicode; Noren's Suite, "Vita"; Palgren's Suite, "From Finland"; a Serenade by Leo Weiner, and Richard Strauss's "Macbeth."

We may also count on hearing Strauss' "Don Quixote." Mr. Ellis has no "star" tours to attend to this year and his whole administrative energy will be centered on the Orchestra.

Ninety per cent of last year's subscribers to the concerts in Carnegie Hall have already renewed their subscriptions.

From TRIBUNE

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

As 90 per cent of last year's subscribers to the two series of Boston Symphony Orchestra concerts in Carnegie Hall have already renewed their subscriptions for the coming season, and as there is a long waiting list of new subscribers, whose orders cannot be filled until after last year's subscribers have been attended to, the number of season tickets to be placed on public sale next month, for both the evening and afternoon series, will be very small. The orchestra has never had brighter prospects than for 1910-'11, and it would not be surprising if there was little left for the single sales.

An imposing list of soloists has been engaged for these concerts. Miss Geraldine Farrar will be the soloist at the first evening concert, and Mme. Melba will be the soloist at the first matinee concert. In December the soloist will be Josef Hofmann at both evening and afternoon concerts, Mischa Elman at the January concerts, Ferruccio Busoni in February and Anton Witek, the new concertmaster of the orchestra, in March. Mr. Fiedler is due to arrive in New York by the Kaiser Wilhelm II next Tuesday. The sale of season tickets for new subscribers will open at Carnegie Hall on Monday, October 3.

From HERALD

Address New York City.

Date

For its series of concerts the Boston Symphony Society has engaged an imposing array of soloists who will be heard in New York. Mme. Nellie Melba, Miss Geraldine Farrar, Mr. Mischa Elman and Mr. Josef Hoffmann are among them.

Est ...k, 1884

From POST

Address Washington, D. C.

Date

Boston Symphony Orchestra.

Mrs. Katie Wilson-Greene, as usual, will have charge of the local management of the five concerts of the Boston Symphony Orchestra which are to be given in the National this winter. Already many of last year's subscribers have renewed their subscriptions.

The dates of the five concerts are November 8, December 6, January 10, February 21, and March 21. The soloists will be Miss Margaret Keyes, contralto; Josef Hofmann, pianist; Mischa Elman, violinist; Alwin Schroeder, violoncellist, and Mme. Jomelli, soprano.

Subscribers of last year have until Wednesday, October 12, in which to renew. All communications should be addressed to Mrs. Katie Wilson-Greene, 2647 Connecticut avenue, Washington, D. C.

[17]

From LIFE
Address BROOKLYN, N. Y.
Date SEP 24 1910

THERE is such a distinctly social side to the Philharmonic concerts that hostesses have to be careful when planning entertainments for the winter that the dates they choose do not conflict with the five Friday evenings of music which the Boston Symphony Orchestra gives in the Opera House. The dates this season will be November eleventh, December ninth, January thirteenth, February twenty-fourth and March twenty-fourth. Jomelli, soprano, has been selected as the soloist for the opening concert; Josef Hofmann, pianist, will be heard at the second, while those chosen respectively for the third, fourth and fifth evenings are Mischa Elman, violinist; Busoni, pianist, and Alwin Schroeder, cellist.

Est ...

From STANDARD UNION
BROOKLYN, N. Y.
Address
SEP 25 1910
Date

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The soloists in order will be Mme. Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder, Prof. Hooper of the Institute of Arts, who has the local management of these concerts, reports that prospects have never been brighter for a successful season. Mr. Fiedler, the conductor of the orchestra, arrives in this country next Tuesday on the Kaiser Wilhelm II., and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

E ... k, 1884

From
Address Daily Eagle, Brooklyn, N Y
Date SEP 25 1910

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The soloists in order will be Madame Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder. Professor Hooper, of the Institute of Arts, who has the local management of these concerts, reports that prospects have never been brighter for a successful season. Max Fiedler, the conductor of the orchestra, arrives in this country next Tuesday on the Kaiser Wilhelm II. and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

Est ... 84

From Daily Eagle, Brooklyn, N. Y.
Address
Date SEP 24 1910

GOOD MUSIC TO COME

E ... k, 1884

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, November 11, December 9, January 13, February 24 and March 24. The soloists in order will be Mme. Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder. Professor Hooper of the Institute of Arts, who has the local management of these concerts, reports that prospects have never been brighter for a successful season. Mr. Fiedler, the conductor of the orchestra, arrives in this country next Tuesday, and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

From VARIETY
Address New York City
Date SEP 24 1910

Twenty-four public rehearsals and concerts, have been announced as the program for the Boston Symphony Orchestra for their annual concert season in Symphony Hall. Max Fiedler is the conductor. With fifteen world known artists and 100 picked musicians, the thirtieth season of this organization, should be a record breaker. Mesdames; Emmy Destinn, Geraldine Farrar, Jeanne Jomelli, Kirby-Lunn, Nellie Melba (only appearance in Boston), Messrs. Ferruccio Busoni, Carlo Buonamici. Assisting artists. Messrs. Mischa Elman, Charles Gilibert, Jose Hofman, Francis MacMillen, Sylvain Noack, Alwin Schroeder, Heinrich Warnke and Anton Witek (first appearance in Boston). The public rehearsals are to be held on consecutive Friday afternoons from Oct. 7 to April 28. The concerts Saturday evenings to begin Oct. 8 and end March 24. Six dates to be omitted during this time.

Mechanics Exposition, with an old time Mechanics Fair, will hold sway at Mechanics Building from Oct. 3 to 29. Among the exhibits will be Thos. A. Edison's inventions, the making of a daily newspaper, making of a Goodyear Welt shoe and a magnificent Art Loan exhibit. The United States Marine Band through the courtesy of President Taft, will furnish the music for the first two weeks.

1884

From RECORD
Address Philadelphia, Pa.
Date SEP 25 1910

MUSICAL NOTES

—Last year's subscribers to the Boston Symphony Orchestra who are renewing for the series of 1910-1911 may now obtain tickets for the concerts at Miss Harris' office in Heppe's piano rooms, No. 1119 Chestnut street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. At the first concert the soloist will be Madame Melba. This, it is said, will be her only appearance in Philadelphia this year. In December the soloist will be Josef Hofmann; in January, Mischa Elman; in February, Heinrich Warnke, and in March, Madame Kirkby-Lunn.

—The ...

Estabi ... 884

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date SEP 25 1910

A novelty to be performed by the Boston Symphony Orchestra this winter will be Delius's "Appalachia," a series of variations on a Mississippi Valley negro melody, scored for chorus and orchestra. Henry Hadley's "Culprit Fay," performed at Willow Grove, will also be given.

E ... New York, 1884

From EVE. BULLETIN
Address Philadelphia, Pa.
Date SEP 24 1910

The Boston Symphony Orchestra will this season give its usual series of five concerts at the Academy of Music, the dates being Monday evenings, November 7, December 5, January 9, February 20 and March 20. At the first concert, Madame Melba will be the soloist.

Established: London, 1881; New ... 1884

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date SEP 25 1910

The dates of the Boston Symphony concerts are November 7, December 5, January 9, February 20, March 20. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann; in January, Mischa Elman; in February, Heinrich Warnke, and in March, Madame Kirkby-Lunn.

E ... 1884

From
Address Philadelphia, Pa.
Date SEP 25 1910

Last year's subscribers to the Boston Symphony Orchestra, who are renewing for the series of 1910-1911, may now secure their tickets for the concerts at Miss Harris' ticket office, in Heppe's Piano Rooms, 1119 Chestnut Street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers which must be attended to in the near future. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. A most brilliant list of soloists is announced. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann, in January Mischa Elman, in February Heinrich Warnke and in March Madame Kirkby-Lunn.

Estab ... 884

From INQUIRER
Address Philadelphia, Pa.
Date SEP 25 1910

Boston Symphony Orchestra

Last year's subscribers to the Boston Symphony Orchestra who are renewing for the series of 1910-1911 may now secure their tickets for the concerts at Miss Harris' ticket office in Heppe's piano rooms, 1119 Chestnut street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers which must be attended to in the near future. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. A brilliant list of soloists is announced. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann, in January Mischa Elman, in February Heinrich Warnke and in March Madame Kirkby-Lunn.

Estab ... 884

From ITEM
Address PHILADELPHIA PA
Date SEP 25 1910

Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concertmeister of the Boston Symphony Orchestra, will arrive in New York on Tuesday. Max Fiedler, conductor of the Boston Orchestra, is due to arrive a week later. The usual ten concerts will be given in New York on Thursday evenings and Saturday afternoons, the date being Nov. 10 and 12, Dec. 8 and 10, Jan. 14 and 16, Feb. 23 and 15, and March 28 and 25.

Est ... rk, 1884

Newspaper Clipping Bureau in the World
From AMERICA
Address BALTIMORE, MD
Date SEP 25 1910

Boston Symphony Orchestra.

Mr. William Albaugh is now ready at his office at the corner of Charles and Fayette streets to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts are November 9, December 7, January 11, February 22 and March 22.

E ... k, 1884

Newspaper Cutting Bureau in the World
From EVENING SUN
Address Baltimore, Md.
Date SEP 24 1910

BOSTON SYMPHONY SEASON

Subscription Tickets Are Now On Sale At Albaugh's Agency.

William Albaugh is now ready at his office, at the corner of Charles and Fayette streets, to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts are Wednesday evenings, November 9, December 7, January 11, February 22 and March 22. Madame Melba will be the soloist at the November concert, and this will be her only appearance in Baltimore during the season. In December the soloist will be Josef Hofmann, in January Mischa Elman and in March Anton Witek, the new concert master of the orchestra. In February Beethoven's Ninth Symphony will again be given, with the co-operation of the Baltimore Oratorio Society. Madame Corinne Rider-Kelsey will be the soprano soloist. The other members of the quartet will be announced in due time.

E ... rk, 1884

From STAR
Address Baltimore, Md.
Date SEP 24 1910

Boston Symphony Orchestra.

Mr. William Albaugh is now ready at his office at the corner of Charles and Fayette streets to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts, as already announced, are Wednesday evenings, November 9, December 7, January 11, February 22 and March 22.

Estab ... 884

From
Address PROVIDENCE, R. I.
Date SEP 25 1910

FIVE SYMPHONY CONCERTS.

Providence to Hear Boston Symphony Orchestra This Season.

The year book of the Boston Symphony Orchestra, which has just been issued, shows that a vast amount of work has been cut out for it for the coming season. A total of 112 Symphony concerts will be given and these together with the two concerts of the pension fund and three concerts in Boston in connection with the Cecilia Society will make a grand total of 117. This is the largest number of concerts the orchestra has ever undertaken and it is a question whether any orchestra in the world has ever given so many Symphony concerts in the course of seven months.

Providence is among the cities whose quota of concerts has been increased this year there will be five instead of four as last year, the demand having warranted this increase in number. The schedule calls for the usual 24 rehearsals and 24 concerts in Boston, 10 concerts in New York; eight in Cambridge; five each in Providence, Brooklyn, Philadelphia, Baltimore, Worcester in Worcester, Hartford; and one each in New Bedford; three in Northampton, Brockton, New Haven, Pittsburg, Cleveland, Toledo, Buffalo, Syracuse, Albany and Waterbury, Conn.

The dates of the Providence concerts are as follows: Oct. 25, ... Feb. 14 and April ...

Est ...

[18]

From ... BROOKLYN, N. Y. LIFE

Address ...

Date ... SEP 24 1910

THERE is such a distinctly social side to the Philharmonic concerts that hostesses have to be careful when planning entertainments for the winter that the dates they choose do not conflict with the five Friday evenings of music which the Boston Symphony Orchestra gives in the Opera House. The dates this season will be November eleventh, December ninth, January thirteenth, February twenty-fourth and March twenty-fourth. Jomelli, soprano, has been selected as the soloist for the opening concert; Josef Hofmann, pianist, will be heard at the second, while those chosen respectively for the third, fourth and fifth evenings are Mischa Elman, violinist; Busoni, pianist, and Alwin Schroeder, cellist.

Esta ... 884

From ...

Address ...

Date ...

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The soloists in order will be Mme. Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder. Prof. Hooper of the Institute of Arts, who has the local management of these concerts, reports that prospects have never been brighter for a successful season. Mr. Fiedler, the conductor of the orchestra, arrives in this country next Tuesday on the Kaiser Wilhelm II., and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

Es ... rk, 1884

From ...

Address ...

Date ...

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The soloists in order will be Madame Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder, Professor Hooper, of the Institute of Arts, who has the local management of these concerts reports that prospects have never been brighter for a successful season. Max Fiedler, the conductor of the orchestra, arrives in this country next Tuesday on the Kaiser Wilhelm II. and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

Esta ... 84

From Daily Eagle, Brooklyn, N. Y.

Address ...

Date SEP 24 1910

GOOD MUSIC TO COME

E ... k, 1884

Plans for the five concerts which the Boston Symphony Orchestra will give in Brooklyn during the coming winter are now complete. The concerts, as already announced, will be on Friday evenings, November 11, December 9, January 13, February 24 and March 24. The soloists in order will be Mme. Jomelli, Josef Hofmann, Mischa Elman, Ferruccio Busoni and Alwin Schroeder, Professor Hooper of the Institute of Arts, who has the local management of these concerts, reports that prospects have never been brighter for a successful season. Mr. Fiedler, the conductor of the orchestra, arrives in this country next Tuesday, and a week from to-morrow the regular rehearsals of the orchestra start in Boston.

From VARIETY

Address ...

Date ... SEP

Twenty-four public rehearsals and concerts, have been announced as the program for the Boston Symphony Orchestra for their annual concert season in Symphony Hall. Max Fiedler is the conductor. With fifteen world known artists and 100 picked musicians, the thirtieth season of this organization, should be a record breaker. Mesdames; Emmy Destinn, Geraldine Farrar, Jeanne Jomelli, Kirby-Lunn, Nellie Melba (only appearance in Boston), Messrs. Ferruccio Busoni, Carlo Buonamici. Assisting artists. Messrs. Mischa Elman, Charles Gilibert, Jose Hofman, Francis MacMillen, Sylvain Noack, Alwin Schroeder, Heinrich Warnke and Anton Witek (first appearance in Boston). The public rehearsals are to be held on consecutive Friday afternoons from Oct. 7 to April 28. The concerts Saturday evenings to begin Oct. 8 and end March 24. Six dates to be omitted during this time.

Mechanics Exposition, with an old time Mechanics Fair, will hold sway at Mechanics Building from Oct. 3 to 29. Among the exhibits will be Thos. A. Edison's inventions, the making of a daily newspaper, making of a Goodyear Welt shoe and a magnificent Art Loan exhibit. The United States Marine Band through the courtesy of President Taft, will furnish the music for the first two weeks.

E ... 1884

From RECORD

Address Philadelphia, Pa.

Date ... SEP 25 1910

MUSIC NOTES

—Last year's subscribers to the Boston Symphony Orchestra who are renewing for the series of 1910-1911 may now obtain tickets for the concerts at Miss Harris' office in Heppe's piano rooms, No. 1119 Chestnut street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. At the first concert the soloist will be Madame Melba. This, it is said, will be her only appearance in Philadelphia this year. In December the soloist will be Josef Hofmann; in January, Mischa Elman; in February, Heinrich Warnke, and in March, Madame Kirkby-Lunn.

—The Choral Society ...

Estabi ... 884

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date ...

* * *

A novelty to be performed by the Boston Symphony Orchestra this winter will be Delius's "Appalachia," a series of variations on a Mississippi Valley negro melody, scored for chorus and orchestra. Henry Hadley's "Culprit Fay," performed at Willow Grove, will also be given.

E ... , New York, 1884

From EVE. BULLETIN

Address Philadelphia, Pa.

Date ... SEP 24 1910

The Boston Symphony Orchestra will this season give its usual series of five concerts at the Academy of Music, the dates being Monday evenings, November 7, December 5, January 9, February 20 and March 20. At the first concert, Madame Melba will be the soloist.

Established: London, 1881; New ... 1884

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date ...

... continue till October 6.

* * *

The dates of the Boston Symphony concerts are November 7, December 5, January 9, February 20, March 20. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann; in January, Mischa Elman; in February, Heinrich Warnke, and in March, Madame Kirkby-Lunn.

E ... 1884

Address Philadelphia, Pa.

Date ... SEP 25

* * *

Last year's subscribers to the Boston Symphony Orchestra, who are renewing for the series of 1910-1911, may now secure their tickets for the concerts at Miss Harris' ticket office, in Heppe's Piano Rooms, 1119 Chestnut Street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers which must be attended to in the near future. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. A most brilliant list of soloists is announced. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann, in January Mischa Elman, in February Heinrich Warnke and in March Madame Kirkby-Lunn.

* * *

From INQUIRER

Address Philadelphia, Pa.

Date ...

Boston Symphony Orchestra

Last year's subscribers to the Boston Symphony Orchestra who are renewing for the series of 1910-1911 may now secure their tickets for the concerts at Miss Harris' ticket office in Heppe's piano rooms, 1119 Chestnut street. It is advisable that old subscribers get their tickets as soon as possible, as there is a long waiting list of new subscribers which much be attended to in the near future. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20 and March 20. A brilliant list of soloists is announced. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann, in January Mischa Elman, in February Heinrich Warnke and in March Made ... Kirkby-Lunn.

Estab ... 884

From ITEM

Address PHILADELPHIA PA

Date SEP 25 1910

Anton Witek, late of the Berlin Philharmonic Orchestra, and successor to Willy Hess as concertmeister of the Boston Symphony Orchestra, will arrive in New York on Tuesday. Max Fiedler, conductor of the Boston Orchestra, is due to arrive a week later. The usual ten concerts will be given in New York on Thursday evenings and Saturday afternoons, the date being Nov. 10 and 12, Dec. 8 and 10, Jan. 14 and 16, Feb. 23 and 15, and March 23 and 25.

Est ... rk, 1884

Newspaper Clipping Bureau in the World

From AMERICA

Address ...

Date SEP 25 1910

Boston Symphony Orchestra.

Mr. William Albaugh is now ready at his office at the corner of Charles and Fayette streets to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts are November 9, December 7, January 11, February 22 and March 22.

E ... k, 1884

Newspaper Clipping Bureau in the World

From SUN

Address Baltimore, Md.

Date SEP 24

BOSTON SYMPHONY SEASON

Subscription Tickets Are Now On Sale At Albaugh's Agency.

William Albaugh is now ready at his office, at the corner of Charles and Fayette streets, to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts are Wednesday evenings, November 9, December 7, January 11, February 22 and March 22. Madame Melba will be the soloist at the November concert, and this will be her only appearance in Baltimore during the season. In December the soloist will be Josef Hofmann, in January Mischa Elman and in March Anton Witek, the new concert master of the orchestra. In February Beethoven's Ninth Symphony will again be given, with the co-operation of the Baltimore Oratorio Society. Madame Corinne Rider-Kelsey will be the soprano soloist. The other members of the quartet will be announced in due time.

E ... ork, 1884

From STAR

Address Baltimore, Md.

Date ...

Boston Symphony Orchestra.

Mr. William Albaugh is now ready at his office at the corner of Charles and Fayette streets to distribute tickets for the Boston Symphony Orchestra concerts to last year's subscribers who are renewing. The dates of the five concerts, as already announced, are Wednesday evenings, November 9, December 7, January 11, February 22 and March 22.

Estab ... 884

From ...

Address ...

Date SEP 25 1910

FIVE SYMPHONY CONCERTS.

Providence to Hear Boston Symphony Orchestra Fifteen This Season.

The year book of the Boston Symphony Orchestra, which has just been issued, shows that a vast amount of work has been cut out for it for the coming season. A total of 112 Symphony concerts will be given and these together with the two concerts of the pension fund and three concerts in Boston in connection with the Cecilia Society will make a grand total of 117. This is the largest number of concerts the orchestra has ever undertaken and it is a question whether any orchestra in the world has ever given so many Symphony concerts in the course of seven months.

Providence is among the cities whose quota of concerts has been increased for this year there will be five instead of four as last year, the demand having warranted this increased number. The schedule calls for the usual 24 rehearsals and 24 concerts in Boston; 10 concerts in New York; eight in Cambridge; five each in Providence, Brooklyn, Philadelphia, Baltimore, Washington; four in New Bedford; three each in Worcester, Hartford; and one each in Northampton, Brockton, New Haven, Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse, Albany and Waterbury, Conn.

The dates of the Providence concerts are as follows: Oct. 25, Nov. 23, Jan. 4, Feb. 14 and April 4.

Est ... 3?

[18]

Newspaper Clipping Bureau in the World
From NEWS BUREAU
Address BOSTON, MASS.
Date SEP 27 1910

BOSTON SYMPHONY ORCHESTRA SEAT SALE.

Boston—The auction sale of rehearsal seats for the 30th season of the Boston Symphony Orchestra was opened yesterday in Symphony Hall. Bids for seats in the first 36 rows on the floor, or from A to KK. and for the sides of the first balcony and the first four rows at the end of the balcony, were premiums over the regular $18 price per seat. Not more than four seats could be sold on one bid.

There was an attendance of over 200. Bidding immediately became spirited. Seat 1 in A row which usually commands $7 or $8 premium, was finally sold at $17 premium. When the center aisle of A row was reached premiums of from $22 to $25 per seat were numerous. The highest premium in A row was $25.50 each for two seats one of which was on center aisle.

When B row was reached the extreme end seat sold for $18 premium from which price the premium rose to $31 for a seat on the center aisle. Numerous seats in B row commanded as high as $22 to $28 premium. High premium in B row last year was $4.

In C row $25 to $30 premium was paid for choice seats, the highest premium being $30.50.

In D row near centre aisle as high as $33 was paid. In many instances premiums paid this year were from 100 to 150% more than paid for the same seats one or two years ago.

HERALD, FRIDAY, SEPTEMBER 30, 1910.

SYMPHONY AUCTION SALE'S LAST DAY

Regular Concert $10 Seats Will Be Put up for Bids at 10 O'Clock This Morning.

$52 PREMIUM YESTERDAY

Tickets for the Rehearsals in More Exclusive Demand Than for Concerts.

This is the fourth and last day in the auction of season seats for Boston Symphony Orchestra concerts. The sale yesterday, which lasted throughout the day, was devoted to the $18 seats for the series of regular Saturday evening concerts, to begin Oct. 8.

At the closing sale, which will begin at 10 A. M. today, the $10 seats for the regular concerts will be auctioned off to the highest bidders. These seats comprise the last 8½ rows on the floor, from KK to SS, inclusive; rows E to I in the first balcony, and the entire second balcony.

The $18 seats for Friday afternoon rehearsals were sold Monday, the $10 seats for rehearsals on Tuesday, and the second balcony was reserved, as is customary at reahearsals, for the 25-cent patrons.

The highest premium paid yesterday was $52, in addition to the regular price of $18 for a single or so-called "bachelor" seat, numbered 18 on the left of the centre aisle in row M. This made the total cost of the seat $70.

The highest premium paid for rehearsal seats was $73, which made the cost of each of the four chairs bought at that figure $91, or $21 more than the biggest bonus money paid by the lone bidder yesterday.

The second highest premium paid yesterday was $29 each for seats 18, 19 and 20 in row K. The $10 balcony seats brought $40 premiums in a few instances, and not lower than $4.

Apparently music lovers are not superstitious. Seats numbered 18 and 23 were bid for just as briskly as any others.

The premiums yesterday averaged one-fourth lower than those which marked the rehearsal sale. The Friday afternoon rehearsals are attended chiefly by society patrons, children and music students. As a result they are regarded as somewhat more exclusive than the regular Saturday evening concerts; hence yesterday's bargain sales.

The two seats next to the single $52 seat brought only $21.50 each, and two seats adjoining them went for $16. The difference in the premiums paid for rehearsal seats and the regular concert seats is illustrated by the sale in row N. Monday seats 15, 16 and 17 went for $72, and seats 18 and 19 brought the top price of the sale, $73. Yesterday the bids for these seats opened at $10. Seats numbered 15, 16, 17 and 18 went for $20.50, a drop of $52.50, and seat 19 brought only $18.50.

When Auctioneer Jackson opened the sale shortly after 10 o'clock, the bids were started rather low. The highest premiums paid for seats in row A were $15 and the lowest $4.

In row J some of the seats sold for as low a premium as $4.50. The most obtained for any seats in this row yesterday in addition to the regular price of $18, was $17.50, compared with $50 paid at the rehearsal sale. In row K, where some of the seats sold on Monday for $30 premiums, the most obtained yesterday were premiums of $29 each for seats 18, 19 and 20.

Row W, which is the end of the cross-aisle, sold at from $4 to $9 premiums, which was considered very low for this, the body of the house.

TRANSCRIPT, FRIDAY, SEPTEMBER 30, 1910

SYMPHONY SEATS IN DEMAND

Opening Sale of Seats for Saturday-Evening Concerts Shows Higher Prices Paid Than a Year Ago

At Symphony Hall the concluding sale by auction of seats for the Saturday evening concerts of the Boston Symphony Orchestra took place today and as this final sale offers opportunity to buy good places at most reasonable prices, there was, as always, eagerness to secure them. The seats on sale were of the $10 class, including rear seats on the floor and the rear rows of the centre section of the first balcony, also the 505 seats making up the entire second balcony, the places which for Friday rehearsals are sold for twenty-five cents each, unreserved, and termed "rush" seats. The final sale brought premiums equalling or averaging higher than those of a year ago.

Yesterday the $18 seats for the regular series of twenty-four Saturday evening concerts were sold and the attendance was about as it was at the sale on Monday for the same seats for the Friday afternoon public rehearsals. The highest premium paid yesterday was $52. The bidding at the opening lacked the spirited eagerness shown at the Monday sale, but the sale had not been long in progress before it took on more lively interest. Custom has shown that premiums paid for the Saturday concerts are never so high as those which the rehearsal seats bring. Summed up, it may be said that while the early part of the sale was marked by prices lower than those obtained a year ago, this condition was only brief and soon the premiums equalled and surpassed those of last season, so that the average of prices proved higher than a year ago.

The first sale, in Row A, was at $2, as against $18 for the same seats for the rehearsals, and $14.50 was the highest price paid in this front row, whereas at Monday's sale the maximum premium in Row A was $25.50. In Row B there were sales at $2, as there were in following rows, and in B the highest price paid was $11, as against $31 at the rehearsal sale on Monday. Not until Row I was reached did the premium strike $20, and in K there was a sale at $40, whereas at the earlier sale as high as $50 premium was obtained in rows front of that.

The highest sale at $52 premium was for seats in the middle part of Row M, in which rehearsal tickets brought up to $68. It was in the row back of this, N, that the record price of $73 was reached last Monday, as it was again in Row R.

After the sale in Row M at $52, excellent seats could be purchased in succeeding rows at moderate premiums, with $31 in Row P as among the highest prices. The purchasers were for the most part music lovers who prefer the Saturday evening concerts to the Friday afternoon rehearsals and who attend the sales to buy individually, rather than to commission the ticket brokers to look after their needs. The brokers, however, were on hand, as usual, and secured many good tickets at about the same premiums that the more private buyers paid.

Thursday's sale included seats on the floor from the front row to as far back as Row KK and also the sides of the first balcony and rear of that part of the hall, through Row D.

ADVERTISER, SATURDAY MORNING, OCTOBER 1, 1910

CHEAPER SYMPHONY SEATS IN BRISK DEMAND

At Symphony hall the concluding sale by auction of seats for the Saturday evening concerts for the Boston Symphony orchestra took place yesterday, and as this final sale offers opportunity to buy good places at most reasonable prices, the demand was brisk.

The seats on sale were of the $10 class, including rear seats on the floor and the rear rows of the centre section of the first balcony, also the 505 seats making up the entire second balcony, the places which for Friday rehearsals are sold for 25 cents each, unreserved, and termed "rush" seats.

The final sales brought premiums equalling or averaging higher than those of a year ago.

SUNDAY GLOBE—OCTOBER 2, 1910.

Cambridge Symphony Concerts.

The Boston Symphony orchestra announces the usual eight concerts to be given in Sanders theatre, Harvard university, on Thursday evenings during the coming winter, the dates being Oct 20, Nov 17, Dec 15, Jan 19, Feb 9, March 2 and 30, and April 27.

The soloists will include Charles Gilbert, French baritone; Bessie Belle Collier, violinist; Josef Hofmann, pianist; Anto Witek, the new concert master of the orchestra; Edmond Clement, French tenor; Kirkby Lunn, contralto; Cornelie Overstreet, pianist, and Alwin Schroeder, 'cellist.

Subscribers of last season may secure the same seats by application to University book store, Harvard sq, on or before Wednesday, Oct 12.

HERALD, BOSTON, OCTOBER 2, 1910.

SYMPHONY ORCHESTRA.

Concerts of Friday Afternoon, Oct. 7, and Saturday Evening, Oct. 8.

The first concerts of the Boston Symphony orchestra will be on next Friday afternoon and Saturday evening, Oct. 7 and 8, respectively. As usual, the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats at 25 cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or 10 days.

For his first concert, Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the 100th anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past summer. The soloist will be Alwin Schroeder, again a member of the orchestra. The program includes the "Manfred" overture, the "Rhenish" symphony, the concerto for violoncello and the "Genoveva" overture.

CONCERTS IN CAMBRIDGE.

The Boston Symphony orchestra announces the usual eight concerts in Sanders Theatre, Harvard University, Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30 and April 27.

At the first concert Charles Gilibert, the distinguished French baritone, will sing. The soloist at the second will be Miss Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor, who made a marked impression in New York last winter; at the sixth, Mme. Kirkby-Lunn, contralto; at the seventh, Miss Corneille Overstreet, pianist, and at the eighth and last, Alwin Schroeder, 'cellist.

Subscribers of last season may secure the same seats by application to George H. Kent, University Book Store, Harvard square, on or before Wednesday, Oct. 12. All unclaimed seats will be offered for sale at the same place on Saturday morning, Oct. 15. A limited number of seats has been reserved for college officers and invited guests.

BOSTON SUNDAY POST, OCTOBER 2, 1910

FIRST SYMPHONY CONCERTS

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening, Oct. 7 and 8 respectively. As usual, the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats at 25 cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or 10 days.

For his first concert, Mr. Fiedler, who arrived in New York yesterday, has made out a programme in commemoration of the 100th anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past summer. The soloist will be Mr. Alwin Schroeder, who will this year again be a member of the orchestra. The programme comprises the "Manfred" overture, the "Rhenish" symphony, the Concerto for violoncello and the "Genoveva" overture. Lovers of Schumann will not miss this opportunity to hear so much of his music.

GLOBE—SATURDAY, OCTOBER 1, 1910

PREMIUMS ONLY $1.50.

Purchasers Get Seats in Last Row on Floor for Saturday Symphony Concerts for $11.50.

Season tickets for the Saturday evening concerts by the Symphony orchestra were sold for $11.50 in row SS, the last on the floor, yesterday, and purchasers at that figure who paid a premium of only $1.50 will enjoy the concerts at a rate of less than 50 cents each. It was the last day of the auction and the $10 Saturday night seats were sold. They included the last 8½ rows on the floor, the last 4½ in the first balcony and the whole second balcony.

The largest premium in the $10 sale was $22.50 each for three seats in the first row of the second balcony. First row seats on the right side of the second balcony brought as high as $22.50, $18 and $15, while on the left side, though the seats were equally good, the average was $10. While there were fluctuations and bargains, the sales of the $10 seats were somewhat better on the average than last year.

THE BOSTON AMERICAN—SUNDAY, OCTOBER 2, 19.

Symphony Concerts.

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening. As usual the hall is completely sold out for the Friday afternoon rehearsals except the second balcony, which is held for "rush" seats at twenty-five cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or ten days.

For the first concert Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the one hundredth anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past Summer. The soloist will be Alwin Schroeder, who will this year again be a member of the orchestra. The program comprises the "Manfred" overture, the "Rhenish" symphony, the concerto for violoncello and the "Genoveva" overture. Lovers of Schumann will not miss this opportunity to hear so much of his music.

* * *

The Boston Symphony Orchestra announces the usual eight concerts to be given in Sanders Theatre, Harvard University, on Thursday evenings during the coming Winter, the dates being October 20, November 17, December 15, January 19, February 9, March 2, March 30 and April 27.

A most brilliant list of soloists is announced for the series. At the first concert Charles Gilibert, the distinguished French baritone, will appear. The soloist at the second concert will be Miss Bessie Belle Collier, violinist; at the third concert Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clemont, the French tenor, who made such an impression in New York last Winter; at the sixth, Madame Kirkby-Lunn, contralto; at the seventh, Miss Cornelius Overstreet, pianist, and at the eighth and last, Alwin Schroeder, 'cellist.

* * *

The Kneisel Quartet will give a series of four concerts at Chickering Hall during the coming season. The concerts will be held on Tuesday evenings, November 8, December 6, January 10 and February 21. The quartet this season includes Franz Kneisel, first violin; Julius Roentgen, second violin; Louis Svecenski, viola, and William Willeke, 'cello.

As usual the Kneisels will play interesting novelties. In addition to the favorite classics there will be performed for the first time a Suite Basque by Charles Bordes for flute, two violins, viola and cello, a manuscript quartet by Rubin Goldmark and a new quartet by Max Reger.

The Kneisel Quartet will make an extensive tour of the country this season and its concerts in the East are slightly curtailed in number.

JOURNAL—SUNDAY, OCTOBER 2, 1910.

FIRST SYMPHONY CONCERT FRIDAY

Program to Commemorate 100th Anniversary of Schumann.

SOLOIST WILL BE ALWIN SCHROEDER

Russell Promises Many Novelties for Season at Boston Opera House.

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening. As usual the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats. For Saturday night there will be a limited number of seats on sale at the box office.

For his first concert Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the 100th anniversary of the birth of Robert Schumann. The soloist will be Alwin Schroeder, who will this year again be a member of the orchestra. The program comprises the "Manfred" overture, the "Rhenish" symphony, the concerto for 'cello and the "Genoveva"

Newspaper Clipping Bureau in the World

From NEWS BURE

Address BOSTON, MASS.

Date SEP 27 1910 SEP 27 1910

BOSTON SYMPHONY ORCHESTRA SEAT SALE.

Boston—The auction sale of rehearsal seats for the 30th season of the Boston Symphony Orchestra was opened yesterday in Symphony Hall. Bids for seats in the first 36 rows on the floor, or from A to KK. and for the sides of the first balcony and the first four rows at the end of the balcony, were premiums over the regular $18 price per seat. Not more than four seats could be sold on one bid.

There was an attendance of over 200. Bidding immediately became spirited. Seat 1 in A row which usually commands $7 or $8 premium, was finally sold at $17 premium. When the center aisle of A row was reached premiums of from $22 to $25 per seat were numerous. The highest premium in A row was $25.50 each for two seats one of which was on center aisle.

When B row was reached the extreme end seat sold for $18 premium from which price the premium rose to $31 for a seat on the center aisle. Numerous seats in B row commanded as high as $22 to $28 premium. High premium in B row last year was $4.

In C row $25 to $30 premium was paid for choice seats, the highest premium being $30.50.

In D row near centre aisle as high as $33 was paid. In many instances premiums paid this year were from 100 to 150% more than paid for the same seats one or two years ago.

HERALD, FRIDAY, SEPTEMBER 30, 1910.

SYMPHONY AUCTION SALE'S LAST DAY

Regular Concert $10 Seats Will Be Put up for Bids at 10 O'Clock This Morning.

$52 PREMIUM YESTERDAY

Tickets for the Rehearsals in More Exclusive Demand Than for Concerts.

This is the fourth and last day in the auction of season seats for Boston Symphony Orchestra concerts. The sale yesterday, which lasted throughout the day, was devoted to the $18 seats for the series of regular Saturday evening concerts, to begin Oct. 8.

At the closing sale, which will begin at 10 A. M. today, the $10 seats for the regular concerts will be auctioned off to the highest bidders. These seats comprise the last 8½ rows on the floor, from KK to SS, inclusive; rows E to I in the first balcony, and the entire second balcony.

The $18 seats for Friday afternoon rehearsals were sold Monday, the $10 seats for rehearsals on Tuesday, and the second balcony was reserved, as is customary at reahearsals, for the 25-cent patrons.

The highest premium paid yesterday was $52, in addition to the regular price of $18 for a single or so-called "bachelor" seat, numbered 18 on the left of the centre aisle in row M. This made the total cost of the seat $70.

The highest premium paid for rehearsal seats was $73, which made the cost of each of the four chairs bought at that figure $91, or $21 more than the biggest bonus money paid by the lone bidder yesterday.

The second highest premium paid yesterday was $29 each for seats 18, 19 and 20 in row K. The $10 balcony seats brought $40 premiums in a few instances, and not lower than $4.

Apparently music lovers are not superstitious. Seats numbered 13 and 23 were bid for just as briskly as any others.

The premiums yesterday averaged one-fourth lower than those which marked the rehearsal sale. The Friday afternoon rehearsals are attended chiefly by society patrons, children and music students. As a result they are regarded as somewhat more exclusive than the regular Saturday evening concerts; hence yesterday's bargain sales.

The two seats next to the single $52 seat brought only $21.50 each, and two seats adjoining them went for $16. The difference in the premiums paid for rehearsal seats and the regular concert seats is illustrated by the sale in row N. Monday seats 15, 16 and 17 went for $72, and seats 18 and 19 brought the top price of the sale, $73. Yesterday the bids for these seats opened at $10. Seats numbered 15, 16, 17 and 18 went for $20.50, a drop of $52.50, and seat 19 brought only $18.50.

When Auctioneer Jackson opened the sale shortly after 10 o'clock, the bids were started rather low. The highest premiums paid for seats in row A were $15 and the lowest $4.

In row J some of the seats sold for as low a premium as $4.50. The most obtained for any seats in this row yesterday in addition to the regular price of $18, was $17.50, compared with $50 paid at the rehearsal sale. In row K, where some of the seats sold on Monday for $60 premiums, the most obtained yesterday were premiums of $29 each for seats 18, 19 and 20.

Row W, which is the end of the cross-aisle, sold at from $4 to $9 premiums, which was considered very low for this, the body of the house.

TRANSCRIPT, FRIDAY, SEPTEMBER 30, 1910

SYMPHONY SEATS IN DEMAND

Opening Sale of Seats for Saturday-Evening Concerts Shows Higher Prices Paid Than a Year Ago

At Symphony Hall the concluding sale by auction of seats for the Saturday evening concerts of the Boston Symphony Orchestra took place today and as this final sale offers opportunity to buy good places at most reasonable prices,, there was, as always, eagerness to secure them. The seats on sale were of the $10 class, including rear seats on the floor and the rear rows of the centre section of the first balcony, also the 505 seats making up the entire second balcony, the places which for Friday rehearsals are sold for twenty-five cents each, unreserved, and termed "rush" seats. The final sale brought premiums equalling or averaging higher than those of a year ago.

Yesterday the $18 seats for the regular series of twenty-four Saturday evening concerts were sold and the attendance was about as it was at the sale on Monday for the same seats for the Friday afternoon public rehearsals. The highest premium paid yesterday was $52. The bidding at the opening lacked the spirited eagerness shown at the Monday sale, but the sale had not been long in progress before it took on more lively interest. Custom has shown that premiums paid for the Saturday concerts are never so high as those which the rehearsal seats bring. Summed up, it may be said that while the early part of the sale was marked by prices lower than those obtained a year ago, this condition was only brief and soon the premiums equalled and surpassed those of last season, so that the average of prices proved higher than a year ago.

The first sale, in Row A, was at $2, as against $18 for the same seats for the rehearsals, and $14.50 was the highest price paid in this front row, whereas at Monday's sale the maximum premium in Row A was $25.50. In Row B there were sales at $2, as there were in following rows, and in B the highest price paid was $11, as against $31 at the rehearsal sale on Monday. Not until Row I was reached did the premium strike $20, and in K there was a sale at $40, whereas at the earlier sale as high as $50 premium was obtained in rows front of that.

The highest sale at $52 premium was for seats in the middle part of Row M, in which rehearsal tickets brought up to $68. It was in the row back of this, N, that the record price of $73 was reached last Monday, as it was again in Row R.

After the sale in Row M at $52, excellent seats could be purchased in succeeding rows at moderate premiums, with $31 in Row P as among the highest prices. The purchasers were for the most part music lovers who prefer the Saturday evening concerts to the Friday afternoon rehearsals and who attend the sales to buy individually, rather than to commission the ticket brokers to look after their needs. The brokers, however, were on hand, as usual, and secured many good tickets at about the same premiums that the more private buyers paid.

Thursday's sale included seats on the floor from the front row to as far back as Row KK and also the sides of the first balcony and rear of that part of the hall, through Row D.

ADVERTISER, SATURDAY MORNING, OCTOBER 1, 1910

CHEAPER SYMPHONY SEATS IN BRISK DEMAND

At Symphony hall the concluding sale by auction of seats for the Saturday evening concerts for the Boston Symphony orchestra took place yesterday, and as this final sale offers opportunity to buy good places at most reasonable prices, the demand was brisk.

The seats on sale were of the $10 class, including rear seats on the floor and the rear rows of the centre section of the first balcony, also the 505 seats making up the entire second balcony, the places which for Friday rehearsals are sold for 25 cents each, unreserved, and termed "rush" seats.

The final sales brought premiums equalling or averaging higher than those of a year ago.

SUNDAY GLOBE—OCTOBER 2, 1910.

Cambridge Symphony Concerts.

The Boston Symphony orchestra announces the usual eight concerts to be given in Sanders theatre, Harvard university, on Thursday evenings during the coming winter, the dates being Oct 20, Nov 17, Dec 15, Jan 19, Feb 9, March 2 and 30, and April 27.

The soloists will include Charles Gilibert, French baritone; Bessie Belle Collier, violinist; Josef Hofmann, pianist; Anto Witek, the new concert master of the orchestra; Edmond Clement, French tenor; Kirkby Lunn, contralto; Corneille Overstreet, pianist, and Alwin Schroeder, 'cellist.

Subscribers of last season may secure the same seats by application to University book store, Harvard sq, on or before Wednesday, Oct 12.

HERALD, BOSTON, OCTOBER 2, 1910.

SYMPHONY ORCHESTRA.

Concerts of Friday Afternoon, Oct. 7, and Saturday Evening, Oct. 8.

The first concerts of the Boston Symphony orchestra will be on next Friday afternoon and Saturday evening, Oct. 7 and 8, respectively. As usual, the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats at 25 cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or 10 days.

For his first concert, Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the 100th anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past summer. The soloist will be Alwin Schroeder, again a member of the orchestra. The program includes the "Manfred" overture, the "Rhenish" symphony, the concerto for violoncello and the "Genoveva" overture.

CONCERTS IN CAMBRIDGE.

The Boston Symphony orchestra announces the usual eight concerts in Sanders Theatre, Harvard University, Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30 and April 27.

At the first concert Charles Gilibert, the distinguished French baritone, will sing. The soloist at the second will be Miss Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor, who made a marked impression in New York last winter; at the sixth, Mme. Kirkby-Lunn, contralto; at the seventh, Miss Corneille Overstreet, pianist, and at the eighth and last, Alwin Schroeder, 'cellist.

Subscribers of last season may secure the same seats by application to George H. Kent, University Book Store, Harvard square, on or before Wednesday, Oct. 12. All unclaimed seats will be offered for sale at the same place on Saturday morning, Oct. 15. A limited number of seats has been reserved for college officers and invited guests.

BOSTON SUNDAY POST, OCTOBER 2, 1910

FIRST SYMPHONY CONCERTS

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening, Oct. 7 and 8 respectively. As usual, the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats at 25 cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or 10 days.

For his first concert, Mr. Fiedler, who arrived in New York yesterday, has made out a programme in commemoration of the 100th anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past summer. The soloist will be Mr. Alwin Schroeder, who will this year again be a member of the orchestra. The programme comprises the "Manfred" overture, the "Rhenish" symphony, the Concerto for violoncello and the "Genoveva" overture. Lovers of Schumann will not miss this opportunity to hear so much of his music.

GLOBE—SATURDAY, OCTOBER 1, 1910.

PREMIUMS ONLY $1.50.

Purchasers Get Seats in Last Row on Floor for Saturday Symphony Concerts for $11.50.

Season tickets for the Saturday evening concerts by the Symphony orchestra were sold for $11.50 in row SS, the last on the floor, yesterday, and purchasers at that figure who paid a premium of only $1.50 will enjoy the concerts at a rate of less than 50 cents each. It was the last day of the auction and the $10 Saturday night seats were sold. They included the last 8½ rows on the floor, the last 4½ in the first balcony and the whole second balcony.

The largest premium in the $10 sale was $22.50 each for three seats in the first row of the second balcony. First row seats on the right side of the second balcony brought as high as $22.50, $18 and $15, while on the left side, though the seats were equally good, the average was $10. While there were fluctuations and bargains, the sales of the $10 seats were somewhat better on the average than last year.

THE BOSTON AMERICAN—SUNDAY, OCTOBER 2, 19

Symphony Concerts.

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening. As usual the hall is completely sold out for the Friday afternoon rehearsals except the second balcony, which is held for "rush" seats at twenty-five cents each. For Saturday night there will be a limited number of seats on sale at the box office, although the greater part of these will be disposed of as season tickets in the course of the next week or ten days.

For the first concert Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the one hundredth anniversary of the birth of Robert Schumann, following the many celebrations of this event in Germany during the past Summer. The soloist will be Alwin Schroeder, who will this year again be a member of the orchestra. The program comprises the "Manfred" overture, the "Rhenish" symphony, the concerto for violoncello and the "Genoveva" overture. Lovers of Schumann will not miss this opportunity to hear so much of his music.

* * *

The Boston Symphony Orchestra announces the usual eight concerts to be given in Sanders Theatre, Harvard University, on Thursday evenings during the coming Winter, the dates being October 20, November 17, December 15, January 19, February 9, March 2, March 30 and April 27.

A most brilliant list of soloists is announced for the series. At the first concert Charles Gilibert, the distinguished French baritone, will appear. The soloist at the second concert will be Miss Bessie Belle Collier, violinist; at the third concert Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clemont, the French tenor, who made such an impression in New York last Winter; at the sixth, Madame Kirkby-Lunn, contralto; at the seventh, Miss Cornelius Overstreet, pianist, and at the eighth and last, Alwin Schroeder, 'cellist.

* * *

The Kneisel Quartet will give a series of four concerts at Chickering Hall during the coming season. The concerts will be held on Tuesday evenings, November 8, December 6, January 10 and February 21. The quartet this season includes Franz Kneisel, first violin; Julius Roentgen, second violin; Louis Svecenski, viola, and William Willeke, 'cello.

As usual the Kneisels will play interesting novelties. In addition to the favorite classics there will be performed for the first time a Suite Basque by Charles Bordes for flute, two violins, viola and cello, a manuscript quartet by Rubin Goldmark and a new quartet by Max Reger.

The Kneisel Quartet will make an extensive tour of the country this season and its concerts in the East are slightly curtailed in number.

JOURNAL—SUNDAY, OCTOBER 2, 1910.

FIRST SYMPHONY CONCERT FRIDAY

Program to Commemorate 100th Anniversary of Schumann.

SOLOIST WILL BE ALWIN SCHROEDER

Russell Promises Many Novelties for Season at Boston Opera House.

The first concerts of the Symphony Orchestra will be held on next Friday afternoon and Saturday evening. As usual the hall is completely sold out for the Friday afternoon rehearsals, except the second balcony, which is held for "rush" seats. For Saturday night there will be a limited number of seats on sale at the box office.

For his first concert Mr. Fiedler, who arrived in New York yesterday, has made out a program in commemoration of the 100th anniversary of the birth of Robert Schumann. The soloist will be Alwin Schroeder, who will this year again be a member of the orchestra. The program comprises the "Manfred" overture, the "Rhenish" symphony, the concerto for 'cello and the "Genoveva" overture.

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BOSTON SUNDAY POST, OCTOBER 2, 1910

Anton Witek Has Come to Boston to Stay, He Says

MRS. ANTON WITEK, WIFE OF THE NEW SYMPHONY CONCERT MASTER, WHO IS SO FASCINATED WITH BOSTON THAT HER HUSBAND WILL MAKE HIS PERMANENT HOME HERE.

The new concert master of the Symphony orchestra, Anton Witek, declared yesterday that he has come to Boston to stay. He will stay, he said, because his wife is fascinated with Boston, its environment and its society.

Herr Witek has engaged a suite at the Hotel Ilkley, 176 Huntington avenue. He is now stopping for a short time at the Hemenway chambers.

Neither the concert master nor his wife was ever in Boston before their arrival here four days ago. Mr. Witek explained that the chief reason for his coming to Boston was the large number of students of music who have contracted to study under him in this city.

"At first I was not so very favorably impressed with Boston" the German musician said. "I had only seen the business section. My wife was quicker to become accustomed to the city, and once we had called on some friends in the Back Bay and had motored through the Back Bay and Jamaica Plain park system, she persuaded me that Boston was the best American city we have ever visited.

"It is refreshingly quiet here compared with the bustle and turmoil in New York and Chicago. There everyone seems fighting for money, while it appears here in Boston that most people have all the money they want, and therefore have more time for art, music, literature and the best things in life.

"I admire your architecture in Boston, but it makes me laugh the reverence you show for buildings two or three hundred years old. Those are quite ordinary sights in Germany.

"In Boston it seems that people make more of their time than elsewhere. Young men of 25 and 30 seem here to be occupying positions that in Germany we would not expect them to occupy before 35 to

"The Boston public library appears to be an excellently managed institution, and its musical department is very valuable."

Herr Witek was accompanied to this country by a party of American music students who took lessons under him in Berlin. His last engagement was at Scheveningen, Holland, and he came directly from that place to Boston.

The new concert master has led concerts in nearly every city of importance in Germany, Russia, Austria-Hungary and the Netherlands.

JOURNAL—SUNDAY, OCTOBER 2, 1910.

CAMBRIDGE CONCERTS

The Boston Symphony Orchestra announces the usual eight concerts to be given in Sanders Theater, Harvard University, on Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30 and April 27.

A brilliant list of soloists is announced for the series. At the first concert Charles Gilibert, the distinguished French baritone, will appear; at the second, Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor; at the sixth, Madame Kirby-Lunn, contralto; at the seventh, Corneille Overstreet, pianist; at the eighth, Alwin Schroeder, 'cellist.

GLOBE—WEDNESDAY, OCTOBER 5, 1910.

SYMPHONY ORCHESTRA CONCERTS

Rehearsals Are Now in Progress for the Season's Opening.

The Symphony orchestra met for its first rehearsal Monday morning and now is plunged into the midst of the work of the season. Some of the new members of the orchestra who are coming from abroad have not yet arrived owing to the difficulty in securing passage, but they will be drifting in within the next week or so.

Mr Witek, the new concert master, assumed his place for the first time and Mr Max Kunze, for many years a member of the orchestra, has become leader of the double basses in place of Mr Carl Keller.

Tonight the orchestra gives the first concert of the season in Northampton at Smith college, where a new auditorium is to be opened and a new organ tested, the concert being generally in honor of the inauguration of the new president of that institution.

The program for the first concerts here on next Friday afternoon and Saturday evening is devoted entirely to Schumann in celebration of the 100th anniversary of his birth, the works being "Genoveva" and "Manfred" overtures; the seldom-heard concerto for violoncello, and the "Rhenish" symphony.

Mr Alwin Schroeder, who is again a member of the orchestra, will be the soloist. There is a limited number of seats for the Saturday evening concert which go on sale at the box office, Symphony hall, this morning.

JOURNAL—WEDNESDAY, OCTOBER 5, 1910.

SYMPHONY TO PLAY AT SMITH COLLEGE

Tonight the Boston Symphony Orchestra gives the first concert of the season at Smith College, Northampton, in honor of the inauguration of the new president of that institution. The program for the first concerts here on next Friday afternoon and Saturday evening is devoted entirely to Schumann, in celebration of the great German's centennial, the works being the "Genoveva" and "Manfred" overtures, the seldom-heard concerto for violoncello, and the "Rhenish" symphony. Alwin Schroeder, who is again a member of the orchestra, will be the soloist. A limited number of seats for the Saturday night performance will be put on sale today.

THE CHRONICLE. OCTOBER 1, 1910.

Boston Symphony Orchestra.

Mr. Fiedler has arranged commemorative programms for the first Symphony concerts, in honor of the centenary of Schumann's birth, June 8, 1910. The program for next Friday and Saturday is as follows: Schumann: Overture, "Manfred," Op. 115; Symphony in E-flat major, No. 3; Op. 97 (Rhenish); Concerto for violoncello with orchestra, Op. 129; Overture, "Genoveva," Op. 81; Soloist, Alwin Schroeder.

TRANSCRIPT, MONDAY, OCTOBER 3, 1910

MUSIC AND MUSICIANS

THE RETURN OF DR. MUCK TO BOSTON

A Definite Statement from Berlin That He Will Become the Conductor of the Symphony Orchestra Again in the Autumn of 1912—The Berlinese Views of Mr. Witek's Departure and Mr. Hess's Return—The Virtuosi and Their "Personalities"—Singers of the Boston Opera in France—Mr. Fiedler at Work Again—St. Louis and "Salome"—Mr. Damrosch's New Orchestral Pieces

ALTHOUGH very little has been said here in public of the return of Dr. Muck to Boston, it is now definitely understood in Berlin, on the authority of the conductor himself, that in the autumn of 1912, two years hence, he will become again the director of the Symphony Orchestra and for a long term. When Dr. Muck left Boston in the spring of 1908, it was an open secret that he would gladly have continued as the conductor of the Symphony Orchestra, did not his contract with the Royal Opera enforce his return to Berlin. It was almost as well known that the management of the orchestra would have retained him as willingly and that it was prepared to reengage him as soon as he was free from prior obligations in Germany. It has since been stated that Dr. Muck's contract with the Royal Opera would end in the spring of 1912, and circumstances have lately conspired to disclose the use that he will make of his new freedom. In a word, he will return to Boston and become the conductor of the Symphony Orchestra, for what despatches from Berlin call "a prolonged period."

Last June, it will be recalled, Mr. Weingartner offered his resignation as the director of the Imperial Opera at Vienna, the most distinguished post in its kind in the German-speaking world. It was offered promptly to Dr. Muck. Almost as speedily he declined it, saying that he had made engagements which required his return to America for some years. The terms of his reply were printed in the German and the French newspapers and repeated freely last summer in Germany by his friends. Bostonians who encountered him in their travels received a like, though more vague, assurance from his own lips, while it was common knowledge, so to say, in the "musical circles" that the festivals at Munich and Salzburg gathered that Dr. Muck, in the autumn of 1912, would become the conductor of the Boston Symphony Orchestra again. Yesterday, to clinch the whole matter, the New York Times printed the following despatch from its correspondent in Berlin, who found his authority, doubtless, in similar statements in the Berlinese newspapers: "Dr. Karl Muck, the celebrated conductor of the Berlin Royal Opera, who directed the Boston Symphony Orchestra several years ago, has decided to accept another engagement for a period of several years with the Boston organization. Dr. Muck's contracts in Berlin will keep him occupied here until 1912. After that he expects to make his home in Boston for a prolonged period." By these tokens, then, the conductorship of the Symphony Orchestra is determined for several years to come. Mr. Fiedler will complete his present term, which runs through the spring of 1912. In the following autumn Dr. Muck will resume the place that no man has filled as did he. H. T. P.

Boston, Berlin and Concert-Masters

BERLIN and Boston have made a fair exchange of concert-masters. Willy Hess, who has settled in Berlin, is now, it appears, to take the chair in the Berlin Philharmonic Orchestra, for many years occupied by Anton Witek, who has gone to Boston to take his place with the Boston Symphony. But there is a bitter feeling among the Berliners towards Witek; there usually is outspoken resentment when they see long-established favorites suddenly swallow the bait of higher remuneration, and, it may be, higher honors, in this "Dollarland" so heartily loathed and despised by the stay-at-homes. And they have been trying to decide in the affirmative the question, "Is Witek kontraktbrüchig?" which, being translated, means guilty of contract-breaking, the most undesirable stigma that could befall an artist in Germany or Austria.

The whole trouble lies in the fact that Mr. Witek's Berlin contract does not expire till next year. The Allgemeine Musik-Zeitung, inclined to feel resentful, thus discusses the matter: "For reasons of principle arising out of the peculiar constitution of this organization, the Berlin Philharmonic Orchestra could not agree to a pramature dissolution of this contract, which does not expire before next year. There is, therefore, a breach of contract here evident, which, it is true, the peculiar circumstances make comprehensible to a certain extent. As, however, the Boston Orchestra, on its part, admits no contract-breaking members of other orchestras into its ranks, it remains o be seen how Mr. Witek will fare over there. At the same time it is to be supposed that Witek did not take his 'flight' across the ocean as a blind leap. It may, then, be assumed that for this 'special' case an exception to the rule has been made in Boston."

Die Signale has no patience with the question and dismisses it in a few lines: "Musical Berlin has known for months that Boston and Berlin were going to exchange Concert-masters Witek and Hess. Moreover, Witek made no secret whatever of the Boston engagement, and when he was married in June it must have been clear to the most incredulous that he was in earnest about going to America." And now in September he has to submit to being declared "kontraktbrüchig" by a Berlin newspaper! It is astounding what sources of misinformation the news of the art world becomes in many daily papers. [Berlin correspondence of Musical America.

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From Daily Citizen,
Address Brooklyn, N. Y.
Date OCT 2 - 1910

Established

RUSSIAN SYMPHONY'S NEW CONCERT MASTER

Nicholas Sokoloff Here for Altschuler's Season.

B'KLYN'S BOSTON CONCERTS.

Walter Damrosch Declares that the Classics Will Not Be Neglected by Him.

Announcement is made by the Institute of Arts and Sciences, and the Brooklyn Philharmonic Society that the five Philharmonic concerts which will be given in the Opera House during the coming season by the Boston Symphony Orchestra, Max Fielder, conductor, will take place on Friday evenings, the dates being November 11, December 9, January 13, February 24, and March 24. The soloists will be in the order of their coming, Madame Jomelli, soprano; Josef Hofmann, pianist; Mischa Elman, violinist; Ferruccio Busoni, pianist; and Alwin Schroeder, violoncellist.

Holders of season tickets for the five concerts of the year 1909-1910, who have not already renewed their subscriptions for the series of five concerts for the coming year 1910-1911 may renew their subscriptions for the seats occupied by them last year, respectively, at any time on or before Saturday, Oct. 22, 1910, at 6 o'clock in the afternoon. Old subscribers of the year 1909-10, who renew their subscriptions on or before Oct. 22 at 6 p. m., may exchange their sittings for others that may not at that time be taken, by calling at the institute office on Oct. 25 or 26. The opening general sale of season tickets for all will be on Friday, Oct. 28, at 4 p. m., at the Brooklyn Academy of Music building, and the sale will continue daily thereafter at the hours when the ticket office of the institute are open.

From STANDARD UNION, BROOKLYN, N. Y.
Address
Date OCT 2 - 1910

Established 1884

The Institute of Arts and Sciences gives out the following ticket information regarding the five Philharmonic concerts which will be given in the Opera House during the coming season by the Boston Symphony Orchestra, Max Fiedler, conductor. The concerts, as usual, will be given on Friday evenings, the dates being Nov. 11, Dec. 2, Jan. 13, Feb. 24 and March 24. The soloists will be in order of their coming, Madame Jomelli, soprano; Josef Hofman, pianist; Mischa Elman, violinist; Ferruccio Busoni, pianist, and Alwin Schroeder, violoncellist. Holders of season tickets for the five concerts of the year 1909-1910, who have not already renewed their subscriptions for the series of five concerts for the coming year, 1910-1911, may renew their subscriptinos for the seats occupied by them last year, respectively, at any time on or before Saturday, Oct. 22, 1910, at 6 o'clock in the afternoon. Old Subscribers of the year 1909-10, who renew their subscriptions on or before Oct. 22 at 6 P. M., may exchange their sittings for others that may not at that time be taken, by calling at the Institute office on Oct. 25 or 26. The opening general sale of season tickets for all will be on Friday, Oct. 28, at 4 P. M., at the Brooklyn Academy of Music building, and the sale will continue daily thereafter at the hours when the ticket office of the Institute are open. The prices will be $3.75, $5, 6 and $7.50, according to location.

From SUN
Address New York City.
Date OCT 2 1910

Orchestra announces that it opened its season tickets for both series of concerts which the orchestra will give in Carnegie Hall this winter will be placed on sale at the box office in Carnegie Hall to-morrow morning at 9 o'clock. Only a very few of the old subscribers have renewed their subscriptions for the coming season and as there is a long waiting list of applicants for seats the number which can be [illegible]

BOSTON SUNDAY POST, OCTOBER 2, 1910

Anton Witek Has Come to Boston to Stay, He Says

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The new concert master of the Symphony orchestra, Anton Witek, declared yesterday that he has come to Boston to stay. He will stay, he said, because his wife is fascinated with Boston, its environment and its society.

Herr Witek has engaged a suite at the Hotel Ilkley, 176 Huntington avenue. He is now stopping for a short time at the Hemenway chambers.

Neither the concert master nor his wife was ever in Boston before their arrival here four days ago. Mr. Witek explained that the chief reason for his coming to Boston was the large number of students of music who have contracted to study under him in this city.

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The new concert master has led concerts in nearly every city of importance in Germany, Russia, Austria-Hungary and the Netherlands.

JOURNAL—SUNDAY, OCTOBER 2, 1910.

CAMBRIDGE CONCERTS

The Boston Symphony Orchestra announces the usual eight concerts to be given in Sanders Theater, Harvard University, on Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30 and April 27.

A brilliant list of soloists is announced for the series. At the first concert Charles Gilibert, the distinguished French baritone, will appear; at the second, Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor; at the sixth, Madame Kirby-Lunn, contralto; at the seventh, Corneille Overstreet, pianist; at the eighth, Alwin Schroeder, 'cellist.

GLOBE—WEDNESDAY, OCTOBER 5, 1910.

SYMPHONY ORCHESTRA CONCERTS

Rehearsals Are Now In Progress for the Season's Opening.

The Symphony orchestra met for its first rehearsal Monday morning and now is plunged into the midst of the work of the season. Some of the new members of the orchestra who are coming from abroad have not yet arrived owing to the difficulty in securing passage, but they will be drifting in within the next week or so.

Mr Witek, the new concert master, assumed his place for the first time and Mr Max Kunze, for many years a member of the orchestra, has become leader of the double basses in place of Mr Carl Keller.

Tonight the orchestra gives the first concert of the season in Northampton at Smith college, where a new auditorium is to be opened and a new organ tested, the concert being generally in honor of the inauguration of the new president of that institution.

The program for the first concerts here on next Friday afternoon and Saturday evening is devoted entirely to Schumann in celebration of the 100th anniversary of his birth, the works being "Genoveva" and "Manfred" overtures; the seldom-heard concerto for violoncello, and the "Rhenish" symphony.

Mr Alwin Schroeder, who is again a member of the orchestra, will be the soloist. There is a limited number of seats for the Saturday evening concert which go on sale at the box office, Symphony hall, this morning.

JOURNAL—WEDNESDAY, OCTOBER 5, 1910.

SYMPHONY TO PLAY AT SMITH COLLEGE

Tonight the Boston Symphony Orchestra gives the first concert of the season at Smith College, Northampton, in honor of the inauguration of the new president of that institution. The program for the first concerts here on next Friday afternoon and Saturday evening is devoted entirely to Schumann, in celebration of the great German's centennial, the works being the "Genoveva" and "Manfred" overtures, the seldom-heard concerto for violoncello, and the "Rhenish" symphony. Alwin Schroeder, who is again a member of the orchestra, will be the soloist. A limited number of seats for the Saturday night performance will be put on sale today.

THE CHRONICLE.

OCTOBER 1, 1910.

Boston Symphony Orchestra.

Mr. Fiedler has arranged commemorative programms for the first Symphony concerts, in honor of the centenary of Schumann's birth, June 8, 1910. The program for next Friday and Saturday is as follows: Schumann: Overture, "Manfred," Op. 115; Symphony in E-flat major, No. 3; Op. 97 (Rhenish); Concerto for violoncello with orchestra, Op. 129; Overture, "Genoveva," Op. 81; Soloist, Alwin Schroeder.

TRANSCRIPT, MONDAY, OCTOBER 3, 1910

MUSIC AND MUSICIANS

THE RETURN OF DR. MUCK TO BOSTON

A Definite Statement from Berlin That He Will Become the Conductor of the Symphony Orchestra Again in the Autumn of 1912—The Berlinese Views of Mr. Witek's Departure and Mr. Hess's Return —The Virtuosi and Their "Personalities" —Singers of the Boston Opera in France —Mr. Fiedler at Work Again—St. Louis and "Salome"—Mr. Damrosch's New Orchestral Pieces

ALTHOUGH very little has been said here in public of the return of Dr. Muck to Boston, it is now definitely understood in Berlin, on the authority of the conductor himself, that in the autumn of 1912, two years hence, he will become again the director of the Symphony Orchestra and for a long term. When Dr. Muck left Boston in the spring of 1908, it was an open secret that he would gladly have continued as the conductor of the Symphony Orchestra, did not his contract with the Royal Opera enforce his return to Berlin. It was almost as well known that the management of the orchestra would have retained him as willingly and that it was prepared to reëngage nim as soon as he was free from prior obligations in Germany. It has since been stated that Dr. Muck's contract with the Royal Opera would end in the spring of 1912, and circumstances have lately conspired to disclose the use that he will make of his new freedom. In a word, he will return to Boston and become the conductor of the Symphony Orchestra, for what despatches from Berlin call "a prolonged period."

Last June, it will be recalled, Mr. Weingartner offered his resignation as the director of the Imperial Opera at Vienna, the most distinguished post in its kind in the German-speaking world. It was offered promptly to Dr. Muck. Almost as speedily he declined it, saying that he had made engagements which required his return to America for some years. The terms of his reply were printed in the German and the French newspapers and repeated freely last summer in Germany by his friends. Bostonians who encountered him in their travels received a like, though more vague, assurance from his own lips, while it was common knowledge, so to say, in the "musical circles" that the festivals at Munich and Salzburg gathered that Dr. Muck, in the autumn of 1912, would become the conductor of the Boston Symphony Orchestra again. Yesterday, to clinch the whole matter, the New York Times printed the following despatch from its correspondent in Berlin, who found his authority, doubtless, in similar statements in the Berlinese newspapers: "Dr. Karl Muck, the celebrated conductor of the Berlin Royal Opera, who directed the Boston Symphony Orchestra several years ago, has decided to accept another engagement for a period of several years with the Boston organization. Dr. Muck's contracts in Berlin will keep him occupied here until 1912. After that he expects to make his home in Boston for a prolonged period." By these tokens, then, the conductorship of the Symphony Orchestra is determined for several years to come. Mr. Fiedler will complete his present term, which runs through the spring of 1912. In the following autumn Dr. Muck will resume the place that no man has filled as did he. H. T. P.

Boston, Berlin and Concert-Masters

BERLIN and Boston have made a fair exchange of concert-masters. Willy Hess, who has settled in Berlin, is now, it appears, to take the chair in the Berlin Philharmonic Orchestra, for many years occupied by Anton Witek, who has gone to Boston to take his place with the Boston Symphony. But there is a bitter feeling among the Berliners towards Witek; there usually is outspoken resentment when they see long-established favorites suddenly swallow the bait of higher remuneration, and, it may be, higher honors, in this "Dollarland" so heartily loathed and despised by the stay-at-homes. And they have been trying to decide in the affirmative the question, "Is Witek kontraktbrüchig?" which, being translated, means guilty of contract-breaking, the most undesirable stigma that could befall an artist in Germany or Austria.

The whole trouble lies in the fact that Mr. Witek's Berlin contract does not expire till next year. The Allgemeine Musik-Zeitung, inclined to feel resentful, thus discusses the matter: "For reasons of principle arising out of the peculiar constitution of this organization, the Berlin Philharmonic Orchestra could not agree to a premature dissolution of this contract, which does not expire before next year. There is, therefore, a breach of contract here evident, which, it is true, the peculiar circumstances make comprehensible to a certain extent. As, however, the Boston Orchestra, on its part, admits no contract-breaking members of other orchestras into its ranks, it remains o be seen how Mr. Witek will fare over there. At the same time it is to be supposed that Witek did not take his 'flight' across the ocean as a blind leap. It may, then, be assumed that for this 'special' case an exception to the rule has been made in Boston."

Die Signale has no patience with the question and dismisses it in a few lines: "Musical Berlin has known for months that Boston and Berlin were going to exchange Concert-masters Witek and Hess. Moreover, Witek made no secret whatever of the Boston engagement, and when he was married in June it must have been clear to the most incredulous that he was in earnest about going to America." And now in September he has to submit to being declared "kontraktbrüchig" by a Berlin newspaper! It is astounding what sources of misinformation the news of the art world becomes in many daily papers. [Berlin correspondence of Musical America.

[20]

From D[illegible] Citizen,

Address H[illegible], N. Y.

Date OCT 1 - 1910

Establis

RUSSIAN SYMPHONY'S NEW CONCERT MASTER

Nicholas Sokoloff Here for Altschuler's Season.

B'KLYN'S BOSTON CONCERTS.

Walter Damrosch Declares that the Classics Will Not Be Neglected by Him.

Announcement is made by the Institute of Arts and Sciences, and the Brooklyn Philharmonic Society that the five Philharmonic concerts which will be given in the Opera House during the coming season by the Boston Symphony Orchestra, Max Fielder, conductor, will take place on Friday evenings, the dates being November 11, December 9, January 13, February 24, and March 24. The soloists will be in the order of their coming, Madame Jomelli, soprano; Josef Hofmann, pianist; Mischa Elman, violinist; Ferrucio Busoni, pianist; and Alwin Schroeder, violoncellist.

Holders of season tickets for the five concerts of the year 1909-1910, who have not already renewed their subscriptions for the series of five concerts for the coming year 1910-1911 may renew their subscriptions for the seats occupied by them last year, respectively, at any time on or before Saturday, Oct. 22, 1910, at 6 o'clock in the afternoon. Old subscribers of the year 1909-10, who renew their subscriptions on or before Oct. 22 at 6 p. m., may exchange their sittings for others that may not at that time be taken, by calling at the institute office on Oct. 25 or 26. The opening general sale of season tickets for all will be on Friday, Oct. 28, at 4 p. m., at the Brooklyn Academy of Music building, and the sale will continue daily thereafter at the hours when the ticket office of the institute are open.

From [illegible]

Address [illegible], N. Y.

Date [illegible]

Estabi 84

The Institute of Arts and Sciences gives out the following ticket information regarding the five Philharmonic concerts which will be given in the Opera House during the coming season by the Boston Symphony Orchestra, Max Fiedler, conductor. The concerts, as usual, will be given on Friday evenings, the dates being Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24. The soloists will be in order of their coming, Madame Jomelli, soprano; Josef Hofman, pianist; Mischa Elman, violinist; Ferruccio Busoni, pianist, and Alwin Schroeder, violoncellist. Holders of season tickets for the five concerts of the year 1909-1910, who have not already renewed their subscriptions for the series of five concerts for the coming year, 1910-1911, may renew their subscriptinos for the seats occupied by them last year, respectively, at any time on or before Saturday, Oct. 22, 1910, at 6 o'clock in the afternoon. Old Subscribers of the year 1909-10, who renew their subscriptions on or before Oct. 22 at 6 P. M., may exchange their sittings for others that may not at that time be taken, by calling at the Institute office on Oct. 25 or 26. The opening general sale of season tickets for all will be on Friday, Oct. 28, at 4 P. M., at the Brooklyn Academy of Music building, and the sale will continue daily thereafter at the hours when the ticket office of the Institute are open. The prices will be $3.75, $5, 6 and $7.50, according to location.

From SUN

Address New York City.

Date OCT 2 1910

384

The management of the Boston Symphony Orchestra announces that a limited number of season tickets for both series of concerts that the orchestra will give in Carnegie Hall this winter will be placed on sale at the box office in Carnegie Hall to-morrow morning at 9 o'clock. As very few of the old subscribers have failed to renew for the coming season and as there is a long waiting list of applicants for season tickets the number which can be bought to-morrow will be unusually small. The prospect is now that practically the entire seating capacity of Carnegie Hall for all ten concerts will be sold by subscription and that there will be small chance for those who do not hold season tickets to hear this orchestra in New York during the coming

From TIMES

Address New York City.

Date OCT 2 - 1910

THE season of 1910-1911 will be the thirtieth in the history of the Boston Symphony Orchestra, and it will likewise be the twenty-fifth season in which that famous band has been a visitor to New York. There are some men and women in Boston whose boast it is that in the twenty-nine years that have passed they have never missed a Symphony concert, and it is quite likely that there are now many attendants at the orchestra's concerts in Carnegie Hall, aside from the professional critics, who heard it play the first time it came to New York in Steinway Hall on Feb. 14, 1887. The orchestra was five years old when it first came here, and Mr. Gericke was in the third year of his first term of service.

The orchestra had been organized in the Fall of 1881 by the public-spirited banker of Boston, Henry L. Higginson, who was not only an ardent lover of music, but an amateur of no mean ability. His purpose in organizing the orchestra was to enable Boston to hear the great orchestral works played in a manner worthy of them. It was organized solely as a Boston institution, and that during its life it has traveled so far afield comes as a natural result of its success in its home city. When its thirty years will have been ended next April it will have given 2,946 symphony concerts and have played approximately 900 different works. Moreover, it was because of the Boston Symphony Orchestra that the Kneisel Quartet came into existence. Organized by men in the orchestra, and supported through its years of struggle by the bounty of the founder of the orchestra, it is a question whether it could have been born, could have prospered as it has, without his help, and without the Kneisel Quartet chamber music to-day would be far from holding the position of favor it now enjoys.

At the end of this season the orchestra will have given in New York 177 concerts and will have appeared here under five regular conductors and one, Vincent d'Indy, who was invited to this country in the Fall of 1905 to conduct his own and other French works. The first two years that the orchestra came to New York the concerts were given in Steinway Hall, three the first year and four the second, under Wilhelm Gericke. Mr. Gericke then retired from the orchestra and was succeeded by Arthur Nikisch, who was conductor four years. Three of these years the concerts were given in Chickering Hall, and in the fourth the move was then made to the comparatively new Carnegie Hall. Later the orchestra moved from Carnegie Hall to the Metropolitan Opera House, giving five concerts a year on Thursday evenings, and finally, when Mr. Gericke retired in the Fall of 1898, the number of concerts allotted to New York was increased to ten, and were once more given in Carnegie Hall, which has been the orchestra's New York home since that time.

Nikisch's tenure of four years was one of the most brilliant chapters in the history of the orchestra. When he left in the Spring of 1893 the post was offered to Hans Richter, and negotiations got so far that a contract was signed and sealed, but at the last moment, however, Dr. Richter begged off and tried to induce young Karl Muck of Berlin to come in his place, but Dr. Muck, at that time in his second year of conductorship in the Royal Opera of Berlin, would listen to no proposition from America, and the choice of Nikisch's successor finally settled on Emil Paur, who had succeeded him at the opera in Leipsic.

Mr. Paur's contract was for five years, and at its termination Mr. Gericke returned to America and stayed with the orchestra for eight years. When he retired definitely from active work in the Spring of 1906, the services of Dr. Muck of Berlin were secured for two years, which was the longest time that he could get a leave of absence from his duties in Berlin and in the Fall of 1908 Max Fiedler of Hamburg, the present conductor, came to America.

The orchestra created a public for itself in New York from the very beginning. The criticisms following its first concert here were very favorable, particular praise being given to the string choir. The programme was severely classical. It began with the "Oberon" overture by Weber and ended with Beethoven's Fifth Symphony, while between the two came the Beethoven Concerto for Violin played by Franz Kneisel, and Händel's "Largo" played by the whole body of violins standing and facing the audience. This last gave a slight shock to the more susceptible of the audience, but further acquaintance with Mr. Gericke convinced even the most doubting that he made use only of a legitimate device to display the full tonal beauty of his strings, for if there was one thing that Gericke did not smack of it was the sensational.

In the years that the orchestra has been working it has had some well-known men in its ranks. Among the violins can be recalled the names of Franz Kneisel, Martin Loeffler, Leo Lichtenberg, Gustav Dannreuther, Timothée Adamowski, Leandro Campanari, Sam Franko, Willy Hess, Richard Czerwonky, Karl Ondricek, and the present occupants of the first desk—Anton Witek and Sylvain Noack. The 'cellos have had such players as Fritz Giese, Anton Hekking, Leo Schulz, Alwin Schroeder, and Heinrich Warnke. Among the violas can be mentioned such names as Emil Ferir, the present leader of the section; Max Zach, conductor of the St. Louis Symphony Orchestra; Louis Svecenski, the viola of the Kneisel Quartet, and Ottocar Novacek. The lamented Leon Pourtau, who was one of the victims of the Bourgogne disaster in 1898, was one of the clarinetists of the orchestra. Xaver Reiter, the famous horn player, was brought to this country by the orchestra, while such men as Longy, oboe; Grisez, clarinet; Sadony, bassoon; Kloepfel, trumpet, and Hess and Wendler, horns, are members of the orchestra now.

The prospectus for the orchestra's twenty-fifth season in New York, which is just out, calls for the usual five evening and five matinee concerts, the former on Thursday evenings, Nov. 10, Dec. 8, Jan. 12, Feb. 23, and March 23, at 8:15 o'clock, and the latter on Saturday afternoons, Nov. 12, Dec. 10, Jan. 14, Feb. 25, and March 25, at 2:30 o'clock.

The only change of note in the personnel of the orchestra this year is in the concert master, Anton Witek of Berlin, succeeding to the place left vacant by Willy Hess. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz. He is 38 years old, and for the past sixteen years has been concert master of the Berlin Philharmonic Orchestra.

The management is again generous this year in the soloists it offers. Geraldine Farrar will be the soloist at the first evening concert in November, and Mme. Melba at the first matinée concert in that month. At both evening and matinée concerts in December the soloist will be Josef Hofmann, while Mischa Elman will be the soloist for the January concerts, Busoni for the February, and Witek for the March.

Among the modern works that Mr. Fiedler will probably give in New York are Richard Strauss's "Macbeth" and "Don Quixote," d'Indy's "Istar Variations," Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's Symphony in E Minor, and Sibelius's First Symphony. There will, of course, be a judicious admixture of the classics.

From NATION

Address NEW YORK City.

Date SEP 29 1910

Liszt's "Dante" symphony is to be performed the coming season by the Boston Symphony Orchestra. Other notable works in the repertory will be Mahler's second symphony, Debussy's "Iberia" and "Rondes de Printemps" (first time in America), and Henry Hadley's "Culprit Fay," one of that American's numerous prize-winners. Special attention is to be paid to the English composer, Fritz Delius. His orchestral nocturne, "Paris," when played in Boston last season, created a desire to hear more of this man's music; this will be gratified by the performance of four of his pieces, all novelties: "In a Summer Garden," "Dance Rhapsody," "Brigg Fair," and "Appalachia," a set of variations for orchestra and chorus on a Mississippi slave song. Another English composer, Granville Bantock, will be represented by "Three Dramatic Dances."

From EVE. GLOBE

Address New York City. OCT 1 1910

Date

ANTON WITEK of Berlin is to be the new concert master of the Boston Symphony Orchestra. He is thirty-eight years old, and for the last sixteen years has been concert master of the Berlin Philharmonic Orchestra. The soloists announced for New York this year are Miss Farrar and Mme Melba for the November concerts, Josef Hofmann for both December concerts, Mischa Elman for both January concerts, Feruccio Busoni for the February, and Mr. Witek for the March. Among modern works that Mr. Fiedler is planning to give here are Richard Strauss's "Macbeth" and "Don Quixote," d'Indy's "Istar" variations, Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's E minor symphony, and Sibelius's first symphony.

From AMERICAN

Address New York City. OCT 2 1910

Date

Boston Symphony—Prominent among the novelties announced for performance this season by the Boston Symphony are Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's Symphony in E-minor, and the first Symphony of Sibelius. This will be the twenty-fifth New York campaign of the famous Boston organization.

From EVE. MAIL

Address New York City. OCT 1 1910

Date

The prospectus for the Boston Symphony orchestra's twenty-fifth season in New York, which is just out, calls for the usual five evening and five matinee concerts. The former will be given on Thursday evenings, November 10, December 8, January 12, February 23 and March 23, and the latter on Saturday afternoons November 12, December 10, January 14, February 25 and March 25. The time for renewal of subscriptions by last year's subscribers ends to-night and the remaining seats will be placed on sale for the season at the box office, Carnegie hall, Monday morning at 9 o'clock. There is but a limited number of these.

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Gustav Mahler.

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From TIMES

Address Washington, D. C.

Date SEP 25 1910

CONCERT SERIES DATES ARRANGED

Soloists Also Announced for Washington Symphony Engagement Here.

Announcement was made today of the dates and soloists for the series of five concerts to be given by the Boston Symphony Orchestra at the National Theater this winter.

The soloists will be Miss Margaret Keyes, contralto; Josef Hofmann, pianist; Mischa Elman, violinist; Alwin Schroeder, violoncellist, and Madame Jomelli, soprano.

The dates for the five concerts are November 8, December 6, January 10, February 21, and March 21.

Subscriptions are already being taken for the season by Mrs. Katie Wilson Greene, who will have the local management of the concerts. Subscribers of last year will have until October 12 to renew their seats.

From STAATS ZEITUNG

Address New York City.

Date OCT 2 - 1910

Die zehn Konzerte, welche das Bostoner Symphonie-Orchester unter Leitung von Herrn Max Fiedler für die kommende Saison in New York angekündigt hat, bedeuten die 25. Spielzeit des berühmten Orchesters in unserer Stadt, die sich im Laufe der Jahre daran gewöhnt hat, die verdienstvolle Musik-Vereinigung gleichsam als ihr Eigen zu betrachten. Das Orchester war fünf Jahre in Boston thätig, als unter der Leitung Kapellmeister Gericke's das erste New Yorker Konzert gegeben wurde, das sich sofort eines durchschlagenden Erfolges erfreute. Auch die beiden folgenden Konzerte hielten sich auf der Höhe. Es folgten 4 Konzerte in der nächstfolgenden Saison, nach welcher die Zahl der Konzerte auf fünf erhöht wurde. Von 1898 an gaben die Bostoner hier 10 Konzerte per Saison, was auch jetzt noch der Fall ist. Die Bostoner spielten die ersten zwei Jahre hier in Steinway Hall, dann in Chickering Hall, hierauf in Carnegie Hall, von wo aus sie nach dreijähriger Thätigkeit für 4 Saisons in das Metropolitan Opera House wanderten, um von 1898 an Carnegie Hall treu zu bleiben.

1887 bis 1888, 1888 bis 1889, 1898 bis 1906 stand Gericke an der Spitze des Orchesters. Von den dazwischen liegenden 9 Jahren seiner Abwesenheit fielen 4 auf Arthur Nikisch und 5 auf Emil Paur; von 1906 an leitete Dr. Carl Muck die Bostoner Orchester, um vor 2 Jahren von Hrn. Max Fiedler aus Hamburg abgelöst zu werden, der auch heute noch an der Spitze der glänzenden Künstler-Vereinigung steht. Die Bostoner spielten in New York anfangs in der Stärke von 75 Mann, welche Zahl inzwischen auf 100 angewachsen ist. Es enthält 16 erste Violinen, und jedes Blas-Instrument kann einen Extraspieler heranziehen, so daß allen modernen Anforderungen Stand gehalten werden kann.

Als Konzertmeister an Stelle von Prof. Willy Hetz wurde Herr Anton Witek, seit 16 Jahren Konzertmeister des Berliner Philharmonischen Orchesters, gewonnen. Herr Witek ist Boehme von Geburt und gilt als bedeutender Virtuose.

Die Konzerte finden an folgenden Daten statt: 5 Abend-Konzerte und 5 Matinees: erstere an Donnerstagen, letztere an Samstagen, und zwar am 10. November, 8. Dez., 12. Jan., 23. Febr. und 23. März Abend und am 12. Nov., 10. Dez., 14. Jan., 25. Febr. und 25. März Nachmittags. Die Erneuerungen für die letztjährigen Abonnements übertrafen alle Erwartungen. Die wenigen noch verfügbaren Sitze werden von morgen an an der Kasse von Carnegie Hall ausgegeben werden.

From EVE. SUN

Address New York City.

Date SEP 30 1910

Following Max Fiedler's arrival on the Deutschland, the Boston Symphony Orchestra will be the first organization of its kind in this country to open the new season of 1910-11. Next Friday afternoon, Symphony Hall's first concert will commemorate the recent centennial of Schumann with his overtures to "Manfred" and to "Genoveva," his Rhenish symphony, and his concerto for 'cello played by Alwyn Schroeder.

The Bostonians will not come to New York and Brooklyn until the second week in November.

From EVE. MAIL

Address New York City.

Date OCT 4 - OCT 4 1910

Anton Witek, who has just arrived in Boston to fill the post of concert master of the Boston Symphony orchestra, and his wife, Vita Witek, a pianist and teacher of Berlin, have been engaged to teach at the von Ende Violin school. A patron of the school willing to assist several talented and deserving students offers a scholarship, for which there will be a competitive examination November 11.

From TIMES

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Date OCT 2 - 1910

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The orchestra created a public for itself in New York from the very beginning. The criticisms following its first concert here were very favorable, particular praise being given to the string choir. The programme was severely classical. It began with the "Oberon" overture by Weber and ended with Beethoven's Fifth Symphony, while between the two came the Beethoven Concerto for Violin played by Franz Kneisel, and Händel's "Largo" played by the whole body of violins standing and facing the audience. This last gave a slight shock to the more susceptible of the audience, but further acquaintance with Mr. Gericke convinced even the most doubting that he made use only of a legitimate device to display the full tonal beauty of his strings, for if there was one thing that Gericke did not smack of it was the sensational.

In the years that the orchestra has been working it has had some well-known men in its ranks. Among the violins can be recalled the names of Franz Kneisel, Martin Loeffler, Leo Lichtenberg, Gustav Dannreuther, Timothée Adamowski, Leandro Campanari, Sam Franko, Willy Hess, Richard Czerwonky, Karl Ondricek, and the present occupants of the first desk—Anton Witek and Sylvain Noack. The 'cellos have had such players as Fritz Giese, Anton Hekking, Leo Schulz, Alwin Schroeder, and Heinrich Warnke. Among the violas can be mentioned such names as Emil Férir, the present leader of the section; Max Zach, conductor of the St. Louis Symphony Orchestra; Louis Svecenski, the viola of the Kneisel Quartet, and Ottocar Novacek. The lamented Leon Pourtau, who was one of the victims of the Bourgogne disaster in 1898, was one of the clarinetists of the orchestra. Xaver Reiter, the famous horn player, was brought to this country by the orchestra, while such men as Longy, oboe; Grisez, clarinet; Sadony, bassoon; Kloepfel, trumpet, and Hess and Wendler, horns, are members of the orchestra now.

The prospectus for the orchestra's twenty-fifth season in New York, which is just out, calls for the usual five evening and five matinee concerts, the former on Thursday evenings, Nov. 10, Dec. 8, Jan. 12, Feb. 23, and March 23, at 8:15 o'clock, and the latter on Saturday afternoons, Nov. 12, Dec. 10, Jan. 14, Feb. 25, and March 25, at 2:30 o'clock.

The only change of note in the personnel of the orchestra this year is in the concert master, Anton Witek of Berlin, succeeding to the place left vacant by Willy Hess. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz. He is 38 years old, and for the past sixteen years has been concert master of the Berlin Philharmonic Orchestra.

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Among the modern works that Mr. Fiedler will probably give in New York are Richard Strauss's "Macbeth" and "Don Quixote," d'Indy's "Istar Variations," Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's Symphony in E Minor, and Sibelius's First Symphony. There will, of course, be a judicious admixture of the classics.

From NATION

Address NEW YORK City.

Date SEP 29 1910

Liszt's "Dante" symphony is to be performed the coming season by the Boston Symphony Orchestra. Other notable works in the repertory will be Mahler's second symphony, Debussy's "Iberia" and "Rondes de Printemps" (first time in America), and Henry Hadley's "Culprit Fay," one of that American's numerous prize-winners. Special attention is to be paid to the English composer, Fritz Delius. His orchestral nocturne, "Paris," when played in Boston last season, created a desire to hear more of this man's music; this will be gratified by the performance of four of his pieces, all novelties: "In a Summer Garden," "Dance Rhapsody," "Brigg Fair," and "Appalachia," a set of variations for orchestra and chorus on a Mississippi slave song. Another English composer, Granville Bantock, will be represented by "Three Dramatic Dances."

From EVE. GLOBE

Address New York City.

Date

ANTON WITEK of Berlin is to be the new concert master of the Boston Symphony Orchestra. He is thirty-eight years old, and for the last sixteen years has been concert master of the Berlin Philharmonic Orchestra. The soloists announced for New York this year are Miss Farrar and Mme Melba for the November concerts, Josef Hofmann for both December concerts, Mischa Elman for both January concerts, Feruccio Busoni for the February, and Mr. Witek for the March. Among modern works that Mr. Fiedler is planning to give here are Richard Strauss's "Macbeth" and "Don Quixote," d'Indy's "Istar" variations, Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's E minor symphony, and Sibelius's first symphony.

From AMERICAN

Address New York City.

Date OCT 2 1910

Boston Symphony—Prominent among the novelties announced for performance this season by the Boston Symphony are Henry Hadley's "The Culprit Fay," Loeffler's "La Mort de Tintagiles," Rachmaninoff's Symphony in E-minor, and the first Symphony of Sibelius. This will be the twenty-fifth New York campaign of the famous Boston organization.

From EVE. MAIL

Address New York City.

Date

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Gustav Mahler.

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From TIMES

Address Washington, D. C.

Date

CONCERT SERIES DATES ARRANGED

Soloists Also Announced for Washington Symphony Engagement Here.

Announcement was made today of the dates and soloists for the series of five concerts to be given by the Boston Symphony Orchestra at the National Theater this winter.

The soloists will be Miss Margaret Keyes, contralto; Josef Hofmann, pianist; Mischa Elman, violinist; Alwin Schroeder, violoncellist, and Madame Jomelli, soprano.

The dates for the five concerts are November 8, December 6, January 10, February 21, and March 21.

Subscriptions are already being taken for the season by Mrs. Katie Wilson Greene, who will have the local management of the concerts. Subscribers of last year will have until October 12 to renew their seats.

[21]

From STAATS ZEITUNG

Address New York City.

Date

Die zehn Konzerte, welche das Bostoner Symphonie-Orchester unter Leitung von Herrn Max Fiedler für die kommende Saison in New York angekündigt hat, bedeuten die 25. Spielzeit des berühmten Orchesters in unserer Stadt, die sich im Laufe der Jahre daran gewöhnt hat, die verdienstvolle Musik-Vereinigung gleichsam als ihr Eigen zu betrachten. Das Orchester war fünf Jahre in Boston thätig, als unter der Leitung Kapellmeister Gericke's das erste New Yorker Konzert gegeben wurde, das sich sofort eines durchschlagenden Erfolges erfreute. Auch die beiden folgenden Konzerte hielten sich auf der Höhe. Es folgten 4 Konzerte in der nächstfolgenden Saison, nach welcher die Zahl der Konzerte auf fünf erhöht wurde. Von 1898 an gaben die Bostoner hier 10 Konzerte per Saison, was auch jetzt noch der Fall ist. Die Bostoner spielten die ersten zwei Jahre hier in Steinway Hall, dann in Chickering Hall, hierauf in Carnegie Hall, von wo aus sie nach dreijähriger Thätigkeit für 4 Saisons in das Metropolitan Opera House wanderten, um von 1898 an Carnegie Hall treu zu bleiben.

1887 bis 1888, 1888 bis 1889, 1898 bis 1906 stand Gericke an der Spitze des Orchesters. Von den dazwischen liegenden 9 Jahren seiner Abwesenheit fielen 4 auf Arthur Nikisch und 5 auf Emil Paur; von 1906 an leitete Dr. Carl Muck die Bostoner Orchester, um vor 2 Jahren von Hrn. Max Fiedler aus Hamburg abgelöst zu werden, der auch heute noch an der Spitze der glänzenden Künstler-Vereinigung steht. Die Bostoner spielten in New York anfangs in der Stärke von 75 Mann, welche Zahl inzwischen auf 100 angewachsen ist. Es enthält 16 erste Violinen, und jedes Blas-Instrument kann einen Extraspieler heranziehen, so daß allen modernen Anforderungen Stand gehalten werden kann.

Als Konzertmeister an Stelle von Prof. Willy Heß wurde Herr Anton Witek, seit 16 Jahren Konzertmeister des Berliner Philharmonischen Orchesters, gewonnen. Herr Witek ist Boehme von Geburt und gilt als bedeutender Virtuose.

Die Konzerte finden an folgenden Daten statt: 5 Abend-Konzerte und 5 Matinees: erstere an Donnerstagen, letztere an Samstagen, und zwar am 10. November, 8. Dez., 12. Jan., 23. Febr. und 23. März Abend und am 12. Nov., 10. Dez., 14. Jan., 25. Febr. und 25. März Nachmittags. Die Erneuerungen für die letztjährigen Abonnements übertrafen alle Erwartungen. Die wenigen noch verfügbaren Sitze werden von morgen an an der Kasse von Carnegie Hall ausgegeben werden.

From EVE. SUN

Address New York City.

Date

Following Max Fiedler's arrival on the Deutschland, the Boston Symphony Orchestra will be the first organization of its kind in this country to open the new season of 1910-11. Next Friday afternoon, Symphony Hall's first concert will commemorate the recent centennial of Schumann with his overtures to "Manfred" and to "Genoveva," his Rhenish symphony, and his concerto for 'cello, played by Alwyn Schroeder.

The Bostonians will not come to New York and Brooklyn until the second week in November.

From EVE. MAIL

Address New York City.

Date OCT 4 - OCT 1 1910

Anton Witek, who has just arrived in Boston to fill the post of concert master of the Boston Symphony orchestra, and his wife, Vita Witek, a pianist and teacher of Berlin, have been engaged to teach at the von Ende Violin school. A patron of the school willing to assist several talented and deserving students offers a scholarship, for which there will be a competitive examination November 11.

From MORN. TELEGRAPH

Address New York City.

Date

Estabi

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Address New York, N. Y.

Date OCT - - 1910

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From England MAGAZINE

Address BOSTON, MASS.

Date SEP - 1910

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From EVE. SUN

Address New York City.

Date OCT 5 - 1910

MUSIC AND MUSICIANS

SOME FACTS OF THE WORK OF GREAT ORCHESTRAS.

Estabi 4

Boston's 30-Year Record Approaches 3,000 Concerts of 900 Pieces of Symphonic Music—Conductors of Old Days and Contracts of the New—New York Orchestra Players Also Under Year's Contract.

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From INQUIRER

Address Philadelphia, Pa.

Date

Boston Symphony Orchestra

As in past years, five concerts will be given by the Boston Symphony Orchestra at the Academy of Music during the impending season, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert in November the soloist will be Madame Nellie Melba, whose only appearance in Philadelphia this year either in concert or opera this will be and the chances are this will be the last time she sings here for a number of years to come, for the next two or three years will find her engaged with her venture in grand opera that she is to make in Australia, and she plans not to return to America for several years. Josef Hofmann will be the soloist at the December concert, Mischa Elman at the January, Heinrich Warnke at the February, and Madame Kirkby-Lunn, the distinguished English contralto, at the March concert.

Miss Harris will have charge of the subscriptions and ticket sales of the orchestra at her office in Heppe's Piano Rooms, 1119 Chestnut street. The last day on which subscribers of the season of 1909-1910 may renew their subscriptions for the coming season and retain the seats occupied by them a year ago is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

From EVE. BULLETIN

Address Philadelphia, Pa.

Date OCT 1 - 1910

The Boston Symphony is announced to give its usual series of five concerts at the Academy of Music this season, the first occurring on Monday evening, November 7, when Mme. Melba will be the soloist. The succeeding dates are December 5, January 9, February 20, and March 20.

Estab , 1884

[2a]

From PRESS

Address Philadelphia, Pa.

Date OCT 2 1910

Esta 1884

The Boston Symphony Orchestra begins its thirtieth season in Boston on Friday afternoon and Saturday evening next with a program devoted entirely to Schumann, in commemoration of the one hundredth anniversary of his birth. Reports from Boston have it that at the auction sale of the season tickets there, despite the twenty weeks of grand opera at the new opera house, the prices averaged higher than ever before, and that the present season will be probably the best the orchestra has ever had. A total of 117 concerts are to be given, these including two pension fund concerts and the three choral concerts, which are the result of the new alliance between the Boston Symphony Orchestra and the famous Cecilia Society of that city.

It is an exceedingly brilliant list of soloists that the management has provided for the five concerts the Orchestra is to give in Philadelphia during the coming Winter. As in past years, the concerts will be given on Monday evenings, in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert in November the soloist will be Madame Nellie Melba. The last day on which subscribers of the Philadelphia season of 1909-10 may renew their subscriptions for the coming season, and retain the seats occupied by them a year ago, is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

* * *

From RECORD

Address Philadelphia, Pa.

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* * *

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HARVARD UNIVERSITY GAZETTE

OCTOBER 7, 1910

CALENDAR NOTES

Boston Symphony Orchestra Concerts

Concerts by the Boston Symphony Orchestra will be given in Sanders Theatre on Thursday evenings, October 20, November 17, December 15, 1910, January 19, February 9, March 2, March 30, and April 27, 1911. The price of tickets for the series will be $7.00 each.

On October 6 application blanks for the purchase of season tickets were mailed to all officers of the University living in Cambridge. After the filling of the applications of the officers, the remaining tickets will be put on public sale on Saturday, October 15, at George H. Kent's University Bookstore, Cambridge.

From MORN. TELEGRAPH

Address New York City.

Date

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Date

Boston Symphony Orchestra

As in past years, five concerts will be given by the Boston Symphony Orchestra at the Academy of Music during the impending season, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert in November the soloist will be Madame Nellie Melba, whose only appearance in Philadelphia this year either in concert or opera this will be and the chances are this will be the last time she sings here for a number of years to come, for the next two or three years will find her engaged with her venture in grand opera that she is to make in Australia, and she plans not to return to America for several years. Josef Hofmann will be the soloist at the December concert, Mischa Elman at the January, Heinrich Warnke at the February, and Madame Kirkby-Lunn, the distinguished English contralto, at the March concert.

Miss Harris will have charge of the subscriptions and ticket sales of the orchestra at her office in Heppe's Piano Rooms, 1119 Chestnut street. The last day on which subscribers of the season of 1909-1910 may renew their subscriptions for the coming season and retain the seats occupied by them a year ago is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

Estab k, 1884

From EVE. BULLETIN

Address Philadelphia, Pa.

Date

The Boston Symphony is announced to give its usual series of five concerts at the Academy of Music this season, the first occurring on Monday evening, November 7, when Mme. Melba will be the soloist. The succeeding dates are December 5, January 9, February 20, and March 20.

Estab

From PRESS

Address Philadelphia, Pa.

Date

Esta 884

The Boston Symphony Orchestra begins its thirtieth season in Boston on Friday afternoon and Saturday evening next with a program devoted entirely to Schumann, in commemoration of the one hundredth anniversary of his birth. Reports from Boston have it that at the auction sale of the season tickets there, despite the twenty weeks of grand opera at the new opera house, the prices averaged higher than ever before, and that the present season will be probably the best the orchestra has ever had. A total of 117 concerts are to be given, these including two pension fund concerts and the three choral concerts, which are the result of the new alliance between the Boston Symphony Orchestra and the famous Cecilia Society of that city.

It is an exceedingly brilliant list of soloists that the management has provided for the five concerts the Orchestra is to give in Philadelphia during the coming Winter. As in past years, the concerts will be given on Monday evenings, in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert in November the soloist will be Madame Nellie Melba. The last day on which subscribers of the Philadelphia season of 1909-10 may renew their subscriptions for the coming season, and retain the seats occupied by them a year ago, is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

* * *

From RECORD

Address Philadelphia, Pa.

Date

Estal 1884

* * *

The Boston Symphony Orchestra begins its thirtieth season in Boston, on Friday afternoon and Saturday evening next, with a program devoted entirely to Schumann in commemoration of the one hundredth anniversary of his birth. Reports from Boston have it that at the auction sale of the season tickets there the prices averaged higher than ever before and that the present season will be probably the best the orchestra has ever had. One hundred and seventeen concerts are to be given, these including the two pension fund concerts and the three choral concerts which are the result of the new alliance between the Boston Symphony Orchestra and the Cecilia Society of that city.

In this city the concerts will be given on Monday evenings in the Academy of Music, the dates being November 7, December 5, January 9, February 20, and March 20. At the first concert the soloist will be Melba, whose only appearance in Philadelphia this year either in concert or opera this will be. This may be the last time she sings here for a number of years, for the next two or three years will find her engaged with her venture in grand opera in Australia. She plans not to return to America for several years. Josef Hofmann will be the soloist at the December concert, Mischa Elman at the January, Heinrich Warnke at the February and Madame Kirkby-Lunn, the distinguished English contralto, at the March concert.

Miss Harris has charge of the subscriptions and ticket sales of the orchestra at her office in Heppe's piano rooms, No. 1119 Chestnut street The last day on which subscribers of the season of 1909-10 may renew their subscriptions for the coming season and retain the seats occupied by them a year ago, is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

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From EVE. TELEGRAPH

Address Philadelphia, Pa.

Date

Est 1884

Details of the local season of the Boston Symphony Orchestra are now announced. The five concerts will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20, and March 20. A most brilliant list of soloists is announced. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia it will be this year. In December the soloist will be Josef Hofmann; in January, Mischa Elman; in February, Heinrich Warnke, and in March, Madame Kirkby-Lunn.

HARVARD UNIVERSITY GAZETTE

OCTOBER 7, 1910

CALENDAR NOTES

Boston Symphony Orchestra Concerts

Concerts by the Boston Symphony Orchestra will be given in Sanders Theatre on Thursday evenings, October 20, November 17, December 15, 1910, January 19, February 9, March 2, March 30, and April 27, 1911. The price of tickets for the series will be $7.00 each.

On October 6 application blanks for the purchase of season tickets were mailed to all officers of the University living in Cambridge. After the filling of the applications of the officers, the remaining tickets will be put on public sale on Saturday, October 15, at George H. Kent's University Bookstore, Cambridge.

[22]

Newspaper Clipping Bureau

From ITEM

Address PHILADELPHIA PA

Date OCT 3 1910

Esta ...rk, 1884

Liszt's "Dante" symphony, strangely neglected in this country, is to be performed the coming season by the Boston Symphony Orchestra. Wagner, after reading the score of this work, referred to Liszt as an artist "from whose every pore music pours in wells and streams and waterfalls"; and after repeatedly hearing it, he exclaimed: "This music is sublime!" In one of his essays he refers to the "Dante" symphony as an immortal work, "even though that immortality be not recognized at present in Leipzig and Berlin." It may, of course, be taken for granted that Mr. Fiedler will not take the time to rehearse this colossal work for Boston alone, but will bring it to New York and Brooklyn, too. It will be, in that case, one of the events of the season.

Some notable works in the Boston Orchestra's repertory will be Mahler's second symphony. Debussy's "Iberia" and "Rondes de Printemps" (first time in America), and Henry Hadley's "Culprit Fay," one of that American's numerous prize-winners. Special attention is to be paid to the English composer, Fritz Delius. His orchestral nocturne, "Paris," when played in Boston last season, created a desire to hear more of this man's music; this will be gratified by the performance of four of his pieces, all novelties: "In a Summer Garden," "Dance Rapsody," "Brigg Fair," and "Appalachia," a set of variations for orchestra and chorus on a Mississippi slave song. Another English composer, Granville Bantock, will be represented by "Three Dramatic Dances."

It is worthy of special note that a chorus is employed in no fewer than four of the works chosen by Mr. Fiedler for Boston. They are Liszt's "Dante" symphony, Debussy's "Nocturne," Delius' "Appalachia," and Hadley's "Culprit Fay." This seems to indicate a new tendency in orchestral concerts—a tendency reaching its climax in Mahler's eighth symphony, which has just had such a sensational success in Munich.

Newspaper Clipping Bureau in the World

From

Address

Date OCT 1 1910

Est ...1884

MUSICAL NOTES.

Change in Symphony Concert Dates in Providence.

A slight change has been made in the dates of the Boston Symphony concerts that are to be given in Providence during the coming winter. As already announced there will be five of these, instead of the four that were given last year, and the first concert will fall on Tuesday evening, Oct. 25, instead of on Tuesday evening, Oct. 18, as first announced. The other concerts will come on Tuesday evenings, Nov. 22, Jan. 3, Feb. 14 and April 4.

It is impossible at this time to announce the soloist for the first and last concerts, but both of them will be singers of exceptional value. At the second concert, in November, the soloist will be Josef Hofmann, the distinguished pianist, and at the third concert, in January, Mischa Elman will again appear, while at the February concert the soloist will be the brilliant pianist, Yolande Mero.

With the new date for the first concert, last year's subscribers will have until Saturday, Oct. 15, in which to renew their subscriptions and retain the seats they occupied last season. The public sale for new subscribers will open on Monday, Oct. 17, the sales taking place as usual at M. Steinert & Sons, 327 Westminster street.

A NEW TENOR HERE.

Guiseppe Gaudenzi, who has been selected by Mascagni and Miss Bessie Abott to create the tenor role in "Ysobel" at the New Theatre in November, arrives on the Moltke of the Hamburg-American Line from Genoa on Sunday.

Gaudenzi was born at Bologna in 1880. He studied at the university of that city—the oldest one in Italy—and took his degree in 1903. For three years he practiced law and studied the violin and singing as an amateur. He made a number of appearances on the stage in Bologna in amateur performances, as an actor, singer and pantomimist.

Signor Gaudenzi made his debut in November, 1906, at Florence in the Teatro Vendi as Canio in "Pagliacci." He met with such a triumph that he sang no other role for a year and was engaged to sing at Bologna and at Rome. Here he met Mrs. Watkins Griswold, an American teacher of singing from Buffalo, and it was with her that he studied nearly all the roles in his repertory. In one way Signor Gaudenzi may be said to be the pupil of an American singer, and he is going to Buffalo to study his role in "Ysobel" with Mrs. Griswold. He has sung at San Remo, Modena, Odessa and Caracas in Venezuela.

His greatest success was won at La Scala, in Milan, where he appeared in "Andrea Chenier" and created the tenor roles in "Boris Goudonoff" and "Elektra." This year he has sung at Cremona, Brescia and Turin, where he created the leading part in "Santa Poesia," by Cortopassi. Signor Gaudenzi was engaged at La Scala on the recommendation of Toscanini and Gatti-Casazza. Mingardi, the manager of La Scala, was very anxious to secure the services of Gaudenzi for the coming season, and it was only the prospect of creating the tenor role in Mascagni's new opera that tempted him to come to America.

From NEWS

Address PROVIDENCE, R. I.

Date

Esta ...884

THE BOSTON SYMPHONY ORCHESTRA

A slight change has been made in the dates of the Boston Symphony concerts that are to be given in Providence during the coming winter. As already announced there will be five of these instead of the four that were given last year and the first concert will fall on Tuesday evening, Oct. 25, instead of on Tuesday evening, Oct. 18, as first announced. The other concerts will come on Tuesday evenings, Nov. 22, Jan. 3, Feb. 14, and April 4. It is impossible at this time to announce the soloist for the first and last concerts but both of them will be singers of exceptional value. At the second concert, in November, the soloist will be Josef Hofmann, the distinguished pianist, and at the third concert, in January, Mischa Elman will again appear, while at the February concert the soloist will be the brilliant pianist Yolande Mero. With the new date for the first concert, last year's subscribers will have until Saturday, Oct. 15, in which to renew their subscriptions and retain the seats which they occupied last season. The public sale for new subscribers will open on Monday, Oct. 17, the sales taking place as usual at M. Steinert & Sons, 327 Westminster street.

From HERALD

Address Washington, D. C.

Date

Establ ...34

BOSTON SYMPHONY ORCHESTRA.

Dates and Soloists for the Season Finally Selected.

The Boston Symphony Orchestra has arranged its Washington season. Mrs. Katie Wilson Greene, of 2647 Connecticut avenue, again has charge of the subscription and the management of the orchestra in Washington. The concerts will be given as usual in the New National Theater on Tuesday afternoons at 4:30 o'clock, the dates being November 3, December 6, January 10, February 21, and March 21.

At the first concert the soloist will be Miss Margaret Keyes, one of the foremost American contraltos. Josef Hofmann, the brilliant pianist, will appear at the concert in December, while in January Mischa Elman, the Russian violinist, will be the soloist. Alwin Schroeder, the distinguished 'cellist, will be the soloist at the February concert, and in March Mme. Jomelli, the favorite soprano, will appear.

Mrs. Greene reports that practically the entire subscription of 1909-1910 as been renewed and that the tickets for the same will be ready for delivery on and after October 18 at Droop's music store. Those of last year's subscribers who have not yet renewed their subscriptions have until Wednesday, October 12, in which to do so and retain the seats which they had last year. On Tuesday, October 18, such seats as remain will be offered for sale at Droop's music store, Thirteenth and G streets.

From POST

Address Washington, D. C.

Date

Est ...1884

Boston Symphony Orchestra.

The Boston Symphony Orchestra begins its thirtieth season in Boston on next Friday afternoon and Saturday evening with a program devoted entirely to Schumann in commemoration of the one hundredth anniversary of his birth.

Mrs. Katie Wilson-Greene, of 2647 Connecticut avenue, again has charge of the subscription and management of the orchestra in Washington. The concerts will be given as usual in the National Theater on Tuesday afternoon at 4:30, the dates being November 8, December 6, January 10, February 21, and March 21.

Newspaper Clipping Bureau in the World

From AMERICAN

Address BALTIMORE MD

OCT

Date

Establish

Boston Symphony Orchestra.

The Boston Symphony Orchestra begins its thirtieth season in Boston on next Friday afternoon and Saturday evening with a program devoted entirely to Schumann in commemoration of the one hundredth anniversary of his birth.

It is an exceedingly brilliant list of soloists that the management has provided for the five concerts which the orchestra will give in Baltimore. The concerts will be given, as usual, on Wednesday evening in the Lyric Theater, the dates being November 9, December 7, January 11, February 22 and March 22.

From NEWS

Address Baltimore, Md.

Date OCT 3 - 1910

Est ...k, 1884

BOSTON SYMPHONY ARRANGES PROGRAM

Selects Great Artists For Five Concerts To Be Given Here.

The Boston Symphony Orchestra begins its thirtieth season in Boston on next Friday afternoon and Saturday evening with a program devoted entirely to Schumann in commemoration of the one hundredth anniversary of his birth.

The soloists whom the management has provided for the five concerts which the Orchestra will give in Baltimore are among the very best. The concerts will be given as usual on Wednesday evenings in the Lyric Theater, the dates being November 9, December 7, January 11, February 22 and March 22.

At the first concert the soloist will be Madame Melba. At the second concert the soloist will be Josef Hofmann. Mischa Elman, the Russian violinist, will be the soloist at the January concert, as he was last year. The Beethoven Choral Symphony will be repeated with the aid of the Baltimore Oratorio Society at the concert which comes on Wednesday evening, February 22. Madame Rider-Kelsey will be the soprano. At the last concert the soloist will be Anton Witek, the Bohemian violinist.

The subscription and season ticket sales for these concerts will, as in the past, be in the hands of W. A. Albaugh at his office at the corner of Fayette and Charles streets. He announces that subscribers of last year will have until Thursday, October 13, in which to renew their subscriptions and retain the seats occupied by them a year ago. The sale of season tickets to new subscribers will open on the following Monday, October 17.

The management announces that ordinarily the prices for single tickets to these concerts will be $2 and $1.50, but in the case where extraordinary expense is incurred in a soloist, as, for example, when Melba is engaged, the management reserves the right to increase the price of single tickets for such a concert.

TRAVELER, WEDNESDAY, OCTOBER 5, 1910.

SYMPHONY MEN PARTICIPATE AT SMITH COLLEGE

Members of the Symphony Orchestra have been arriving all the week, and will continue to drift into the city during the next fortnight. Owing to difficulties in securing passage, a few of the players have been delayed, but soon the entire orchestra will be assembled. Already Mr. Witek, the new concert master, has assumed his place, and a new member, returning to the orchestra after an abscence of seven years, is Alwin Schroeder, whose place is at the first desk of the 'cellos, with Mr. Warnke.

Those who are already here left town this afternoon to give its first concert of the season this evening in Northampton at Smith College. The occasion is in honor of the new president of the college, who takes office today.

The opening concert of the Boston Symphony to be given Friday afternoon is in the nature of a Schumann memorial, and will include the "Manfred" and "Genoveva" overtures, the "Rhenish" symphony and the violoncello concerto, rarely heard, not having been played here since Mr. Gericke's time. Alwin Schroeder will be the soloist.

The Schumann centenary was celebrated last spring in Vienna and in several of the large musical centres of Germany, and Mr. Fiedler has elected to make memorable the opening concerts of the Boston Symphony with such a memorial.

CHRISTIAN SCIENCE MONITOR, BOSTON, MASS., WEDNESDAY, OCTOBER 5, 1910.

Methods of Symphony Interpretation

Max Fiedler's reading of the orchestral composers modern in spirit.

WHAT does this music tell me? asks one man who is about to interpret a symphonic masterwork to an audience.

Quite a different question is in the mind of another interpreter who takes his preparatory look at a score.

Instead of seeking for the thing that tradition says the composer put there, he tries to divine in the work new possibilities of self expression for his hearers and himself.

The creation of new emotions in his listeners rather than the recrudescence of old ones is his aim.

The question he asks himself—and the answer will lead him in a path at right angles to the other man's—is: "What can I make this music say?"

One orchestral conductor makes it his first duty to reveal the composer's intention.

If the symphony under consideration belongs, let us say, to the nineteenth century romantic school, he thinks he must bring into prominence all those elements which have been generally accepted as having the quality of romance.

The interpretations of such a musician will be praised for their historic atmosphere, for their insight into the spirit of the times in which the composer lived.

Another leader will test his music for its capacity to respond to his own feelings or to those of his audience. He will expect music of the romantic school, or of any other, to be pliant to his will and reflect the sentiments of men of today, rather than to intrude its own epoch and to present thought in the dress of a bygone mode.

Admitting that any classic composition is in a more or less definable way a picture of the decade in which it was written, admitting that works exist in which recognizable moods of intellect and emotion are voiced, admitting the truth of almost any of the historic formulas, as for example that Beethoven's music is romanticism in the bud, Schumann's music romanticism in the flower; admitting, too, that the makers of programme music have carried their art far into the realm of pictorial representation, we yet find large interpretative possibilities for the orchestral leader, who ignores all these things; or who, in any event, puts them in the background.

It is of the greatest importance to us to consider a conductor's ideas on these points when we are listening to his performance of a symphony.

Perhaps as he directs it he is less concerned than we are whether it is an Austrian product of a century ago, a German work of the fifties or something French of today.

Perhaps when we are thinking of the Danube, the Rhine or the Seine, he is trying to get a smooth legato from his violins in the second subject of the allegro.

Perhaps when we are surrendering ourselves to a mood which a generation or two of musical commentators have agreed the composer meant to induce in us, the conductor is estimating his reserve of tone for a crescendo.

It may be we have been told that the music denotes the march of a series of events, that it is a biography in tone, as plain to read as a book; that it is tonal landscape, philosophy or what not; and while we are struggling to get at some incident in a career, to perceive a detail in a picture or to comprehend a theory, the interpreter of the piece as likely as not is putting his whole energy into contrasting the tone volume of his string choirs and wind choirs quite regardless of any descriptive text that may be printed on the front page of the big book whose leaves he is turning so rapidly.

No conductor, of course, whatever his disregard of the extramusical meaning of a symphony, puts his whole mind on the mechanics of phrasing, tone power and color.

If he gives no particular thought to the locality whence a musical work arose, is not careful to remind us of its historic significance, takes no pains to make 200 pages of lines and notes live up to the character prefaced for them in one page of poetry or prose, he nevertheless has some good reason for asking us to hear his interpretations.

If the conductor of the kind described holds the baton over the Boston Symphony orchestra, if it is Max Fiedler who asks the question, "What can I make this music say?" we know that he has something for us of greater moment than orchestral technique.

We can be assured that when Mr. Fiedler performs Schumann's "Rhenish Symphony" at the concert wherewith the Boston music season opens, we shall waste our time studying the interpretation as a tone picture of Cologne cathedral, no matter what the books may say were the composer's open declarations about the first movement or the fourth.

Vain study for us to ponder how Mr. Fiedler senses the romanticism of the "Rhenish Symphony," even granted that in this mid-nineteenth century work the Schumannesque quality should show itself mellow ripe.

If the symphony, as read by Mr. Fiedler, moves us, it will be because it sharpens our consciousness of our present day aspirations.

Its survival through 60 years of comparison with other symphonies in the concert repertory will be accounted for not by its documentary interest, but by its power to unfold thought to us in 1910 that it never made known to listeners before.

It is a serious mistake to draw comparison between a conductor like Mr. Fiedler and an interpreter who regards his music from the historic and program standpoint, unless at the outset the fundamental difference between the method of the one and the other is recognized.

We should not estimate the readings of the present Symphony leader in the light of the readings of his predecessors without bearing in mind that his aims are not the same as theirs.

We hear a Busoni play Beethoven's Sonata, op. 111, and we cry out at him "Technique!"

We hear Max Fiedler conduct Schumann's Third symphony, and we cry "Tone! Tone!"

As though the pianist had not developed that execution of his because through it he can tell what he cannot tell through the old technique; and as though Mr. Fiedler had not developed that tone flexibility and tone volume in his orchestra because it answers a rhetorical demand of the times.

NOTES.

The Boston Symphony orchestra gives its first concert of the season this evening at Smith College, Northampton, in honor of the inauguration of the new president of the institution. Incidentally a new hall and a new organ will be dedicated.

The orchestra had its first meeting on Monday morning. Mr. Witek, the new concert-master, assumed his place; and at the first desk of the 'cellos with Mr. Warnke was Mr. Schroeder, a member of the orchestra after seven years' absence. Tickets for Saturday evening concerts are on sale at Symphony hall. The program of Friday afternoon and Saturday evening of this week will be devoted entirely to Schumann, in honor of the one hundredth anniversary of his birth. It consists of the "Manfred" and "Genoveva" overtures, the Rhenish symphony and the seldom-heard violoncello concerto. Alwin Schroeder will be the soloist.

* * *

BOSTON TIMES
OCTOBER 8, 1910.

The Boston Symphony orchestra announces the usual eight concerts in Sanders theatre, Harvard university, Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19. Feb. 9, March 2, March 30, and April 27. At the first concert Charles Gilibert, the distinguished French baritone, will sing. The soloist at the second will be Miss Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor, who made a marked impression in New York last winter; at the sixth, Mme. Kirkby-Lunn, contralto; at the seventh, Miss Corneille Overstreet, pianist, and at the eighth and last, Alwyn Schroeder, 'cellist.

TRANSCRIPT, THURSDAY
OCTOBER 6, 1910

News of Music

As a part of the ceremonies for the installation of the new president of Smith College, the Symphony Orchestra gave a concert last night in the auditorium lately built at Northampton. Weber's overture to his opera, "Oberon," Beethoven's fifth symphony, Liszt's concerto of the triangle for piano and orchestra and Tschaikowsky's overture, "1812" made the programme, which certainly lacked the dignity of the list arranged for the similar concert in Cambridge at the inauguration of President Lowell last year. What fitness such an orgy of din, such a brass-band piece as the overture "1812" had for such an occasion it is hard to discover, though the truth is that not Mr. Fiedler, but the authorities of Smith College, suggested it. Presumably, too, the reason for the inclusion of the concerto—another anomaly—was the desire of a teacher of music at the college to play the solo part.

ADVERTISER, THURSDAY
OCTOBER 13, 1910

DEATH OF CHARLES GILIBERT, FAMOUS FRENCH BARITONE

Was to Have Sung Next Week at Boston Symphony Concert—Came From Paris Saturday.

New York, Oct. 12.—Charles Gilibert, a widely known French opera baritone, died here suddenly last night at a hotel. News of Mr. Gilibert's death did not become known until today. He arrived here from Europe last week to sing during the coming season with the Metropolitan Opera Co., after four seasons with the Manhattan Co. Mr. Gilibert was to have sung one of the parts in Puccini's new opera "The Girl of the Golden West."

Mr. Gilibert was to have sung next week with the Boston Symphony orchestra at Boston and at Cambridge, Mass.

Mr. Gilibert suffered from an abscess in the ear. Though he was suffering on his arrival from Paris on Saturday, his illness did not develop dangerously until yesterday when he became unconscious and remained so until the end. The body will be sent to Europe in a few days.

Mme. Gilibert, who was to have sailed for New York this week, has been notified by cable of her husband's death, and will remain in Paris. Mlle. Marianne Flahaut, a well known contralto, a lifelong friend of Mme. Gilibert, was with M. Gilibert when he died.

Besides Mme. Gilibert, well known as a singer, under the name of Gabrelle Lejeune, M. Gilibert is survived by a son, aged eight.

THE BOSTON HERALD
OCTOBER 13, 1910.

CHARLES GILIBERT DEAD.

French Baritone Was to Sing with Boston Symphony Orchestra.

NEW YORK, Oct. 12—Charles Gilibert, the widely known French operatic baritone, died suddenly last night at the Hotel Gregorian. He arrived here from Europe last week to sing during the coming season with the Metropolitan opera company, after four seasons with the Manhattan, and was to sing one of the parts in Puccini's new opera, "The Girl of the Golden West." He was also to sing next week with the Boston Symphony orchestra at Boston and Cambridge.

Mr. Gilibert's trouble was an abscess in the ear. Though he was suffering on his arrival from Paris on Saturday, his illness did not develop dangerously until yesterday, when he became unconscious and remained so until the end. The body will be sent to Europe in a few days.

Mme. Gilibert, who was to sail for New York this week, has been notified by cable to remain in Paris.

Mlle. Marianne Flahaut, the well known contralto and a lifelong friend of Mme. Gilibert, was with M. Gilibert when he died.

Besides Mme. Gilibert, well known as a singer under the name of Gabrelle Lejeune, M. Gilibert is survived by a son, aged 8.

Gilibert was best known in Boston through his appearances with the Boston Symphony orchestra, but he had appeared also in opera. In 1903 he visited Boston on a concert tour with Melba.

Gilibert was born in Paris on Nov. 19, 1866. He first studied singing at the Paris Conservatory, where he took many prizes. His teachers were Barbot, Giraudet and Ponchard. He was a member of the Opera-Comique company of 1889, when he made his real debut as Gil Perez in Auber's "Le Domino Noir," although he had earlier taken the part of the Bishop in Massenet's "Esclarmonde." He appeared in repertory pieces and created the part of De Cagli in Diaz's "Benvenuto" in December, 1900. In 1891 he joined the Monnaie company of Brussels. He sang at the Monnaie for several seasons, also at Covent Garden in London until he became a member of the Metropolitan in New York. He was brought to this country by Maurice Grau, long his personal friend, for the first performance in this country of the opera "La Tosca."

TRANSCRIPT, FRIDAY
OCTOBER 7, 1910

MUSIC AND MUSICIANS

A Word About Mr. Witek—The Considerable Place That He Occupied in the Musical Activities of Berlin—Puffs Preliminary for Elgar's New Violin Concerto—Mr. Fiedler's and Dr. Richter's "Schumann Programmes"—A Hint from the Boston Opera House—The Revival of "Armide" to Begin the Season at the Metropolitan—Reger Writes Choral Music—A Beethoven "Festival House" in Holland

IN the Berlin correspondence of the current issue of the Musical Courier is this interesting paragraph about Mr. Witek, the new concert-master of the Symphony Orchestra, who makes his first appearances here this afternoon and tomorrow evening: "Berlin is sorry to lose Witek. For sixteen years he was a prominent figure in the musical life of this city and he made a host of friends and admirers here, as a man as well as concert-master, soloist, ensemble performer and teacher. As a concert-master, Witek is unexcelled and the Berlin Philharmonic Orchestra will find it difficult to replace him. He came here from Prague in 1894 and for a full decade and a half he led the violins of this band of musicians. He was also the leading soloist among the personnel of the orchestra and his frequent appearances at the Tuesday, Wednesday and Sunday popular concerts were always signals for full houses. It happened that I came to Berlin the same year that Witek did, and I distinctly recall hearing him play for the first time at one of the Tuesday 'Pops' in the fall of 1894. His number that night was Mendelssohn's concerto; he gave a beautiful, finished, artistic performance of the well worn piece, his technic was impeccable, his intonation faultless, even then, and he played with the ease and assurance of the brilliant virtuoso. Witek at that time was only about eighteen years old. Since then I have heard him play practically his entire repertory, which embraces everything of interest in violin literature. Witek prefers, however, the big symphonic concertos, like Brahms's, Beethoven's and Tschaikowsky's, although he is thoroughly at home in the virtuoso pieces of Wieniawski, Ernst and Paganini.

"As an ensemble player, Witek has made an enviable reputation for himself in Germany. The annual series of concerts given by his trio in this city ranked among the best that Berlin had to offer in this genre. It was always a marvel to me how Witek retained his technic and repertory, as with his orchestra work, his solo and ensemble playing and teaching, he was an exceedingly busy man. Many Americans studied under him during his stay in the German capital and they always spoke of their teacher with enthusiasm. Witek is a Bohemian, not a German, and he studied at the Prague Conservatory under Bennewitz, who was also the teacher of Halir, Ondricek and Zajic. He came to Berlin at the age of eighteen and he was identified with the musical life of this city uninterruptedly up to the end of last season. Vita Witek, the violinist's wife, is a pianist of ability and attainments. A pupil of Leschetizky and Carreño, she has been the pianist of the Witek Trio ever since it was founded and she has proved to be an able partner for her husband. The artist couple will continue their ensemble work in Boston."

News of Music

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As usual, Richter's programmes for the whole series of twenty concerts remain rigorously faithful to Bach, Brahms and Beethoven and the lesser classics. As the conductor grows older, he seems less and less disposed to play the music of any living composer. He cannot quite ignore Strauss, and it is interesting to see that he, as well as Mr. Fiedler, has picked "Macbeth" for performance. (The tone-poem is as unknown in England as it is in America.) In spite of vigorous protests from his more enlightened public, Richter will have none of the new Frenchmen, except Dukas. They play "The Sorcerer's Apprentice" in Germany. Therefore Manchester may also hear it. The conductor even designates it by its German title!

[24]

CHRISTIAN SCIENCE MONITOR, BOSTON, MASS., WEDNESDAY, OCTOBER 5, 1910.

Methods of Symphony Interpretation

Max Fiedler's reading of the orchestral composers modern in spirit.

WHAT does this music tell me? asks one man who is about to interpret a symphonic masterwork to an audience.

Quite a different question is in the mind of another interpreter who takes his preparatory look at a score.

Instead of seeking for the thing that tradition says the composer put there, he tries to divine in the work new possibilities of self expression for his hearers and himself.

The creation of new emotions in his listeners rather than the recrudescence of old ones is his aim.

The question he asks himself—and the answer will lead him in a path at right angles to the other man's—is: "What can I make this music say?"

One orchestral conductor makes it his first duty to reveal the composer's intention.

If the symphony under consideration belongs, let us say, to the nineteenth century romantic school, he thinks he must bring into prominence all those elements which have been generally accepted as having the quality of romance.

The interpretations of such a musician will be praised for their historic atmosphere, for their insight into the spirit of the times in which the composer lived.

Another leader will test his music for its capacity to respond to his own feelings or to those of his audience. He will expect music of the romantic school, or of any other, to be pliant to his will and reflect the sentiments of men of today, rather than to intrude its own epoch and to present thought in the dress of a bygone mode.

Admitting that any classic composition is in a more or less definable way a picture of the decade in which it was written, admitting that works exist in which recognizable moods of intellect and emotion are voiced, admitting the truth of almost any of the historic formulas, as for example that Beethoven's music is romanticism in the bud, Schumann's music romanticism in the flower; admitting, too, that the makers of programme music have carried their art far into the realm of pictorial representation, we yet find large interpretative possibilities for the orchestral leader, who ignores all these things; or who, in any event, puts them in the background.

It is of the greatest importance to us to consider a conductor's ideas on these points when we are listening to his performance of a symphony.

Perhaps as he directs it he is less concerned than we are whether it is an Austrian product of a century ago, a German work of the fifties or something French of today.

Perhaps when we are thinking of the Danube, the Rhine or the Seine, he is trying to get a smooth legato from his violins in the second subject of the allegro.

Perhaps when we are surrendering ourselves to a mood which a generation or two of musical commentators have agreed the composer meant to induce in us, the conductor is estimating his reserve of tone for a crescendo.

It may be we have been told that the music denotes the march of a series of events, that it is a biography in tone, as plain to read as a book; that it is tonal landscape, philosophy or what not; and while we are struggling to get at some incident in a career, to perceive a detail in a picture or to comprehend a theory, the interpreter of the piece as likely as not is putting his whole energy into contrasting the tone volume of his string choirs and wind choirs quite regardless of any descriptive text that may be printed on the front page of the big book whose leaves he is turning so rapidly.

No conductor, of course, whatever his disregard of the extramusical meaning of a symphony, puts his whole mind on the mechanics of phrasing, tone power and color.

If he gives no particular thought to the locality whence a musical work arose, is not careful to remind us of its historic significance, takes no pains to make 200 pages of lines and notes live up to the character prefaced for them in one page of poetry or prose, he nevertheless has some good reason for asking us to hear his interpretations.

If the conductor of the kind described holds the baton over the Boston Symphony orchestra, if it is Max Fiedler who asks the question, "What can I make this music say?" we know that he has something for us of greater moment than orchestral technique.

We can be assured that when Mr. Fiedler performs Schumann's "Rhenish Symphony" at the concert wherewith the Boston music season opens, we shall waste our time studying the interpretation as a tone picture of Cologne cathedral, no matter what the books may say were the composer's open declarations about the first movement or the fourth.

Vain study for us to ponder how Mr. Fiedler senses the romanticism of the "Rhenish Symphony," even granted that in this mid-nineteenth century work the Schumannesque quality should show itself mellow ripe.

If the symphony, as read by Mr. Fiedler, moves us, it will be because it sharpens our consciousness of our present day aspirations.

Its survival through 60 years of comparison with other symphonies in the concert repertory will be accounted for not by its documentary interest, but by its power to unfold thought to us in 1910 that it never made known to listeners before.

It is a serious mistake to draw comparison between a conductor like Mr. Fiedler and an interpreter who regards his music from the historic and program standpoint, unless at the outset the fundamental difference between the method of the one and the other is recognized.

We should not estimate the readings of the present Symphony leader in the light of the readings of his predecessors without bearing in mind that his aims are not the same as theirs.

We hear a Busoni play Beethoven's Sonata, op. 111, and we cry out at him "Technique!"

We hear Max Fiedler conduct Schumann's Third symphony, and we cry "Tone! Tone!"

As though the pianist had not developed that execution of his because through it he can tell what he cannot tell through the old technique; and as though Mr. Fiedler had not developed that tone flexibility and tone volume in his orchestra because it answers a rhetorical demand of the times.

NOTES.

The Boston Symphony orchestra gives its first concert of the season this evening at Smith College, Northampton, in honor of the inauguration of the new president of the institution. Incidentally a new hall and a new organ will be dedicated.

The orchestra had its first meeting on Monday morning. Mr. Witek, the new concert-master, assumed his place; and at the first desk of the 'cellos with Mr. Warnke was Mr. Schroeder, a member of the orchestra after seven years' absence. Tickets for Saturday evening concerts are on sale at Symphony hall. The program of Friday afternoon and Saturday evening of this week will be devoted entirely to Schumann, in honor of the one hundredth anniversary of his birth. It consists of the "Manfred" and "Genoveva" overtures, the Rhenish symphony and the seldom-heard violoncello concerto. Alwin Schroeder will be the soloist.

* * *

BOSTON TIMES
OCTOBER 8, 1910.

The Boston Symphony orchestra announces the usual eight concerts in Sanders theatre, Harvard university, Thursday evenings, Oct. 20, Nov, 17, Dec. 15, Jan. 19. Feb. 9, March 2, March 30, and April 27. At the first concert Charles Gilibert, the distinguished French baritone, will sing. The soloist at the second will be Miss Bessie Belle Collier, violinist; at the third, Josef Hofmann, pianist; at the fourth, Anton Witek, the new concert master of the orchestra; at the fifth, Edmond Clement, the French tenor, who made a marked impression in New York last winter; at the sixth, Mme. Kirkby-Lunn, contralto; at the seventh, Miss Corneille Overstreet, pianist, and at the eighth and last, Alwyn Schroeder, 'cellist.

TRANSCRIPT, THURSDAY
OCTOBER 6, 1910

News of Music

AS a part of the ceremonies for the installation of the new president of Smith College, the Symphony Orchestra gave a concert last night in the auditorium lately built at Northampton. Weber's overture to his opera, "Oberon," Beethoven's fifth symphony, Liszt's concerto of the triangle for piano and orchestra and Tschaikowsky's overture, "1812" made the programme, which certainly lacked the dignity of the list arranged for the similar concert in Cambridge at the inauguration of President Lowell last year. What fitness such an orgy of din, such a brass-band piece, as the overture "1812" had for such an occasion it is hard to discover, though the truth is that not Mr. Fiedler, but the authorities of Smith College, suggested it. Presumably, too, the reason for the inclusion of the concerto—another anomaly—was the desire of a teacher of music at the college to play the solo part.

ADVERTISER, THURSDAY
OCTOBER 13, 1910

DEATH OF CHARLES GILIBERT, FAMOUS FRENCH BARITONE

Was to Have Sung Next Week at Boston Symphony Concert — Came From Paris Saturday.

New York, Oct. 12.—Charles Gilibert, a widely known French opera baritone, died here suddenly last night at a hotel. News of Mr. Gilibert's death did not become known until today. He arrived here from Europe last week to sing during the coming season with the Metropolitan Opera Co., after four seasons with the Manhattan Co. Mr. Gilibert was to have sung one of the parts in Puccini's new opera "The Girl of the Golden West."

Mr. Gilibert was to have sung next week with the Boston Symphony orchestra at Boston and at Cambridge, Mass.

Mr. Gilibert suffered from an abscess in the ear. Though he was suffering on his arrival from Paris on Saturday, his illness did not develop dangerously until yesterday when he became unconscious and remained so until the end. The body will be sent to Europe in a few days.

Mme. Gilibert, who was to have sailed for New York this week, has been notified by cable of her husband's death, and will remain in Paris. Mlle. Marianne Flahaut, a well known contralto, a lifelong friend of Mme. Gilibert, was with M. Gilibert when he died.

Besides Mme. Gilibert, well known as a singer, under the name of Gabrelle Lejeune, M. Gilibert is survived by a son aged eight.

THE BOSTON HERALD
OCTOBER 13, 1910.

CHARLES GILIBERT DEAD.

French Baritone Was to Sing with Boston Symphony Orchestra.

NEW YORK, Oct. 12—Charles Gilibert, the widely known French operatic baritone, died suddenly last night at the Hotel Gregorian. He arrived here from Europe last week to sing during the coming season with the Metropolitan opera company, after four seasons with the Manhattan, and was to sing one of the parts in Puccini's new opera, "The Girl of the Golden West." He was also to sing next week with the Boston Symphony orchestra at Boston and Cambridge.

Mr. Gilibert's trouble was an abscess in the ear. Though he was suffering on his arrival from Paris on Saturday, his illness did not develop dangerously until yesterday, when he became unconscious and remained so until the end. The body will be sent to Europe in a few days.

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Besides Mme. Gilibert, well known as a singer under the name of Gabrelle Lejeune, M. Gilibert is survived by a son, aged 8.

Gilibert was best known in Boston through his appearances with the Boston Symphony orchestra, but he had appeared also in opera. In 1903 he visited Boston on a concert tour with Melba.

Gilibert was born in Paris on Nov. 19, 1866. He first studied singing at the Paris Conservatory, where he took many prizes. His teachers were Barbot, Giraudet and Ponchard. He was a member of the Opera-Comique company of 1889, when he made his real debut as Gil Perez in Auber's "Le Domino Noir," although he had earlier taken the part of the Bishop in Massenet's "Esclarmonde." He appeared in repertory pieces and created the part of De Cagli in Diaz's "Benvenuto" in December, 1900. In 1891 he joined the Monnaie company of Brussels. He sang at the Monnaie for several seasons, also at Covent Garden in London until he became a member of the Metropolitan in New York. He was brought to this country by Maurice Grau, long his personal friend, for the first performance in this country of the opera "La Tosca."

TRANSCRIPT, FRIDAY,
OCTOBER 7, 1910

MUSIC AND MUSICIANS

A Word About Mr. Witek—The Considerable Place That He Occupied in the Musical Activities of Berlin—Puffs Preliminary for Elgar's New Violin Concerto—Mr. Fiedler's and Dr. Richter's "Schumann Programmes"—A Hint from the Boston Opera House—The Revival of "Armide" to Begin the Season at the Metropolitan—Reger Writes Choral Music—A Beethoven "Festival House" in Holland

IN the Berlin correspondence of the current issue of the Musical Courier is this interesting paragraph about Mr. Witek, the new concert-master of the Symphony Orchestra, who makes his first appearances here this afternoon and tomorrow evening: "Berlin is sorry to lose Witek. For sixteen years he was a prominent figure in the musical life of this city and he made a host of friends and admirers here, as a man as well as concert-master, soloist, ensemble performer and teacher. As a concert-master, Witek is unexcelled and the Berlin Philharmonic Orchestra will find it difficult to replace him. He came here from Prague in 1894 and for a full decade and a half he led the violins of this band of musicians. He was also the leading soloist among the personnel of the orchestra and his frequent appearances at the Tuesday, Wednesday and Sunday popular concerts were always signals for full houses. It happened that I came to Berlin the same year that Witek did, and I distinctly recall hearing him play for the first time at one of the Tuesday 'Pops' in the fall of 1894. His number that night was Mendelssohn's concerto; he gave a beautiful, finished, artistic performance of the well worn piece, his technic was impeccable, his intonation faultless, even then, and he played with the ease and assurance of the brilliant virtuoso. Witek at that time was only about eighteen years old. Since then I have heard him play practically his entire repertory, which embraces everything of interest in violin literature. Witek prefers, however, the big symphonic concertos, like Brahms's, Beethoven's and Tschaikowsky's, although he is thoroughly at home in the virtuoso pieces of Wieniawski, Ernst and Paganini.

"As an ensemble player, Witek has made an enviable reputation for himself in Germany. The annual series of concerts given by his trio in this city ranked among the best that Berlin had to offer in this genre. It was always a marvel to me how Witek retained his technic and repertory, as with his orchestra work, his solo and ensemble playing and teaching, he was an exceedingly busy man. Many Americans studied under him during his stay in the German capital and they always spoke of their teacher with enthusiasm. Witek is a Bohemian, not a German, and he studied at the Prague Conservatory under Bennewitz who was also the teacher of Halir, Ondricek and Zajic. He came to Berlin at the age of eighteen and he was identified with the musical life of this city uninterruptedly up to the end of last season. Vita Witek, the violinist's wife, is a pianist of ability and attainments. A pupil of Leschetizky and Carreño, she has been the pianist of the Witek Trio ever since it was founded and she has proved to be an able partner for her husband. The artist couple will continue their ensemble work in Boston."

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[24]

ADVERTISER, SATURDAY
OCTOBER 8, 1910

SYMPHONY CONCERT SEASON IS BEGUN

FIRST PROGRAMME A SCHUMANN MEMORIAL

Alwyn Schroeder Welcomed Back to Orchestra Ranks—New Concert-Meister Appears.

By Louis C. Elson.

PROGRAMME.

Schumann—Manfred Overture.
Schumann—"Rhenish" Symphony.
Schumann—Concerto for Violoncello.
Soloist, Mr. Alwin Schroeder.
Schumann—Genoveva Overture.

It was a noble beginning of the symphonic season. Not but the careful observer might have detected a point of roughness here or there such as is inseparable from the first concert after the summer vacation, but there was a glow of enthusiasm among the men and a degree of warmth in the conductor. The occasion was the celebration (a trifle belated) of the 100th anniversary of Schumann's birth. We are glad to count Mr. Fiedler among the most devout of Schumannites and it was quite evident that his heart was in his task.

How much of Music is sifted by a century! A hundred years ago they thought Hummel quite the equal of Beethoven, a little later they believed Kalkbrenner preferable to Chopin; a little later still and they much preferred Mendelssohn to Schumann.

A degree of sadness must always mingle with a Schumann celebration. A pensive seriousness speaks in his tones and constantly reminds one of the scourgings of Fate which followed the composer so constantly. The Byronic Manfred was to him a congenial type and his presentation of the unhappy hero, in the overture, is one of the finest things that Schumann ever achieved. The yearning tenderness of Astarte was also a most sympathetic character for Schumann's dual nature, and was certain to become a masterpiece in his hands.

Schumann called his resolute and masculine self, "Florestan," and his sympathetic and more feminine side "Eusebius," and carried this duality through much of his literary work and his music. In no single work can one find this "two-in-one" better displayed than in the "Manfred" overture. The contrasts were vividly brought out by the orchestra and none of the poetry of the work went unrecognized. The struggle which is omnipresent was finely portrayed, and the startling blare of the defiant three trumpets was thoroughly effective, while the death of Manfred was dramatically outlined. Schumann is not generally credited with good orchestration; yet the use of the trumpets in this work, and the trombones in the fourth movement of the symphony are masterly. In his first symphony, in the transition from the Larghetto to the Scherzo there is a similarly noble use of the trombones. The overture was evidently appreciated by the large audience.

The third symphony was one of the gleams of sunshine in Schumann's life. He had settled in Dusseldorf and entered with some zest into the happy Rhineland life. The symphony is largely idealized folk-music. This is in fine contrast with the movement marked "Feierlich," which pictures a lofty religious ceremony in Cologne cathedral wherein all possible dignity and majesty is displayed. After the ceremony (in the Finale) the happy hubbub of the chattering crowd as they pour into the streets of Cologne is a most genial companion piece. But even here there is never the jovial fun-making of a Mendelssohn or the grotesque humor of a Beethoven. But the playful second and fifth movements of this symphony are to our mind far more poetic than a "Midsummer-night's Dream Overture" or the "Jolly gathering of the Peasantry" of the Pastoral Symphony. It is noticeable in the Scherzo here that Schumann goes to the opposite extreme of form from his usual shape. In many Scherzos he used a double Trio, while here he uses none at all, but develops figures continuously, in a single movement.

We were glad that the two movements referred to were not taken too boisterously. With Schumann even a joy was a serious thing. The delicate beauty of the third movement was very effectively portrayed. But the majestic power of the first movement and the geniality of the Finale, seemed to us, on the whole, the most striking parts of the work. The symphony is too rarely given. We have had half-a-dozen performances of the Schumann B-flat symphony to one of this E-flat symphony, yet we find the latter fully as powerful as the former.

The final orchestral number, the "Genoveva" overture, is certainly the best part of that opera, but it is not so powerful as the "Manfred" which began the programme. Its beautiful second theme is decidedly Schumannesque, but its chief theme is less striking. The fact remains that Schumann was not a dramatic composer for the large forms and, although "Genoveva" holds a standard place among the overtures of the concert-room, we do not long for it as we do for many other of the master's works.

It was a keen delight to welcome Alwyn Schroeder back to the orchestral ranks. His violoncello-playing is a thing of beauty and a joy forever. He was greeted with warmth when he took his place in the orchestra, before the first number; with still more fervor when he came forward to begin his solo-work; and with long-continued enthusiasm when he had completed his task. And it was a task of abnegation, for this violoncello concerto does not rank with Schumann's other large works. It is far behind the piano concerto in musical value. Composed about the same time as the Rhenish symphony, it seems but a step-sister of that work.

The first movement was brimful of technical display which left us cold, in spite of Mr. Schroeder's admirable playing. There was some effective C-string work in this movement, but too much of fioritura.

The second movement was quite another story. It was a true Schumann romanza, which Mr. Schroeder played with all possible fervor. In the finale, although there was again much technical work, this display seemed more interwoven with the orchestral thoughts and did not seem an extraneous exhibition as it sometimes did in the first movement. If four recalls at the end meant a popular success then it was won, but we suspect that this enthusiasm was rather a personal tribute to Mr. Schroeder than indicative of affection for the composition.

Mr. Schroeder was, however, not the only hero of the concert. When the new concert-meister—Mr. Witek,—appeared, he was the recipient of much applause, and Mr. Fiedler was welcomed back with open arms, or at least with open hands, which were vehemently used in applauding him upon his entrance. A bust of Schumann, upon the platform, impressed the meaning of the concert upon every auditor. It is rather a severe test of any composer to give 10 of his movements in succession, but in this concert Schumann bore the test bravely.

GLOBE—SATURDAY, OCTOBER 8, 1910.

PLAY IN HONOR OF SCHUMANN

Opening Symphony Rehearsal.

Witek Makes His Debut as Concert Master.

Alwin Schroeder Is the Solo 'Cellist.

The musical season of 1910-11 was launched at Symphony hall yesterday afternoon by the first Boston symphony rehearsal of the year. It is the 30th season of concerts by the orchestra in this city, the third for Mr Fiedler as its conductor.

This concert was in celebration of the centenary of Schumann's birth, which fell on the 3d of June. To this end the program was composed entirely of the works of Schumann as follows: The "Manfred" overture, the E flat major symphony (Rhenish), the concerto for violoncello and orchestra (Alwin Schroeder, soloist) and the "Genoveva" overture.

The audience arrived and bestowed itself in quite the habitual fashion. There was to be seen the eager exchange of greetings between friend and friend or the expression of pleasure upon each discovery of propinquity of seats.

There was lively conjecture as to the new concert master. His advent was no mere incident, for in our orchestra the principal of the strings is not merely the chief henchman of the conductor, but his office is invested with a marked distinction of its own. This is in no small way attributable to the dignity of bearing which characterized Mr Hess.

It was therefore a significant moment when, after all the members of the orchestra were seated, Mr Witek appeared, stood with unobtrusive, yet commanding authority for a few moments, receiving the welcoming applause which greeted him, and then took the chair which henceforth becomes his.

Mr Witek received but one of the welcomes yesterday. After eight years of wandering a prodigal, Alvin Schroeder was received again at his former post—the first chair of the 'cellos. Although he was to play the concerto after the intermission, he took his place in the ensemble for the "Manfred" and the symphony, which came before, and as he did so was warmly applauded.

Then it was Mr Fiedler's turn as he came on. The clapping of hands was instant at his appearance, was cordial and prolonged.

Had it been possible to choose a program sufficiently varied and cumulative in quickening interest, the first concert might have arrived at no inconsiderable brilliance, notwithstanding the heavy atmosphere and dispiriting drizzle without.

There was a more worthy end yesterday, however, than merely a brilliant concert. The bust of Schumann, garlanded in a frame of green, just below the conductor's desk, was the guiding motif for the spirit of the afternoon.

Beside reassembling orchestra and audience, the occasion was to remind of a maker of a new epoch in music, who added a new volume to the literature of the orchestra, if is true, but who is known with more distinction for his enrichment of the literature of song, of the piano, of chamber music and, by no means least, of the literature of musical journalism and criticism.

A recital by voice, piano or string quartet with a more intimate audience room and a program of music setting forth the exquisite workmanship in small and interior design, in which Schumann delighted, would be perhaps even more fit as an environment for such a memorial. For it is through certain of his songs, through his works for piano, the great string quintet, and to lesser degree, the quartet, and through the words preserved from his pen, that the reforming spirit, the light, the sympathy, the emotional appeal of the romantic Schumann may best be known.

It was not a mere commonplace, but a fateful utterance when at 20 he wrote his mother that his life had been "a battle between poetry and prose." He wrote that "nature is the great widespread handkerchief of God, embroidered with his eternal name, and serviceable to man for wiping away all his tears of sorrow"; and yet to oblige his mother and "the honorable Herr Rudel," his guardian, he tried to prepare himself for the sober exactions of a legal career.

Had the years spent at Leipsic and later at Heidelberg, where he took more cognizance of the companionship of Thibaut the musician than of the lectures of Thibaut the lawyer—had they been spent in acquainting himself with counterpoint and the technic of the orchestra, he might have written for that instrument with as unerring a sense as for the piano.

The spirit of the man, his sensing of the musical signs of the times and his message to posterity did not find their full expression in the orchestra.

Weber had first caught the spark of emotional fervor in the new romanticism which would uplift the mood and the idea, in distinction from the classicism which had magnified form. This ideal came to self consciousness in Schumann, although he scarcely realized it perhaps. At any rate his inspiration derived its origin from a poetic conception of beauty, which gave his music plasticity of mold and a freshness, radiance, fervor and color.

This ideal it was that led him to enter and reform the precarious field of musical journalism, which, in the middle of the last century, by its tendency to flatulent praise on the one hand, or to prejudiced detraction on the other, mirrored the superficial musical thought in Germany.

With his little coterie of "Davidsbundler" as associate editors he made his Neue Zeitschrift fur Musik a far reaching tongue of advocacy and defence of what he deemed worthy in this new light of romanticism and of frank denial to that which upheld a mere radical principle of form.

This is not the time or place to attempt any searching analysis of Schumann's overture to Byron's "Manfred" or of the "Rhenish" symphony. The day for that is past. Schumann's volatile and imaginative temperament was enkindled by the fiery vigor and sensuous beauty of Byron's verse. He made his musical setting of "Manfred" worthy in fancy and ardor—worthy of Byron's work, about which Goethe said, "This singular intellectual poet has taken my 'Faustus' to himself and extracted from it the strongest nourishment for his hyperchondriachal humor."

In the symphony the cathedral scene (fourth movement) seems somewhat more austere than suggestive of august and stately ceremonial; but how keenly restive the first movement, of what convivviality the scherzo, of what suave and gracious elegance the third, Nicht schnell, and how vivacious the last of the movements.

It has been said that the five movements characterize Schumann and four friends, all of the Davidsbund—the first himself, the second Dr Julius Knorr, the third Mendelssohn, the religioso Dr Hauptmann, and the last David, the violinist.

The concerto grows tedious at times in its development of phrases by sequence and in its more declamatory passages. It is most truly expressive in the long and curving melodic lines of the romanza. Here it is indeed the acme of lyric beauty.

It was good to hear Mr Schroeder with such a background of tone for an accompaniment. He played with commendable surety of technic in the florid portions, but it was in the cantabile passages of the slow movement that the breadth and nobility of both his tone and style were apparent.

Next week, Mr McMillen, the American violinist, will play for the first time at these concerts. Rachmaninoff's E minor symphony will be played for the first time in Boston.

JOURNAL—SATURDAY, OCTOBER 8, 1910.

NEW FACES GREETED AT THE SYMPHONY

Concert Master Witek Receives Cordial Reception on First Appearance.

Max Fiedler was enthusiastically welcomed back by Symphony patrons yesterday afternoon at the opening concert of the thirtieth season. Coming here two seasons ago comparatively unknown, he has surely established himself as one of the most popular conductors the world's finest orchestra has ever had. This, by the way, marked the beginning of the second half of his stay here.

Another cordial welcome was extended to the new concert master, Anton Witek, from the Berlin Philharmonic Orchestra, who has exchanged places with Professor Willy Hess. This is the most notable change the orchestra has seen since last season. Mr. Witek, who enjoys the reputation of being an excellent virtuoso as well as concert master, is a Bohemian by birth. He studied chiefly with Bennewitz at the Prague Conservatory. He was with the Berlin orchestra for sixteen years, taking the important position of first violin there at the age of 22.

Mr. Witek's youthfulness is rather in his movements than in his appearance. His manner is spirited and authoritative. He appears to be one of the heaviest men in the orchestra; a man of middle height and ample girth, with large head and the typical German artist's big shock of hair, and with glasses to lend a touch of scholarliness.

His appearance yesterday was somewhat unexpected, owing to a little accident that overtook him Thursday, when an impetuous automobile came swooping down on Mrs. Witek, involving a rescue and a wrench; and his seat was, in fact, occupied by Second Concert Master Sylvain Noack until just before the bell rang.

Afternoon of Welcomes.

Indeed, it was an afternoon of welcomes. Alwin Schroeder, once again a member of the orchestra after an absence of seven years, except for two single appearances, received a greeting that brought smiles to his face. This was as he sat down to share the first 'cello desk with Heinrich Warnke. Later in the afternoon, when he enjoyed the distinction of performing as the first soloist of the season, in the Schumann concerto played here years ago by Fritz Giese and by Leo Schultz, he won the biggest applause of the occasion.

There are several new faces on the platform this season. C. Fabrizio takes a place among the first violins, C. Van Wynbergen among the violas, A. Jaeger among the basses, A. Mosbach furnishes an additional contra-bassoon, and J. Neuman is the new tympanist. Altogether the orchestra now numbers ninety-nine, including Conductor Fiedler, and when the new trombone comes later in the season there will be an even hundred for the first time on record—a big jump from the original sixty-five organized in 1881.

The attendance yesterday was large, but the hall was not filled. The weather may account for it; also the none too magnetic all-Schumann program, in commemoration of the centennial of the romantic Robert. The "Manfred" and "Genoveva" overtures, the concerto previously mentioned and the third, or "Rhenish," symphony were the offerings. The audience especially enjoyed the second and fifth movements of the symphony, which were indeed melodious little masterpieces, most gracefully played. The same program will be repeated tonight.

Next Week's Program.

Next week's soloist will be Francis MacMillan, the young American violinist, who will play the Goldmark concerto in A minor. Rachmaninoff's symphony in E minor will appear as the first novelty of the season. The other number will be Weber's delightful "Oberon" overture.

JOURNAL OCTOBER 13, 1910

GILIBERT DIES ON WAY TO BOSTON

Grand Opera Barytone Was to Sing Here Next Week.

Charles Gilibert, French grand opera baritone, who was to have sung here with the Boston Symphony orchestra, next week, is dead in New York. Mme. Gilibert has been notified. She will remain in Paris and take charge of the body on its arrival there.

Gilibert died suddenly in Hotel Gregorian last night. Mlle. Marianne Flahaut, a popular contralto and life-long friend of Mme. Gilibert, was with Gilibert when he died.

An abscess in the ear is said to have caused death. Gilibert was ill when he arrived from Europe last week, under contract with the Metropolitan Opera Company. He had been with the Manhattan company for four seasons until this year. He was also engaged to appear in Puccini's new opera, "The Girl of the Golden West."

He was born in Paris 43 years ago, and besides Mme. Gilibert, who is known in opera as Gabrelle Lejeune, a son 8 years old survives.

Women Wait in Rain for Symphony Rehearsal

PHOTO BY POST PHOTOGRAPHER TAKEN YESTERDAY AT 11 A. M., SHOWING THE CROWD OF WOMEN WAITING IN THE RAIN FOR ADMISSION TO THE FIRST WEEKLY REHEARSAL OF THE BOSTON SYMPHONY ORCHESTRA.

The one time of all times when the music lovers of Boston show that their love is genuine is the occasion when the rains descend upon the opening public rehearsal of the Boston Symphony Orchestra.

The opening rehearsal took place yesterday afternoon. At 8 o'clock in the morning a young woman appeared on the steps of Symphony Hall with a camp stool under one arm, and a copy of a magazine and an umbrella under the other arm. She arranged her camp stool, opened her magazine, adjusted her skirts, and sat down to wait.

By 9 o'clock there were 20 women on the steps. By 10 o'clock 50 more had arrived. At 11 o'clock there were nearly 200 grouped upon the steps, chattering amiably with each other while the cascades of water trickled from their shining black umbrellas.

When the doors finally opened, nearly 400 women, all of whom had waited in the rain from one to five hours to be sure of hearing good music from good seats at reasonable prices, crowded in out of the wet.

In the crowd there were not more than five men.

Those who pack the steps of Symphony Hall on the Fridays when the orchestra rehearses don't care whether the sun shines or the rain [illegible] They come to hear the music, and the weather never enters their thoughts.

Yesterday's programme was Schumann from beginning to end—a typical initial rehearsal. There were no soloists.

WELCOME TO WITEK

Fiedler Without Moustache Warmly Greeted by Symphony Audience—'Cellist Schroeder Resumes Old Position

BY OLIN DOWNES

The musical season of 1910-11 commenced yesterday afternoon with the first public rehearsal of the Boston Symphony Orchestra in Symphony Hall. The rainy weather in no wise interfered with the attendance, either on the floor or in the "rush" seats above, and when Mr. Fiedler appeared, minus the moustache of other days, he was welcomed with prolonged applause. The appearances of Anton Witek, the new concert-meister, and Alwin Schroeder, soloist of the occasion, who will now occupy the first 'cello desk with Mr. Warnke after an absence of seven years from the orchestra, lent additional interest to this concert.

Nor did the weather interfere with the bucket hats, and similar devices. Was it fact or delusion—a "hobble" skirt disappearing in the scurry when the last bell rang and the doors swung to?

According to German custom, Mr. Fiedler had arranged his first programme in commemoration of the 100th anniversary of the birth of Robert Schumann, June 8, 1810. A bust of that composer, hung with a wreath in the midst of greenery, occupied the centre of the stage, just before the conductor's stand. The programme consisted of the "Manfred" overture, the E-flat symphony, the 'cello concerto, and the "Genoveva" overture.

Mr. Witek entered, according to custom, after the other members of the orchestra, and before Mr. Fiedler. He acknowledged a greeting from all parts of the hall.

Spirited Performance

There was, indeed, exceptional spirit in the playing of the opening overture and the symphony. The music was new again, and of engrossing interest. Given, even, a performance of less merit, the "Manfred" overture is likely to hold the hearer. For the stage, as we know, Schumann seldom if ever displayed aptitude, but when he approaches such a figure as the Manfred of Byron, and though this figure, as Hazlitt observed with perfect justice, is merely a bedraped Byron, he becomes strikingly dramatic as he depicts traits, psychology, in consonance with his own character. And how many artists have been inspired by this famous poem, over-drawn as it is, and an expression from a period past! There is greater music than Schumann's on the same theme. Tschaikowsky's "Manfred" symphony will be heard later in the season.

When Mr. Schroeder came upon the stage he was given an enthusiastic welcome. Since his first appearance as soloist with the orchestra he has lost none of his skill. It was well to hear again the concerto, which will now probably be shelved for some seasons to come. It is not surprising that the piece is not often heard, that it is unpopular with 'cellists. The virtuoso is not adequately recompensed, in performance, for the difficulties which he overcomes, but a 'cellist as well as an audience may well stride through certain passages neither particularly important in themselves or idiomatic for the instrument, for the sake of the slow section of the concerto, a lyric of the most exquisite and appealing simplicity.

Mr. Schroeder's performance was masterly in every detail, and he was warmly applauded for his playing if not for his concerto. At the concerts of next week Rachmaninoff's second symphony, an important work, will be played for the first time in Boston, and Francis MacMillen, violinist, will be the soloist.

SUNDAY GLOBE
-OCTOBER 9, 1910.

...ond Concrt by the Symphony Orchestra.

The first symphonic novelty of the season has been placed on Mr Fiedler's program this week. This will be Rachmaninoff's second symphony, in E minor, opus 27. When this eminent Russian composer was engaged for his appearance in Boston a year ago he expressed an earnest wish that this symphony should be put on the program instead of his symphonic poem, "Toteninsel."

But it was found that with the symphony and his concerto and the other works that Mr Fiedler proposed doing, the program would be too long, therefore the honor of the first performance of this work fell to the Philadelphia orchestra, which played it at its home concerts in November of last year. It was later played in New York.

The soloist will be Mr Francis MacMillen, the American violinist, who appears for the first time with the Boston orchestra. He will play the seldom-heard concerto in A minor, by Goldmark, which was last played at a symphony concert in April, 1906, by Jacques Hoffmann of the orchestra. The other number will be the familiar "Oberon" overture by Weber.

Cambridge Symphony Concerts.

Subscribers to last year's symphony concerts in Sanders theatre, Cambridge, have until next Wednesday in which to renew their subscription for the coming season with the guarantee of securing the same seats they had last year. No promise can be made that those who renew after that date will be able to get their old seats. Such seats as are unclaimed will be placed on sale at the University book store, Harvard sq, Cambridge, next Saturday morning.

The scheme of concerts calls for eight, the dates being Oct 20, Nov 17, Dec 15, Jan 19, Feb 9, March 2 and 30 and April 27, all of these being Thursday evenings. At the first concert the soloist will be Charles Gilibert, the eminent French baritone.

RECORD, SATURDAY, OCTOBER 8. 1910

Symphony Season Begins With Schumann Memorial

By Louis C. Elson.

PROGRAMME.

Schumann—Manfred Overture.
Schumann—"Rhenish" Symphony.
Schumann—Concerto for Violoncello.
Soloist, Mr. Alwin Schroeder.
Schumann—Genoveva Overture.

It was a noble beginning of the symphonic season. Not but the careful observer might have detected a point of roughness here or there such as is inseparable from the first concert after the summer vacation, but there was a glow of enthusiasm among the men and a degree of warmth in the conductor. The occasion was the celebration (a trifle belated) of the 100th anniversary of Schumann's birth. We are glad to count Mr. Fiedler among the most devout of Schumannites and it was quite evident that his heart was in his task.

The third symphony was one of the gleams of sunshine in Schumann's life. He had settled in Dusseldorf and entered with some zest into the happy Rhineland life. The symphony is largely idealized folk-music. This is in fine contrast with the movement marked "Feierlich," which pictures a lofty religious ceremony in Cologne cathedral wherein all possible dignity and majesty is displayed.

The delicate beauty of the third movement was very effectively portrayed. But the majestic power of the first movement and the geniality of the Finale, seemed to us, on the whole, the most striking parts of the work. The symphony is too rarely given. We have had half-a-dozen performances of the Schumann B-flat symphony to one of this E-flat symphony, yet we find the latter fully as powerful as the former.

The final orchestral number, the "Genoveva" overture, is certainly the best part of that opera, but it is not so powerful as the "Manfred" which began the programme. Its beautiful second theme is decidedly Schumannesque, but its chief theme is less striking. The fact remains that Schumann was not a dramatic composer for the large forms and, although "Genoveva" holds a standard place among the overtures of the concert-room, we do not long for it as we do for many other of the master's works.

It was a keen delight to welcome Alwyn Schroeder back to the orchestral ranks. His violoncello-playing is a thing of beauty and a joy forever. He was greeted with warmth when he took his place in the orchestra, before the first number; with still more fervor when he came forward to begin his solo-work; and with long-continued enthusiasm when he had completed his task. And it was a task of abnegation, for this violoncello concerto does not rank with Schumann's other large works. It is far behind the piano concerto in musical value. Composed about the same time as the Rhenish symphony, it seems but a step-sister of that work.

The first movement was brimful of technical display which left us cold, in spite of Mr. Schroeder's admirable playing. There was some effective C-string work in this movement, but too much of floritura.

Mr. Schroeder was, however, not the only hero of the concert. When the new concert-meister—Mr. Witek,—appeared, he was the recipient of much applause, and Mr. Fiedler was welcomed back with open arms, or at least with open hands, which were vehemently used in applauding him upon his entrance. A bust of Schumann, upon the platform, impressed the meaning of the concert upon every auditor. It is rather a severe test of any composer to give 10 of his movements in succession, but in this concert Schumann bore the test bravely.

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BOSTON HERALD, SATURDAY, OCTOBER 8, 1910.

SYMPHONY HAS FIRST REHEARSAL

Thirtieth Season Opens Auspiciously with Robert Schumann's Works.

IN HONOR OF HIS BIRTH

Alwin Schroeder, 'Cellist, the Soloist in an Excellent Program.

By PHILIP HALE.

The first public rehearsal of the 30th season of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mr. Alwin Schroeder, cellist, was the soloist. The program was made up of these compositions by Schumann: Overture to Byron's "Manfred"; symphony in E flat major, No. 3, "Rhenish"; concerto for violoncello; overture to "Genoveva."

"Let us now praise famous men and our fathers that begat us * * * such as found out musical tunes, and recited verses in writing."

This concert was in commemoration of the 100th anniversary of the birth of Schumann, who was born on June 8, 1810. It is meet that the births of great composers should be celebrated with pomp and ceremony, even when the composers were so thoughtless as to be born in months out of the musical season. And yet Schumann is one of the few composers to whom this public tribute seems incongruous; for his most characteristic music, the music that is individual, that sets him apart from others, was written for intimate friends rather than the great public; and the exquisite genius of Schumann is not revealed as a rule in his more ambitious and orchestral compositions.

It has been urged against him that his symphonies were thought for the pianoforte and then orchestrated crudely as by an amateur. This, however, is not the fatal objection. He had his own orchestral speech. Good, bad or indifferent, it was his own. He could not have otherwise expressed himself through the orchestral instruments. His speech is to be accepted or rejected, as the hearer is impressed chiefly by ideas or by the manner of expression.

A more serious objection is this: The genius of Schumann was purely lyrical, although occasionally there is the impressive expression of a wild or melancholy mood, as in the chords of unearthly beauty soon after the beginning of the overture to "Manfred." Whether the music be symphonic, chamber, a pianoforte piece or a song, the beauty, the expressive force lies in the lyric passages. When Schumann endeavored to build a musical monument, to quote Vincent d'Indy's phrase, he failed, for he had not architectonic imagination or skill.

His themes in symphonies, charming as they often are, give one the impression of fragments, of music heard in sleep chasings. Never a master of contrapuntal technic, he repeated these phrases over and over again instead of broadly developing them, and his filling in is generally amateurish and perfunctory. There is one marked exception, the heavenly theme in the adagio of the second symphony, and this movement is marred by the impertinent entrance of schoolboy counterpoint in the middle section.

The best of Schumann's music is an expression of states and conditions of soul. This music is never spectacular; it is never objective. Take, for instance, his music to Goethe's "Faust." The episodes that attracted the attention of Berlioz, Liszt, Gounod, were not to Schumann a source of inspiration. It was the mysticism in the poem that led him to musical interpretation. His music, whether for voice or instruments, is, first of all, "innig," and this German word is not easily translated into English. Heartfelt, deep, ardent, fervent, intimate; no one of these words conveys exactly the idea contained in "innig." There is the intimacy of personal and shy confession.

Schumann in his life was a reticent man. He dreamed dreams. He was lost in thought when others, in the beerhouse or at his home, were chattering about art. He put into his music what he would with difficulty have said aloud to his Clara. As a critic, he was bold in praise and blame. As a composer he was not often assertive as one on a platform. He told his dreams, he wove his romantic fabrics, for a few sympathetic souls. It is true that in his days of wooing he was orchestrally jubilant, as in the first movement of the symphony in B flat; but in this movement the anticipation aroused by the first measures is not realized. The thoughts soared above the control of the thinker; there was not the mastery over them that allows no waste material, that gives golden expression without alloy.

At his best this composer was an improvisator, and the only one to be compared with him in this respect is Chopin, who had the finer taste and the more artistic grasp. The genius of Schumann is revealed in songs and pianoforte pieces; in the lyric passages found here and there in the symphonies, especially in the symphony in D minor and in the sustained song of the movement in the second symphony to which I have alluded. In his own field, Schumann is lonely, incomparable. No composer has whispered such secrets of subtle and ravishing beauty to a receptive listener. The hearer of Schumann's music must in turn be imaginative and a dreamer. He must often anticipate the composer's thought. This music is not for a garish concert hall; it shrinks from boisterous applause.

The large audience was in holiday mood. Mr. Schroeder, who is again a member of the orchestra; the new concert master, Mr. Witek, and Mr. Fiedler were applauded heartily in turn as they took their place. The performance of the several compositions was also warmly applauded, and without discrimination. It is the custom to dwell upon the music played at the first concert of the season rather than upon the performance. Let us respect the tradition. Yet it may be said that the romantic charm of Schumann's music was too often missed in the performance yesterday, especially in the lovely third movement of the symphony.

Mr. Schroeder was more successful in the second movement of the concerto than in the florid passages. His cantabile was distinguished by purity and richness of tone; his bravura was dry and labored. But the concerto, as a whole, is a thankless task, and in reverence to Schumann it might well have been omitted.

The program next week will include Rachmaninoff's symphony in E minor (first time here); Goldmark's concerto for violin (Mr. Macmillan, violinist); overture to "Oberon."

BOSTON POST, OCTOBER 15, 1910

2d Symphony Rehearsal

BY OLIN DOWNES.

There was exceptional enthusiasm yesterday afternoon at Symphony Hall, when Rachmaninoff's second symphony was played for the first time in Boston at the second public rehearsal of the season by the Boston Symphony Orchestra. Following that performance, Francis Macmillen, violinist, played the Goldmark concerto, and Weber's "Oberon" overture brought the concert to an end.

Those who were deeply impressed last season by the symphonic poem, "The Isle of the Dead," may have wondered on reading advance notices, that the author of a haunting rhapsody should have deliberately encumbered himself with symphonic harness. But the symphony heard yesterday is a superb work. Great formal principles are adhered to with exemplary strictness, but it is without thought of formality, of pedantic worship of tradition. Yesterday, indeed, it was as if the composer, the man himself, with his steady eyes, his serious, sensitive face, were speaking.

The second symphony is an extraordinary personal document. It has strong physiognomy, its dramatic energy and romantic sweep compel. The potency of the musical ideas and their treatment is greatly augmented by the dark brilliancy of the instrumentation. Who will forget the wild vigor of the second movement, with its suggestion of barbaric marches and hurryings in the night, or the headlong rush of emotion in many other pages? The symphony owes its life partly to its tremendous rhythmic energy, and many passages display Rachmaninoff's extreme admiration and love of the music of Tschaikowsky. The work is big. The big grip, the big idea and the stronger the feeling the better ordered its expression. It is a master of himself as well as his material, who pens this symphony. The performance was one of the utmost effectiveness, and Mr. Fiedler was exceedingly fortunate in his reading of the new work. No wonder that there were recalls. Mr. Macmillen played a boresome concerto creditably. There will be occasion tomorrow to discuss his performance in detail. He was twice recalled.

SUNDAY POST OCTOBER 9, 1910

SYMPHONY CONCERTS

At the Symphony concerts of next Friday afternoon and Saturday evening, what promises to be an important novelty, Rachmaninoff's second symphony, Op. 27, in E minor, will be played for the first time in this city. When Rachmaninoff paid Boston a memorable visit last season, he expressed a very earnest wish that this symphony should be put on the programme instead of the symphonic poem, "Toteninsel," which made such a profound impression upon the Symphony audiences, but it was found that the programme of the concert was of too great length to permit of doing such a thing. The honor of the first American performance fell to Philadelphia, where it was played by the Philadelphia Orchestra on the 26th and 27th of last November.

This symphony is in four movements, which adhere closely to the classic symphonic form, the form, it may be added, which is observed in the spirit as well as the letter, for the themes are very closely interrelated and derived from each other. The symphony, in fact, owes its being to the first short brooding phrase played by the 'celli and basses. This phrase is the motto of the work, and its despondency and melancholy are only effectually put to rout in the finale, an "allegro vivace" in tonic major, alla breve. It is developed at some length in the slow introduction, and it recurs again and again in different manifestations.

The first movement, again, in the course of the development of its themes, gives birth to many an idea which comes to fruition later in the work. A very breezy, vigorous rhythmed "allegro moderato" follows the opening movement, replacing the traditional scherzo. The scoring is exceedingly effective; the movement itself should be very successful. The finale is in rondo style. This symphony was probably published in 1909. It is dedicated to Sergei Tanieff. The score demands three flutes and piccolo, three oboes, English horn, two clarinets in A and a bass clarinet of the same pitch, horns in E, horns in F, 11 trombones, trombone and tuba, three kettledrums, percussion instruments.

The concentrated and unassuming style which is one of gratifying characteristics of the music of the later Rachmaninoff is here in evidence: the simplicity of the themes, which are as often as not a very brief melodic pattern, repeated in sequence; the instrumentation, at times dark, though again savagely brilliant; the harmony in which there are so many passages of interesting chromatic progressions, though the composer keeps well to his tonality, nor wanders from the straight path to say any of the things in which so many of his countrymen delight.

The soloists at the concerts of this week will be Mr. Francis MacMillen, who will then play with the orchestra for the first time. Mr. MacMillen will play the Goldmark A minor violin concerto, and the concert will come to an end with Weber's "Oberon" overture.

TRAVELER, SATURDAY, OCTOBER 8, 1910.

OPENING OF SYMPHONY'S THIRTIETH SEASON

By EDITH BURNHAM.

The 30th season of the Boston Symphony opened with the Friday afternoon rehearsal. The customary welcoming applause was given the conductor, Mr. Fiedler, Mr. Schroeder, 'cellist, and to the new concert-master, Mr. Witek, expressing a feeling of gladness that audience and orchestra had met after the long vacation. A laurel-decked bust of Schumann at the front of the stage indicated that this the opening concert was a Schumann memorial, the centenary of the birth of the composer having been June 8, too late for last season's concerts.

The programme included Schumann's Manfred and Genoveva overtures, the Rhenish Symphony and a concerto for violoncello and orchestra. The opening number was the overture to Byron's Manfred. In this the composer traces with somewhat less passion and emotion than does the poet the development of a soul from a state of guilt to its salvation and peace.

The theme and "environ" are at once suggested by the quick burst of notes at the start—which is characteristic of Schumann; he rarely wastes time in merely prefatory notes, but immediately enters on or plainly suggests his theme. The torture of guilt, the contention of the soul with all the spirits of darkness, is told in rent, torn harmony, which later becomes intermittently calmer; its turbulence is lulled and the music grows low and sweet, till the scarcely audible harmony bursts into long, liquid notes that are calm and strong and full of peace. Yesterday's orchestration expressed more fully the triumph and final peace of the soul than it did the awful turbulence of guilt, but the entire composition is marked by rare restraint, in striking contrast to the closing Genoveva overture, which is a riot of emotion at times.

Rhenish Symphony Bit of Allegory.

The Rhenish Symphony is a bit of allegory, a kind of memorial painting to the Rhine of Schumann. The allegory is never delicately illusive, but rather merely pictorial. The opening movement, full of life and animation, at once suggests the German folk-life, then follows the song of conviviality, which sings itself through the semi-bacchanalian moods into a pretty cantilena and then resolves itself again into the joyous folk-life. The third movement, slow and at times almost stately, has an anthem-like, paean-like strain which leads up to the fourth, or Cathedral, movement. This movement is particularly impressive; one pictures the Rhine bank, vaster and more beauteous than the groves of Ilex, a place of worship, and the paeans and anthems mount to its very dome, which is the dome of heaven itself. The Festival number following it, although full of local color and equally as pictorial, seems an anti-climax; its theme is so much smaller and its execution so much narrower.

The concerto for violoncello with orchestral accompaniment in A minor, Op. 129, with Mr. Schroeder as soloist, held most of the pure charm of the afternoon. It is romantic, full of youth and joy and passion. Mr. Schroeder executed it with rare emotional understanding, making his instrument throb with the deep, sustained note of passion at times, then delicately express all the light intricacies of feeling; now it seemed full of infinite longing, then the longing ceased and it was soothed and even radiant. The orchestra accompaniment seems always in a little higher key than the 'cello, and the two are as voice calling to voice, finally to melt into unison of tone and sentiment. Mr. Schroeder was recalled many times to respond to enthusiastic applause.

The Genoveva overture sounds the tragic note in its first measure, then changes to the romantic, erotic, and even epic. It has an almost rhythmical ebb and flow of feeling; undulations of joy and sadness sweep over it and make it a sea of emotion, over which soft breezes of feeling play, now sad, now rapturous, yet always with tragedy lurking in them. It is highly keyed, in the finale all the emotions being like the fine strings of an instrument strained to their uttermost to produce sound. The orchestra rendered this overture with much freshness and buoyancy; its rapidly changing emotions progressing with fine cumulative effect in the finale.

THE BOSTON AMERICAN SUNDAY, OCTOBER 9, 1910.

BOSTON ORCHESTRA OPENS 30TH YEAR

Director Fieldler Honors Schumann in the Initial Programme.

By FREDERICK JOHNS.

Without ceremony of display the Boston Symphony Orchestra has begun its thirtieth season. A full generation has elapsed since Major Henry L. Higginson founded the band which has come to be considered the first in the world. And there were no speeches, no congratulations, no flowers; nothing to distinguish the first performance of the season from the eleventh or twenty-third.

The usual Symphony audience assembled, quiet, refined, and lacking gaudiness. The orchestra took its place to the accompaniment of hand-clapping as favorite players were recognized. Alwin Schroeder, the veteran 'cellist who left the orchestra seven years ago has returned, and when he appeared with his faithful instrument, there was a round of welcoming applause to which he bowed as pleased as Punch.

Then entered Herr Witek, the conductor master whom Boston has taken from Berlin in exchange for Willy Hess. He advanced slowly and impressively, clad in a long frock coat of German make, and, bowing when the audience applauded him as a newcomer of note. He turned to take his seat and found another musician in it, which was very embarassing, so he continued to bow until the chair was vacated.

It seems that Mr. Witek was crossing Huntington avenue with his wife when a disrespectful automobile threatened to run him down. He swung his wife back to the curbing in the nick of time and thereby sprained his right thumb, a most important member for playing the victim. That was why he was not expected at the first rehearsal.

Director Max Fiedler gained his stand unrecognized because he had shaved off those gorgeous Hamburg mustaches, which proves that America influences even the greatest musicians if they stay here long enough.

The opening concert and rehearsal was a memorial for Robert Schumann, born a hundred years ago and dead since half a century. A bust of Schumann half hidden in mourning stood in front of the platform.

Mr. Fiedler selected for performance four Schumann compositions which well represent the various phases of the composer's orchestral efforts. Schumann was greatest in his songs, and it is a pity there was no singer to interpret some of them. But the weird, mystic overture to Byron's Manfred, the familiar melodious and enchanting Symphony in E flat, No. 3, known as the Rhenish because it breathes the spirit and the moods of the Rhine people, and the beautiful and imposing overture to "Genoveva" made a satisfying program, while the violin concerto with orhcestral accompaniment in A minor, Opus 81, was endured because of its lovely slow movement. It is a work that presents enormous difficulties for the virtuoso, and yet it is not showy, so most soloists have no use for it.

Mr. Schroeder displayed his old-time agility of technique, and can still draw from his magic box rich, deep, thrilling tones.

Mr. Fiedler's vigor and energy has not departed with his mustache, and the playing of the orchestra at the first concert was what might have been expected from such a band and suhc a conductor.

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SCHUMANN COMMEMORATED

The First Symphony Concert Devoted Wholly to His Music

A Necessarily Belated Celebration of the One Hundredth Anniversary of His Birth — The Four Pieces, Familiar and Unfamiliar, That Mr. Fiedler Chose from the Music of Schumann's Last Years — The Concerto for Violoncello for a Curiosity — The Rhenish Symphony for Schumann, the Symphonist — The "Manfried" and the "Genoveva" Overtures for the Romantic Schumann — A Desultory Word About His Songs and Piano Pieces — The Incidents of the Concert — Mr. Schroeder's Return

FOR once the first Symphony Concert of a new year brought its variations from routine. As many eyes traversed the familiar hall, the familiar orchestra and the familiar audience, yet with the pleasant sense of newness that return, each autumn, brings, they saw between the conductor's platform and the edge of the stage, a bust set in a little square of greenery. If, at a distance, it seemed to resemble the head of the young Augustus, it represented really the head of Robert Schumann. Perhaps the sculptor was not as sympathetic and penetrating as he should be, perhaps he lacked executive skill to work his cold material to his purpose; but, somehow, the bust seemed too austere—to lack the rhapsodic hair, the visionary eyes, the sentimental lips with which the prints of the forties and the fifties mark Schumann for the romanticist he was. The sculptor had represented the Schumann who could study diligently, even a little pedantically, not the Schumann who dreamed the dreams of romance and heard the fugitive voices of visions. The bust, however, sufficed as "signal," as the French say, the purpose of the concert. Schumann was born on June 8, 1810. On June 8, 1910, befell the centenary of his birth. Now only in London, the world over, are orchestral concerts customary in June, and elsewhere the conductors had either to celebrate the anniversary in the spring or defer their commemoration until the fall. Mr. Fiedler chose the autumn and the first concerts of a new season; made his programme wholly of Schumann's music; and picked the particular pieces wholly from the work of Schumann's last years; the overture to Byron's "Manfred" (1849); the Rhenish Symphony (1850); the concerto for violoncello (1850); and the overture to his opera "Genoveva" (1847). The two overtures were familiar by many repetitions; the Rhenish Symphony has been played less often at the Symphony Concerts; the concerto has not been heard here for fourteen years.

Before Schumann, however, came the processional ceremonies proper to the beginning of a new series of the concerts. One by one or in rambling groups, the men of the orchestra took their places. There were few new faces among them; but one —that of the new leader of the double-basses—is curiously like Mr. Puccini's. Then, quite by himself, came Mr. Schroeder, to resume after seven years of absence and vicissitude, his old place among the violoncellos—yet not quite the old since Mr. Warnke now divides with him the first desk of that choir. A public that for nearly twenty years has kept its admiration for him, applauded him warmly as he took his seat and renewed its plaudits still more warmly before and after his playing of the solo part in the concerto. Next, and quite by himself too, came Mr. Witek, the new concert-master, substantial of presence, quiet of manner, scholarly of face, and, though he is still in his thirties, with curling hair touched with gray. Polite applause suggested the good will and the expectancy of the public of the concerts toward him. So far as the afternoon disclosed him—and he was hampered by a chance hurt to one of his hands—he seemed an able and efficient concert-master, without the individuality of tone or the communicating fire of Mr. Hess at his best. Last came Mr. Fiedler himself, unchanged in presence from last spring, unless he is a shade the slimmer, and not a whit less eager and energetic of spirit. The audience received him heartily; recalled him at the end of the symphony; and throughout the concert was plentiful in applause. Schumann's music, even two continuous hours of it, gave the company pleasure. It had cause for pleasure, too, in the performance.

Not that the conductor's ways or the men's response to them have materially changed. Mr. Fiedler still loves the massive, full-throated orchestral tone; courts the incisive contrast, be it of pace, volume or instrumental color; cultivates large or minute insistence; is emphatic in all things; each according to its kind, and a little unwilling, in his zeal as an interpreter, to let the music flow for long unmoulded by the conductor's hand. Fortunately, Schumann's orchestral pieces require such moulding, and yesterday, as in the past with them, Mr. Fiedler was often skilful in lightening tonal thickness, clarifying dark places, lessening the monotonous impression of Schumann's frequent repetitions and occasional emptiness, and gaining some of the desired intensities almost in spite of the composer's clumsy or scanty use of his means. Schumann's music, moreover, is romantic, and by so much accords with some of Mr. Fiedler's fervors, antitheses and emphases. The conductor and his strings were alike happy in the romantic shiver—the very breath of sombre mediæval romance—that stirs in the beginning of the overture to "Genoveva." He and the whole orchestra were as imaginative in the shadowed and oppressed close of the overture to "Manfred." The first and insistent melody of the opening allegro of the Rhenish Symphony came and went in intense gusts. The close of the scherzo had exactly its idealizing quality for all the hearty gemuthlichkeit that had gone before. The swift transitions from the voices of external pomp to those of inner emotional response, were vivid in the so-called music of the cathedral. In all the symphony, indeed, except in the Andatino, where he was heavy and inflexible, Mr. Fiedler so adjusted his pace and moulded his phrases that Schumann's melodies brought their indubitable suggestion of the richly colored and intense musical expression of our own particular time. Wagner has deigned to imitate their accent; they have their tokens of an ardent instrumental coloring that, had Schumann only been articulate with his orchestra, would have matched our own. The concerto, outside the song of the slow movement, and a few incidental passages, like the grave beginning and the return of the mood of melancholy for an instant toward the close, is but tedious "passage-work" and dry music-making that seemed the dryer yesterday, because Mr. Schroeder's tone somehow lacked vitality, elasticity, body. It warmed, as the concerto warms, only in the fugitive but luminous beauty, as of some vision caught in brightness, of the slow song. As for the orchestra, the strings have produced a finer, steadier, more resilient tone; but the wood winds and the horns were good to hear; the trumpets struck fire in the symphony and the trombones of "the cathedral" were richly mellow. As the beginnings of the orchestra go, a beginning that was not nervously overdone.

Presumably the purpose of a commemorative programme is to set in array as many as possible of the qualities of the composer whose centenary it celebrates—the qualities that have kept his music living to a third generation and the defects, as well, that it has withstood. When, however, a symphony concert so seeks to commemorate Schumann, examples of some of his most characteristic and most nearly perfect work, must go by the board.

His songs, almost always songs of intimacy, of secret and fugitive sentiment, the inmost speech of the Schumann, who was born lover, as well as born poet and born composer, can have no fit place there. His piano pieces—the concerto aside—that with the songs filled the first decade of his productive life, are equally inadmissible. Yet in them are qualities that the orchestral pieces seldom or never attain. No musical form was ever quite so natural a medium of expression to the striving Schumann as every musical form was to the facile and almost instinctive Mendelssohn. Schumann, in his youth, was so far from musical composition that he actually collaborted in the making of a Latin lexicon, and he long believed that verse and words, and not music and tones, were his natural voice. He toiled terribly over Bach, over Beethoven, even over Mendelssohn before he ventured to write in the larger forms. Yet he never mastered them on their architectural side, or fully grasped their processes of development.

Of all the musical forms that he essayed—and he overlooked very few—that of his shorter and more fantastic piano pieces was easiest to him and most characteristic of him. His imagination was exquisitely sensitive. It was like a plate across which incessant visions chased, intimate, colorful, evasive, now of picture, now of whim, now of sentiment, now of pure fantasy. They were fugitive, almost furtive, visions of intensely subjective and sensitive moods. Very seldom did they spring from glorified realities. The whole body of his pianoforte music—the concerto again aside—might have been called "Carneval," as plausibly as he so named one piece of it—a kaleidoscopic carnival of these fleeting, variegated, highly personal visions. They were of poet's fancy and dream, and Schumann turned poet when he translated them into tones. To do so cost him no obvious labor; vision and expression are exquisitely fused; he achieved instinctively a lyric perfection.

Intimate songs and still more intimate pianoforte pieces—pieces that are all the translation of the fugitive subjective mood that Germans call stimmung—may not make the programmes of a pair of Symphony Concerts. No more at the beginning of a season may choral fragments of the alternately majestic and ethereal music of the "Scenes from Faust." "Manfred," with Schumann's music, fills a whole evening, and half of it is Byron's—and the reader's. There was, then, no choice outside the orchestral pieces, and among them Mr. Fiedler chose well. One could reasonably be a curiosity, and the concerto for violoncello was such. One could reasonably show the dry and the laboring Schumann, and the concerto, outside the slow movement and the incidental passages already noted, served this end to no unbearable length. Schumann had his vein of pedantry; the French reproach him with it in his harshness toward Berlioz; and the Wagnerians are sure of it when they recall his judgment of "Tannhäuser." He could be virtuously scholastic—and dull—even in some of the pianoforte pieces. He is all three in the wearisome stretches of the concerto—pedantic in his deference to the violoncello; scholastic in his orthodoxy of form and a kind of petty precision; and dull because he was toiling unimaginatively and unsympathetically. But Schumann was also the writer of pure song, be it for voice or for instruments—of song of clear and sustained melodic beauty, delicate, intimate, surcharged with sentiment, crystalline without hardness, melancholy oftener than passionate, the voice oftenest of tenderly or dolorously ecstatic mood. The slow section of the concerto for violoncello is such a song, and naught else preserves the piece even as a curiosity. And this song is more characteristic of the composer and of more immediately comprehensible qualities than the Andantino of the Rhenish Symphony.

First impulse hesitated for the instant upon Mr. Fiedler's choice. Recollection glowed over the elated warmth, the rushing ardor, the youthful glamour of the symphony of the spring or lingered quietly over the gentler and the more intimate beauty of the symphony that was the child of Schumann's first happy wedded years. Yet, in the actual hearing, the seletion of the Rhenish Symphony justified itself. The ardent, exhilarated, glowing, almost shouting, Schumann wrote the beginnings of the music of the Rhine, no less than the beginnings of the music of the spring. Through the first movement the richness, the passion, the breadth and the fire of his own melody possess him. He will not have done with it; he slurs form that he may return to it; he will not let it out of earshot for his joy of it; he would hear it always somewhere in his orchestra. Schumann loved his river; the beauty, the sweep, the power of it stirred him; and the mood and the stimulus stir again through the first movements of the Rhenish Symphony. It gushes like his river, with feeling and with melody. True, nothing in the Rhenish Symphony quite attains the poignant and the intimate beauty of parts of Schumann's hymeneal song, but moments in the Andantino approach it, and still more the moments in the "cathedral scene"—to borrow again a convenient designation—in which the composer seems to turn from the voices of the solemn ceremony to hear the gentler and the secret voices that the emotions of the hour are stirring in his own heart. Schumann could not long write objectively. When he does, he is prone to be rhetorical, as he is in this cathedral scene, even with his gravely Wagnerian brass. He must be subjective, and when he passes to the mood and the emotions within him, his music regains its more sensitive, characteristic and lyric beauty.

A symphony by Schumann, to be representative, must have his sudden lapses into melancholy, when he has been most jocund. Jocund he certainly is in the scherzo of this Rhenish Symphony; at the pace at which Mr. Fiedler took it, he is as gay as in some of the piano pieces; the rhythm is infectious; it sets to toe-tapping; his Rhenish folk and—what is much more important—his own spirit, make merry. Then at the end, as swiftly as a little cloud slips by the sun in its own golden track, the scherzo ends in a few measures of idealising melancholy. The representative symphony should have, too, its passage where Schumann repeats and repeats, doubles and redoubles, lets development and distribution go hang, in exuberance of intense mood, that in turn intensifies the melodies that are its expression. You shall hear, you shall feel, he seems to be saying. Of such is the rushing finale of the Rhenish Symphony and of such often is the first movement.

The music, moreover, is the mirror of Schumann, the symphonist in the narrower side of the word—with his characteristic excellences and his characteristic limitations. He was no master of instrumental coloring in the modern sense. Sometimes he was clumsy; sometimes inarticulate. He seems to be always thickening his tonal mass as though by doubling and tripling it, he could gain glowing power of tone. Yet in all this procedure, unskilful as it is and heavy, sometimes as are its results, is plain anticipation of our modern feeling for the richest of tonal splendor, and on occasion, in the first movement and the "cathedral scene," clear attainment of it. Schumann's instrumental strokes are few; and he may have little sense of the variously expressive qualities of the strings; but he feels the plaintive or the soothing voice of the wood-winds, searches out the loveliness of the horns and turns confidently to the mellow richness of the brass. His melodies, too, anticipate and achieve some of the characteristics that our time applauds. Out of his intensity of emotional life—Schumann might not have been poet and composer had he not loved passionately and died in the fear of madness—comes the intensity of melodic expression that is of our time and our emotions, too. He imagines his melodies largely; he clothes them richly. Sometimes, seemingly, he cannot develop them; for the developing, the form-spinning, the constructive imagination was not in Schumann. He gropes; he writes "imitative" passages wherein different groups of instruments carry and slightly vary his melody; or he repeats outright and unashamed. He does so sometimes by sheer intensity of preoccupation. His melody possesses him, mind and spirit; he can hear nothing else; write nothing else. Reiteration, each time, if possible, with new emphasis, shall make it to his hearers what it is to him. And he reiterates or else gropes for breath in the pauses between these strenuous blows.

The romantic Schumann, the Schumann who would sit for hours absorbed in his Byron, who drank in the fantastic tales of Hoffmann, who devoured Jean-Paul Richter, who could forget his intimate visions before the crowding phantasmagoria of streaming and sombre romance, wrought the overtures to "Manfred" and to "Genoveva." The shiver of the strings near the beginning of this prelude to Schumann's tedious, forgotten opera, still thrills the listening and the expectant imagination, as a sentence of Hoffmann or an image from Jean-Paul thrilled his. The trumpets of high romance blow through the overture. It laments with romantic intensity, it exults in romantic triumph. The stress, whatever the emotion, never abates. The passion and the expression of it seem in the good modern fashion to condition the form. There is no need to boggle over development. Schumann's Pegasus of romance pushes it away with his eager hoofs.

The overture to "Manfred" turns the other side of Schumann's romanticism. It is all high intensities still, as romanticism must be; but it is anguished music as though some ultra-modern had written it; and the strings are as resentful of its exactions after fifty years, as though it had newly come from Reger or Strauss. Romantic tumult alternates with romantic despair, even though Schumann must take refuge now and then in his emphasizing repetitions. He spares not his strokes of romantic surprise, like the three trumpets, and they come off. He turns his basses as black and ominous as night; makes the voice of his horns as solemn as Fate's. The music chafes and rebels with Manfred, wails and wears itself away. Astarte has a characterizing motive. Schumann is writing delineative music—delineative of romantic vision born of romantic tale—but as graphic and imagiaative as though he had finished it the day before yesterday, in the full tide of the "modern movement." His hundred years have gone lightly over his head. H. T. P.

From EVE. SUN

Address New York City.

Date

Establisl

MUSIC AND MUSICIANS

BOSTON KETTLEDRUMMER IS A MOVING PICTURE.

Brooklyn's Concert Season Starting Early To-night—The Czar of Russia Remembers His Dancer —Some Orchestra Stars and Why the Hub Mourns Gilbert.

The last of the kettledrummers, who amassed a fortune of a quarter-million in New York and became for years a distinct figure in the public eye, the late Mr. Bernstein, seems to have a possible successor in another town. The Boston *Transcript* discovers the new man, and "Neumann" is his name:

"There is a new player of the kettledrums in the Symphony Orchestra, Mr. Neumann, with an individuality, a style and a picturesqueness even, that are all his own. A small, slight, swarthy, bearded figure, he sits gnome-like above his big, potlike instruments, oblivious to all else but the conductor's beat and the engraved pages before him. The motions of his predecessors have been mere beatings, light or heavy, of their drums. Mr. Neumann's make arabesques, now intricate and wheedling of curve, now direct and peremptory of descending line. The arabesque suits the nature of the beat that the music exacts. It has individuality and style; it is the fruit of a conscious and unabashed artistry that cares not whether the audience sees and smiles, so long as it gains its end. The end on Saturday night was a vitality, vibrancy and variety of tone that has not always come from the kettledrums of the orchestra. Mr. Neumann is good to hear; interesting, a little amusing, to see. He is new to America. He has escaped our fear of 'being different.' May he escape it long."

[28]

SUNDAY HERALD,
OCTOBER 9, 1910

THE CONCERT SEASON.

The Boston Symphony Orchestra in its prospectus published last month stated that there would be comparatively few visiting virtuosos this season. The announcements in strictly musical periodicals confirm this statement. America is no longer looked upon by European pianists, violinists and concert singers as Tom Tiddler's ground, though operatic singers still reap prodigious harvests. The season of 1909-10 was a disappointment to many, especially in Boston and New York. The famous opera singers who sang in concerts drew large audiences, but not so large as in former years. The comparatively unknown, although their foreign triumphs were duly heralded, attracted little or no attention. Even the Kneisel Quartet sensibly announces only four concerts in Boston this season.

The prima-donnas will return, of course, although one or two of them are now singing to the injury of their reputation. Perhaps they are self-deceivers and think their powers are unimpaired; or they may be conscious of worn tones and pitiable scantiness of breath. They have long been rich, but they cannot endure the thought of missing the applause and the box office receipts. Yet they cannot be said to lag superfluous, as long as they gratify the curiosity of those that have not happened to hear them. The list of distinguished violinists and pianists who will visit Boston this season is short and not conspicuous.

The concert audiences in this city have changed not only in size, but in quality. It is no longer the fashion, the correct, indispensable thing for young women to go to concerts except to the public rehearsals of the Symphony Orchestra. Even Mr. Paderewski's great audiences are made up largely of dwellers in the suburbs, who also are in the great majority at the prima donna concerts. There is little curiosity among the class characterized by suave shopkeepers as "our best people" concerning newcomers who have won fame in Europe, and there is still less curiosity about new compositions over which in Europe there is hot discussion.

Yet the coming season will have certain attractive features. There should be interest in the series of concerts to be given by the Cecilia, with the Symphony Orchestra. The return of the Flonzaley Quartet will be welcomed by many. Mr. Fiedler promises to produce orchestral compositions that should be heard. Whatever may be said of his merits and failings as a conductor, he is catholic in his programs. Thus is he in marked contrast to Mr. Witek, the new concert master, who is reported as saying with a sniff: "There are some who like modern French music." Yes, Mr. Witek, there are many in Boston who like this music, even though it be unintelligible to the hidebound conservatives of Berlin.

From EVE. SUN
Address New York City.
Date

Anton Witek of Berlin, succeeding to the place left vacant by Willy Hess, is the only change of note in the personnel of the Boston Symphony Orchestra this year. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz. He is 38 years old and for the last sixteen years has been concert master of the Berlin Philharmonic Orchestra.

Boston's symphony season opens next week and the orchestra has been experiencing this fall, in common with our tourists abroad, the difficulty of securing passages to America. In the course of last summer, it engaged a number of musicians in Europe, including a double bass player, a viola player, a bassonist, a tympanist and a new trombone.

Some of these will not be able to get here until November, owing to the absolute impossibility of getting passage for them earlier in the fall.

From TIMES
Address New York City.
Date OCT 9 - 1910

Anton Witek, for sixteen years concert meister of the Berlin Philharmonic Orchestra and now concert meister of the Boston Symphony Orchestra, will become a member of the faculty of the Van Endert Violin School in New York. His wife, Vita Witek, who is a pianist, will also teach at the school. A competition for scholarships will be held on Nov. 11.

From EVE. GLOBE
Address New York City.
Date OCT 8 - 1910

The Boston Symphony Orchestra has been experiencing this fall the difficulty of securing passages to America from Europe. During the past summer it engaged a number of musicians in Europe, including a double bass player, a viola player, a bassoonist, a tympanist, and a new trombone. Some of these gentlemen will not be able to reach here until the early part of November owing to the absolute impossibility of getting passage for them earlier in the fall. The subscription sale for the ten New York concerts has been going on during the past week and surpasses all expectations, and the house will be practically sold out for both series of concerts before another week has passed.

From Daily Eagle,
Address Brooklyn, N. Y.
Date OCT 8 1910

The Boston Symphony Orchestra has been at work one week in its home city. Rehearsals started last Monday and on Wednesday night the orchestra gave a concert in Northampton, Mass., in honor of the inauguration of the new president of Smith College. On Friday afternoon and last night the first pair of concerts were given in Boston to the usual overflowing audiences. Boston seems to be as loyal as ever in the support of its orchestra and the coming season promises to be the most prosperous in the orchestra's history. It will be pleasing to the friends of the orchestra in Brooklyn to know that this first week has been sufficient to see that in Anton Witek, the new concert master, the orchestra has secured an artist of highest value, one well able to continue the traditions which were made by his distinguished predecessors.

From HERALD
Address New York City.
Date

During its twenty-fifth New York season the Boston Orchestra, under the direction of Mr. Max Fiedler, will give five evening and five afternoon concerts in Carnegie Hall, beginning on Thursday evening, November 10. The only change of importance in the personnel of the orchestra, which now numbers one hundred men, is the engagement of Mr. Anton Witek as concert master in place of Mr. Willy Hess. Mr. Witek, a Bohemian by birth, has been for the last sixteen years concert master of the Berlin Philharmonic Orchestra.

Miss Geraldine Farrar is to be the soloist at the first evening concert, and Mme. Melba at the first afternoon concert, November 12. Other soloists announced for these concerts are Messrs. Josef Hofmann, Mischa Elman and Ferruccio Busoni.

Among the music to be heard Mr. Fiedler announces Mr. Rachmaninoff's E minor symphony, Mr. Richard Strauss' "Macbeth" and "Don Quixote," Mons. d'Indy's "Istar," Mr. Henry Hadley's "The Culprit Fay" and Mr. C. M. Loeffler's "La Mort de Tintagiles."

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

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The management of the Boston Symphony Orchestra announces that the last day upon which the subscribers of last year to the five concerts in Philadelphia can renew their subscriptions with certainty of securing the seats occupied by them last season will be next Wednesday, October 12. After that time the books will be thrown open to new subscribers and it will be impossible to promise that any seats can be held for last year's subscribers. The five concerts as already announced will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20, March 20, with the following artists as soloists, in order: Mme. Melba, whose only appearance in Philadelphia it will be; Josef Hofmann, Mischa Elman, Heinrich Warnke and Mme. Kirkby-Lunn.

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From STANDARD UNION,
Address BROOKLYN, N. Y.
Date OCT 9 - 1910

The Boston Symphony Orchestra has been at work one week in its home city. Rehearsals started last Monday and on Wednesday night the orchestra gave a concert in Northampton, Mass. in honor of the inauguration of the new president of Smith College. On Friday afternoon and last night the first pair of concerts were given in Boston to the usual overflowing audiences. Boston seems to be as loyal as ever in the support of its orchestra and the coming season promises to be the most prosperous in the orchestra's history. It will be pleasing to the friends of the orchestra in Brooklyn to know that this first week has been sufficient to see that in Anton Witek, the new concert master, the orchestra has secured an artist of highest value, one well able to continue the traditions which were made by his distinguished predecessors.

From STAATS ZEITUNG
Address New York City.
Date OCT 9 1910

Herr Anton Witek, Konzertmeister des Bostoner Symphonie-Orchesters, 16 Jahre hindurch Konzertmeister der Berliner Philharmonie, und seine Gattin, die Pianistin Frau Vita Witek, werden während ihres hiesigen Aufenthalts in der hiesigen bekannten Violinschule von Ende pädagogisch wirken. Ein Gönner der genannten Schule beabsichtigt, mehrere Stipendien zu begründen, um talentirten Schülern die Unterweisung des bedeutenden Künstlerpaares angedeihen zu lassen. Die diesbezügliche Konkurrenz soll am 11. November abgehalten werden.

From TRIBUNE
Address New York City.
Date OCT 9 - 1910

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra has been experiencing this fall the difficulty of obtaining passages to America from Europe at certain seasons. During the last summer it engaged a number of musicians in Europe, including a double bass player, a viola player, a bassoonist and a tympanist and a new trombone. Some of these men will not be able to get here until the early part of November, owing to the absolute impossibility of getting passage for them earlier in the fall. The subscription sale for the ten New York concerts, which has been going on during the last week, surpasses all expectations, and the house will be practically sold out for both series of concerts before another week has passed.

From TIMES
Address New York City.
Date OCT 9 - 1910

A BOSTON PLAYER.

To the Editor of The New York Times:

I was surprised to notice in your article on the Boston Symphony Orchestra of Sunday the omission of the name of Louis Schmidt among the distinguished violinists who had been members of that orchestra.

Mr. Schmidt was not only a member during Mr. Henschel's and Mr. Gericke's conductorship, but he was soloist five times, playing the Beethoven concerto for the first time with the orchestra after it was organized.

Later Mr. Schmidt was concert meister for Theodore Thomas, and is now a member of the New York Philharmonic Orchestra.

I shall be obliged if you will print this correction. S. B. FIELD.

Oct. 5, 1910.

From STAATS ZEITUNG
Address New York City.
Date OCT 9 1910

* * *

Die Subskription für die 10 New Yorker Konzerte des Bostoner Symphonie-Orchesters hat, wie man uns mittheilt, selbst die rosigsten Erwartungen übertroffen. Es steht jetzt schon fest, daß alle zehn New Yorker Veranstaltungen schon vor ihrem Beginn thatsächlich ausverkauft sein werden.

Mehrere wichtige europäische Mitglieder des berühmten Orchesters werden in dieser Saison verspätet hier anlangen. Man hat gehofft, diese Künstler schon Anfang Oktober hier zu sehen, angesichts des sensationellen Zudranges zu den Dampfern war es jedoch nicht möglich, für die Herren entsprechende Passage zu erlangen, so daß sie hier kaum vor Anfang November eintreffen werden.

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From SUN
Address New York City.
Date

The Boston Symphony Orchestra has been experiencing this fall the difficulty of securing passages to America from Europe. During the past summer it engaged a number of musicians in Europe, including a double bass player, a viola player, a bassoonist, a tympanist and a new trombone. Some of these will not be able to get here until the early part of November owing to the absolute impossibility of getting passage for them earlier in the fall. The subscription sale for the ten New York concerts, which has been going on during the past week, surpasses all expectations, and the house will be practically sold out for both series of concerts before another week has passed.

[29]

From TIMES

Address Washington, D. C.

Date

LIST FOR SYMPHONY WILL BE CLOSED

Renewals for Boston Orchestra Must Be Filed by October 12.

Announcement was made today that renewal of subscriptions for the Boston Symphony Concerts this season will not be accepted after Wednesday, October 12.

Mrs. Katie Wilson Greene, manager for the Washington concerts of the Boston Symphony, said today that there are a few subscribers for last season's concerts who had not signified their intention of renewing their subscriptions for this year. Inasmuch as the list of applicants for seats at the concerts this year is extremely large, it has been decided to give them an opportunity to purchase season tickets after October 12.

After that date the privilege extended to last year's subscribers will be withdrawn, and on Tuesday morning, October 18, the unsubscribed seats will be placed on sale at Droop's Music Store, Thirteenth and G streets.

From

Address

Date OCT 9 - 1910

The Boston Symphony Orchestra has been at work already a week in its home city. Rehearsals started last Monday and on Wednesday night the orchestra gave a concert in Northampton, Mass., in honor of the inauguration of the new president of Smith College. On Friday afternoon and last night the first pair of concerts were given in Boston to the usual overflowing audiences. Boston seems to be as loyal as ever in the support of its orchestra and the coming season promises to be the most prosperous in the orchestra's history.

It will be pleasing to the friends of the orchestra in Brooklyn to know that this first week has been sufficient to see that in Anton Witek, the new concert-master, the orchestra has secured an artist of high value, one well able to continue the traditions which were made by his distinguished predecessors.

From AMERICAN

Address

Date

Boston Symphony Orchestra.

Next Thursday, October 13, is the last day on which subscribers of last year's Boston Symphony concerts may renew their subscriptions for the coming year with a certainty of securing their old seats. The dates of the concerts are November 9, December 7, January 11, February 22 and March 22 in the Lyric Theater, and the soloists in their order of coming will be Madame Melba, Josef Hofman, Mischa Elman, Madame Rider-Kelsey and a quartet in Beethoven's ninth symphony, and Anton Witek, the new concert master of the orchestra.

From EVE. GLOBE

Address New York City.

Date

THE Boston Symphony Orchestra began its thirtieth season in Boston's Symphony Hall with a somewhat belated commemoration of the 100th anniversary of the birth of Robert Schumann, who entered this life June 8, 1810. Familiar pieces made the programme, which was devoted entirely to Schumann's works—the "Manfred" overture, the "Rhenish" symphony, the 'cello concerto, and the "Genoveva" overture. The 'cellist was Alwin Schroeder.

The second concert of the orchestra, which occurs this week, will introduce to Boston the E minor symphony of Rachmaninoff. After this novelty such well-worn pieces as Goldmark's violin concerto and the overtures to Weber's "Oberon" will be played to complete the programme. Francis MacMillan will be the violin soloist.

CHRISTIAN SCIENCE MONITOR, OCTOBER 10, 1910.

Schumann Program in Mr. Fiedler's Best Manner

-Symphony season opens with a style of interpretation that has won its place in Boston.

PUT into a single memory picture all the music you have ever heard Max Fiedler conduct, and observe what you find there.

Notice the things that stand in large outline and those that stand in small.

Study his subject matter, his method of treating it.

Search for his art purpose and say in what direction he is causing the musical current of the city to flow; or if that current moves inevitably in a direction of its own, tell where it is taking him and us.

Shape another picture to compare with this one, calling on your recollection of Dr. Muck's concerts for your material.

Let the second picture be made up, say, of Beethoven's fifth symphony, Mozart's overture to the "Magic Flute," the Tschaikowsky piano concerto in which you heard Mme. Samaroff play, and the Domestic symphony of Strauss.

Your Fiedler memories will hasten to arrange themselves into the semblance of an old Italian picture that has a principal figure in the foreground with supporting figures, and with a background which answers certain formal requirements of beauty and yet does not enter into the artist's main idea.

That figure at the front of the picture, the figure to which all else is subordinate, which gains emphasis from the presence of the groups to its left and its right and from distant landscape and architecture, will symbolize in your imagination the modern symphony.

Your recollection of the Dr. Muck performances will be a Corot.

And what is the principal thing in the picture?

The tree in the foreground, of course; no, the dimly silhouetted figure beneath it; perhaps so, but those far off village towers around the turn of the river seem to make the essential appeal.

But you cannot place it.

First you fix on the Domestic symphony, then you point to Beethoven's Fifth or to the Tschaikowsky concerto and lastly you say it can as well be the little overture as any of the other things.

Mr. Fiedler's conducting of his first concert of the season on Saturday evening is of a piece with your general impression of his manner.

There were small works at the unimportant extremes of the program, a symphony before the intermission, a concerto after it; and the symphony occupied the place where, as things are ordered at the concerts, a piece of music makes itself most felt, since it gets the comment of the social 10 minutes.

The performance was quite a marvel for the way the conductor brought out all the strong points of Schumann's work and slighted its weak points.

A masterful reading of the first movement, the time moderated to give the composer's melody, which is the chief inspiration of this part of the work, a fair chance to make its effect; the second subject, according to Mr. Fiedler's unique conception of a larger rhythm, contrasted with the first in the repetitions by an elusive accent of expression, color and tempo; the whole thing done to let Schumann, the musician, outshine Schumann, the writer of orchestral scores.

A tactful conductor, we say, but not one to hide music of base grain under varnish. That gratuitous fourth movement could not take care of itself by any device of conducting that Mr. Fiedler thought it fair to use; so it sounded its hollow five minutes and made way for some concluding play of the larger rhythm in the fifth.

As to Symphony soloists. Some day a soloist will come along who will put himself entirely in the hands of Mr. Fiedler, one who will tell the conductor to make the music his own, as if audiences knew nothing about A strings or double stopping and had no interest in technical marvels.

Then we shall hear an interesting performance of a concerto.

We shall, if it is a concerto in which the composer has wrought the sounds and not merely the themes of solo instrument and orchestra into something organic, unified, blended. Until such soloist comes, bringing such a concerto under his arm, we shall have the scholarly execution from the front of the platform and the judiciously tempered outbursts and murmurings of tone from the back that we had in the Schumann concerto for violoncello, as Mr. Schroeder and Mr. Fiedler performed it Saturday evening.

But there was a moment in the middle division when it was to the conductor's and everybody's liking. Mr. Schroeder's pride in his technique could not have been less because he gave his listeners greater pleasure here than in the first division or the third.

And the new concertmaster; did the tone of his instrument at any time during the concert stand out beyond the other first violins—ever so little?

No, never so little at any moment.

TRANSCRIPT, MONDAY, OCTOBER 10, 1910

MUSIC AND MUSICIANS

THE FIRST EVENING SYMPHONY CONCERT

The Incidents of Saturday Night and the Shortcomings of the Orchestra—Mahler and Kreisler in Vignette—Criticising the Critics—The New Drummer at Symphony Hall—Mme. Sembrich's Novel Programme—The Haendel and Haydn Society Chooses Its Pieces—Mr. Caruso in Germany and Grove—Mr. Strube's Music Published at Last—Mr. Stock's Enigma of Conductors' Conferences

EVIDENTLY the processional entrance, around the corner on the left, as the audience looks at the stage in Symphony Hall, along the edge of the platform and then inward to the designated seat, is becoming a formula with the leaders of the choirs of the Symphony Orchestra. Mr. Hess set the precedent last year, Mr. Schroeder repeated it Friday afternoon and Saturday evening, and Mr. Witek fell as naturally into it as though it were the way of orchestras the world over. Of course Mr. Schroeder and Mr. Witek were applauded; and there might have been applause for Mr. Longy or Mr. Kloepfel for the opposite reason. The one leads the oboes, the other the trumpets, and each, is a virtuoso of the first rank, but they still somehow found their seats without a pilgrimage around the edge of the platform. Mr. Fiedler, who has his right to such distinction from the rest, was heartily applauded when he came to his place and whenever there was pause in the progress of the concert. He found, too, the usual greenery and autumn flowers upon his stand, and at the end of the evening, he had the satisfaction of the voluble Dr. Friedländer's praises. No; the learned professor had hardly believed what he had heard of the orchestra from Strauss, from Paderewski, from Dr. Muck in Berlin. Now he had heard the band with his own ears. With much vehement gesture, he averred that it was unsurpassable, especially in its "klang."

Certainly to its accustomed public the orchestra did not surpass itself in "klang" or in any other of its attributes on Saturday night. It is doubtful even that it played as well as it did on Friday afternoon. Then, and again on Saturday evening, the wood-winds, the horns and the brass far excelled in quality of tone, in euphony and in precision their brethren of the strings. Mr. Witek indeed gave new proof of his ability as a concert-master. His bowing, for example, was beautifully flexible to the music of the instant and his tone began to have individual character. He could not, however, save the strings from the roughness, the lack of euphony, the blurred and blurring tone that seemed to beset them. It was big enough as so much mass, and it was certainly resonant but it had scarcely any other of its usual distinctions. The men have still to play themselves into form or they are losing their keen sense of it, and especially of euphony, perhaps from too much driving to bigness. They—and indeed the conductor and the whole orchestra spread out the tonal tumults of the "Manfred" overture as so much excited and strenuous blur. And they were not good to hear in the Andantino of the Rhenish Symphony. It is long-breathed song, not short-breathed phrases.

H. T. P.

BOSTON POST, OCTOBER 13, 1910

GILIBERT, THE BARITONE, DIES

(Copyright by Aime Dupont.)
CHARLES GILIBERT,
Noted French opera baritone, who died suddenly in New York.

Charles Gilibert, 48, the widely known French opera baritone, who was billed to sing with the Boston Symphony Orchestra in this city and Cambridge next week, died suddenly Tuesday night at the Hotel Gregorian in New York.

The news of Mr. Gilibert's death did not become public until yesterday, however, although his wife, who is in Paris, was notified by cable.

ABSCESS PROVES FATAL

Mr. Gilibert suffered from an abscess in the ear, and though he was suffering when he arrived from Paris Saturday, his illness did not develop dangerously until Tuesday, when he became unconscious and remained so until the end.

Mlle. Marianne Flahaut, the well known contralto and a life long friend of Mr. Gilibert, was with him when he died.

Mr. Gilibert came to this country on this occasion to sing during the coming season with the Metropolitan opera company after four seasons with the Manhattan company. He was to have sung one of the parts in Puccini's new opera, "The Girl of the Golden West."

From POST

Address Washington, D. C.

Date

Boston Symphony Orchestra.

Mrs. Kate Wilson Greene, who manages the Washington concerts of the Boston Symphony Orchestra, desires to make the announcement that there are still a few subscribers to last season's concerts who have yet to signify whether it is their intention to renew their subscriptions for the coming season and thus have the privilege of retaining the seats they had last year. As the list of prospective subscribers is very large, it will be impossible to hold the seats that have not been resubscribed longer than Wednesday, October 12. On that date, the privilege extended to last year's subscribers will be withdrawn and the seats unscribed for will be placed on sale at Droop's Music Store, Thirteenth and G streets, on Tuesday morning, October 18.

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Boston Symphony Concerts

The management of the Boston Symphony orchestra desires to announce that subscribers of last year's series will have until next Saturday, Oct. 15, in which to renew their subscriptions and retain the seats held by them last year. The general sale to new subscribers will open on Monday, the 17th, at M. Steinert & Sons Co., 327 Westminster street and such as have not renewed their subscriptions by Saturday will have no guarantee that their seats will not be disposed of to new applicants.

As already announced five concerts will be given on Tuesday evenings, Oct. 25, Nov. 22, January 3; Feb. 14 and April 4. The soloists to be announced at this time are Josef Hofmann, pianist, Mischa Elman, violinist, and Yolando Mero, pianist. At the first and last concert there will be eminent singers.

[30]

Newspaper Clipping Bureau in the World

From ..... PROVIDENCE, R. I.

Address .....

Date ..... OCT 9 - 1910

MUSICAL NOTES.

Boston Symphony Subscribers to Have Until Saturday to Renew.

The management of the Boston Symphony Orchestra desires to announce that subscribers of last year's series will have until next Saturday, Oct. 15 in which to renew their subscriptions and retain the seats held by their last year. The general sale to new subscribers will open on Monday, the 17th, at M. Steinert & Sons Company, 327 Westminster street, and such as have not renewed their subscriptions by Saturday will have no guarantee that their seats will not be disposed of to new applicants.

As already announced, five concerts will be given on Tuesday evening, Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4. The soloists to be announced at this time are Josef Hofman, pianist; Mischa Elman, violinist, and Yolando Mero, pianist. At the first and last concerts there will be eminent singers.

Estab ... 1884

Newspaper Clipping Bureau in the World

From .....

Address .....

Date .....

The management of the Boston Symphony Orchestra announces that subscribers of last year's Providence series will have until next Saturday, Oct. 15, in which to renew their subscriptions and retain the seats held by them last year. The general sale to new subscribers will open on Monday, Oct. 17, at M. Steinert & Sons' Company, 327 Westminster street. Those who have not renewed their subscriptions by Saturday will have no guarantee that their seats will not be disposed of to new applicants. As already announced, five concerts will be given, on Tuesday evening, Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4. The soloists already announced are Josef Hofman, pianist; Mischa Elman, violinist, and Yolando Mero, pianist.

* * *

Estab ...

From PRESS

Address PHILADEL...

Date .....

* * *

The dates announced for the Kneisel Quartet concerts at Witherspoon Hall are: Monday evenings at 8.15, October 24, November 28, March 6, April 10, May 1. Tickets are now obtainable at 1117 Chestnut Street. The quartet first came into existence in November, 1885, because of the desire of Mr. Henry L. Higginson that chamber-music be brought into more prominent notice. The artists at present composing the quartet are Franz Kneisel, first violin; Julius Roentgen, second violin; Louis Svecenski, viola; Willem Willeke, violoncello. Mr. Kneisel is a Roumanian, a graduate of the Vienna Conservatory, and was for eighteen years concertmeister of the Boston Symphony Orchestra. Mr. Svecenski was for years the first viola of the Boston Orchestra. Mr. Roentgen is a pupil of Joachim and Mr. Willeke was solo 'cellist at the Royal and Imperial Opera of Vienna until 1907.

Estal ... 1884

From EVE. TELEGRAPH

Address Philadelphia, Pa.

Date .....

of about thirty weeks.

The Boston Symphony Orchestra began its thirtieth season in Boston yesterday afternoon with a programme devoted entirely to Schumann in commemoration of the 100th anniversary of his birth. A total of 117 concerts are to be given, these including the two pension fund concerts and the three choral concerts, which are the result of the new alliance between the Boston Symphony Orchestra and the famous Cecilia Society of that city.. The Philadelphia concerts will be given on Monday evenings in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert in November the soloist will be Mme. Nellie Melba, whose only appearance in Philadelphia this year, either in concert or opera, this will be.

ork, 1884

From EVE. BULLETIN

Address Philadelphia, Pa.

Date .....

...delphia, October 17.

MUSIC NOTES

The Boston Symphony Orchestra begins its thirtieth season in Boston this week, and will open its series of five concerts in this city, at the Academy of Music, on Monday evening, November 7, the succeeding dates being December 5, January 9, February 20 and March 20. Madame Melba will be the soloist at the first concert, others to appear, in the order named, being Josef Hofman, Mischa Elman, Heinrich Warnke and Mme. Kirby-Lunn.

Es ... 1884

From PRESS

Address PHILADELPHIA, PA.

Date OCT 9 - 1910

The management of the Boston Symphony Orchestra begs to announce that the last day upon which the subscribers of last year to the five concerts in Philadelphia can renew their subscriptions with a certainty of securing the seats occupied by them last season will be next Wednesday, October 12. After that time the books will be thrown open to new subscribers and it will be impossible to promise that any seats can be held for last year's subscribers. The five concerts as already announced will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20, March 20, with the following artists as soloists, in order: Madame Melba, whose only appearance in Philadelphia it will be; Josef Hofman, Mischa Elman, Heinrich Warnke and Madame Kirky-Lunn. All communications should be addressed to Miss H. Harris, 1119 Chestnut Street.

Estal ... 1884

From INQUIRER

Address Philadelphia, Pa.

Date .....

Boston Symphony Orchestra

The management of the Boston Symphony Orchestra begs to announce that the last day upon which the subscribers of last year to the five concerts in Philadelphia can renew their subscriptions with a certainty of securing the seats occupied by them last season will be next Wednesday, October 12. After that time the books will be thrown open to new subscribers and it will be impossible to promise that any seats can be held for last year's subscribers. The five concerts, as already announced, will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20, March 20, with the following artists as soloists, in order: Madame Melba, whose only appearance in Philadelphia it will be: Josef Hofmann, Mischa Elman, Heinrich Warnke and Madame Kirkby-Lunn. All communications should be addressed to Miss H. Harris, 1119 Chestnut street.

Es ... 1884

From RECORD

Address Philadelphia, Pa.

Date .....

MUSIC NOTES

The management of the Boston Symphony Orchestra announces that the last day upon which subscribers of last year to the five concerts in Philadelphia can renew subscriptions with a certainty of securing seats occupied last season will be next Wednesday. After that time the books will be thrown open to new subscribers. The concerts will be given in the Academy of Music on Monday evenings, November 7, December 5, January 9, February 20, March 20, with the following artists as soloists, in order: Madame Melba, Josef Hofman, Mischa Elman, Heinrich Warkne and Madame Kirby-Lunn. All communications should be addressed to Miss H. Harris, No. 1119 Chestnut street.

Es ... k, 1884

From SUN

Address Baltimore, Md.

Date .....

...isella and "The Lake of the Swan."

Bright For Boston Symphony.

Thursday will be the final day on which subscribers of last year's Boston Symphony concerts may renew their subscriptions for the coming year with a certainty of securing their old seats. Mr. Albaugh, who has charge of the subscription sale in Baltimore, reports that a great majority of last years' subscribers have already renewed their places and advises all who have not but intend doing so to communicate with him at once.

The number of applications from new subscribers is large and there will be very few seats left for single concerts. The dates of the concerts are November 9, December 7, January 11, February 22 and March 22. The performances will be held at the Lyric Theatre. The soloists in their order of coming will be Madame Melba, Josef Hofmann, Mischa Elman, Madame Rider-Kelsey and a quartet in Beethoven's Ninth Symphony, and Anton Witek, the new concertmaster of the orch...

I ... ork, 1884

From NEWS

Address Baltimore, Md.

Date .....

BOSTON SYMPHONY SEATS GOING FAST

October 13 Is Last Day On Which Subscribers May Be Assured Of Getting Old Places.

October 13 is the last day on which subscribers of last year's Boston Symphony concerts may renew their subscriptions for the coming year with a certainty of getting their old seats.

The dates of the concerts are November 9, December 7, January 11, February 22 and March 22, in the Lyric Theater, and the soloists in their order of coming will be Mme. Melba, Josef Hofmann, Mischa Elman, Mme. Rider-Kelsey and a quartet in Beethoven's Ninth Symphony and Anton Witek, the new concertmaster of the Orchestra.

Esta ... 1884

[31]

From .....

Address .....

Date OCT 12

MISCHA ELMAN

Soloist with Boston Symphony Orchestra.

Est ... 1884

Newspaper Clipping Bureau in the World

From .....

Address .....

Date .....

ANTON WITEK

Concert-master and soloist, with Boston Symphony Orchestra.

...ork, 1884

From EVE. NEWS.

Address Newark, N. J.

Date .....

THE BOSTON SYMPHONY ORCHESTRA, while nominally the possession of "The Hub," has made so many annual excursions into the field of music in New York that "Welcome to our city" is always the greeting its members receive. It gives in New York this season its customary two series of five concerts each on Thursday evenings and Saturday afternoons.

The Thursday evening concerts begin November 10 and continue on December 8, January 12, February 23 and March 23. The Saturday afternoon series opens on November 12, the following dates are December 10, January 14, February 25 and March 25. The assisting artists are Miss Geraldine Farrar, Mme. Melba (her only concert appearance in New York), Josef Hofmann, Mischa Elman, Busoni and the violinist, Anton Witek, whose first appearance in New York it will be.

Establish ...

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From .....

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Date OCT 8 - 1910

Artists for Boston Symphony.

The local management of the Lyric announce as soloists for the Boston Symphony concerts in the coming season such artists as Melba, Josef Hofman, Mischa Elman, Rider-Kelsey and a quartet in Beethoven's ninth symphony, and Anton Witek, the new concert master of the orchestra. The concerts will be held on November 9, December 7, January 11, February 22 and March 22. Subscribers for last year's concerts have until next Thursday to renew their subscriptions for their former seats.

E ... ork, 1884

TRANSCRIPT, TUESDAY, OCTOBER 13, 1910

MUSIC AND MUSICIANS

THE UNTIMELY DEATH OF MR. GILIBERT

His Two-Fold Eminence as a Singer of Songs in Concert Rooms and as a Singing-Actor in the Opera House—The Pure Artistry That Was the Man—A Few of Its Rare Qualities—Rachmaninoff's New Symphony—A Hint of the Music That Will Be Played at the Symphony Concerts This Week—An Orthodox Piece with a Distinctive Scherzo—The Possibility of a "Cycle" of Wagner's "Ring" Operas Next Spring in Boston—Other News of the Day

THE untimely and the wholly unexpected death of Mr. Gilibert—still in his earlier forties and in the very prime and ripeness of his powers—takes from the theatres and the concert rooms of America, France, England and Belgium, a singer and an actor who was pure artistry itself. Mr. Gilibert had not a remarkable voice; it was almost less than an ordinary voice, as voices go in the sensuous appeal of musical sound, in brilliancy of timbre, in pliancy of mere vocal execution. His figure was ponderous; his face in spite of eyes that twinkled with intelligence and wit, was heavy; his movements were those of a man weighty with flesh. Yet, when he sang songs in the concert-room, there came no thought of his vocal limitations, and when he appeared as a singing actor in the opera house, the physical obstacles in his way melted before the illusion that he achieved. The impression in the one was of finer qualities than mere voice, however sensuously delightful, can by itself compass, and in the other of a faculty of operatic characterization that substituted the personage of the music-drama for the singing-actor who had fashioned it.

Mr. Gilibert had insight and imagination of a Gallic acuteness and fineness, and of more than Gallic breadth. He saw the end of a song from the beginning and adroitly adjusted his interpretation of it. He grasped its substance, felt its spirit as a whole, as the expression of a mood, the revelation of a character or a trait, the suggestion of an episode, or the light play, for their own sake, of lyrical or humorous fantasy. Into this larger conception he fitted with ingenuity, felicity and imagination, pointing, shading, illuminating details that gave almost to each phrase its musical value and its poetic or emotional significance, yet never halted the flow of the song, nor clouded the seeming spontaneity of the singer with conscious elaboration. For the communication and the expression of these things he had a diction that was all clarity, suppleness and adroitness, and as delicate and sure a skill in the coloring of his tones with the precise shading of a mood, suggestion of a trait or implication of a momentary feeling that he sought. In all his Gallic finesse he never forgot Gallic charm or Gallic regard for artistry that shall be a pleasure in itself. He had, beside, and rather more than most French singers, l'esprit Gaulois—as Taine called it—the spirit that cannot forbear when such a mood is in place, its light playfulness, its fine mockeries. Of playful or satiricial song, especially of the naive humors and the sportive sentiment of folk song, Mr. Gilibert was a master.

To the operatic stage Mr. Gilibert brought the art which is singularly and gloriously of our particular time—the characterizing art of the singing-actor, trained, assimilative, individualizing, controlling. Always he was impersonating a character, who happened to be clothed with the rich and expressive speech of music. The voice that he would have his audiences hear was not the voice of Charles Gilibert, but of the Father in "Louise," of the monk who was the abbey cook in "Le Jongleur," of the gay old Sergeant in "The Daughter of the Regiment." As in a song he would have his tones disclose every shading of verse and music and their implications, so in opera, he would have them disclose every shading in the character, every obvious or implied suggestion, as music, text and action brought it. He composed his impersonations with the same insight and imagination, the same felicity and ingenuity of illumination, the same sense of them in mass and detail, the same thoughtful artistry that hid itself as he composed his singing of songs. The Father in "Louise," as he characterized him, was a Parisian workingman as well as the particular personage of Charpentier's music-drama. He lived less than he acted, and his music seemed but the accident of his speech. His Boniface in "Le Jongleur" was as the milk of human kindness, the honey of human sympathy; yet this Boniface had his masculine humors and his monastic ways. As for Sergeant Sulpice, outside Coquelin's Flambeau in "L'Aiglon," there was not a Napoleonic veteran on the stage to match it in homely humor, loyalty and goodness of heart.

As a whole, the symphony is notable for its ready acceptance of conventional symphonic form, and the traditional manner of working out its themes. Even the practise of quotation or "cross-reference" of themes or episodes from other movements is not carried to greater lengths than either Brahms or Tschaikowsky have done. But within these conventional limits, Rachmaninoff has shown no little creative vitality, especially in the original and brilliant scherzo, and his workmanship is steadily resourceful and fluent. It is undeniable that the native charm of much of this music is greatly increased by the remarkable skill and sonority of its orchestration. E. B. H.

given to violoncellos and basses is answered by sombre chords for wood wind and horns, while a tentative figure steals in through the first violins to the seconds. The bass phrase is modified, and subjected again to the same procedure. A new figure, tending upwards, is worked out with logical insistence to a climax at which the tentative first violin figure is announced with some insistence, then subsides gradually until the main body of the movement allegro moderato is reached. This portion of the movement is noticeable for its simple conformity to tradition. The opening theme is a simple modification of the opening violin figure. After a lucid transition, the second theme appears in the normal key, divided between woodwind and strings. The "exposition" section is terminated with a normal repeat. The "development" section, in which the composer usually exhibits the resources of theme-transformation, and contrast of mood is on the whole unusually simple and direct. It is easy to follow the modifications, rhythmical and harmonic, to which Rachmaninoff has subjected his themes. For the most part he uses as material the principal theme of the movement with occasional reference to the "violin phrase" of the introduction. Towards the end of this section, he employs greater freedom of modulation, and the "recapitulation" section begins with a climax in which the principal theme is announced with more emphasis. The transition to the second theme is concluded with more of a climax than in the "exposition," but the "second theme" itself is treated in much the same manner. The conclusion or "coda" is rather long and elaborate, but does not, as is so often the case with Brahms, involve the use of new material. This movement on the whole, is a striking example of submission to convention, and of willingness to gain its effects through legitimate treatment of simple and direct material.

The second movement, Allegro molto, is a brilliant scherzo of far less conventional type. First and second violins, with oboes, begin an incisive accompaniment figure, while four solo horns give out a vigorous theme. The strings answer with a phrase, in which an upward leap of a seventh is prominent, a figure of which much is made. There is free modulation, both themes appear in different keys, leading to a new section with a broad melody given out by strings. After this the first portion is repeated. There is an episode in canonic style, in which the figure with a leap of a seventh appears in notes of smaller value (diminution). The entire first section, including the episode with a broad melody in the strings, is repeated, and the movement ends pianissimo. This movement is conspicuous for its inimitable vivacity, striking use of orchestral resources (especially the glockenspiel) and its intrinsic musical originality.

The third movement "Adagio" is naturally of a lyric cast, and at the same time is more conventional in its musical treatment It opens with an expressive phrase for the strings, to which the clarinet answers with a melodic episode. The strings return to their theme, with more ornamentation; the secondary phrase is also repeated. Then comes an episode constructed on the "violin figure" from the introduction to the first movement. This is continued at some length, including a subordinate passage developed also from the episode, and leading to a climax. The opening theme of the adagio returns, followed by the clarinet solo, the whole repeated with more florid accompaniment and fuller orchestral emphasis. After this the movement comes to a close with a retrospective reference to the "introduction phrase." The most salient characteristics of this movement are its melodic grace and straightforward simplicity of construction.

The finale begins with a reference to the "canonic episode" of the scherzo in triple time, leading directly to a brilliant and forceful theme. There is a cheerful subsidiary scored chiefly for wood-wind and strings, leading to a repetition of the first theme. This in turn leads to a broad second theme given out by all the strings (except double-basses) with accompaniment of wood-wind and horns. A portion of this theme suggests the theme of the adagio in notes of double the length (augmentation). There is an episode from the adagio, built up from the introduction phrase. The first theme returns with some skilful canonic workmanship (in augmentation and diminution). The "cheerful subsidiary" returns, this time chiefly in the brass leading to a repetition of the broader second theme. There is a brilliant ending in which the first and second theme appear in contrapuntal opposition.

These were major parts. Upon secondary and minor characters to which Mr. Gilibert was often assigned since he "strengthened" the cast, he bestowed as sedulous and fruitful pains. Figures in the older Italian operas that in the hands of the ordinary singing players to whom they usually fell, had been the mere dull routine of a moment, became under his creating and animating imagination and execution, vivid personages in the drama. Probably Verdi himself had no idea of such an image of dignified and mournful endurance of injustice as he made out of old Monterone in "Rigoletto," or of such a kindly and humorous old wordling as he wrought out of the nameless doctor in "Traviata." From Masetto in "Don Giovanni," all show peasant humors and dull peasant comprehension, Mr. Gilibert could pass with equal illusion to the shrewd alertness of the Dancairo in "Carmen," to the gay foolery of Schaunard in "La Bohéme" to the dissolute humors and tranquil philosophy of the Roman of "Messalina." His imagination sounded all his characters; his re-creating spirit gave them life; his voice endowed them with characterizing speech; his controlling artistry ordered all to illusion. H. T. P.

Rachmaninoff's New Symphony

DURING his recent visit to this country, Rachmaninoff chose two works as being the most representative of his creative personality in the orchestral field. One was the symphonic poem "The Isle of the Dead," op. 29, after the picture by Arnold Boecklin; the other his second symphony in E minor, op. 27. Both were the product of his more mature activity in Dresden, but here all resemblance virtually ceases. In "The Isle of the Dead," Rachmaninoff showed himself a genuine modern, in spite of his conservative tendencies, in that he treated his subject in the free symphonic poem form; in that his music was unwontedly graphic and subjective in its essence. On hearing this work one's imagination involuntarily constructed a tragedy to which the music supplied a vivid and effective background. Its force and its sombre poetry were all the more remarkable in that Rachmaninoff had as a rule clung so deferentially to classic form and general content.

The E minor symphony, on the contrary, seems a direct antithesis to the dramatic symphonic poem, a reversion to his normal manner, in which he is content to conform to the letter and spirit of tradition. The first performance of this work was by the Russian Symphony Orchestra on Jan. 14, 1909; other performances were those of Nov. 26 and 27 at Philadelphia in the same year, under the composer, and later at Chicago. In view of the first performances here at the coming Symphony Concerts of Friday and Saturday, a brief analysis of its characteristics may be not unwelcome.

Unlike "The Isle of the Dead" which demanded an orchestra of "modern" fulness, this symphony is content with the normal forces with the simple exception of the glockenspiel. The symphony begins with an introduction "Largo"; a stately phrase

THE BOSTON GLOBE—OCTOBER 15, 1910.

AT THE SYMPHONY.

Rachmaninoff's Work Given For First Time Here.

McMillen's Initial Appearance in These Programs in a Concerto.

At the Symphony rehearsal yesterday afternoon Rachmaninoff's symphony No. 2 in E minor was played for the first time in Boston. Francis McMillen, the American violinist, appeared at these concerts for the first time. His number was Goldmark's concerto, op 28. Weber's "Oberon" overture filled out the program.

Mr Rachmaninoff's symphony was played at Carnegie hall, New York, Thursday evening, Jan 14, 1909, by the Russian symphony orchestra, Modest Altschuler conductor, for the first time in America. It was also played by the Philadelphia orchestra Nov 26 and 27 of the same year.

The new symphony is vital, deeply impressive and at times tremendously puissant. It is big, not with the thoughts, the ideas or the learning of men, but with the spell of the infinite. Within the hour of its duration, moments are to be found which betray artifice, labor and even tedium, but they are, indeed, brief.

Through it flows a wondrous and enkindling vitality which does not always express itself in mere vigor, in enlivening clangor, in sensuous appeal or by any merely extrinsic means.

In this work the composer has let his fancy lead him upon excursions into lighter conceits. In the insistent beat of the tripping rhythm in the opening bars of the second movement and in the leaping melody to which they lead, he is airily nonchalant. Later in the same movement the sudden entrance of the soft chant of the stately brass bears a playful mockery. But this is not transparent or trivial lightness.

An undercurrent of mystery endures. Rachmaninoff is ever the introspectionist. It is said he would be bizarre in this substituted second movement for the scherzo. He is so, not by drawing a garish procession of bumpkins, but by keeping repressed more the spirit of abandon than he permits himself to reveal.

His style of conducting was the symbol of the idiom—if so stenciled a word is fit—of his writing. He charged the orchestra with a species of unobtrusive dynamics and it sang, accented, interpreted; but more was withheld, or better still, more was suggested, to the auditor than was openly given.

Mr Rachmaninoff, it is true, has not fashioned themes of only Russian pattern, whatever that may be, and labeled them accordingly. When the work was produced in New York he was gently rebuked for this by some. He can curve a melodic line with deftness, suavity and grace and clothe it with a color and warmth which again and again suggest Puccini—why should he limit his musical geography to the bleak steppes of his native country?

In the Goldmark concerto Mr McMillen exhibited a well-poised tone of pure and sympathetic quality in the cantilena passages. He played the technical portions with accuracy, fleetness and spirit.

THE BOSTON HERALD, OCTOBER 15, 1910.

NEW ORCHESTRAL WORK IS HEARD

First Performance Given in Boston of Rachmaninoff's Second Symphony.

IMPORTANT WORK, BUT LONG

Francis Macmillen, Violinist, Plays Goldmark's Concerto.

By PHILIP HALE.

The second rehearsal of the Boston Symphony Orchestra was held yesterday afternoon in Symphony Hall. Mr. Fiedler conducted, and Francis Macmillen, violinist, played for the first time at these concerts. The program was as follows:

Symphony in E minor, No. 2.....Rachmaninoff
Concerto for violin.....Goldmark
Overture to "Oberon".....Weber

Mr. Rachmaninoff's symphony is about two years old. The first performance in the United States was at Philadelphia in November of last year, when the composer conducted. The performance yesterday was the first in Boston.

The symphony is a long one. The performance lasts a few minutes over an hour. There are some who believe that extreme length in the case of an orchestral composition is a grave fault. This depends largely on what the composer has to say and how he says it. There are short pieces that are jejune and boresome.

Mr. Rachmaninoff has a good deal to say, and as a rule he says it well. The first two movements are the best in thought and in expression. The introduction to the opening allegro not only contains a motive that may be called the leading thought of the symphony; it also arouses anticipation, excites curiosity, and is not merely as a preliminary flourish, like that of the virtuoso testing an instrument before he plays. The allegro is thematically rich. The song themes are of long breath, and they are beautiful in themselves without reference to accompaniment or orchestral dress. The first theme is singularly beautiful with its touch of melancholy that is northern rather than sensuously southern. The contrasting motives are interesting and effective. Here is absolute music that is full of suggestion that moves many, each in a different way according to his individuality; here is music that is above and beyond a fixed program to be musically illustrated; it is music that leads each hearer to dream his own dream, to find encouragement or consolation, and takes him away from the everyday world.

The second movement is fresh, original, without being deliberately capricious, without taint of bizarre affectation. The horn theme with the continuation by the violins is inspiriting and irresistible and the more tuneful section has a peculiar charm. The combination of dance and fugal passages that follows is in strong contrast, and the desire to show contrapuntal dexterity does not interfere with the purely musical flow and rush. In other words the composer is not disclosed as saying: "I have written to please the public; now I will show the pedantic what I can do." The scherzo is well-rounded and homogeneous.

The Adagio is the least successful of the movements. The themes though pleasing have not marked distinction. Sentiment is dangerously near sentimentalism. The music is as spun-out sugar. The composer is so in love with his themes that he cannot bear to let them go. And in this movement the length is detrimental.

The finale with its jubilant first theme, its march-like episode, its lyrical motive and its sonorous apotheosis with the combination of themes that have been heard in preceding movements is well contrived to arouse applause, but it does not rise to the high level of the first movement and the scherzo.

The workmanship displayed is masterly. The first movement reveals Mr. Rachmaninoff as a symphonic composer of indisputable power. The arrangement of thought is logical; the expression is lucid; the ornamentation is tasteful and in keeping with the general architecture. Here as in the Scherzo and in the finale, the composer thinks clearly and writes not as one experimenting but surely and with a master's confidence. The instrumentation is sonorous and well-contrasted. It is never muddy; it is never thin; it is never too evidently fantastical. The composer is often happy in his contrasts and blends of timbres. His fine sense of color is shown in his alternations of tonal effects, in the exquisite detail in transitional passage, where there is continuity of orchestral thought though there are shifting nuances.

All in all, this symphony is an important work. Mr. Fiedler conducted con amore and with refreshing elasticity. The orchestra was euphonious and brilliant. The audience applauded with a spirit unusual at a public rehearsal when a long and serious composition is performed for the first time.

Mr. Macmillen was also warmly welcomed. He has indisputable talent. His tone in lyric passages is full and of fine quality; it is emotional, and his technic is fluent in florid passages. His faults are those of youth and they may be easily overcome. Playing melodic phrases, he too often slurs and sobs in order to emphasize expression. Playing brilliant passage work, his tone is sometimes dry and colorless. In his endeavor to play "with great expression" he sometimes forces tone until it is coarse and raw. As I have said, he is young and he is leading the life of a virtuoso. He has time before him in which to gain serenity and poise.

The program of the concerts next week will include Bach's Brandenburg Concerto No. 3 for strings; Beethoven's symphony No. 2; Scriabin's symphonic poem, "The Poem of Ecstacy," and "Finlandia," by Sibelius. The sudden and lamented death of Charles Gilibert necessitated a change in the program [illegible] announced.

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BOSTON DAILY ADVERTISER OCTOBER 15, 1910

SYMPHONY DEALING WITH RHYTHMIC EFFECTS

RACHMANINOFF WORK COMMENDABLY CLEAR

Francis Macmillen, Soloist, Impresses Favorably, Showing Improved Technique.

By Louis C. Elson.

PROGRAMME.

Rachmaninoff. Symphony in E minor.
Goldmark. Violin Concerto in A minor.
Soloist, Francis Macmillen.
Weber. "Oberon" overture.

It was pleasant to find Rachmaninoff receding from the modern formlessness and creating a symphony that, while strongly emotional, did not utterly leave the time-honored sonata-form. Rachmaninoff is treading along the Tschaikowsky path instead of following the ultra-Russians. In St. Petersburg they held Tschaikowsky not Russian enough, they regarded him as too cosmopolitan. Such an accusation is never a reproach. Beethoven was cosmopolitan in music, and did not succeed with local color, or folk-song effects. Goethe declined to make his poetry merely German and never wrote a national hymn. Local color and national music has its charm, but it may be pushed too far, and the best music appeals to different nations with almost equal effect.

The Rachmaninoff symphony is modern enough in its scoring and demands a very large orchestra. It is a symphony which deals rather with moods and rhythmic effects than with clear-cut melodies. It has the usual modern transference of figures and themes from movement to movement, the finale especially bringing forth reminiscences of the preceding movements. It is big with Fate even from the very first, when there are "lamentations heard i' the air," and everything from big shudders to tiny shivers passes in review. Kettle-drum crashes and crescendoes burst forth most frequently, and these were excellently played.

The movement which might be called the scherzo, although not at all playful, had some poetic idealization of dance rhythms, and subsequently a bitter and aggressive vague, such as Browning describes in "Master Hugues of Saxe-Gotha." The strongly rhythmic effects were not unattractive and the performance of this, and of the entire work, was commendably clear, but one could not find the surety of a Brahms, a Bruckner or a Tschaikowsky in the turgid measures.

The adagio seemed to us the noblest movement of the work. It is given to but few men to develop an adagio to a true climax, but Rachmaninoff has here displayed nobility of thought from beginning to end. At times it suggested a Russian "Waldesweben" (there are wolves in the woods in Russia) and the mighty sweeps and grand crescendoes were given in a manner truly magnificent.

In the finale Rachmaninoff takes to pianissimo mysteries as a duck takes to water. The composer, however, seems sure of what he is aiming at in this part, and he makes his reminiscences drawn from the earlier parts of the symphony, speak with telling power. It is rather a long symphony for a work at such high pressure, but it is greater than some of the long symphonic works that recent seasons have inflicted us with, even if the power of the greatest moderns is not attained. It is a work that will be heard again and one that will probably hold its place in the modern repertoire. It was warmly applauded after each movement and recalls took place at its end. We believe that it may grow in power on a second hearing.

Francis Macmillen must have spent a certain part of his life in being photographed. There is no prominent artist who bubbles up so constantly in the musical press in various interesting poses. He is seen upon mountain peaks and in caverns, upon arid plains and amid tropical verdure; he is pictured walking, rowing, hunting, fishing and even engaged in musical occupation. He must, however, have done some practising in the intervals of posing, for his technique and his expression have advanced.

We do not greatly admire Goldmark's violin concerto. The beginning is as heroic as if a bardic theme were to be sung, but the mountain only brings forth a mouse. It promises war and ends with confectionery. There was over-much embellishment in the first movement, fioritura which displayed the soloist much better than the composer. Mr. Macmillen mastered the great difficulties here with commendable steadiness, although one could have borne with more breadth. The slow movement he gave with romantic beauty, and in this kind of sensuous melody Goldmark is on his native heath and appears at his best. Mr. Macmillen worked up to a fine technical climax in the finale. The cadenza was rather long, but its double-stopping and its G-string work was broad and full, and after the cadenza (an unusual place for display in a concerto) there came a very effective ending in which the soloist also bore part.

We begin to think the whole violin cadenza business a rather empty school, but it always serves to excite the public, and Mr. Macmillen was recalled again and again with what (for a Friday matinee) may be called popular frenzy.

Weber's "Oberon" overture is as theatrical and as full of vivid contrasts as any work in the repertoire. If it smells a trifle of the footlights, that is no very great defect. The horn-calls that picture Sir Huon summoning the fairies to his aid, were not very boldly sounded. They punctuate the introduction and the themes in a manner which is distinctly Weberish, for that composer loved the natural horn above all other instruments.

Next to the horn he enjoyed the clarinette, and this is evidenced in the beautiful subordinate theme of this overture, which is given to this instrument. Weber and Mendelssohn might almost be called discoverers in the domain of clarinette colors, for they used that instrument in a manner that Beethoven, the orchestral innovator, had never dreamed of. The crash at the end of the introduction was given with all that emphasis which Mr. Fiedler is master of. No explosion of Richard Strauss could have been greater.

The dainty little march of the fairies, in the introduction, the muted violin passages in the same part, the grandeur of the development, the triumph of the coda, all these were finely read, and the overture was the most flawless part of the excellent concert.

SYMPHONY ORCHESTRA.

The sudden death of Charles Gilibert, the French baritone, who was to have been soloist with the Symphony orchestra at its third rehearsal and concert on Friday afternoon, Oct. 21 and Saturday evening, Oct. 22, respectively, has compelled Mr. Fiedler to make a radical change in his programme. There will be no soloist. The first number will be Bach's Third Brandenburg Concerto for string orchestra. Then will come Beethoven's Second Symphony.

The third number will be a novelty—the symphonic poem, "Le Poeme de l'extase," by Alexander Scriabine, who is the leader of the neo-Russian school.

The death of Gilibert also compelled changes in the first Cambridge Symphony programme that was to be played in Sanders theatre. In his place as soloist will appear in Cambridge, for the first time with the Symphony orchestra, Miss Edith Thompson, the talented pianist, of Boston. The revised programme is: Schumann's "Manfred" overture and "Rhenish" symphony, Cesar Franck's Symphonic Variations for Pianoforte and Orchestra, Sibelius' "En Saga," and Weber's "Oberon" overture.

THE BOSTON JOURNAL

OCTOBER 15 1910.

SYMPHONY

HIGH HONORS FOR YOUNG VIOLINIST ON HIS BIRTHDAY

Francis Macmillen Gives Much Pleasure to Audience as Soloist.

Francis Macmillen, the violinist from Marietta on the Ohio, yesterday celebrated nis 25th birthday by appearing as soloist with the Boston Symphony Orchestra. He thus received as a sort of birthday present the highest honor of his professional career, an honor which he shares with such memorable artists as Ysaye, Kreisler and his own teacher, Cesar Thomson. Both teacher and pupil, by the way, chose to offer here the Goldmark concerto in A minor. The concerto is not often given here. It is reported that Mr. Macmillen not long ago played it for the venerable composer himself, who is now living in Vienna, and that Goldmark spoke of the young American's interpretation as original and attractive."

Yesterday the performance was moderately impressive. Mr. Macmillen succeeded in bringing out the romantic qualities of the work. But he did not play without evident strain, as if somehow he felt that he could give still more freedom to style and sentiment.

However, something must be allowed for the almost inevitable nervousness attending these performances. It at least may be said that this youngest of the American violinists who have achieved fame abroad has rare talent and that yesterday he gave a great deal of pleasure to one of the most critical audiences in the world.

This was not Mr. Macmillen's first appearance here. He gave recitals in this city three years ago, when The Journal reviewer said that he was in the bud. He is not in full bloom yet.

The novelty on the program—the first novelty of the new feature of the season—was Rachmaninoff's second symphony, which was played in Philadelphia last year during the composer's visit to this country.

The symphony is regarded by Rachmaninoff as one of his best works. It takes rank with "The Island of the Dead." It is suggestive at times both of "La Boheme" and of "Tristan und Isolde." Running through it are solo passages which yesterday were played with an artistry that, on the whole, furnished the greatest pleasure of the occasion. Moreover, the symphony was most sympathetically read by Mr. Fiedler. When it was over the audience waxed enthusiastic.

NEW FALL GOWNS MAKE APPEARANCE AT THE SYMPHONY

Many Prominent Men Among Audience at Rehearsal Yesterday.

There were interesting features in connection with yesterday's attendance at the Symphony rehearsal and one was the new fall gowns of society women. Another was the presence of many prominent men, among them George Bruce Cortelyou, Gustav Frohman, George W. Perkins, J. W. Haensal, Charles G. Dawes, Mr. Macmillen, brother of the cornet soloist, all from New York; George W. Proctor and many Back Bay club men. There were also a few brides, notably Mrs. Arthur Blake (Leslie Knowles), looking girlish in a soft clinging gown of black and drooping hat nearly concealing her features, and Mrs. Barrett Wendell, Jr. (Barbara Higginson), in a dark blue tailored suit.

Seen in the crush also were Mrs. George C. Brooks and daughter, Mrs. Charles J. Rich with Mrs. F. Stackpole, Mrs. George Silsbee and sister Mrs. Lewis, Mrs. John C. Phillips, who came up from "Moraine Farm" on the North Shore, Helen Allen Hunt, stunning in blue with rich embroidery, Mrs. Eugene N. Foss, Juliet Higginson, Rosamond Fay, Mr. and Mrs. John D. Long, Laura Simmons, Mrs. Maud Huntington Benjamin, Mme. E. F. Bates, Emma Wethern, Mrs. E. Preble Motley, Mrs. Henry L. Higginson, Mrs. B. F. Pitman, Mrs. A. Forbes Conant, Mildred Bond, Mrs. Max Zach, Mrs. William W. Vaughan, Mrs. Horace P. Jealous, Mrs. W. W. Fay, Mrs. Edgar Pierce, Mrs. Edward Brandegee, Mrs. T. P. Gooding, Mrs. Robert Stow Bradley, Mrs. L. H. Mudgett, Mrs. B. F. Keith with Mattie Batcheider, Harriet Hardy, Mabel A. Bennett, Ida Vose, Mrs. Guy Lowell, Mrs. Francis Stanley, Mrs. John Reece, Mrs. George Shattuck, Mrs. Fred Carpenter, Mrs. Anna D. West, Mrs. F. L. W. Richardson and Mrs. Arthur A. Carey.

TRANSCRIPT, SATURDAY, OCTOBER 15, 1910

THE CONCERT CALENDAR

The Next Programmes of the Symphony Concerts—Mr. Macmillan's Recital—Mme. Sembrich's Return—Other Signs of the Beginning of the Season—Miss Farrar's Coming

THURSDAY, Oct. 20, in Sanders Theatre, at Harvard, the first of the annual series of concerts in Cambridge by the Symphony Orchestra, with Mr. Fiedler conducting and Miss Edith Thompson as the assisting pianist. From Schumann, the programme takes the overture to Byron's "Manfred" and the Rhenish Symphony of the first pair of concerts in Boston; from Sibelius, it takes the tone-poem, "A Saga," and from Weber, the overture to his opera "Oberon." With the orchestra, Miss Thompson will play Franck's imaginative and unfamiliar Symphonic Variations.

Friday afternoon, Oct. 21, in Symphony Hall, the third concert of the afternoon series by the Symphony Orchestra, for the first time this season unassisted. The programme traverses the third of Bach's "Brandenburg" concertos for strings; Beethoven's second symphony (in D-major); a rhapsodic piece, "Poem of Ecstasy," by the Parisianized Russian, Scriabine, and the stern and forthright tone-poem of Sibelius, "Finland." Scriabine's music, though he once visited New York, is little known in America, and the "Poem of Ecstasy" is quite new to Boston. It is rhapsodic of form and mood, and it riots in all the resources of an ultra-modern orchestra. Out of this orchestral toil springs what Scriabine would have the song of a "freed soul."

Saturday evening, Oct. 22, in Symphony Hall, the third concert of the evening series by the Symphony Orchestra, with the programme just noted.

Monday afternoon, Oct. 24, in Chickering Hall, a recital by Francis Macmillen, the violinist, who reappeared yesterday at the Symphony Concerts. Then the clear suavity, the light brilliance, the rhythmic sparkle and the pleasant zest of his tone commended him. He plays with sentimental and executive charm and in a world of middle-aged virtuosi, his youth gives pleasure. His programme comprises: a concerto by Ernst; Bach's Chaconne: a Minuet from Mozart; a Mazurka from Zarzycki; "Meditations" by Glazounoff; a Pastoral by Massenet; Saint-Saëns's "Rondo Capriccioso," and Paganini's Fantasia on airs from Rossini's "Muses."

Friday afternoon, Oct. 28, in Symphony Hall, the fourth concert of the afternoon series by the Symphony Orchestra, with Brahms's first symphony in C minor and Tschaikowsky's fifth symphony in E minor, to divide the programme into the vivid contrasts of two acknowledged masterpieces of widely removed composers.

Saturday evening, Oct. 29, in Symphony Hall, the fourth of the evening series of concerts by the Symphony Orchestra, with the programme just noted.

Monday afternoon, Oct. 31, in Symphony Hall, the annual song recital of Mme. Sembrich and the annual proof of her continuing and finely discriminating artistry. Songs—many of them unfamiliar—by Schubert, Schumann and Brahms, will make her entire programme.

Tuesday evening, Nov. 1, in Chickering Hall, a concert of sonatas for pianoforte and violin, with Carolyn Beebe for the pianist and Edward Dethier, a distinguished pupil of César Thomson, for the violinist.

Thursday afternoon, Nov. 3, in Jordan Hall, a recital of songs by Morton Adkins, a newly discovered baritone.

Friday afternoon, Nov. 4, in Symphony Hall, the fifth concert of the afternoon series by the Symphony Orchestra, with Miss Farrar of the Metropolitan Opera House for the assisting singer. She will sing two little-known pieces: an air out of Isouard's "Jeannot et Colin," an opéra-comique of 1814; and a concert piece by Mozart that dates from 1783.

Saturday evening, Nov. 5, in Symphony Hall, the fifth concert of the evening series by the Symphony Orchestra, with Miss Farrar assisting in the "numbers" just noted.

HERALD, BOSTON, OCTOBER 16, 1910.

SYMPHONY'S THIRD CONCERTS.

The sudden death of Mr. Charles Gilibert, the French baritone, who was to be soloist with the Symphony orchestra at its third rehearsal and concert on Friday afternoon, Oct. 21, and Saturday evening, Oct. 22, respectively, has compelled Mr. Fiedler to make a radical change in his program. There will be no soloist. The first number will be Bach's Third Brandenburg Concerto for string orchestra. Then will come Beethoven's Second Symphony. The third number will be a novelty—the symphonic poem, "Le Poeme de l'Extase," by Alexander Scriabin. Scriabin, no one of whose works has been played at a Symphony concert, is at the opposite pole from Rachmaninoff; the latter leans strongly to classical forms, but Scriabin is a rhapsodist in the modern sense of the word. "Le Poeme de l'Extase" is a musical setting to his own poem, which describes the ecstasy of a freed soul. Scriabin demands the full modern orchestra, including the celesta and organ. The final number will be Sibelius' "Finlandia."

CAMBRIDGE SYMPHONY CHANGE

The death of Mr. Gilibert compelled changes in the first Cambridge Symphony program to be played in Sanders Theatre Oct. 20. In his place as soloist will appear in Cambridge for the first time with the Boston Symphony orchestra Miss Edith Thompson, pianist. The revised program is as follows: Schumann's "Manfred," overture; Cesar Franck's symphonic variations for pianoforte and orchestra; Sibelius' "En Saga" and Weber's "Oberon" overture.

BOSTON SUNDAY GLOBE-OCTOBER 16, 1910.

Scriabine For the First time at the Symphonies.

The sudden death of Mr Charles Gilibert, the French baritone, who was to have been soloist with the Symphony orchestra, this week, has compelled Mr Fiedler to make a radical change in his program. There will be no soloist. The first number will be Bach's third Brandenburg concerto for string orchestra. Then will come Beethoven's second symphony.

The third number will be a novelty, the symphonic poem, "Le Poeme de l'Extase," by Alexander Scriabine, who is the leader of the neo-Russian school. Scriabine, none of whose works have been presented at the Symphony concert, is at the opposite pole from Rachmaninoff, for while the latter leans strongly to classical forms, Scriabine is a rhapsodist in the modern sense of the word, both in method and matter.

The work is a musical setting to a Russian poem which has to do with the ecstasy of a freed soul. Scriabine demands the full paraphernalia of a modern orchestra including even the celesta and organ. The final number will be Sibelius' "Finlandia."

Cambridge Symphony Concerts.

The sudden death of Mr Gilibert, the French baritone, has necessitated a change in the program for the first concert at Sanders theatre by the Boston symphony orchestra next Thursday evening, and the arrangement is as follows: Schumann's "Manfred" overture, Cesar Franck's symphonic variations for piano and orchestra, the symphonic poem, "Eu Saga," by Sibelius, and Weber's "Oberon" overture. Miss Edith Thompson will be the soloist.

RECORD, SATURDAY, OCTOBER 15, 1910

SYMPHONY ORCHESTRA.

The sudden death of Charles Gilibert, the French baritone, who was to have been soloist with the Symphony orchestra at its third rehearsal and concert on Friday afternoon, Oct. 21 and Saturday evening, Oct. 22, respectively, has compelled Mr. Fiedler to make a radical change in his programme. There will be no soloist. The first number will be Bach's Third Brandenburg Concerto for string orchestra. Then will come Beethoven's Second Symphony.

The third number will be a novelty—the symphonic poem, "Le Poeme de l'extase," by Alexander Scriabine, who is the leader of the neo-Russian school.

The death of Gilibert also compelled changes in the first Cambridge Symphony programme that was to be played in Sanders theatre. In his place as soloist will appear in Cambridge, for the first time with the Symphony orchestra, Miss Edith Thompson, the talented pianist, of Boston. The revised programme is: Schumann's "Manfred" overture and "Rhenish" symphony, Cesar Franck's Symphonic Variations for Pianoforte and Orchestra, Sibelius' "En Saga," and Weber's "Oberon" overture.

HE WON RENOWN

The sudden death of Charles Gilibert, the eminent baritone, last Thursday, is not only a great loss to the Symphony audiences of next Friday afternoon and Saturday evening, but to America and Europe. Mr. Gilibert was a French artist in the best sense of that word. As a young man he received his musical education at the Paris Conservatoire. After he had gained many prizes there, he became a member of the Opera Comique Company. There is hardly a better school for artistic finish, and there Gilibert became thoroughly imbued with the traditions of his art. He was not gifted with a voice of great volume or quality, but there was hardly a role or a song which he undertook without clothing it with distinction and inimitable artistry. After leaving the Opera Comique, Gilibert became a member of the Monnaie at Brussels. He sang at Covent Garden. He came to America 10 years ago with Maurice Grau, then director of the Metropolitan company. In 1903 he visited Boston on a concert tour with Melba. He is well known to the public of this city by his appearances at Symphony concerts and other concerts of like nature, and as the admirable interpreter of such roles as that of the Father in Charpentier's "Louise," or of Monterone in "Rigoletto," or in lighter vein of Sergeant Sulpice in "The Daughter of the Regiment," or Boniface in "Le Jongleur de Notre Dame." The present generation of music lovers will forget neither the man, his singing, nor his smile. There is the memory of an evening performance at Symphony Hall, not many seasons since, when the audience remained in their seats through most of the intermission, to applaud the big fellow who had awakened them to the highest pitch of enthusiam. He was big, and his movements were heavy, but no one thought of this as he sang, for no artist in recent years has possessed to a greater degree his finesse, his finest feeling for musical values. When he was in good condition, and he was in good condition most of the time, his technic in music within his metier was almost impeccable, his diction clear and clean-cut as a diamond, and the point and humor, or the poetry and the subtle suggestion, or dramatic force of his interpretations indescribable. Certain of his impersonations will always linger in the memory—the Father in "Louise," Crespel and Spalanzani in "Les Contes d'Hoffmann." He was a singing actor of the highest rank. His impersonations were invariably thought out to the minutest detail, but they were also rich with insight and imagination. And he died in the fulness of his powers.

SYMPHONY PROGRAMME

Mr. Gilibert's sudden death has necessitated a change in the Symphony programme this week. Therefore, Mr. Fiedler will commence the concerts of Friday afternoon and Saturday evening with Bach's 3d Brandenburg concerto for strings. Beethoven's second symphony will follow. There will be no soloists. The third piece on the programme will be a novelty, Scriabine's "Poeme de l'Extase." This work was played by the Russian Symphony Society in New York, Dec. 19, 1908. Scriabine stands with Rachmaninoff, as head of the so-called "neo-Russian" school. His tendencies, however, are directly opposed to those of Rachmaninoff, for while the latter clings closely to classic forms, as seen in the symphony heard last night, Scriabine is a modern rhapsodist in method and manner. The "Poeme de l'Extase" is a musical commentary upon a Russian poem which has to do with the ecstacy of a freed soul. The score is very full, demanding a complete modern orchestra. The final item of the programme will be Sibelius' "Finlandia," the patriotic piece which, it is said, is forbidden performance in Finland, but which, when played at a Symphony concert two seasons ago, proved as capable of stirring an American audience, for Sibelius speaks of the things which belong to humanity, not only to his native land.

BOSTON JOURNAL

OCTOBER 16, 1910.

NO SOLOIST FOR SYMPHONY CONCERT

The sudden death of Charles Gilibert, the French barytone, who was to be soloist with the Smphony Orchestra this week, has compelled Mr. Fiedler to make a change in his program. There will be no soloist. The first number will be Bach's third Brandenburg concerto for string orchestra. Then will come Beethoven's second symphony. The third number will be a novelty—the symphonic poem, "Le poeme de l'extase," by Alexander Scriabina, who is the leader of the neo-Russian school. The final number on the program will be Sibelius' "Finlandia," which had such popular success two years ago.

CAMBRIDGE SYMPHONY

The death of Gilibert compelled changes in the first Cambridge Symphony program to be played in Sanders Theater. In his place as soloist will appear in Cambridge for the first time with the Symphony Orchestra Edith Thompson, the Boston pianist. The revised program is as follows: Schumann's "Manfred" overture, Caesar Franck's symphonic variations for pianoforte and orchestra, Sibelius' "En Saga" and Weber's "Oberon" overture.

Mrs. Witek

"JUST LIKE PLAYING IN BERLIN," SAYS SYMPHONY HEAD

Anton Witek Feels Right at Home with the Larger Boston Opera.

By FREDERICK JOHNS.

ANTON WITEK, concert master of the Boston Symphony Orchestra, is an imposing figure of a man. He is so impressive that he received the interviewer in a room furnished only with a kitchen chair without losing any of his effectiveness.

He is of good height and a trifle, mind you, only a trifle—if you called him stout you would be wrong—a wee bit upholstered. His hair grows long and thick, a growth only possible in German musicians and not at all like the unkempt shocks of Amertcan football players. His black mustache is an artistic triumph and his black-rimmed pincez-nez lends him atmosphere.

And yet there was no getting away from the fact that the drawing room was furnished with one kitchen chair. The bareness of the surroundings didn't bother Mr. Witek a bit. He explained laboriously that he spoke very little English, but he would be pleased to tell me what he could.

Furniture Hasn't Come.

At this juncture the folding doors parted and there appeared a rosy-faced, jolly little lady with a halo of white hair and a smile that was contagious. She was Mrs. Witek, a bride of four months and, under her maiden name of Vita Gerhardt, a noted German pianist. Mr. Witek beamed at her, but Mrs. Witek went right to the plint.

"Have you explained to the gentleman that our furniture hasn't come?"

"No, but I was about to do so," said the concert master meekly.

"Then I shall explain," said Mrs. Witek. "Our household goods are still on the way from Germany. My husband has packed them carefully in great boxes and given them to an express company which declared they would be in America before us. But we are here in the apartment we have rented, and our furniture is I do not know where."

"Every day they say it will come, and it does not come," said Mr. Witek. "Two of my violins are still on the way. It is most annoying."

Brought All With Them.

"When we left Germany he would bring everything with him. I told him it was not necessary, but he said, 'Once in my life I move from Germany to Amertca. I must take everything.' And now we have nothing."

"They must be here soon," said Mr. Witek and dismissed the subject with a wave of the hand.

Mrs. Witek laughed cheerfully and departed.

"My wife was Vita Gerhardt. We were married the 31st of May," said the violinist. "For sixteen years we have played together in my trio. My wife is an excellent pianist and she is known all over Germany as a soloist. We shall give concerts together here in Boston, I think, when we get settled."

Mrs. Witek sent a porter in with some more chairs, so we made ourselves comfortable.

"You come from the Berlin Philharmonic Orchestra. Do the methods of the Boston Symphony differ greatly from what you have been accustomed?"

"Not at all. It seems like a German orchestra. As soon as I took my seat I felt right at home. It was just as if I were playing in Berlin."

Larger Symphony Here.

"And yet there are differences. The Boston orchestra is larger than the Berlin. It is larger and yet it does not play louder. At my seat I cannot distinguish the different parts, they blend most beautifully together. At home I could hear the clarinets, the oboes, the brasses and the double basses. The tone of the Boston orchestra is more round, more full. It is more noble than the Berlin orchestra, but not so loud. Perhaps it is that the Boston men do not try to play so loud. A smaller orchestra must play louder to get the same effect as a big one.

"At any rate it is a most magnificent band. At the first rehearsal I was surprised to hear the men play as well as if they had been together right along, and yet it had been nearly six months since they last met. They played a Schumann program at the first concert and it was marvelous that they did it so beautifully, because Schumann is not like Wagner, you must read between his notes, you must study to find out what he meant.

The Berlin Orchestra is a splendid one, yet it takes two or three concerts before the members play perfectly together.

"I do not think your audiences are so demonstrative as the German audiences. After a symphony at home the conductor must bow many, many times in response to applause or we think we have not done well, we have failed. But here there is not so much clapping. There are so many ladies in the audience, and with their kid gloves they can not make so much noise, perhaps that is why your audiences are more quiet. The most surprising feature of the Boston concert is the great proportion of ladies in attendance. In Berlin we have many ladies, of course, but also large numbers of men. And then we have the students, the long haired youths with velvet jackets, and beards, who are so demonstrative. They tell me that you have many music students in your audiences, but they are as conventional in appearance as the rest and I cannot tell them apart."

DEATH OF GILIBERT CHANGES PROGRAM

Symphony Concert Plans Rearranged After the Sudden Demise of Baritone.

The sudden death of Charles Gilbert, the French baritone, compelled a radical change in the program of the third concert of the Boston Symphony Orchestra. Mr. Gilibert was to have been soloist at this concert, and was to have sung the aria "Ombra Mai Fu," from Handel's forgotten opera of "Xerxes." An orchestral transcription of this aria is known as Handel's "Largo," and is known wherever there is music. The aria has not been sung at a Symphony concert in Boston since 1883. The second number was to have been Caesar Franck's "Le Processional," and it would have been the first performance in Boston with the orchestra.

Death has changed all this. It has been decided to have no substitute for Gilibert. Instead, the strings will be heard in the third Brandenburg concerto by Bach. Then will come Beethoven's second symphony.

The third number will be a novelty—the symphonic poem, "Le Poem de l'Extase," by Alexander Scriabine, who is the leader of the neo-Russian school. Scriabine, none of whose works has ever been given at a Boston concert, is the opposite pole from Rachmaninoff; for, while the latter leans strongly to classical forms, Scriabine is a rhapsodist in the modern sense of the word, both in method and matter. The "Poem de l'Extase" is a musical setting to a Russian poem which has to do with the bliss of a freed soul. Scriabine demands the full resources of a modern orchestra, including even the celesta and organ. The final number on the program will be Sibelius' "Finlandia," which had such a popular success two years ago. The death of Gilibert also compels the rearrangement of the program for the Sanders Theatre concert at Harvard next Thursday evening.

ANTON WITEK

PIANIST WHO GETS SYMPHONY PLACE AT SHORT NOTICE

MISS EDITH THOMPSON

TO PLAY WITH SYMPHONY AT 6 DAYS' NOTICE

Miss Edith Thompson of Boston will be soloist at the Boston Symphony concert, in Saunder's Theatre, Thursday evening.

This announcement was made just six days before the concert and only half an hour after Miss Thompson was informed that she had been selected to play with the Symphony.

Only the world's most renowned artists are privileged to play with the Symphony Orchestra as soloists, and it would have been years before she received this honor had not chance come to her assistance.

Gilibert, the famous French baritone, was announced as the soloist at the first Harvard concert of the Symphony Orchestra, but Gilibert died suddenly last Wednesday. The great baritone was also to have sung at the Symphony Hall concerts of the orchestra this week. On Thursday, Director Fielder and Manager Ellis decided to have no soloist for the Boston concert, but it was necessary to secure somebody for the Cambridge concert, as the Saunder's Theatre audiences are fond of soloists.

An appearance with the Boston Symphony Orchestra is worth very much in the way of prestige to any performer, and it brings abundance of engaements. But no performer would dare to appear with this orchestra without long and careful preparation, and it looked as though it would be difficult to secure an artits. At this juncture Mr. Ellis thought of Miss Thompson, who has given many recitals here, and is pianist of the Smalley Trio, an artiste who has won praise wherever she appeared. He called her up. Would she be willing to appear with the Symphony Orchestra?

As soon as she caught her breath she said she would. Then she asked: "When?"

"In six days."

"That's short notice, but I'll be ready," said the pianist.

Since then she has been practicing Caesar Franck's Symphonic Variations for the pianoforte and orchestra. This is a composition that has broken the heart of more than one ambitious pianist, but when achieved it most effective and beautiful.

When the plucky young pianist appeared at her first rehearsal with the orchestra, the gallant musicians applauded, and they applauded more when she had concluded.

The Harvard students and their friends will undoubtedly emulate their example, especially if they know the circumstances under which Miss Thompson is playing.

She is a pupil of Helen Hopekirk and is only twenty-three years of age. Her selection as soloist has delighted the Boston musical colony.

[34]

THE SPRINGFIELD SUNDAY REPUBLICAN: OCTOBER 16, 1910.

OF MUSIC AND MUSICIANS.

TOPICS OF TIMELY INTEREST.

OPENING OF THE SEASON.

The Boston Symphony Orchestra's Memorial Program for the Schumann Centenary.

Boston has not been entirely satisfied to have the Symphony orchestra's first concert for the season given not in the city but at Smith college, and some rather peevish things have been said. It should be considered that it is not every year that an important college inaugurates a new president and a new auditorium at the same time. Of the first Saturday night concert of the orchestra the Transcript's critic says with some severity:—

Evidently the processional entrance, around the corner on the left, as the audience looks at the stage in Symphony hall, along the edge of the platform and then inward to the designated seat, is becoming a formula with the leaders of the choirs of the Symphony orchestra. Mr Hess set the precedent last year, Mr Schroeder repeated it Friday afternoon and Saturday evening, and Mr Witek fell as naturally into it as though it were the way of orchestras the world over. Of course Mr Schroeder and Mr Witek were applauded, and there might have been applause for Mr Longy or Mr Kloepfel for the opposite reason. The one leads the oboes, the other the trumpets, and each is a virtuoso of the first rank, but they still somehow found their seats without a pilgrimage around the edge of the platform. Mr Fiedler, who has his right to such distinction from the rest, was heartily applauded when he came to his place and whenever there was pause in the progress of the concert. He found, too, the usual greenery and autumn flowers upon his stand, and at the end of the evening, he had the satisfaction of the voluble Dr Friedlander's praises. No; the learned professor had hardly believed what he had heard of the orchestra from Strauss, from Paderewski, from Dr Muck in Berlin. Now he had heard the band with his own ears. With much vehement gesture, he averred that it was unsurpassable, especially in its "klang."

Certainly to its accustomed public the orchestra did not surpass itself in "klang" or in any other of its attributes on Saturday night. It is doubtful even that it played as well as it did on Friday afternoon. Then, and again on Saturday evening, the woodwinds, the horns and the brass far excelled in quality of tone, in euphony and in precision their brethren of the strings. Mr Witek indeed gave new proof of his ability as a concert-master. His bowing, for example, was beautifully flexible to the music of the instant, and his tone began to have individual character. He could not, however, save the strings from the roughness, the lack of euphony, the blurred and blurring tone that seemed to beset them. It was big enough as so much mass, and it was certainly resonant, but it had scarcely any other of its usual distinctions. The men have still to play themselves into form or they are losing their keen sense of it, and especially of euphony, perhaps from too much driving to bigness. They—and indeed the conductor and the whole orchestra spread out the tonal tumults of the "Manfred" overture as so much excited and strenuous blur. And they were not good to hear in the Andantino of the Rhenish symphony. It is long-breathed song, not short-breathed phrases.

The program was in commemoration of the 100th anniversary of the birth of Schumann, and was made up of his music, the soloist, Alwin Schroeder, playing the 'cello concerto, a difficult work which only a first-rate performer can make effective, though the cantilene of the andante is lovely. Philip Hale in the Herald questions whether S[illegible]mann's music is well fitted for such festi[illegible]asions:—

It [illegible]n urged against him that his symphonies were thought for the pianoforte and then orchestrated crudely, as by an amateur. This, however, is not the fatal objection. He had his own orchestral speech. G[illegible]d or indifferent, it was his own. He co[illegible] not have otherwise expressed himself thr[illegible]gh the orchestral instruments. His speech is to be accepted or rejected, as the hearer is impressed chiefly by ideas or by the manner of expression.

A more serious objection is this: The genius of Schumann was purely lyrical, although occasionally there is the impressive expression of a wild or melancholy mood, as in the chords of unearthly beauty soon after the beginning of the overture to "Manfred." Whether the music be symphonic, chamber, a pianoforte piece or a song, the beauty, the expressive force lies in the lyric passages. When Schumann endeavored to build a musical monument, to quote Vincent d'Indy's phrase, he failed, for he had not architectonic imagination or skill.

His themes in symphonies, charming as they often are, give one the impression of fragments, of music heard in sleep chasings. Never a master of contrapuntal technic, he repeated these phrases over and over again instead of broadly developing them, and his filling in is generally amateurish and perfunctory. There is one marked exception, the heavenly theme in the adagio of the second symphony, and this movement is marred by the impertinent entrance of schoolboy counterpoint in the middle section.

The best of Schumann's music is an expression of states and conditions of soul. This music is never spectacular; it is never objective. Take, for instance, his music to Goethe's "Faust." The episodes that attracted the attention of Berlioz, Liszt, Gounod, were not to Schumann a source of inspiration. It was the mysticism in the poem that led him to musical interpretation. His music, whether for voice or instruments, is, first of all, "innig," and this German word is not easily translated into English. Heartfelt, deep, ardent, fervent, intimate; no one of these words conveys exactly the idea contained in "innig." There is the intimacy of personal and shy confession.

Schumann in his life was a reticent man. He dreamed dreams. He was lost in thought when others, in the beerhouse or at home, were chattering about art. He put into his music what he would with difficulty have said aloud to his Clara. As a critic, he was bold in praise and blame. As a composer he was not often assertive as one on a platform. He told his dreams, he wove his romantic fabrics, for a few sympathetic souls. It is true that in his days of wooing he was orchestrally jubilant, as in the first movement of the symphony in B flat; but in this movement the anticipation aroused by the first measures is not realized. The thoughts soared above the control of the thinker; there was not mastery over them that allows no waste material, that gives golden expression without alloy.

At his best this composer was an improvisator, and the only one to be compared with him in this respect is Chopin, who had the finer taste and the more artistic grasp. The genius of Schumann is revealed in songs and pianoforte pieces; in the lyric passages found here and there in the symphonies, especially in the symphony in D minor and in the sustained song of the movement in the second symphony to which I have alluded. In his own field, Schumann is lonely, incomparable. No composer has whispered such secrets of subtle and ravishing beauty to a receptive listener. The hearer of Schumann's music must in turn be imaginative and a dreamer. He must often anticipate the composer's thought. This music is not for a garish concert hall; it shrinks from boisterous applause.

Mr Witek, the New Concert Master of the Boston Symphony Orchestra.

Boston is much interested in the new concert-master of the Symphony orchestra, Mr Witek, who made his first appearance with the orchestra in the concert at Smith college 10 days ago. The Berlin correspondent of the Musical Courier gives this information about him:—

Berlin is sorry to lose Witek. For 16 years he was a prominent figure in the musical life of this city, and he made a host of friends and admirers here, as a man as well as concert-master, soloist, ensemble performer and teacher. As a concert-master, Witek is unexcelled, and the Berlin Philharmonic orchestra will find it difficult to replace him. He came here from Prague in 1894, and for a full decade and a half he led the violins of this band of musicians. He was also the leading soloist among the personnel of the orchestra, and his frequent appearances at the Tuesday, Wednesday and Sunday popular concerts were always signals for full houses. It happened that I came to Berlin the same year that Witek did, and I distinctly recall hearing him play for the first time at one of the Tuesday "Pops" in the fall of 1894. His number that night was Mendelssohn's concerto; he gave a beautiful, finished, artistic performance of the well-worn piece, his technic was impeccable, his intonation faultless, even then, and he played with the ease and assurance of the brilliant virtuoso. Witek at that time was only about 18 years old. Since then I have heard him [illegible] his entire repertory, which embraces everything of interest in violin literature. Witek preters, however, the big symphonic concertos, like Brahms's, Beethoven's and Tschaikowsky's, although he is thoroughly at home in the virtuoso pieces of Wieniawski, Ernst and Paganini. As an ensemble player, Witek has made an enviable reputation for himself in Germany. The annual series of concerts given by his trio in this city ranked among the best that Berlin had to offer in this genre. It was always a marvel to me how Witek retained his technic and repertory, as with his orchestra work, his solo and ensemble playing and teaching, he was an exceedingly busy man. Many Americans studied under him during his stay in the German capital, and they always spoke of their teacher with enthusiasm. Witek is a Bohemian, not a German, and he studied at the Prague conservatory under Bennewitz, who was also the teacher of Halir, Ondricek and Zajic. He came to Berlin at the age of 18, and he was identified with the musical life of this city uninterruptedly up to the end of last season. Vita Witek, the violinist's wife, is a pianist of ability and attainments. A pupil of Leschetizky and Carreno, she has been the pianist of the Witek trio ever since it was founded, and she has proved to be an able partner for her husband. The artist couple will continue their ensemble work in Boston.

„Die Sonntagspost", Baltimore, Md., „Die Sonntags-Post," Balt

Boston Symphonie Orchester.

Am MittwochAbend, den 9. Nov., wird die hiesige Saison des Boston Symphonie-Orchesters in der Lyric eröffnet werden. Das Orchester besteht aus 100 Musikern und hat als Solisten Melba, Rider-Kelsey, Hofmann, Eluntu und Witek. Das Orchester wird an den folgenden Tagen in der Lyric auftreten: 9. Nov., 7. Dezember, 11 Januar, 22. Februar und 22. März. Die Saison-Billete liegen jetzt schon in Albaugh's Ticket Office, 109 Nord-Charles-Str., zum Preise von $7 und $5 zum Verkaufe auf.

PROVIDENCE SUNDAY JOURNAL. OCTOBER 16, 1910.

The management of the Boston Symphony Orchestra announced last week the names of the soloists for its five Providence concerts. They are as follows: Oct. 25, Olive Fremstad, the dramatic soprano of the Metropolitan Opera Company; Nov. 22, Josef Hofmann, ranked as the chief pianist to be in America this season; Jan. 3, Mischa Elman, the Russian violinist, who is familiar here; Feb. 14, Yolande Mero, a Hungarian pianist, who will make her first appearance with the Boston Symphony at the local concert; April 4, Mme. Louise Homer, the principal contralto of the Metropolitan Opera Company.

This list, music lovers [illegible] agree, is one calculated greatly to [illegible]e interest in the series which, as [illegible] noted, is to include one more concert [illegible] usual this year. Three of the sol[illegible]s, Fremstad, Mero and Homer, are [illegible] to the city. Mme. Fremstad, who [illegible] open the series, has risen rapidly in [illegible] musical world, being regarded as on[illegible] the greatest interpreters of "Isolde" [illegible] the world.

The sale of season t[illegible]kets will open tomorrow morning at Steinert's music store.

* * *

The assertion is made that Dr. Karl Muck, formerly conductor of the Boston Symphony Orchestra, is to return two years hence to resume that position. He left in 1908, his contract with the Royal Opera compelling his return to Berlin. That his departure was regretted both by himself and by the management of the orchestra was well known, and the Boston Transcript, commenting on recent developments, says:

"The management was prepared to re-engage him as soon as he was free from prior obligations in Germany. It has since been stated that Dr. Muck's contract with the Royal Opera would end in the spring of 1912, and circumstances have lately conspired to disclose the use that he will make of his new freedom. In a word, he will return to Boston and become the conductor of the Symphony Orchestra, for what dispatches from Berlin call 'a prolonged period.'

"Last June, it will be recalled, Mr. Weingartner offered his resignation as the director of the Imperial Opera at Vienna, the most distinguished post of its kind in the German-speaking world. It was offered promptly to Dr. Muck. Almost as speedily he declined it, saying that he had made engagements which required his return to America for some years.

"The terms of his reply were printed in the German and the French newspapers and repeated freely last summer in Germany by his friends. Bostonians who encountered him in the travels received a like, though more vague, assurance from his own lips, while it was common knowledge, so to say, in the 'musical circles' that the festivals at Munich and Salzburg gathered that Dr. Muck, in the autumn of 1912, would become the conductor of the Boston Symphony Orchestra again.

TIMES, PAWTUCKET, R. I. OCTOBER 15, 1910.

Symphony Orchestra.

The general sale of season tickets for the Boston Symphony concerts will open at Steinert's music store, 327 Westminster street, Providence, Monday morning. It is expected that the subscription this year will be very large if only because of the really astonishing list of soloists that the management has announced.

As already announced, there will be five concerts this year instead of four as last. These will be given in Infantry Hall on Tuesday evenings, Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4. At the first concert the soloist will be Madame Olive Fremstad, the principal dramatic soprano of the Metropolitan Opera Company of New York. At the second concert the soloist will be Josef Hofmann, the distinguished pianist. Mischa Elman, the Russian violinist, will be the soloist at the third concert, while at the fourth the soloist will be Yolande Mero, the Hungarian pianist. To bring the series to a close as brilliant as the beginning, the management has engaged for the last concert Madame Louise Homer, the principal contralto of the Metropolitan Opera Company.

EVENING TIMES, PAWTUCKET, R. I. OCTOBER 17, 1910.

Boston Symphony.

The subscription sale of seats for the five concerts which the Boston Symphony Orchestra will give in Infantry Hall this winter opens this morning at Steinert's music store, 327 Westminster street. As already announced the soloists in the order of their coming will be Madame Olive Fremstad, the principal dramatic soprano of the Metropolitan Opera Company; Josef Hofmann, pianist; Mischa Elman, violinist; Yolande Mero, pianist, and Madame Louise Homer, the principal contralto of the Metropolitan Opera Company.

The dates of the concerts are Tuesday evenings, Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4.

From .....
Address .....
Date .....

Thursday and Saturday.

Symphony Orchestra Subscription Sale

The subscription sale of seats for the five concerts which the Boston Symphony orchestra will give in Infantry hall this winter, opens this morning at Steinert's music store, 327 Westminster street. As already announced the soloists in the order of their coming will be Madame Olive Fremstad, the principal dramatic soprano of the Metropolitan Opera company; Josef Hofman, pianist; Mischa Elman, violinist; Yolande Mero, pianist, and Madame Louise Homer, the principal contralto of the Metropolitan Opera company.

The dates of the concerts are Tuesday evenings, Oct. 25th, Nov. 22nd, Jan. 3rd, Feb. 14th and April 4th.

Estab 1884

From .....
Address .....
Date .....

BOSTON SYMPHONY ORCHESTRA

The general sale of season tickets for the Boston Symphony concerts, Max Fiedler, conductor, will open at Steinert's music store, 327 Westminster street, on Monday morning.

It is expected that the subscription this year will be very large, if only because of the really astonishing list of soloists that the management has announced. Never has the Boston Symphony given Providence anything like it, and a comparison of these soloists with those which the orchestra is offering to cities like New York, Brooklyn, Philadelphia, Baltimore, shows that the average is higher, or as high, for Providence as it is for any of those cities.

As already announced, there will be five concerts this year, instead of four as last. These will be given in Infantry hall on Tuesday evenings, Oct. 25, Nov. 22, Jan. 3, Feb. 14, and April 4. At the first concert the soloist will be Madame Olive Fremstad, the principal dramatic soprano of the Metropolitan Opera company of New York. At the second concert the soloist will be Josef Hofmann, the distinguished pianist. Mischa Elman, the Russian violinist, will be the soloist at the third concert, while at the fourth the soloist will be Yolande Mero, the Hungarian pianist. To bring the series to a close as brilliant as the beginning, the management has engaged for the last concert Madame Louise Homer, the principal contralto of the Metropolitan Opera company.

Madame Fremstad assumes all the great dramatic roles at the Metropolitan, Isolde, the Brunnhilde, Sieglinde, Kundry, and she created Richard Strauss' Salome in America. This year she is to open the Metropolitan opera season with Armide, in Gluck's famous opera of the same name, the revival of which will be one of the great features of the operatic season in New York. A beautiful woman of enormous talent and a beautiful voice, Madame Fremstad has no rival today in her chosen field of music the world over.

Josef Hofmann, who will be heard in Providence for the first time in several years, has fulfilled the promise of his wonderful youth, and put to shame all his detractors, who prophesied in years past that he would grow into just a mediocrity. He and Paderewski today stand alone as the greatest pianists of our time.

Mischa Elman needs no introduction to the Providence public, as he has already appeared here with the Symphony orchestra and likewise in recital. So great has his success been with the orchestra in the past two seasons that he has been re-engaged for the coming season for a series of concerts. This is a most eloquent acknowledgment that can be made for his favor with the public.

Yolande Mero, the Hungarian pianist, came to America for the first time last year and made a profound impression upon all those who heard her. Her appearance here in Providence will be her first with the Boston Symphony orchestra.

Madame Louise Homer is the greatest of operatic contraltos. This American woman, whose career has been almost entirely confined to the United States both as a student and an artist, reached the summit of her hopes and ambitions last spring, when all Paris acclaimed her as the greatest artist of her kind at the performances the Metropolitan Opera company gave at the Chatelet in Paris. Mr. Ellis, manager of the orchestra, regards himself as most fortunate in being able to present two such great artists as Madame Fremstad and Madame Homer.

Mr. Fiedler returns again as conductor and the only change of note in the personnel of the orchestra is the substitution of Anton Witek as concert master for Willy Hess. Mr. Witek is a Bohemian, 38 years old, who for the past 16 years has been concert master of the Berlin Philharmonic orchestra, and in that time has made an enviable reputation for himself throughout Europe as a soloist. It is believed that he is fully able to maintain the high traditions of his post.

From .....
Address .....
Date .....

Willy Hess, concertmaster of the Boston Symphony last year, is now in Berlin and has taken the chair in the Berlin Philharmonic Orchestra recently vacated by Anton Witek, who succeeded him in Boston. Thus the two cities appear to have made an even exchange. The Berlin correspondent of Musical America, however, reports that "there is a bitter feeling among the Berliners toward Witek; there usually is outspoken resentment when they see long-established favorites suddenly swallow the bait of higher remuneration, andt it may be, higher honors, in this "Dollarland," so heartily loathed and despised by the stay-at-homes. And they have been trying to decide in the affirmative the question, 'Is Witek kontraktbruchig' which, being translated, means guilty of contract breaking, the most undesirable stigma that could befall an artist in Germany or Austria. The whole trouble lies in the fact that Mr. Witek's Berlin contract does not expire till next year."

[35]

Newspaper Clipping Bureau in the World

From CHRISTIAN SCIENCE MONITOR

Address BOSTON, MASS.

Date OCT 15 1910

Boston Symphony Orchestra.

The time limit for old subscribers of the Boston Symphony Orchestra concerts to renew their subscriptions and retain the seats held by them last year will end Saturday and all applications for same should be made to C. A. Ellis, at M. Steinert & Sons, 327 Westminster street. This year, as heretofore announced, there will be five concerts instead of four—on Tuesday evenings, Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4.

The list of soloists is the most brilliant the management has ever been able to offer. At the first concert the soloist will be Mme. Olive Fremstad, first dramatic soprano of the Metropolitan Opera Company of New York, and one of the greatest artists of the world; at the second, Josef Hofmann, the celebrated pianist, will play; at the third, Mischa Elman, the Russian violinist; at the fourth, Yolande Mero, the Hungarian pianist, and at the fifth, Mme. Louise Homer, first contralto of the Metropolitan Opera Company.

Estd 1884

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

* * *

It is a brilliant list of soloists that the management of the Boston Symphony Orchestra has provided for the five concerts the orchestra is to give in Philadelphia during the coming winter. As in past years the concerts will be given on Monday evenings, in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20.

At the first concert, in November, the soloist will be Mme. Nellie Melba, whose only appearance in Philadelphia this year either in concert or opera this will be, and the chances are that this will be the last time she will sing here for a number of years, for the next two or three years will find her engaged with the venture in grand opera that she is to make in Australia, and she plans not to return to America for several years. Josef Hofmann will be the soloist at the December concert, Mischa Elman at the January, Heinrich Warnke at the February and Madame Kirkby-Lunn, the distinguished English contralto, at the March concert.

Miss Harris as in the past will have charge of the subscriptions and ticket sales of the Orchestra at her office in Heppe's piano rooms, 1119 Chestnut street. It is announced that the last day on which subscribers of the season of 1909-10 may renew their subscriptions for the coming season and retain the seats occupied by them a year ago is Wednesday, October 12. On Monday, October 17, the tickets will be on sale for new subscribers.

* * *

Est 1884

From TIMES

Address Washington, D. C.

Date

BOSTON SYMPHONY CONCERTS PLANNED

With the beginning of the thirtieth season of the Boston Symphony Orchestra in Boston next Friday, Washington music lovers are looking forward to the five engagements of the orchestra in this city, which have been scheduled for November 8, December 6, January 10, February 21, and March 21. At the first concert the soloist will be Miss Margaret Keyes, one of the foremost American contraltos.

The special attractions arranged for the other engagements include the appearance of Josef Hofmann, pianist; Mischa Elman, violinist; Alwin Schroeder, 'cellist, and Madame Jomelli, soprano, at the December, January, February, and March concerts, respectively. Mrs. Katie Wilson Greene, of 2647 Connecticut avenue, again has charge of the Washington subscription. The concerts will be given as usual at the New National Theater at 4:30 on Tuesday afternoons.

Estd , 1884

From EVE. GLOBE

Address New York City.

Date

WITH Miss Geraldine Farrar as soloist at its first concert in Carnegie Hall on Thursday evening, Nov. 10, and Mme Melba as soloist at its first matinée on Saturday afternoon, Nov. 12, the New York season of the Boston Symphony Orchestra will open with much brilliancy. Moreover, at one of these concerts Mr. Fiedler will probably do Rachmaninoff's Second Symphony, which was played here last season by the Russian Sumphony Society. Miss Farrar has shown her usual ingenuity in her selection of solo numbers, and she has departed far from the beaten path. Her first number will be an aria from Nicolo Isouard's opéra comique "Jeannot et Colin," which was performed in Paris in 1814. Her second number will be an entirely forgotten aria by Mozart. So far as it can be identified it was one that was sung at a concert given in Vienna in 1783. Dr. Muck has arranged the orchestration of it for Miss Farrar. Mme Melba will also sing a Mozart number, "Dovo sono," from "The Marriage of Figaro," and will follow this with the "mad scene" from Thomas's "Hamlet."

Establi

From EVE. POST.

Address New York City.

Date OCT 15 1910

Geraldine Farrar will, like Mahler, go "forward to Mozart" when she appears as soloist of the first Carnegie Hall concert of the Boston Symphony Orchestra on November 10. She will sing (besides an air from Isouard's comic opera, "Jeannot et Colin," of the date of 1814) an entirely forgotten area by Mozart, probably written in 17[illegible]. On the following afternoon Nellie Me[illegible] will sing Mozart's "Dove Sono" from [illegible] Marriage of Figaro," besides the mad [illegible] from Hamlet."

There was a time when Miss Farrar and Dr. M[illegible]k were not friends, presumably because the American prima donna was always too much to have her own way at the Royal Opera in Berlin. Now, however, the tomahawk has been buried, and Dr. Muck has actually arranged the orchestration of the Mozart song just referred to for Miss Farrar, so Mr. Walter, the press agent of the Boston Orchestra, informs us. Moreover, Dr. Muck was evidently among those who most thoroughly enjoyed Miss Farrar's recent triumphs in Berlin. She appeared first in "Manon"; the house was jammed and the welcome back to the scene of her first successes enthusiastic. After the Cour-la-Reine scene, Dr. Muck laid down his baton till the tumultuous applause was over, evidently not in the least indignant over the unprecedented interruption. "Madama Butterfly" (which in Berlin is given in two acts) resulted in another hysterical outburst. Crowded houses also witnessed her appearances in "Romeo and Juliet," "Faust," "Traviata," "Tosca," and "Tannhäuser."

Est 1884

From [illegible]

Address [illegible]

Date

Appropriately coming from the Seat of all Knowledge, the city of good grammar and culture, the glad news has reached Brooklyn that Saint-Saens' hymn to Pallas Athene will be sung by Mme. Jeanne Jomelli, when she appears as the soloist at the first concert of the Boston Symphony Orchestra at the Academy, on Friday evening, Nov. 11. The hymnn was written for the musical festival given in the old Roman Theatre in Ofange, France, in 1894. Saint-Saens has always been most interested in these outdoor festivals which take place from time to time in the ancient Roman amphitheatre in Provence, and has written several works for performance in them.

The concert in November will be the 118th that the orchestra has given in this borough.

Est. 1884

From WORLD

Address New York City.

Date

* * *

With Miss Geraldine Farrar as soloist at its first concert in Carnegie Hall on Thursday evening, Nov. 10, and Mme. Melba as soloist at its first matinee on Saturday afternoon, Nov. 12, the New York season of the Boston Symphony Orchestra will open brilliantly. Moreover, at one of these concerts Mr. Fiedler will probably do Rachmaninoff's Second Symphony, which was played here last season by the Russian Symphony Society. Miss Farrar has shown her usual ingenuity in her selection of solo numbers and she has departed far from the beaten path. Her first number will be an aria from Nicolo Isouard's opera comique, "Jeannot et Colin," which was performed in Paris in 1813. Her second number will be an entirely forgotten aria of occasion by Mozart, the first words of which are "Misero! C signo, O son desto?"

* * *

Establi

From STAATS ZEITUNG

Address New York City.

Date

Die ersten New Yorker Konzerte des Bostoner Symphonie Orchesters finden in Carnegie Hall am 10. und 12. November statt. Dirigent Herr Fiedler gedenkt, bei einer dieser Gelegenheiten Rachmaninoff's Zweite Symphonie, welche ihre New Yorker Erstaufführung im Vorjahre durch das Russische Symphonie-Orchester erlebte, zur Aufführung zu bringen. Die Solistinnen bei dieser Gelegenheit sind die Damen Farrar und Melba. Frl. Farrar wird eine Isouard'sche Arie aus der Oper „Jeannot et Colin" des französischen Meisters, sowie eine gänzlich vergessene Mozart'sche Arie: „Misero o Son desta?" singen. (In Wien wahrscheinlich 1783 zum ersten Mal gesungen und von Dr. Muck für Frl. Farrar orchestrirt.) Frau Melba wird „Dove sono" aus Morzart's „Die Hochzeit des Figaro" und die Wahnsinns-Scene aus Thomas „Hamlet" zum Vortrag bringen.

rk, 1884

From TRIBUNE

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

With Miss Geraldine Farrar as soloist a its first concert in Carnegie Hall on Thursday evening, November 10, and Mme. Melba as soloist at its first matinee on the following Saturday afternoon, the New York season of the Boston Symphony Orchestra will open with much brilliancy. Moreover, at one of these concerts Mr. Fiedler will probably do Rachmaninoff's Second Symphony, which was played here last season by the Russian Symphony Society.

Miss Farrar has shown ingenuity in her selection of solo numbers, and she has departed far from the beaten path. Her first number will be an aria from Nicolo Isouard's opera comique, "Jeannot et Colin," which was performed in Paris in 1813. Her second number will be an entirely forgotten aria of occasion by Mozart, the first words of which are "Misero; O signo, O son desto?" So far as it can be identified it was one that was sung at a concert given in Vienna in 1783. Dr. Muck has arranged the orchestration of it for Miss Farrar. Mme. Melba will also sing a Mozart number, "Dove Sono," from "The Marriage of Figaro," and will follow this with the mad scene from Thomas's "Hamlet."

From AMERICAN

Address New York City.

Date

BOSTON SYMPHONY.

With Miss Geraldine Farrar as soloist, the Boston Symphony Orchestra will give its first concert in Carnegie Hall on Thursday evening, November 10. Mme. Melba will be the soloist at its first matinee concert on Saturday, November 12. Moreover, at one of these concerts Mr. Fiedler will probably present Rachmaninoff's Second Symphony, which was played here last season by the Russian Symphony Society. Miss Farrar's solo numbers will include an aria from Nicolo Isouard's opera-comique, "Jeannot et Colin," which was performed in Paris in 1815. Her second number will be an entirely forgotten aria by Mozart, the first words of which are "Misero! O signo, O son desto?" So far as it can be identified, it was originally sung at a concert given in Vienna in 1783. Mme. Melba's contributions at the matinee will be Mozart's "Dove Song," from "The Marriage of Figaro," and the "Mad Scene," from Ambroise Thomas's "Hamlet."

ork, 1884

From TIMES

Address New York City.

Date

With Miss Geraldine Farrar as soloist at its first concert in Carnegie Hall on Thursday evening, November 10, and Madame Melba as soloist at its first matinée on Saturday afternoon, November 12, the New York season of the Boston Symphony Orchestra will open with brilliancy. At one of these concerts Mr. Fiedler will probaby do Rachmaninoff's Second Symphony. Miss Farrar's first number will be an aria from Nicolo Isouard's opera comique, "Jeannot et Colin," which was performed in Paris in 1813. Her second number will be an aria of occasion by Mozart, the first words of which are "Misero! O signo, a con desto?" So far as it can be identified it was one that was sung at a concert given in Vienna in 1783. Dr. Muck has arranged the orchestration of it for Miss Farrar. Madame Melba will also sing a Mozart number, "Dove Song" from "The Marriage of Figaro," and will follow this with the mad scene from Thomas's "Hamlet."

E 1884

From EVE. MAIL

Address New York City.

Date

The Boston Symphony orchestra, which will appear for the first time this season in Carnegie hall Thursday evening, November 10, will have as soloist for the opening concert Geraldine Farrar, while at the following Saturday afternoon concert Mme. Melba will be the soloist. It is evident that the Boston organization wish to popularize their concerts. Miss Farrar will sing an aria from an opera by Nicolo Isouard, "Jeannot et Colin," which was performed in Paris in 1814, and the second number will be by Mozart, an orchestration for which has been made by Dr. Muck. Mme. Melba will also sing a Mozart number from "The Marriage of Figaro" and she will sing the mad scene from "Hamlet."

ork, 1884

The First Established and Most Complete Newspaper Clipping Bureau in the World

From HERALD

Address New York City.

Date OCT 16 1910

IN MUSICAL CIRCLES.

AT the first concert of the Boston Symphony Orchestra, in Brooklyn, on Friday evening, November 11, Mme. Jeanne Jomelli, the soloist, expects to sing a most interesting work, which will be heard for the first time in this country. It is a hymn to Pallas Athena, by Saint-Saëns, and was written for the musical festival given in the old Roman Theatre, in Orange, France, in 1894. Saint-Saëns has always been most interested in these out-door festivals which have been given from time to time in the ancient Roman Amphitheatre in Provence, and has written several works for performance in them. This hymn to Pallas Athena shows him at his best.

The concert in November will be the one hundred and eighteenth that the orchestra has given in this city.

Estd

From SUN

Address New York City.

Date

At the first concert of the Boston Symphony Orchestra in Brooklyn on Friday evening, November 11, Mme. Jeanne Jomelli, the soloist, expects to sing a most interesting work which will be heard for the first time in this country. It is a hymn to Pallas Athena, by Saint-Saëns, and was written for the musical festival given in the old Roman Theatre in Orange, France, in 1894.

Established: London, 1861; New York, 1884

From EVENING WORLD,

Address New York City.

Date

[illegible] the soloist at the first concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, Nov. 10, and Nellie Melba the soloist at the first matinee on the following Saturday afternoon. Miss Farrar will sing an aria from Nicolo Isouard's opera comique, "Jeannot et Colin," performed in Paris in 1814, and an almost forgotten aria by Mozart that was sung in Vienna in 1783, for which Dr. Muck has arranged the orchestration. Mme. Melba will also sing a Mozart number, "Dove Sono," from "The Marriage of Figaro," and the Mad Scene from Thomas's "Hamlet."

1884

From SUN

Address New York City.

Date

With Miss Geraldine Farrar as soloist at its first concert in Carnegie Hall on Thursday evening, November 10, and Mme. Melba as soloist at its first matinée on Saturday afternoon, November 12, the New York season of the Boston Symphony Orchestra will open with much brilliancy. Moreover at one of these concerts Mr. Fiedler will probably do Rachmaninoff's Second Symphony, which was played here last season by the Russian Symphony Society. Miss Farrar has shown her usual ingenuity in her selection of solo numbers and she has departed far from the beaten path. Her first number will be an aria from Nicolo Isouard's opera comique "Jeannot et Colin," which was performed in Paris in 1814. Her second number will be a forgotten aria of occasion by Mozart, the first words of which are: "Misero! O signo, O son desto?" Dr. Muck has arranged the orchestration of it for Miss Farrar. Mme. Melba will also sing a Mozart number, "Dove Sono," from "The Marriage of Figaro," and will follow this with the mad scene from Thomas's "Hamlet."

From EVE. SUN

Address New York City.

Date

Geraldine Farrar's quaint airs with the Boston Orchestra in Carnegie Hall on Nov. 10 will include one from Nicolo Isouard's opéra comique, "Jeannot et Colin," sung in Paris in 1814, and a forgotten "aria of occasion" by Mozart, "Misero! O signo, O son desto," heard in Vienna in 1783.

Est

384

From HERALD

Address New York City.

Date

Miss Geraldine Farrar will sing at the first concert of the Boston Orchestra this season, in Carnegie Hall, November 10, an aria from a French opera, "Jeannot et Colin," dating from 1814. She will also sing a little known aria by Mozart, beginning, "Misero! O, Signo!" which has been arranged by Dr. Muck. At the first afternoon concert, November 12, Mme. Melba will be heard in the "Dove Sono" air from Mozart's "Marriage of Figaro" and in the mad scene from Thomas' "Hamlet."

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From STANDARD UNION BROOKLYN, N. Y.

Address OCT 16 1910

Date

At the first concert of the Boston Symphony Orchestra in Brooklyn on Friday evening, Nov. 11, Madame Jeanne Jomelli, the soloist, expects to sing a most interesting work which will be heard for the first time in this country. It is a hymn to Pallas Athena by Saint-Saens, and was written for the musical festival given in the old Roman Theatre in Orange, France, in 1894. Saint-Saens has always been most interested in these out-door festivals which have been given from time to time in the ancient Roman Amphitheatre in Provence, and has written several works for performance in them. This hymn to Pallas Athena shows him at his best. The concert in November will be the one hundred and eighteenth that the orchestra has given in this city.

Establi

From Daily Eagle, Brooklyn, N. Y.

Address

Date OCT 15 1910

At the first concert of the Boston Symphony Orchestra in Brooklyn on Friday evening, November 11, Mme. Jeanne Jomelli, the soloist, expects to sing a most interesting work which will be heard for the first time in this country. It is a hymn to Pallas Athena, by Saint-Saens, and was written for the musical festival given in the old Roman Theater in Orange, France, in 1894. Saint-Saens has always been most interested in these out-door festivals, which have been given from time to time in the ancient Roman amphitheater in Provence, and has written several works for performance in them. The concert in November will be the one hundred and eighteenth that the orchestra has given in this city.

Est 1884

From

Address

Date

* * *

The Boston Symphony Orchestra and the Flonzaley Quartet were the only two organizations giving concerts in Boston last year whose seasons were financially successful. One of the first American critics to recognize the exceptional merit of the Flonzaleys was Philip Hale, the well-known critic of Boston. A performance given in that city some seasons ago, Mr. Hale characterized as "one of the most brilliant in the history of chamber music within the last twenty years." The Flonzaleys give a concert in Witherspoon Hall on Monday evening, November 14, under the auspices of the department of music, University Extension Society.

* * *

Esi , 1884

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

Estabi

From EYE. BULLETIN

Address Philadelphia, Pa.

Date

MUSICAL NOTES

Anton Witek, who this season succeeds Willy Hess as concertmeister of the Boston Symphony Orchestra, is a Bohemian, a graduate of the Prague Conservatory, and for the past sixteen years has been concertmeister of the Berlin Philharmonic Orchestra. Mr. Witek will make his first appearance here at the Boston Orchestra's opening concert of the season, at the Academy of Music, Monday evening, November 7, when Madame Melba will be the soloist. This, it is announced, will be Melba's only appearance in Philadelphia this season, and her farewell to this city for at least two years. She has chosen as her numbers the "Dove Sono" aria from "The Marriage of Figaro," and the Mad Scene from Thomas's "Hamlet."

rk, 1884

From

Address

Date

* * *

The general sale of season tickets for the five concerts the Boston Symphony Orchestra will give in the Academy of Music during the coming Winter will open at Miss Harris' ticket office, 1119 Chestnut Street, to-morrow morning. This will be the thirtieth season of the orchestra since it was organized and will be the twenty-sixth season in which it has come regularly to Philadelphia, its first visit having been in April, 1886, when Mr. Gericke was in the second year of his first term of service as conductor of the orchestra.

It is the purpose of the management to make this coming season of 1910-1911 the most attractive the orchestra has ever given in Philadelphia and to that end soloists have been engaged who are far above the average, in fact, they represent, generally speaking, the greatest exponents of their different branches of the art who will be in the United States this year.

The five concerts will be given as usual on Monday evenings in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia this will be.

At the second concert, in December, the soloist will be Josef Hofmann, one of the greatest of living pianists and particularly interesting because he is one of the few artists who have fulfilled the promise of his youth. Mr. Hofmann is under contract for no less than fourteen performances with the orchestra during the months of December and January.

* * *

Est. 1884

SOLOISTS OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony dates are November 7, December 5, January 9, February 20, March 20, with Madame Melba, Hofmann, Elman, Warnke and Mme. Kirby-Lunn as the successive soloists. The general sale of season tickets opens tomorrow at Heppe's.

* * *

After the close of her concert tour this month, Melba will sing four times with the Boston Orchestra in Boston, New York, Philadelphia and Baltimore. She is to sing four times with the Chicago Opera Company in Chicago and four times with the Metropolitan Opera in New York, and these appearances, with one other concert in New England, will finish her work in America, for she sails for England on her way to Australia at the end of December. On the occasion of her appearance here, Madame Melba will sing the aria "Dove Sono," from Mozart's "The Marriage of Figaro," and the mad scene from Ambroise Thomas's "Hamlet."

The new concertmeister of the Boston Orchestra is Anton Witek, who takes the place of Willy Hess. Witek is a Bohemian, 38 years of age, who for the past 16 years has been concertmeister of the Berlin Philharmonic Orchestra.

BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 15, 1910

THE SYMPHONY CONCERT

A NEW SYMPHONY AND A NEW VIOLINIST

The Unusual Length of the Concert and the Liking of the Audience for It—The Orchestra in Form Again—Mr. Fiedler and the Overture to "Oberon"—Why Not Let Weber Speak for Himself?—Goldmark's Concerto Serves Mr. Macmillen Well—The Watercolor Elegance, the Light Brilliance and the Charm of Both Music and Performance—Rachmaninoff's Symphony Proves Remarkable, Rewarding and Baffling

Mr. Fiedler surpassed himself and all his predecessors in the length of the Symphony Concert yesterday afternoon. It continued for two hours and ten minutes, a longer time than even Mr. d'Indy found needful, when he visited Boston in 1905, for his exhibition of specimens of the newer French music. The intermission aside, two pieces divided these two hours, with the exception of the ten or a dozen minutes that they allowed to the overture to "Oberon." One of the two was Rachmaninoff's symphony in E minor, played for the first time in Boston, and it continued for an hour and five minutes. The other was Goldmark's concerto for violin, with Mr. Macmillen to play the solo part, and it filled forty-five minutes more. The audience took these lengths complaisantly, and departures before the final number have been more numerous in shorter concerts. Mr. Fiedler has taught the public to share his liking for "brilliant overtures" as endings to his programmes, and if the overture be as familiar and warmly liked as that to "Oberon," it stays gladly. Long as the symphony was, the music and the performance seemed to hold the interest of the audience unflaggingly. Applause was hearty at each pause and heartier still at the close. Of the second generation of the Russian composers, Mr. Rachmaninoff's name evidently conjures in Boston. Through the concerto, which has much less intrinsic warrant for its length than the symphony, the audience had the interest of Mr. Macmillen's agreeable presence and the light brilliancy of his playing. Again its applause was hearty.

Throughout the concert, moreover, the listeners had the pleasure of the orchestra in form again. Mr. Rachmaninoff's instrumentation is rich and pungent, and the band attained to a like richness and significance of tone. Goldmark's is gracefully commonplace, and the orchestra played its part in the concerto lightly, elegantly. The strings were clear-toned and euphonious again, and it was possible often in the symphony to note the warmth, the body, and the animation of the voice of Mr. Witek's violin. Mr. Fiedler happens to admire Mr. Rachmaninoff's symphony warmly. He conducted in it then, as he conducts in all pieces that so appeal to him with entire absorption in its musical substance and its emotional spirit, and with no thought of reflective and calculated effect. The result, again as usual, when Mr. Fiedler is so minded, was a very revealing and a very glowing performance. Mr. Fiedler and his men with him sustained the long-breathed power of the music and in its more vivid moments struck appropriate fire. Of course the overture to "Oberon" was "interpreted" to the hilt. It always is nowadays; but Mr. Fiedler was fortunate in a band that could hold the introduction down to soft and remote murmur, and then race flamingly away on the "main body," as the analysts say, of the overture.

It is easy to wonder whether Weber's vivid and outspoken music really needs all the "treatment" that it is the fashion of the hour to give it. Probably it was played very straightforwardly at that first performance of "Oberon" in London when the audience would not be satisfied until it had heard the overture a second time. True, Weber's own direction in the score, "with the utmost possible softness," is warrant for all the effort of the conductors to make the introduction like the echo of Oberon's horn, faint and far, like the lightest footfall of marching elves, like the voices of "faerie" and of romance heard in shadowy and fading dream. Weber's design is clear enough. He had the true romanticist's passion for ardent contrast. He would begin with these echoing and phantom sounds—the gossamer, as it were, of romance, and then fling against them, in "the body" of the overture, its rush, its glow, its eloquence of passion, its splendor of picture. Between the two stands the dividing chord upon which conductors love to spend their "interpretation." It pleased Mr. Fiedler yesterday to reduce it to a kind of orchestral gasp, as though romance and Weber were distinctly out of breath. Is it not the better way to make it full, sustained, crashing? Is not this the intent of the musical and the emotional design? Weber was the outspoken romanticist in opera—own brother to Hugo and his romantic crew in the drama, to Delacroix and his fellow painters. His romantic feeling was not shadowed like Schumann's in music, like Jean Paul's in letters. It was flamboyant. He intended that dividing chord to ring like a sonorous line of Hugo—"Montes d'Aragon, Galice, Estramadoure," for example— and to flame like Delacroix's or Diaz's reds. It does neither when it becomes, as it did yesterday, a mere nervous gasp. Mr. Weingartner was saying the other day that conductors ought to forsake their "interpretations" of Mozart and go back to the plain intent of his music. They might do likewise by Weber's three overtures. They have managed somehow to keep themselvs alive these hundred years.

As a rule, the virtuoso of the violin or the piano is not comely to see. Too often his years of distinction come when middle age with a penurious and laborious youth behind, has set its seams upon him. Mr. Macmillen is young; he happened to be playing yesterday on his twenty-fifth birthday—and with his slim frame, his thin, alert face, his unaffected hair and his gentle manners, he is pleasant to see. He is not obtrusive, as one who takes thought of his "personality"; he is quietly ingratiating. The charm of youth, touching to some of us who have put it far behind, is in him. And Mr. Macmillen is wise with a promising wisdom. As his mind, temperaments and executive talents now go, it is easy to surmise that he would seem rather diminutive in the "great" and severe concertos—in Beethoven's or in Brahms's, for example. Perhaps, in the long run, they will not be for his specific cast of spirit and capacity. His particular individual trait is a light quickness of comprehension, feeling and execution that at its best rises to as light a brilliance. Goldmark's concerto is at one with these qualities; if we are not mistaken, César Thomson, whose pupil he was, schooled him in it, and in the days when Mr. Thomson was a wandering virtuoso he shone in the piece. It has no largeness of design or execution; musically it is commonplace veiled in pleasant grace and elegance. The emotion of it is not rhapsodic—only pleasant sentiment a little accented by Goldmark's vein of romantic musing in the slow movement and a little heightened by his watercolor brilliance in the bright rhythms of the finale. Throughout, it displays the voice and the feats of the violin, not in dry academic but in agreeably florid fashion. Like others of his Semitic race, Goldmark can be showily elegant.

Thus the concerto met Mr. Macmillen more than half way, and he was good to hear in it. His tone, for example, lacks depth and body, but it had precisely the fluent grace and the light brilliance that the music asks. It was a prettily sensitive tone to the rippling flow of the concerto; it caught all the little graces of Goldmark's figures. It was fine and sweet, like Goldmark's sentiment; it had his watercolor brightness. Once and again, Mr. Macmillen mistook this sentiment for feeling, even for passion, and tried to express it. Then his tone grew tight and a little wiry. Or it lost its clearness, its refinement, its light brilliance, blurred and confused itself. Plainly it is too delicate to bear pressure of execution or of overmuch feeling. This delicacy, however, this refined but not effeminate sweetness exactly accorded with the lacework passages, the florid arabesque that Goldmark has woven for his violinist. They are not the rhapsodic bravura that some concertos seem to create out of themselves in a kind of ecstasy for the responsive instrument. They are intricate, graceful, elegant, amiable and agreeable tonal filigree. So Mr. Macmillen spun them, with the air of easy and polished accomplishment that masked their difficulty and pointed their pretty elegance. The concerto is written watercolors. It seeks insistently to charm. Mr. Macmillen seldom "laid on," as though he were painting a tonal fresco in oils, and then all to the detriment of his tone and style. He did charm.

Mr. Rachmaninoff's symphony is of such magnitude—of such just magnitude in spite of its sixty-five minutes—that it may not easily be grasped at a single hearing or briefly dismissed at the end of a review. Mr. Rachmaninoff works with a high and sincere purpose to high and large accomplishment toward a grave and exalted ideal. He is no lazy and ecstatic thapsodist, no bold or self-conscious innovator. He has set himself an unusual task in a musical time that is all for new and daring departures, for self-expression—and sometimes self-display—come what may. He clings to the established forms; he is orthodox in his concertos; orthodox in his symphonies; orthodox, as form in tone-poems goes, in "The Isle of the Dead" that so stirred his hearers last year. Yet he is not orthodox from pedantry, dulness, inertia or mere respect for old and established things because they are traditional. He believes in these forms; he finds that he can make them expressive of his musical ideas, of his moods, passions, imaginings, and without any subservience of mind or spirit or dream to mere academic precedent and dogma. He sees, too, how he can enrich these forms, and the ideas and the emotions that he makes to shape them, with all the diversified amplitude and the multifarious shadings and suggestions of modern instrumentation. He believes, as well, that in a symphony so written he can speak with quite as emotionally imparting and stirring a voice as all the freedom of tone-poem or rhapsody would allow him. Mr. Rachmaninoff, moreover, is little tempted by the possibilities of music to suggest descriptively, to delineate pictorially. He would keep it concerned with itself as so much ordered, beautiful, puissant or expressive sound. He would have it so express the distilled and abstract essence of moods and emotions. He has his passionate voice, but it is of an ideal and idealizing passion. He has turned all this faith into practice in this second symphony. It is remarkable and rewarding as modern symphonies go. It is clear and eloquent on its formal side, eloquent and baffling in its expression of mood and feeling. A second hearing may clarify it, and on Monday more than a final paragraph shall try to appreciate it.

H. T. P.

TRANSCRIPT, THURSDAY, OCTOBER 20, 1910

News of Music

At the Symphony Concerts of Nov. 4 and 5, Mr. Fiedler purposes to repeat the symphony by Mr. Rachmaninoff that warmly interested and plainly stirred the audiences of last Friday and Saturday. Requests to the conductor for such a repetition have been many and the symphony in itself amply deserves more hearings. Similarly Mr. Fiedler repeated Mr. d'Indy's symphony last year, and Dr. Muck, in his time, Strauss's "Symphonia Domestica," and Debussy's "The Sea." Mr. Gericke so repeated in a single month Mr. Mahler's fifth symphony, and if recollection serves, the custom began with Mr. Paur's repetition of Tschaikowsky's "Pathetic" symphony when it was new to America. There is no reason to question the justice or the pleasure of these repetitions. The music warrants them; the audiences like them. Yet do they accomplish as wisely and efficiently as they might the desired end—presumably to make hearers well acquainted with the several pieces? Mr. Rachmaninoff's symphony will be repeated next week. It may not be played again at a Symphony Concert for years, and when it does reappear on the programme, it will be as novel to most hearers, since musical memories are short and musical impressions fleeting, as it was last week. A year ago, Mr. d'Indy's symphony, previously unheard for four seasons, came like a discovery to those that heard it. For another four years it may lie on the shelves of the library and then be rediscovered again. If Mr. Fiedler were to play Mr. Mahler's fifth symphony tomorrow, it would be as new and strange to the public of the Symphony Concerts as it was in Mr. Gericke's distant time. It is interesting to hear a new, important and engrossing symphony or tone-poem four times in as many weeks; but the wiser and the more efficient way to make it lastingly familiar would be to repeat the music, at a single pair of concerts, for four successive years. In fact, this is precisely the course Mr. Fiedler is following with the less known and more abstruse tone-poems of Strauss. He played "Zarathustra" two seasons ago and repeated it last winter; he played "Don Quixote" last spring, and "Ein Heldlenben" two years back, and both pieces now stand on his list for the current season.

BOSTON GLOBE-OCTOBER 22, 1910.

AT THE SYMPHONY.

New Tone Poem by Scriabin Heard For First Time.

Beethoven's Second Symphony and Sibelius' "Finlandia" Played.

The 10-minute intermission at the Symphony rehearsal yesterday afternoon was but a thin partition to separate Beethoven's second symphony, a monument to order, and Scriabin's new "Poem of Ecstasy," which might appear cacophony and chaos.

Bach's concerto for strings, "with the bass for the harpischord," written for the Prussian Prince Ludwig of Brandenburg and bearing his name, began the concert. Sibelius' Symphonic Poem "Finlandia" ended it.

Scriabin's "Poem of Ecstasy" was heard for the first time in Boston. It was played in New York by the Russian symphony orchestra, Modest Altschuler, conductor, Dec 10, 1908, for the first time anywhere.

Were this "Poem of Ecstasy" not "program music" it might seem wholly confused, unintelligible. Even with a program it is no beatific definition of what is usually reckoned hereabouts as ecstasy, and the most veracious person may say with candor it is not a concord of sweet sounds.

Mr Altschuler furnished for the symphony program book a Russian poem by Mr Scriabin which is somewhat illuminating. It was translated by Lydia L. Pimenoff Noble of Boston.

In it the author apparently takes as his problem the mastery of life. This spirit is pictured somewhat as saying: "When everything rises against me, then will I begin my play." He will excite antagonists by "monsters, torments and serpents, by rain of suns, by lightnings of passion, by fires of desire." He says: "I am affirmation. I am ecstasy. What menaced is now excitement. What terrified is now delight."

This corroborates Browning in the sixth stanza of his "Rabbi Ben Ezra":

"Then welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand
but go!
Be our joys three parts pain!" etc.

With the Allegro non troppo, a trumpet appears and Scriabin has written wildly, mercilessly, for the first trumpet, music absurdly exacting for a B-flat instrument. Although the part is divided between two players, the 16 measures of continuous playing above the clef and the two excursions to high C sharp are beyond reason. This trumpet reaffirms a theme of battle and triumph. The whole orchestra seems rifted against it in a sea of contending din.

Perhaps there is another kind of ecstasy—the unutterable rapture of victory over time, fate and circumstance. Scriabin's new work concludes with such an apostrophe.

"Finlandia" stirred again as music always will which grips the heart and fires the brain with the picture of a brave and resolute people, tenacious of liberty and courageous, even in suffering.

Mr Fiedler's reading of it was virile. For the performance of the difficult "Poem of Ecstasy" he and the orchestra deserve great credit.

BOSTON TRANSCRIPT, OCTOBER 22, 1910

CONCERTS NEXT WEEK

A Classical Programme for the Symphony Concert—Mr. Macmillen's Recital

BRAHMS, Beethoven, but not Bach, of Bülow's three B's, has each his place on the programme for the Symphony Concerts of Friday afternoon and Saturday next. Mr. Fiedler believes that we should hear two symphonies by Brahms each season. Last year it was the turn of the second and the fourth; this winter come the first and the third, with the third in F, to lead the way next week—as some have it, the clearest of voice and the frankest of feeling of the four. The other classic is Beethoven's concerto for violin and orchestra in which the new concert-master, Mr. Witek, is to prove his skill, understanding and emotion. The larger classics of the violin have been his "battle-horses" in Germany. Naturally, then, he mounts one of them for his first appearance as a "soloist" in America. For ending to the concert and for fantastic relief to it will come Mr. Strube's overture, "Puck," first heard and pleasantly last year. It deserves repetition.

As the way of the violinists is, Mr. Macmillen goes from his appearances with the Symphony Orchestra last week to a recital of his own on Monday afternoon, at three o'clock, in Chickering Hall. His audience of virtuosi at his rehearsal with the orchestra and his audience at one of the concerts heard him gladly since he played with light skill, a pleasant charm, sensitive feeling and ingratiating presence. At the recital, to judge from his programme, he would renew these qualities and emphasize his skill as a virtuoso. His pieces are: A Concerto by Ernst; Bach's Chaconne; a Minuet from Mozart; a Mazurka from Zarzycki; "Meditations" by Glazounoff; a Pastoral by Massenet; Saint-Saëns's "Rondo Capriccioso," and Paganini's Fantasia on airs from Rossini's "Moses in Egypt."

Friday afternoon, Nov. 4, in Symphony Hall, the fifth concert of the afternoon series by the Symphony Orchestra, with Miss Farrar of the Metropolitan Opera House for the assisting singer. She will sing two little-known pieces: an air out of Isouard's "Jeannot et Colin," an opéra-comique of 1814; and a concert piece by Mozart that dates from 1783. The orchestra will repeat Rachmaninoff's symphony first and impressively heard last week.

Saturday evening, Nov. 5, in Symphony Hall, the fifth concert of the evening series by the Symphony Orchestra, with Miss Farrar and the programme just noted.

BOSTON JOURNAL OCTOBER 22, 1910

"POEM OF ECSTASY" GIVEN BY SYMPHONY

Scriabin's Work on Varied Program Presented to Music Lovers.

Still the musical Russians come. Yesterday the most prominent feature of the Symphony program was a symphonic poem by a young Muscovite named Alexander Nicholaevitch Scriabin. Last week the honor went to his fellow-countryman, Sergei Vassilievitch Rachmaninoff, who, by the way, will achieve the extra honor of having his second symphony repeated by request at the fifth Symphony concert. Rachmaninoff visited this city last season. Scriabin, who is only 38, one year older than Rachmaninoff, visited New York three years ago to hear the Russian Symphony Society perform his first symphony. Cincinnati heard his "Reverie," for orchestra, ten years ago. But yesterday was the first time Scriabin's name found a place on a Symphony program.

The Moscow musician calls this latest of his orchestral works "The Poem of Ecstasy." The ecstasy is expressed as cacophonically as the most ardent devotee of the new music thought could desire. Fortunately the words of the poem—for Scriabin is poet as well as musician—are published in the program book. They will help the earnest student to pick his way through the musical maze. There are people who enjoy these discordant diversions immensely, just as others revel in the "Tannhaueser" overture, which they insist upon hearing at least once a year, and in such smooth and comprehensive, though probably old-fashioned, works as Bach's Brandenburg concerto for strings and Beethoven's second symphony, which last two were also on yesterday's program.

There was no lack of applause for Scriabin, but there was more applause for Beethoven.

Sibelius' "Finland," another symphonic poem, first heard here two years ago, completed the program, which indeed had enough variety to please many tastes.

SYMPHONY PROGRAMME AN ADMIXTURE

IT IS HALF MODERN AND HALF CLASSICAL

Fine Treat Afforded in the Masterful Playing of Bach's Brandenburg Concerto.

By Louis C. Elson.

PROGRAMME.

Bach. Brandenburg Concerto, for Strings.
Beethoven. Second Symphony.
Scriabin. Symphonic Poem. "Le Poeme de l'Extase."
Sibelius. "Finlandia."

There was to have been a soloist, and a splendid one, but Death is no respecter even of symphony programmes, and M. Gilibert's voice has been hushed forever. The drawing power of soloists at these concerts is, however, disproportionately great. In a couple of weeks Geraldine Farrar will sing at these concerts and there will probably be a "rush-line" extending into Gainesborough st. of persons waiting to buy admission to the balcony. Yesterday there were three or four masterpieces, played by the best orchestra in the world, and there was no perceptible "rush-line." Evidently with the general public it is still "vox et preterea nihil!"

But to the real music-lover it was a glorious treat to hear the clear, calm counterpoint of Bach given by our string orchestra. It was interesting to abnegate for a while the glow of modern tone-color and to listen to music for the sake of its contents rather than for its instrumentation. How our strings played this work need not be told, for there is not the equal of this organization in any part of the world.

Yet we longed for it under its original conditions, in a small hall, with a much smaller number of viols. It was pleasant to note the line on the programme—"The Harpsichord is from Chickering & Sons"—for it spoke of a new departure in the concert room. Through the abilities of Arnold Dolmetsch the firm of Chickering give the modern concert-goer an opportunity to hear some of the old effects of tone.

On this occasion, however, the Bach balance could not be attained, for our string orchestra is far too heavy to allow the harpsichord to give a really perceptible tone-coloring to the picture. Nevertheless this was an unavoidable defect, and the Bach concerto was to us the most entirely delightful feature of a concert that presented some remarkable extremes.

The present writer once asked Mr. Gericke which of Beethoven's symphonies he loved the best. "The one I have heard last!" was the bright reply. There is much truth in this. We had fallen into the habit of thinking the second symphony one of the weak sisters of the nine, but heard yesterday we found many a point of deep interest, many a touch of remarkable beauty. The Scherzo (pioneer of all symphonic scherzos) has faded a trifle, yet even here the quaint contrast made by the old-fashioned Trio was very effective, and the oboes and bassoons played excellently here.

It has become customary to call the slow movement the gem of this symphony, but Beethoven made much broader slow movements, and we of the twentieth century demand more "Weltschmerz" and intensity in our emotional movements. But here too, the development appeals to the musician even while the suave melody catches the layman.

The first and last movements are as fresh and inspired as ever. If only some of the moderns could evolve such effective figures and such logical figure treatment! The opening Allegro of the symphony was taken somewhat slower than we have been accustomed to hear it, but we did not find this a defect. The repeat of the exposition was not made, for your latter day conductor is impatient of much repetition. The horns did some excellent work in the Larghetto and the Finale was the most effectively played movement of the four.

And now the concert made up for its conservative tone-coloring by jumping into the seething modern orchestral cauldron. Addison once spoke of "the pale, unripened beauties of the North"! but had evidently never heard the roarings of the instruments in a Finlandic "tondichtung" or a Russian ecstasy.

We are moved by the music of Sibelius, for very much the same reason that we become excited over the music of Smetana. Both were thoroughly in earnest, both were entirely in love with their native land and wanted to translate it to the world in tones. Sibelius has caught the very essence of the melodic sweetness of Finland, and one could readily mistake the themes of "Finlandia" for folk-songs, although they are entirely the work of the composer.

Of course one gets from Music something in proportion to what one brings to it, and the auditor should try to think with, not against, the composer. If one thought of the little nation scourged by the elements, of the isolation of much of the life there, and of the recent super-addition of political oppression, one would be greatly swayed by the darker touches of the poem, would thrill with that tender second theme of Hope, and would cordially wish that the note of triumph of the close might become a true prophecy. One could understand why Russia prohibited the public performance of this particular work, for one can write a Declaration of Independence in tones as well as in words.

The most modern orchestral touches are in the short composition, although the orchestra called for is not a very large one judged by the most recent standards. But the growlings of the deep brasses at the beginning call up memories of Tschaikowsky (strange how these North winds do blow!) and not only cymbal clashes and triangle tinklings are there, but even a thrill upon the bass drum.

"Finlandia" was finely interpreted and was one of the enjoyable points of the most varied programme.

The ultra-moderns all resemble each other. When one of these extreme gentlemen comes at you with a "Poem of Ecstasy" you may be sure of one thing, he is going to use every known instrument, and he is going either to whisper vagueness at you a la Debussy, or roar it at you a la Strauss. Scriabin did both. De Stendhal says that the radical works of one generation become the classical works of the next, in which we pity the next generation. Some of this ecstasy was extremely bitter, while some of it reminded of the ecstasy of the too convivial gentleman who thought that the air was filled with green monkeys with crimson eyes and sparkling tails, a kind of ecstasy that is sold in Russia at two roubles a bottle.

Let the auditor remember that Beethoven also has pictured ecstasy, in the final duet of "Fidelio," or the end of the ninth symphony, for example, and mentally compare his enraptured frenzy with the hurricanes and earthquakes of ecstasy here exploded and he will understand the profound distaste of the present reviewer for the "Poeme de l'Extase." It is almost entirely impressionistic. At frequent intervals the composer shudders himself into tonal epilepsy. The trumpeter plays until his lips are bloody, and his theme is of a most agonized kind of ecstasy.

Yet with all this said we must recognize a certain mastery of the orchestral forces, possibly even a certain unity according to the poem which the composer wrote to elucidate his musical work. But it is all, all, all on a wrong path. It is pushing Music out of its true orbit, and all the tone-coloring, and all the intensity, do not succeed in giving forth a work which is strikingly new or deeply impressive. The beautiful new path which Wagner opened is leading into a dangerous monotony which is striving to disguise itself in tonal decorations.

But all tribute must be paid to Mr. Fiedler and his men for the manner in which this herculean task was executed. It was one of the great triumphs of our orchestra and its leader, and we were glad to see the audience recognize this fact by some enthusiasm.

BOSTON POST OCTOBER 22, 1910

Third Symphony Rehearsal

By Olin Downes

This was the programme of the third symphony rehearsal this season, yesterday afternoon in Symphony Hall: "Brandenburg" Concerto No. 3, for three violins, three violas, three 'cellos and bass, Bach; 2d symphony, Beethoven; symphonic poem, "The Poem of Ecstacy." Scriabine (first time in Boston); "Finlandia," symphonic poem for orchestra Sibelius.

String music by Bach is likely to be interesting. The 3d "Brandenburg" concerto is not an exception. It is cheerful, vigorous music. The counterpoint is not pedantic, but good two-fisted stuff. But what shall be done when music written in 1721, for three violins, as many violas and 'cellos and bass, is performed in a bigger place than Bach dreamed of when he wrote his delightful measures, with the number of instruments in the proportion of 16 to 3, and a poor little tinkling harpsichord thrown in? If such music is to be heard in a big modern concert hall, the instruments should at least be fewer than they were yesterday, and the quality of tone more transparent than is probably possible with some 58 full-grown stringed instruments. The performance had appropriate vigor, if not the utmost finish, but the music was swollen to the ear.

The wondrous beauty and order of the introduction of Beethoven's early symphony—and is there a more perfect introduction to any work of the type?—the delightfully transparent instrumentation and the fine logic of the movements which followed, certainly formed sufficient contrast to the piece of Scriabine which followed. If we do not mistake, a Boston Symphony audience heard Scriabine for the first time on this occasion. Plainly, the majority present were puzzled whether to laugh or sneer. At the end, a certain small band of immediate converts at the back of the hall made known their appreciation of the music and Mr. Fiedler's splendid efforts by continuing to applaud until the conductor returned to his stand to bow his acknowledgments.

This may be said of Scriabine's monstrous composition—that it displays evidence of distinctive ideas and tendencies which are real inborn qualities of the personality of the composer. Ostentatious, striving and extravagant as is this piece, it is the voice of a man who may have in him something worth saying. It is evident that Scriabine is a true rhapsodist, not a self-styled one. It is his nature to disregard form. We need not quarrel with him on that point, but we have indeed the right to take exception to pages which certainly have unhappy effect at a first hearing. There are some striking places in "The Poem of Ecstasy," but the ideas are not, as a rule, well handled for any length of time. A man may be a rhapsodist, yet retain continuity of thought in his compositions. He must do this. There is little coherency in this symbolic poem, and the musical phrases which give what backbone there is to the piece are not always happily chosen. The phrase immediately given to the flute, that drooling, calflike phrase, hints more of the longing of the drawing-room pianist than of the strivings of a noble soul.

The composer has evidently been much influenced, and at times to his injury, by the Frenchmen at Paris. Scriabine's intentions, as we have said, are his own, but his ideas, when he does not forget them himself, are often dissipated by outside influences. It is a pity that the harp of Israfel is not tuned his way, for he undoubtedly has a certain individuality. Perhaps it may be, in years to come.

If there were to be bonfires on Beacon Hill tonight, we would listen with profit and rejoicing to the militant strains of Sibelius' "Finlandia." As the expression of a patriot, they are stirring.

BOSTON HEARS NEW WORK BY SCRIABIN

Interpretation of Russian's "The Joy of Untrammeled Activity."

A GREAT SYMPHONIC POEM

Rhapsody of Emotions as an Expression of the Philosophy of Life.

By PHILIP HALE.

The third public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Brandenburg concerto, No. 3.....Bach
Symphony in D major, No. 2....Beethoven
"The Poem of Ecstasy," op. 54....Scriabin
"Finlandia," op. 26, No. 7.....Sibelius

Alexander Scriabin was first known to concert-goers in Boston by small piano pieces, and one of them, a composition for the left hand, became popular; but neither a composer nor a pianist is to be judged by the left hand alone. No one of his important compositions had been played here before the performance of his "Poem of Ecstasy" yesterday.

This symphonic poem was first performed by the Russian Symphony Society of New York, Dec. 10, 1908, when Mr. Altschuler conducted. Mr. Altschuler has done much in bringing forward the works of contemporaneous Russian composers, and he seems to be particularly interested in Scriabin, whom he met in Switzerland three years ago last summer, when Scriabin was at work on this symphonic poem. Mr. Altschuler writes that the composer has sought in this piece to express "something of the emotional and, therefore, musically communicable side of his philosophy of life." Mr. Scriabin, he adds, is "neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought."

The "Poem of Ecstasy" is said to express "the joy of untrammelled activity." The three divisions might be entitled, we are told: "His soul in the orgy of love; the realization of a fantastical dream; the glory of his own art."

Mr. Scriabin has been still more voluminous in explanation, if not so explicit. He wrote a singular poem for this piece, or perhaps the piece was written for the poem, which was published in Russian at Geneva in 1906. This verbal rhapsody, translated into English by Mrs. Edmund Noble (Lydia L. Pimenoff Noble), is published in the program book of these concerts. The task, which must have been difficult, seems to have been admirably accomplished, for the translation has both character and spontaneity, as though it were neither an interlinear translation nor a loose paraphrase.

To express his ecstatic joy and also his untramelled activity Mr. Scriabin employs a huge orchestra, which includes eight horns, five trumpets a celesta and all sorts of pulsatile instruments.

The composition, like the poem, might be described as a wildly fantastical rhapsody. There are some, and I am among them, who are more interested in the musical contents of a composition, the purely musical thought and expression, than in any attempt to give a translation in tones of philosophic thought. If Mr. Scriabin had merely entitled his musical rhapsody "Ecstasy" or "Joy in Free Activity," that would have been a sufficient clue."

It is easy to see how many will dismiss this work after one hearing as chaotic. They will speak of pleasing passages in juxtaposition with those that are barbarously boisterous. They will not find continuous thought, but loosely connected episodes. Our old friends who "dislike discords" will again shake sorrowful heads, and possibly appeal to the Watch and Ward Society.

A composition of this magnitude is not to be so idly dismissed. It calls for more than amiable or excited discussion in a street car on the return from the concert.

There is no doubt of the serious purpose and the sincerity of the composer. He is not merely a poseur with a sense of color; not only a skilful juggler with the instruments. There is a definite plan, though it may escape those to whom music since the death of Mendelssohn offers insuperable difficulties. Mr. Scriabin not only is a harmonist of the advanced school; not only one skilled in instrumentation; he has individuality, and he has imagination.

What matters it whether he be a pantheist or a pedo-Baptist; a man steeped in the religious traditions of India, or a convert to "New Thought"? When the fit was on him and he was at work on this rhapsody his first thought must have been the expression of that which was musical at the time within him.

This rhapsody is not cerebral music; it is emotional, and the emotional will be moved when they hear it. They may not understand the accompanying poem, and it would be better if they were not to read it until after the concert; yet the music will suggest to them thoughts which have come to them, but they themselves could not express these thoughts in music or in words. They will be stirred within; they, too, will for the moment be ecstatic.

Others will be interested in the harmonic expression and in the manner of instrumentation, the blending of timbres, the use of solo instruments in effects of ensemble; and there are twilight and mysterious effects; there are effects that recall operations of Nature, phenomena that are still mysterious, or tumultuous, though familiar for centuries.

Perhaps the highest tribute to this singular composition is this: it is not easy to describe the music to one that did not hear it; it is not easy for two that did hear it to express their views, one to the other. It is better to be silent about emotional music that works its spell. When a great deal can easily be spoken or written about that which is plausibly emotional, the poetic quality of the emotion may well be questioned.

Another high tribute to the "Poem of Ecstasy" is that many will dislike it and some will hold it in detestation.

The orchestral performance of this composition was brilliant and impressive. The performance of the other pieces deserves warm praise. In the concerts of Bach the harpsichord was mere tinkling against the rush and fury of the strings. The problem of piano or harpsichord in the performance of these works of Bach is not yet settled. If the strings are diminished the music should be heard in a small hall. If there is a specially constructed harpsichord, after the manner of the one used by Mr. Mahler with the Philharmonic Orchestra of New York, the irreverent are reminded of a mowing machine active in a quiet summer morning, and the purists may say that there is a lack of proportion and the harpsichord becomes a solo instrument.

The performance of Beethoven's symphony was characterized by exquisite clarity and euphony. There is more of Finland in the symphonies, the violin concerto and "A Saga" of Sibelius than in his Finlandia," which is hot with the spirit of revolt. No doubt he wrote this music with a patriotic heart, but patriotism is not an essential quality in a musical work of art.

The program of the concerts next week will be as follows: Brahms, Symphony No. 3; Beethoven, concerto for violin; Strube, comedy overture, "Puck." Mr. Anton Witek, the concert master, will play as a soloist for the first time in America.

THE BOSTON AMERICAN SUNDAY, OCTOBER 23, 1910.

TO PLAY SYMPHONY AGAIN.

Boston Gets Another Chance to Hear Russian's Work.

For Friday afternoon, October 28, and Saturday evening, October 29, Mr. Fiedler of Boston Symphony Orchestra has decided to repeat the Rachmaninoff symphony before the impression it made at the second rehearsal and concert has died away.

No novelty that has been produced in several years has been received with such genuine enthusiasm by both audiences, and Mr. Fiedler has had a number of requests to repeat it as soon as possible. Therefore he put it as the leading number of the fourth program which will be played next Friday afternoon and Saturday evening.

The soloist will be Anton Witek, the new concert-master of the orchestra. As planned originally, Mr. Witek would not have made his appearance until the end of next month, but the death of Mr. Gilibert necessitated the reconstruction of the solo list to a certain extent; therefore he comes earlier in the season. He will play the Beethoven Concerto.

The other number on the program will be Gustav Strube's comedy overture "Puck."

On the fifth program, to be played on November 4 and 5, the soloist will be Miss Geraldine Farrar, who will then make her only appearance of the season with the Symphony Orchestra in Boston.

Madam Sembrich, although much of her musical career has been devoted to grand opera, will sing a program entirely devoid of arias. Not every singer of grand opera fame could afford to do this. Madam Sembrich will give a program devoted entirely to Schubert Schumann and Brahms. "Fruhlingsglaube Der Fischer." "Fruhlingssehnsucht," "Schwanengesang," "Dass sie hier gewesen," "An die Quelle," "Du bist die Ruh'," "Ungeduld," by Schubert; "Dichterliebe," "Er ist's," "Die Lotusblume," "Er der herrlichste von allen," "Schneeglockleln," by Schumann; "Er liebt sich so lieblichim Lenze," "Immer leiser wird mein Schlummer," "Das Madchen Spricht," "Vorschneller Schwur," by Brahms, are among the songs on the program. The recital will be given on Monday afternoon, October 31, in Symphony Hall, and will be her only Boston appearance.

* * *

The first concert of the Apollo Club will be given in Symphony Hall on November 9. The public will be admitted as well as the regular subscribers. The baritone, Amato, who has already been heard in Boston will be the soloist. Mr. Amato is a member of the Metropolitan Opera Company.

HERALD, BOSTON, OCTOBER 23, 1910.

BOSTON SYMPHONY CONCERTS.

The program of the concerts of the Boston Symphony orchestra Friday afternoon and Saturday evening of this week, will be as follows: Brahms, Symphony No. 3, F major; Beethoven, violin concerto in D major; Strube, comedy overture, "Puck." Mr. Anton Witek, the concert master of the orchestra, will be the soloist, and will play for the first time in America. He has an enviable reputation in Europe.

Mr. Fiedler has decided to repeat Rachmaninoff's second symphony before the impression it made at the second concert has died away. No novelty that has been produced in several years has been received with such genuine enthusiasm, and Mr. Fiedler has had a number of requests to repeat it as soon as possible. Therefore, he puts it as the leading number on the fifth program, Nov. 4-5. The other orchestral number will be Beethoven's overture to "Egmont." Miss Geraldine Farrar will sing airs by Isouard and Mozart. This will be her sole appearance this season with the Symphony orchestra in Boston.

BOSTON GLOBE OCTOBER 23, 1910.

Boston Symphony Concerts.

The Symphony program this week comprises Brahms' symphony No. 3, the Beethoven concerto for violin, and Gustav Strube's comedy overture, "Puck." The soloist will be Mr Anton Witek, who will make his debut here in that capacity. It had been expected that Mr Witek would appear later in the season, but the death of Mr Gilibert necessitated some changes in the schedule.

On his fifth program Mr Fiedler will place the Rachmaninoff symphony, which created so favorable an impression at the second rehearsal and concert. He has had many requests for a speedy repetition of the work and it is in response to these that he will play it, Nov 4 and 5. The soloist at the fifth concert will be Miss Geraldine Farrar.

Will Boston Have Two Symphony Orchestras?

The city's musical growth and traditions. Two sides of the orchestral question discussed.

THAT idea would have appeared to me preposterous once," said Mr. Fengate. "But we are going ahead so fast musically in Boston that we may soon be ready, as you say, for two symphony orchestras.

"I am not one of those who read the census of 1910 and then go right on discussing our civic affairs as if Boston were just the same size it was 10 years ago.

"This idea of yours reminds me of one which a young man, who must have been in college, like yourself—he could not at any rate have been long out of it—once brought to my attention because he knew I was interested in education and music.

"He asked me to encourage a movement for making harmony and counterpoint and musical history subjects of study in public schools.

"I did not see how I could help him much, but I listened to what he had to say.

"That was a dozen years ago, and now I understand that the thing he proposed has become a part of the routine of many progressive high schools.

"Some of the arguments with which he supported his plan did not appeal to me.

"He contended that there was no surer way to give an impulse to the creative spirit in American music than to set public school pupils a-composing.

"I could not follow him there, for I do not think that our art problems are to be solved through educational formulas.

"But the young man, notwithstanding flaws in his reasoning, had a good idea. And you may have a good one.

"I assume that you are not asking me to give up all the musical interests I now have so that I may devote myself to giving your idea a practical test.

"I have thought before now when some one proposed a new civic undertaking that it meant an extra load of responsibility.

"I felt that way when the scheme for a permanent opera company was first set on foot here.

"But I find that a good idea takes care of itself and gains plenty of supporters.

"The census man can probably explain why."

"I lose my bearings every time I walk in this park," said the Sophomore. "But nothing can keep me away from the sunset view here when I am in town at the right time for it."

"The genius of the men who planned the original city got hold of the landscape artists who laid out these walks and roads," returned Mr. Fengate. "However, we are straying from the subject you introduced. Have you figured it out that there is room in Boston for another Symphony orchestra?"

"No, I cannot say that; but it stands to reason, I think, that Bostonians would know how to appreciate a greater variety of interpretation than one orchestra can give them.

"Where can they go now when they want to hear Wagner or Mozart?"

"Well, Wagner was played here a good deal a few years ago, you know; and I think most people are contented to let him be superseded for a while by new composers.

"Perhaps a second orchestra could revive interest in him.

"And as for the old masters they get a reasonable amount of attention, I think, from our present orchestra.

"That paradox, 'Forward to Mozart,' which is current in Germany just now does not impress me much, because the men who praise Mozart the highest are those who at heart are chiefly interested in the colossal modern symphony.

"But do you think," persisted the Sophomore, "that one orchestra can acquit itself equally well in all fields of interpretation? And are not the classic masters worth presenting often and well?"

"It would be progressing backwards to have a second orchestra specializing on music which the present orchestra has exploited thoroughly in past years," was the reply.

"And you will find when you observe a new orchestral movement starting in the neighborhood of an established body of musicians that radically modern music is its propaganda.

"If another symphony orchestra were to try for recognition in Boston it would base its hopes on the production of novelties that cannot find a place on our present programs."

"What are you going to do, Mr. Fengate, with the increasing number of expert instrumental performers in the city?

"Are you going to keep men playing overtures and incidental music and accompaniments to cantatas who ought to bestir themselves in the symphony?

"And what are you going to do with that overflow of the musical public which cannot get accommodated at the symphony concerts now provided?"

"Oh, I admit that some day we must have a second organization devoted to symphony playing.

"The census man again convinces me on that point.

"But I have sometimes noticed, or thought I noticed, that cities with two or more symphony orchestras have none at all.

"It has always been our idea in Boston that we held the lead of the country in symphonic music because of the performance of our orchestra.

"I could not help thinking when I heard Mr. Toscanini in opera last winter that competent instrumentalists can be found when you have a great conductor for them.

"Yes, give us two orchestras, if you believe we must have them. But do not think of anything but a leader of first class abilities for your new one."

BOSTONTRANSCRIPT OCTOBER 25, 1910

News of Music

A YOUNG musician out of the Middle West who chanced to go to the Symphony Concert last Saturday has written to a friend some frankly interesting impressions of it. They go: "The programme was just to my liking. You know my acquaintance with music is pretty limited and it is the classical, 'pre-Reformation' programme that is the special occasion to me. Bach never sounded more powerful and inevitable to me than he did tonight, with fifty or more violins pounding him out. And I was tickled to notice that the orchestra did just what my little orchestra used to do for me—'sawed' on the retard of the final cadence. The symphony was one I had not heard; I have the third and fifth still ahead of me. I confess I was bored as I ever can be with Beethoven, except toward the end of the Finale, when he seems to wake up to previsions of the fifth, and in a few of the divine parts of the Larghetto. I couldn't get a line on the Scriabin piece in one hearing. But you know my weakness for loud noise and plenty of it, and the whole idea of five trumpets, eight horns, bass tuba, bass drum and trombones, reënforced by triangle and celesta, tickled me. I counted just three triads in the piece, and two of those altered ones, and I couldn't help wondering what Haydn would have said. I was also intensely curious to know what the composer was thinking of in his ecstasies—whether it was what Bernard Shaw says the prelude to 'Tristan' is. But at any rate, I have a profound respect for anything a Russian does, and they all seem so intensely in earnest about it that I think we ought never to condemn except on a third hearing. I fancy that when I get on to his idiom (since we must use the term) I shall find him very wonderful, though I must say that I don't think he always knows just what he is about. Sibelius seems to me one of the few great moderns. In point of 'national' flavor, he has Grieg beaten on his own ground, and in structural control and clear-headedness I think it is not too much to place him with Strauss. Of course, I say this after hearing only two of his things, but I don't believe he could write those two without being a master of the very first rank. The piece this evening, while disconcertingly reminiscent of 'Oh! Promise Me,' was as inspiring as 'Les Préludes' and far less theatric. Is it a sign of degeneracy or especial youthfulness that I can concentrate attention on the modern stuff so much more easily than I can on Schumann or Mozart or Bach?"

BOSTONADVERTISER, OCTOBER 26, 1910

WITEK'S FAMOUS VIOLIN.

Anton Witek, the new concert-master of the Symphony orchestra, who will make his debut on Friday afternoon and Saturday evening of this week as soloist, playing the Beethoven concerto, is the possessor of one of the finest violins in this country. It is a genuine Stradivarius of the best period and is valued at several thousand dollars. Those who have heard it say that it is one of the most remarkable instruments that has ever been brought over to Boston.

BOSTON TRANSCRIPT OCTOBER 26, 1910

When the Symphony Orchestra departs on Nov. 6 for its first journey of the season to New York and the other cities to the southward that it visits monthly, Mr. Fiedler will make Mr. Rachmaninoff's new symphony the chief item of his programmes. New York has already heard it, but in the very imperfect performance of the Russian Symphony Orchestra, while Mr. Rachmaninoff himself led it a year ago at two concerts of the Philadelphia Orchestra. Even under his leading the band gave the music no such puissant and golden eloquence as does ours.

BOSTON TRANSCRIPT, OCTOBER 27, 1910

In Germany and in New York, if not in Boston, Mr. Fiedler has attained to the glory of the picture post-card. A German publisher of such trifles has added one of the conductor to a series of musicians, and it may be seen and bought in the music shops in New York that import them. It bears the head and shoulders of the conductor and represents him as he was two years ago rather than as he is now. The hair is more bristling; the eyes behind the spectacles more fiery; the whole expression more suggestive of energy barely held in leash. The Fiedler of 1910 is surer of his power and his place as a conductor and his face has turned calmer.

Henry Hadley seems about to play the part of the wandering composer-conductor on the limited American stage. For a few weeks next month, he will forsake his own orchestra in Seattle, proceed first to Chicago to conduct in his new symphony with the Thomas Orchestra, and then to New York to do likewise at the Damrosch concerts. The symphony is likely to be played in Boston, but hardly with Mr. Hadley conducting.

BOSTON JOURNAL OCTOBER 29, 1910.

OVATION FOR WITEK ON AMERICAN DEBUT

Playing of Beethoven Concerto in D Major Arouses Enthusiasm.

Concert Master Witek of the Symphony Orchestra made his American debut at yesterday's concert and aroused the biggest enthusiasm seen so far this season. He chose the Beethoven concerto in D major, which the Bonn genius wrote for Franz Clement, who played it first in Vienna in 1806; and what was said of Clement at the time applies particularly well to Witek. The same sterling art, elegance of style and brilliancy of technic which distinguished Clement likewise distinguish Witek. Such highly polished violin playing—such a graceful manner and such an exquisite tone—has not been heard here since Sarasate's day. The enthusiasm started promptly with the first movement, after a cadenza performed with sparkling skill, and at the end of the concerto the new concert master was recalled several times. No premier plyer of the orchestra has ever made a more successful debut.

With this performance Mr. Witek confirmed the excellent reputation which he has enjoyed abroad for the last fifteen years. He has not the "grand style," but nevertheless his playing has power as well as beauty. So far as technical qualities are concerned, he is evidently an absolute master of his instrument. His precision is well-nigh perfect. His tone, though not very large, is substantial. There is a delicacy about Mr. Witek's art which reveals the virtuouso who is never robustious and who will never rear and rage at the expense of the composer. Without doubt the Beethoven concerto is a particularly happy medium for the display of the concert master's talent. It demands good taste, shining skill, a sentiment tender yet virile. These demands Mr. Witek met admirably. He richly deserved the enthusiasm that followed his performance.

Brahms' third symphony showed the orchestra at its best and Mr. Fiedler then came in for his share of the day's honors. Mr. Strube's comedy overture, which was first heard last March, closed the program. The andante from Schubert's "Unfinished Symphony" was played at the beginning in memory of Julia Ward Howe.

HARVARD UNIVERSITY GAZETTE

CALENDAR NOTES

Boston Symphony Orchestra Concerts

Thursday evenings, November 17, December 15, 1910, January 19, February 9, March 2, March 30, and April 27, 1911.

BOSTON GLOBE OCTOBER 29, 1910.

AT THE SYMPHONY.

Anton Witek Makes Debut in America as Soloist.

Gives Memorable Performance of Beethoven Concerto.

Anton Witek, the new concert master of the Boston symphony orchestra, made his first appearance in America as soloist at the fourth public rehearsal yesterday afternoon. He played the Beethoven concerto.

The orchestra played the third symphony of Brahms, Strube's comedy overture "Puck," and for a preface to the program the slow movement from Shubert's "Unfinished" symphony, as a memorial to Julia Ward Howe. It was a fitting tribute, sympathetically tendered.

It is not common that a good ensemble player is a good soloist, that a violinist who excels in the measured routine of the concert master's chair can also retain and combine individuality, mastery and plasticity of style as a solo performer. Mr Witek disclosed himself yesterday as such an artist. He came before his audience with quiet command. He stood at ease and awaited his entrance, not with the air of the virtuoso, impatient to display his prowess, but with the calmness and poise of true authority.

His playing will be memorable to all who heard him. There are those who approach Beethoven inspired with a vision of a just and austere master. Seldom does an interpreter of him remember that tenderness, as well as virility and true majesty, are his attributes.

Subtle Yet Potent Spell.

Such was the heart of Mr Witek's playing. As he progressed, external things of the moment, the seated throng, the lights, the men of the orchestra, the obvious in any and all its guises, ebbed away and the hearer was conscious of a great presence, not of performer or of instrument, but of the master for whom both were but a mouthpiece.

The player yesterday was carried far up into realms with Beethoven alone. Whether his hearers realized it or no, they too communed. There was throughout the hall an intangible, subtle yet potent spell.

It was not merely the sign of the artist's ability to dominate his hearers—and he has personality—or to thrill them with the sensuous beauty of the music. It was the token of his power to recreate the individuality, the soul which spoke in and through it.

To convey to those not present something of the potency, the beauty and the repose of this man's playing is not easy. To say his audience worshipped Beethoven reverently is not blasphemous; neither is it exaggeration. This was the end accomplished.

What matter then how it was achieved, whether Mr Witek was skilful in the manipulation of his bow, the dexterity of his fingers or the production of a large tone. As a matter of fact his tone is small, surprisingly small, but of wondrous sweetness, and with great power of penetration.

Technic begged no favors of interpretation yesterday. Embellishment in all its violinistic guises was but the sign for volubility, for the nicest precision and for a rare elegance of style.

His songful phrases—and how they sang— were the essence of purity, balance and exquisite architecture. Memorable will be the ethereal soft measures following the cadenza of the first movement. Mr Witek's debut is an event in the history of the orchestra. He was eagerly applauded and many times recalled.

Eroica Symphony.

Brahms began his "Eroica" symphony heroically in the opening figure of the violins, which leap down from aloft with a shaft of light, yesterday too deliberate in tempo. Then the poet gives way to the pedant. The slow movement is as a wise man speaking in platitudes.

The mildly elegiac plaint of the third breathes but little of the romanticism which gave birth to the elegy in literature. The finale strikes fire.

Mr Strube was deservedly called to acknowledge applause for his fantastic medley of capers, the "Puck" overture.

Next week the second symphony of Rachmaninoff will be repeated by request. Geraldine Farrar, the soloist, will sing an unfamiliar air by Mozart and an air from the equally unfamiliar "Jeannot et Colin," an opera by Nicolo of Malta. The other orchestral numbers will be the Chaconne and Rigadon by Monsigny and Beethoven's "Egmont" overture.

CONSERVATIVE PROGRAM BY SYMPHONY ORCHESTRA

ANTON WITEK'S DEBUT HERE AS A SOLOIST

Much to Commend Is His Intonation and Phrasing in Beethoven's Violin Concerto.

By Louis C. Elson.

PROGRAMME.

Brahms. Third Symphony.
Beethoven. Violin concerto.
Soloist, Mr. Anton Witek.
Strube. Comedy overture, "Puck."

To this was added the andante from Schubert's "Unfinished Symphony," played in honor of the memory of Mrs. Julia Ward Howe, at the beginning of the concert. Naturally this commemorative piece was "hors concours," and not intended for critical review. Anyone familiar with our orchestra can imagine how nobly the old themes were poured forth. It was at first intended to give Handel's "Largo" which is not funereal music in any sense, for its words are simply—"How lovely is the shade of this plane tree!" with a few horticultural additions. The Schubert movement is not funereal either, but as every auditor thought of the noble wife of a still nobler husband while it was being played, it served its proper purpose. Since Julia Ward Howe and music are mentioned, a historical fact may here be added. Not one soldier in a thousand ever sang the words of her great Battle-hymn of the Republic; they all used to sing the words of "John Brown's Body," to "Glory Hallelujah" and declined the greater poem.

We have always maintained that one school of music does not push aside another, but we wonder if anyone mentally compared the fortissimo "ecstacy" of the preceding concert, with the pure symmetry, melody, and intelligibility of this one! Brahms's third symphony is the clearest and most unified work of his four works in this form. Yet in orchestration he is a mere child compared with Scriabine, to say nothing of Strauss. Nowadays we are coming to mistake the outer dress of an orchestral work for its body and soul and look no deeper than the splendors of scoring. There were no such splendors here. A few beautiful violin or violoncello melodies, some exquisite horn passages, some sweet clarinette and oboe themes,—that was about all that one would remember of the orchestration. But the content of the work, that was another story! Calm, serene, well-contrasted, logical, with development of figures that did not become pedantic or vague in a single measure,—one could exclaim as Beethoven did about Handel—"Das ist das Wahre!"

The symphony has the merit of growing better constantly as it progresses. Possibly its second movement is a trifle too naive and simple, but its two last movements are gems forever, and they were read and played in a manner that evidenced that the conductor and the orchestra loved them.

If Messrs.—(let us leave the names to the reader's imagination) would only learn from such a work that a symphony may be noble without being an hour and a quarter in length, that it can be lofty without using gongs, triangles, wind machines, thunder machines, heckelphones, oboe d'amore or bass drums!

Yet the way in which the chief theme was given in the third movement. first by violoncellos, then by violins, then by woodwind, and later by horns, left nothing to be desired. Orchestral inflation would have ruined its Parthenon-like simplicity.

In the finale too, the trombones with their chorale-like theme made as impressive an effect as any of the twenty-five-lined scores of the later orchestral manipulators. Only trombones and contrabassoon are added in this work to the regular classical orchestra. Very effective also were the horns and violoncellos united in the subordinate theme of the finale, a good contrast to the broader work of the trombones. The horns played perfectly in their important themes.

Mr. Fiedler gave the repeat of the exposition, in the first movement which we think is a wise proceeding, for one gets the scheme of a well developed movement much better if one hears the themes twice.

Mr. Anton Witek is the second great concertmeister of our orchestra to make his debut as a soloist with Beethoven's Violin Concerto. When, away back in the paleozoic age, Mr. Kneisel appeared as an audacious youth who had ventured to replace the older Bernhard Listemann, he threw down the gauntlet with this concerto, and in that trial by combat, he routed all his adversaries. Mr. Witek is another young man who replaces a veteran,—Prof. Willy Hess,—and he gave the same gage of battle, with the same result. Possibly we may use the motto of the prize ring in our symphonic circle also—"Youth will be served!"

There is something so thoroughly combative in the first movement of this concerto that it suits well for such a crucial purpose, almost defiant. Mr. Witek soon proved that he was able to fill the position of his fiery predecessor without rattling round in it. But he showed a tendency to over-refinement. One did not get the robust Beethoven of Ysaye or Kreisler. Nervousness was not apparent in any part of the work, although a debutant has a good right to become fidgetty during the long Tutti of the beginning, while waiting for his time to enter with solo work. In the Larghetto there were pianissimo effects given that must have been inaudible in the distant parts of the large hall. The cadenzas were founded upon the Joachim set, although digressing from these once or twice. In intonation and phrasing there was much to commend, although, as above intimated, we would have preferred a more masculine reading of some parts of the work. That the audience was delighted was abundantly proved by four recalls, which at a matinee is an unusual degree of enthusiasm.

We consider Mr. Strube's "Puck" overture one of the best of his works. He does not here soar after the infinite, does not use an overwhelming orchestra, does not strive after original complexities, does not discard melody. Add to this that he gives clear figures and develops them logically, and that he keeps to the good old road of sonata-allegro form and it will be seen that he has done those things that he ought to have done and has left undone those things that he ought not to have done and there is considerable health in him.

There is humor and piquancy in the composition and it formed a good foil to the fire of Beethoven and the serenity of Brahms, nor was it at all shrivelled up by the great company in which it found itself. Its vivid contrasts made an excellent effect, and the jollity of some of its themes, and their striking rhythms, were bound to win favor with the connoisseur. Somehow the work sounds American; it might readily fraternize with Chadwick's "Vagrom Ballad." It is a thoroughly enjoyable composition. In spite of the fact that it came last in a moderately long concert, the composer was given a tribute by the public that was richly deserved.

The first piano recital of importance of the season will be that to be given by Josef Hofmann in Symphony hall on the afternoon of Nov. 14. It is several years since Hofmann was last heard here in recital and in that time he has secured a place in the favor of the musical public of this country, which reminds one of the popularity enjoyed when he was here as a child.

The line of the faithful which gathers weekly in front of Symphony hall to get the 25 cent "rush" seats will form early enough next Friday morning, for that afternoon Geraldine Farrar is to be the soloist.

Miss Farrar, with her usual enterprise and ingenuity, will sing two pieces, neither of which in all human probability has been heard in Boston, and the chances are that neither of them has ever appeared on a programme in this country.

In response to a very general desire, Mr. Fiedler will, at this concert, repeat the Rachmaninoff Symphony.

In many respects the most interesting musical events of the season which have just opened will be the three concerts to be given by the Cecilia society and the Boston Symphony orchestra, with Max Fiedler as the conductor. The alliance brought about last spring between these two societies is one of the most important moves that has been made in this city for many years.

Plans for the three concerts this winter have been quite completed. The dates for these are Dec. 1, Feb. 16 and April 14.

TIMES, PAWTUCKET, R. I
OCTOBER 26, 1910.

SYMPHONY ORCHESTRA.

Gives Delightful Entertainment With Mme. Fremstad As Soloist.

The first appearance of the Boston Symphony Orchestra in Infantry Hall this season was greeted by an immense outpouring of music lovers from throughout the state. The hall was practically filled when Conductor Max Fiedler appeared and enthusiasm was evident throughout the evening. A feature of the programme was the appearance of Madame Olive Fremstad of the Metropolitan Opera Company of New York.

It was a Schumann evening, although there were selections also from Gluck, Strauss and Wagner. On the programme it was announced that the event was in commemoration of the 100th anniversary of the birth of Robert Schumann, and the symphony was his E-Flat Major, No. 3, Rheinish, op. 97.

The programme follows:

Overture to Byron's "Manfred," op. 115 .....Schumann
Symphony in E-flat major, No. 3, "Rheinish," op. 97.....Schumann
Aria, "Enfin, il est dans ma puissance," from "Armide".....Gluck
Tone-poem, "Don Juan" (after N. Nenau), op. 20.....Richard Strauss
Prelude and "Liebestod," from "Tristan and Isolde".....Wagner

The symphony orchestra will give five concerts in Providence during this season. The next will be on Nov. 22.

ANTON WITEK AS SOLOIST

Concert Master's Debut in New Role at Symphony Orchestra's Rehearsal.

JULIA WARD HOWE TRIBUTE

Beethoven's Violin Concerto Finely Played; Performance Full of Artistic Spirit.

By PHILIP HALE.

The fourth public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mr. Anton Witek, the concert master of the orchestra, played as a solo violinist for the first time in this country. The program was as follows:

Andante con moto from the "Unfinished" Symphony.....Schubert
Symphony No. 3, F major.....Brahms
Concerto in D major for violin.....Beethoven
Comedy overture. "Puck".....Strube

The movement from Schubert's symphony was prefixed, in memory of Mrs. Julia Ward Howe, to the program originally announced. The choice was perhaps an unusual one, but the music of Schubert by reason of its gentle melancholy, tender beauty and ineffable grace seemed to many singularly appropriate. A heroic funeral march is a fitting tribute to a distinguished warrior or statesman. Mrs. Howe wrote her own heroic hymn. Yesterday there was no occasion for wild, tempestuous lamentation, for the expression of hopeless grief. The music of Schubert inspired a meditative mood and the thought of the sweetness and light of the well-rounded life. And this music, while it is not effeminate, has what might be called a womanly quality. It is to be regretted that some at the end of the movement broke out with incongruous applause.

In his third symphony Brahms wrote with a freedom that is missed in his first, although some insist that the first is the greatest of the four. Admirable as is the structure of the one in C minor, the composer was too conscious of Beethoven's mighty shade. Possibly Brahms could not escape from the prophecy of Schumann. Always ready to take himself seriously—and he was constitutionally serious—he felt that he must show himself to be the Messiah announced by Schumann. As Beethoven was the last of the great symphonic writers, Brahms could not fall below the level of the Ninth, and so in the music of the first we see Brahms laboring to maintain a lofty and commanding position.

Now in the third symphony Brahms wrote with greater spontaneity. His workmanship was as excellent as before—witness the use of the first three notes, the upper voice of the introductory chords in later passages; but the workmanship is not so obvious; it never stands between the musical thought and the hearer; it does not take the place of musical thought. And in this symphony there is a wealth of musical ideas which are musically employed.

From the superb arrogance of the opening, the arrogance of a master conscious of his strength and exulting in it, to the last pages of the finale, in which, as Mr. Apthorp said felicitously, "the ghost" of the first theme steals away in the strings, the symphony is for the most part a blend of strength and beauty. The old reproach of crabbedness cannot here justly be brought against the composer. Here are no cryptic measures.

It was said of the second symphony that in it Brahms showed too plainly his acquaintance with Mendelssohn, for there are always hunters after reminiscences who shut their ears to everything except a fancied resemblance. It seems hardly possible that Brahms was accused of taking an idea for his second movement from the "Prayer" in Herold's "Zampa." The resemblance is slight and momentary. It might with more justice be said that in the first movement there is a fleeting recollection of the song of the sirens in Wagner's Venusberg.

Mr. Witek gave an uncommonly fine performance of Beethoven's concerto That he should show rare technical proficiency was expected, for his reputation had preceded him; but the performance was remarkable for higher qualities. Mr. Witek played Beethoven's music so that it seemed to flow directly from the soul of the composer. There was no obsequious self-effacement. It was impossible not to recognize the ability of the violinist, but the first thought was of the music itself, and not of the music as played by Mr. Witek or by this one or that one of his predecessors. He played with serene, not indifferent, composure, with respect for Beethoven and the audience. The virtuoso was forgotten in the artist.

The program of the concerts next week will be as follows: Rachmainoff Symphony No. 2 (repeated by request); Isouard, air from "Jeannot and Colin" (Miss Geraldine Farrar); Monsigny, Chaconne and Rigadon from "Aline, Queen of Golconda" (Miss Farrar); Beethoven, overture to "Egmont."

Senator Lodge's Speech.

Senator Lodge said:

The second movement is in itself the least interesting of the four. It loses when the sentiment is long drawn out by reason of too slow a pace. Yesterday there were moments when the pace seemed slow. With this exception the reading and the orchestral performance gave great pleasure. The tone was sonorous in fortissimo passages, and the brass was not forced as is sometimes the case. There was a nice sense of tonal proportion and tonal contrasts, and there was the elasticity that allowed full play of moods. Brahms in this symphony is often a Hungarian. The Sar in Paris who wrote curiously about music and could not be patient at the name of Brahms likened his muse to a gypsy dancing in corsets. Yesterday this gypsy was free and unconfined.

Mr. Strube's overture was performed here for the first time last spring. It is a genial fanciful composition, delightfully scored. In many respects it is the most human of his works. Mr. Strube's talent is indisputable and it has long been recognized. In some of his compositions this talent is purely a cerebral effort. In the overture the fancy is something more than harmonic and orchestral cleverness. Here the themes have defined charm and musical interest lies beneath the handsome orchestral dress. Nor is there ever the suspicion of deliberate experiments with instruments.

BOSTON POST,
OCTOBER 29, 1910

4th Symphony Rehearsal

By Olin Downes

Anton Witek, the concertmeister of the Boston Symphony Orchestra, made his first appearance as a soloist in America yesterday afternoon at Symphony Hall, on the occasion of the fourth public rehearsal of the Symphony Orchestra.

In memory of Mrs. Julia Ward Howe, the concert was prefaced by the second movement of Schubert's unfinished symphony, and a finer epitaph could not be imagined. There was, of course, no applause.

Mr. Witek played the Beethoven concerto, and played all around it. He has more virtuosity, by far, than the concerto requires. His instrument was a Stradivarius, a very sensitive instrument, which the violinist played with appreciation of its rare qualities, and, in contrast to some other virtuosity, without attacking the more formidable passages as though it were a wood-chopping.

Mr. Witek is, then, a past master of his instrument, and he quickly showed his perfect mental grasp and mastery of the concerto. There was no such thing as a moment of risk or uncertainty. Authority personified stood before us on the stage, and the general effect was maddening. The man knew exactly what he was going to do, and there was, unfortunately, nothing which prevented his doing it. We have never heard a concerto so easily played; we have rarely listened with less excitement to a performance.

As a virtuoso and a musician Mr. Witek triumphed—and we would have enjoyed, for a change, a few bars by the painfully immature Francis Macmillen. Mr. Witek's tempi were admirably chosen, his tone was almost invariably clear, singing, rich or brilliant as the case might be, refined and rather small than large. He showed a fine sense of values. He played with elasticity, but without obtruding himself unduly, or in any case materially altering the rhythmic pace. He is certainly an efficient concertmeister and a musician of parts. He played, above all, not as if the orchestra, a large, formidable, inexorable body of instruments, were forcing him on but as if, rather, he held this orchestra in the palm of his hand. Mr. Witek was well received when he came on the stage, and cordially recalled when he had finished playing. But oh! to have sensed, in his playing, the nervous thrill and quiver that the artist with a message to give experiences as he steps before his audience.

In a performance of much interest Mr. Fiedler was most fortunate in the first and last movements. The middle portions could have had, perhaps, more of the poetic and meditative quality of the Brahms of the intermezz. for piano—assuredly the same Brahms who penned the symphony. Mr. Strube's overture grows better with repeated hearings. Few musicians of this city, indeed, have such a technic of composition, such a thorough knowledge and instinct for the effects of instruments, and such artistic sensibility when it comes to expressing themselves. There is genuine humor in this overture, humor which seems as characteristic of the instruments themselves as of the music. It is a pleasure, indeed, to feel the practised hand in each measure of such a piece.

TIMES, PAWTUCKET, R. I
OCTOBER 25, 1910.

Symphony Orchestra Tonight.

Tonight brings to Infantry Hall the first of the five Boston Symphony Orchestra concerts which will be given in Providence during the coming season. The management reports that the subscription far exceeds anything of the kind the orchestra has ever had in Providence and tonight it is fairly certain that every seat in the house will be sold, not only because of the great favor that has been won here in the past by the orchestra, but Providence is not willing to let go by the opportunity to hear an artist like Madame Olive Fremstad, who is the principal dramatic soprano of the Metropolitan Opera Company of New York.

The programme is as follows:

Overture to Byron's "Manfred," op. 115, Schumann; Symphony in E-flat major, No. 3, "Rhenish," Op. 97, Schumann; Aria, "Enfin Il est dans ma puissance" from "Armide," Gluck; Tone Poem, "Don Juan," Op. 20, Richard Strauss; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; soloist, Madame Olive Fremstad.

From ..... Providence Journal
Address .....
Date .....

FIRST SYMPHONY CONCERT.

Opening Event of Providence Musical Season Tuesday Evening.

With the largest subscription the Boston Symphony Orchestra has ever had in this city and with a house that is practically sold out, the first concert of the season of 1910-1911, which will be given in Infantry Hall on next Tuesday evening, Oct. 25, promises to be a becomingly brilliant affair. The management of the orchestra this year has been exceedingly generous in its allotment of soloists to Providence and at the first concert will appear one of the greatest singers of the world, one, in fact, who may be considered the greatest of living dramatic sopranos—Mme. Olive Fremstad of the Metropolitan Opera Company of New York.

The programme is one in every respect of exceeding interest to all classes of music lovers. Among the centenaries celebrated in 1910 was that of Robert Schumann, a man who played a most important role in the history of music, besides leaving a large number of works for orchestra, piano and voice which made him safely to be classed among the immortals. The tragic end of his career while he was still in the prime of manhood only makes the centenary of his birth more interesting.

Before the cloud settled on his mind Schumann busied himself not only with writing his wonderful music, but with his pen fought for the cause of art and sought to make the path easy for men younger than himself. It was Schumann who first appreciated the genius of Chopin. It was Schumann who announced to the world with the unforgettable words, "Gentlemen, a genius;" that in Brahms a successor to Beethoven had come. The whole history of the man endears him to memory.

At his opening concert in Boston this season Conductor Max Fiedler devoted the entire programme to Schumann in commemoration of the centenary and he has decided to devote the first half of the programme here to the same purpose, playing the overture to "Manfred" and the beautiful "Rhenish" symphony. The other purely orchestral number will be Richard Strauss's tone poem, "Don Juan."

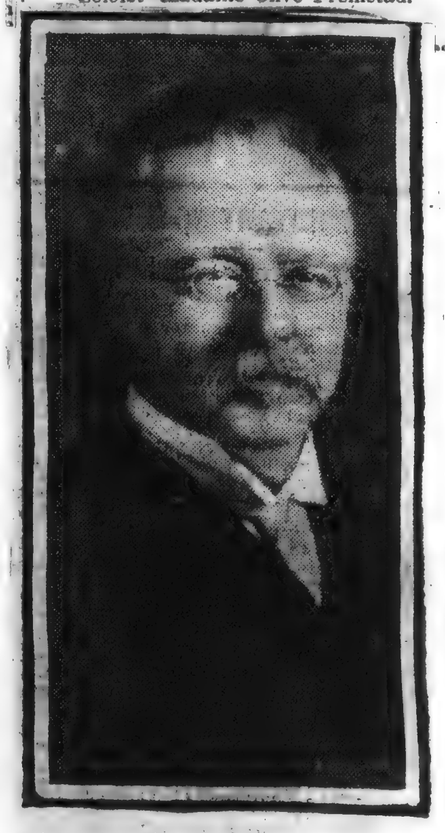
Mme. Olive Fremstad's first number will be the great aria from Gluck's "Armide," entitled "Enfin, il est dans ma puissance." "Armide," which is generally regarded as the masterpiece of Gluck, is to be one of the principal novelties of the Metropolitan season and is to open the season on Monday evening, Nov. 14. Strictly speaking it will be a revival, but as it is to be put on with all the decoration it demands and as few are old enough to have heard it in this country, to all intents and purposes it will be a novelty.

To Mme. Fremstad has been entrusted the name part, that of the wonderful enchantress of the famous fantastic episode in Tasso's great poem, "Jerusalem Delivered." The last number on the programme will be the Prelude and "Liebestod" from "Tritan und Isolde," and in this Mme. Fremstad will sing the closing song of the great tragedy. It is doubtful whether this has ever been heard with voice in Providence and to those who have never heard it it will be a revelation, the more so as Mme. Fremstad today is generally considered the greatest of Isoldes.

The programme in order is as follows:

I. Schumann—Overture to Byron's "Manfred," op. 115.
II. Schumann—Symphony in E-flat Major, No. 3, "Rhenish," op. 97.
  I. Lebhaft.
  II. Sehr massig.
  III. Nicht schnell.
  IV. Feierlich.
  V. Lebhaft.
III. Gluck—Aria, "Enfin, il est dans ma puissance," from "Armide."
IV. Richard Strauss—Tone Poem, "Don Juan" (after N. Lenau), op. 20.
V. Wagner—Prelude and "Liebestod" from "Tritan und Isolde."

Soloist—Madame Olive Fremstad.



MAX FIEDLER.
Conductor of Symphony Orchestra, Which Opens its Providence Season Tuesday Evening at Infantry Hall.

From .....
Address .....
Date .....

BOSTON SYMPHONY ORCHESTRA TUESDAY

With the largest subscription the Boston Symphony orchestra, Max Fiedler, conductor, has ever had in this city, and with a house that is practically sold out, the first concert of the season of 1910-1911, which will be given in Infantry hall on next Tuesday evening, Oct. 25, promises to be a becomingly brilliant affair. The management of the orchestra this year has been exceedingly generous in its allotment of soloists to Providence, and at the first concert will appear one of the greatest singers of the world, one, in fact, who may be considered the greatest of living dramatic sopranos, Madame Olive Fremstad of the Metropolitan Opera company of New York.

The program is one in every respect of exceeding interest to all classes of music lovers. Among the centenaries celebrated in 1910 was that of Robert Schumann, a man who played a most important role in the history of music besides leaving a large number of works for orchestra, piano and voice which made him safely to be classed among the immortals. The tragic end o. his career while he was still in the prime of manhood only makes the centenary of his birth more interesting. Before the cloud settled on his mind Schumann busied himself not only with writing his wonderful music, but with his pen fought for the cause of art and sought to make the path easy for men younger than himself. It was Schumann who firt appreciated the genius of Chopin. It was Schumann who announced to the world with the unforgettable words, "Gentlemen, a genius!" that in Brahms a successor to Beethoven had come. The whole history of the man endears him to memory.

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The program in order is as follows:

I. Schumann. Overture to Byron's "Manfred," Op. 113.
II. Schumann. Symphony in E-flat major, No. 3, "Rhenish," Op. 97.
  I. Lebhaft.
  II. Sehr massig.
  III. Nicht schnell.
  IV. Feierlich.
  V. Lebhaft.
III. Gluck. Aria, "Enfin, Il Est Dans Ma Puissance," from "Armide."
IV. Richard Strauss. Tone poem, "Don Juan" (after N. Lenau), Op. 20.
V. Wagner. Prelude and "Liebestod" from "Tristan and Isolde."

Soloist, Madame Olive Fremstad.

From SUN
Address New York City.
Date 8

In Boston.

TO THE EDITOR OF THE SUN—*Sir:* Yesterday morning I approached the bureau of information in the South Station here, desiring some details of the building. As I did so I steeled myself against the sirocco of words that we New Yorkers are accustomed to under such conditions. With a hardened heart I propounded my question and stood ready for the lyddite blast, until I heard a pleasant voice reply: "Yes, sir, it's very easy. Turn into the middle doorway on your left and the elevator will take you to your destination, sir."

Yesterday afternoon I went to a Boston Symphony concert. At the end of the Rachmaninoff symphony and just before the commencement of the Goldmark violin concerto a middle aged lady next to me, who was suffering from a slight cold, said to those within easy hearing: "If my cough annoys you, I will leave the hall." Yet forty minutes later I caught another glimpse of the same amiable person. She was on the periphery of a revolving, flying wedge composed of twoscore other middle aged ladies, prodding and trampling her way into a close packed trolley car, and rosy memories of the gladdest, maddest rush hours of old Manhattan came upon me.

In passing, be it noted that before the final number on the programme, the overture to Weber's "Oberon," was half finished, most of the women began to clap their hats on and to rustle and preen. This within the sanctity of Symphony Hall.

NEW YORKER.

BOSTON, October 13.

884

The First Established and Most Complete Newspaper Clipping Bureau in the World
From .....
Address ..... PROVIDENCE, R. I.
Date ..... OCT 16 1910

SYMPHONY CONCERTS.

Soloists of the Five Events to be Held Here This Season.

The general sale of season tickets for the Boston Symphony concerts will open at Steinert's music store, 327 Westminster street, to-morrow morning. It is expected that the subscription this year will be very large if only because of the really astonishing list of soloists that the management has announced. Never has the Boston Symphony given Providence anything like it and a comparison of these soloists with those which the orchestra is offering to cities like New York, Brooklyn, Philadelphia and Baltimore shows that the average is higher, or as high for Providence as it is for any of those cities.

As already announced, there will be five concerts this year instead of four as last. These will be given in Infantry Hall on Tuesday evenings Oct. 25, Nov. 22, Jan. 3, Feb. 14 and April 4. At the first concert the soloist will be Mme. Olive Fremstad, principal dramatic soprano of the Metropolitan Opera Company of New York.

At the second concert the soloist will be Josef Hofmann, the distinguished pianist. Mischa Elman, the Russian violinist will be the soloist at the third concert while at the fourth the soloist will be Yolande Mero, the Hungarian pianist. To bring the series to a close as brilliant as the beginning, the management has engaged for the last concert Mme. Louise Homer, principal contralto of the Metropolitan Opera Company.

THE SOLOISTS.

Mme. Fremstad assumes all the great dramatic roles at the Metropolitan—"Isolde," the "Brunnhilde," "Sieglinde," "Kundry" and she created Richard Strauss's "Salome" in America. This year she is to open the Metropolitan Opera season with "Armide" in Gluck's famous opera of the same name, the revival of which will be one of the features of the operatic season in New York. A beautiful woman of enormous talent and a beautiful voice, Mme. Fremstad has no rival to-day in her chosen field of music, the world over.

Josef Hofmann, who will be heard in Providence for the first time in several years, has fulfilled the promise of his wonderful youth and put to shame all his detractors who prophesied in years past that he would grow into just a mediocrity. He and Paderewski to-day stand alone as the greatest pianists of our time.

Mischa Elman needs no introduction to the Providence public as he has already appeared here with the Symphony Orchestra and likewise in recital. So great has his success been with the orchestra in the past two seasons that he has been reengaged for the coming season for a series of concerts. This is the most eloquent acknowledgment that can be made for his favor with the public.

Yolande Mero, the Hungarian pianist, came to America for the first time last year and made a profound impression upon all those who heard her. Her appearance here in Providence will be her first with the Boston Symphony Orchestra.

Mme. Louise Homer is the greatest of operatic contraltos. This American woman, whose career has been almost entirely confined to the United States both as a student and an artist, reached the summit of her hopes and ambitions last spring when all Paris acclaimed her as the greatest artist of her kind at the performances the Metropolitan Opera Company gave at the Chatelet in Paris. Mr. Ellis, manager of the orchestra, regards himself as most fortunate in being able to present two such great artists as Mme. Fremstad and Mme. Homer.

THE ORCHESTRA LEADERS.

Mr. Fiedler returns again as conductor and the only change of note in the personnel of the orchestra is the substitution of Anton Witek as concert master for Willy Hess. Mr. Witek is a Bohemian, 32 years old, who for the past 16 years has been concert-master of the Berlin Philharmonic Orchestra and in that time has made an enviable reputation for himself throughout Europe as a soloist. It is believed that he is fully able to maintain the high traditions of his post.

Newspaper Clipping Bureau in the World
From .....
Address .....
Date .....

The management of the Boston Symphony Orchestra announced last week the names of the soloists for its five Providence concerts. They are as follows: Oct. 25, Olive Fremstad, the dramatic soprano of the Metropolitan Opera Company; Nov. 22, Josef Hofmann, ranked as the chief pianist to be in America this season; Jan. 3, Mischa Elman, the Russian violinist, who is familiar here; Feb. 14, Yolande Mero, a Hungarian pianist, who will make her first appearance with the Boston Symphony at the local concert; April 4, Mme. Louise Homer, the principal contralto of the Metropolitan Opera Company.

This list, music lovers will agree, is one calculated greatly to enhance interest in the series which, as already noted, is to include one more concert than usual this year. Three of the soloists, Fremstad, Mero and Homer, are new to the city. Mme. Fremstad, who will open the series, has risen rapidly in the musical world, being regarded as one of the greatest interpreters of "Isolde" in the world.

The sale of season tickets will open to-morrow morning at Steinert's music store.

* * *

The assertion is made that Dr. Karl Muck, formerly conductor of the Boston Symphony Orchestra, is to return two years hence to resume that position. He left in 1908, his contract with the Royal Opera compelling his return to Berlin. That his departure was regretted both by himself and by the management of the orchestra was well known, and the Boston Transcript, commenting on recent developments, says:

"The management was prepared to reengage him as soon as he was free from prior obligations in Germany. It has since been stated that Dr. Muck's contract with the Royal Opera would end in the spring of 1912, and circumstances have lately conspired to disclose the use that he will make of his new freedom. In a word, he will return to Boston and become the conductor of the Symphony Orchestra, for what dispatches from Berlin call 'a prolonged period.'

"Last June, it will be recalled, Mr. Weingartner offered his resignation as the director of the Imperial Opera at Vienna, the most distinguished post of its kind in the German-speaking world. It was offered promptly to Dr. Muck. Almost as speedily he declined it, saying that he had made engagements which required his return to America for some years.

"The terms of his reply were printed in the German and the French newspapers and repeated freely last summer in Germany by his friends. Bostonians who encountered him in their travels received a like, though more vague, assurance from his own lips, while it was common knowledge, so to say, in the musical circles that the festivals at Munich and Salzburg gathered that Dr. Muck, in the autumn of 1912, would become the conductor of the Boston Symphony Orchestra again."

From STAATS ZEITUNG

Address New York City.

Date

Konzert-Notizen.

Die Hauptnummer des ersten hiesigen Konzertes des Bostoner Symphonie-Orchesters unter Leitung von Herrn Max Fiedler am Abend des 10. November in Carnegie Hall ist Rachmaninoff's Zweite Symphonie in E-Moll, welches Werk anläßlich seiner in der verflossenen Woche stattgehabten Erstaufführung in Boston einen ausgesprochenen Erfolg davongetragen hat. Herr Fiedler hat sich für Schumann's „Rheinische" Symphonie als Hauptnummer des ersten Nachmittags-Konzerts der Bostoner am 12. November in Carnegie Hall entschieden.

Als erstes unserer Symphonie-Oechester tritt am Freitag Nachmittag im New Als erstes unserer Symphonie-Orchester unter Leitung von Herrn Walter Damsch auf den Plan. Das Programm umfaßt Beethoven's „Eroica", als Novität die englische Rhapsodie „Brigg Fair" von Delius und das von Prof. Felix Berber gespielte Brahms'sche Violin-Konzert.

Herr Alexander Heinemann, der bedeutende deutsche Liedersänger, hat am 9. Oktober in Berlin ein vollständig ausverkauftes und von schmeichelhaftestem Erfolg begleitetes Recital gegeben. Der Sänger trifft am 1. November hier ein und wird sich dem New Yorker Publikum am Abend des 3. November in Mendelssohn Hall vorstellen.

Das hiesige Erstauftreten des böhmischen Violin-Virtuosen Herrn Emanuel Ondricek ist für den Abend des 2. November in Mendelssohn Hall angekündigt.

Herr Loudon Charlton kündigt für den 9. November, 4. Januar und 8. Februar drei Sonaten-Abende der Pianistin Frl. Beebe und des Violinisten Herrn Dethier an.

Am 10. November, Nachmittags, veranstaltet Herr Frances Rogers ein Gesangs-Recital in Mendelssohn Hall.

Ebendaselbst wird sich am Nachmittag des 14. November Herr Ernest Hutcheson in einem Pianoforte-Recital hören lassen.

Kommenden Samstag Nachmittag findet das erste New Yorker Recital des berühmten Pianisten Herr Josef Hofmann statt.

Estab ...rk, 1884

From SUN

Address New York City.

Date

Max Fiedler, the conductor of the Boston Symphony Orchestra, has practically decided to place on the programme of the first evening concert in Carnegie Hall on Thursday, November 10, as his principal number Rachmaninoff's Symphony No. 2 in E minor. It was played in Boston for the first time a week ago, and it is only fair to say that no novelty that has been played in the last two or three years has aroused so much genuine enthusiasm at both the afternoon and evening concerts in Boston. While he has not yet fully made up his mind, it is probable that the symphony in the afternoon will be Schumann's "Rhenish."

Estab

From EVE. SUN

Address New York City.

Date

The Boston Symphony men produced Scriabine's "Le Poème de l'Extase" in Boston yesterday. They come to New York with Rachmaninoff's symphony on Nov. 10.

Established: London, 1881; New York, 1884

From PRESS

Address New York City.

Date

NOTES OF MUSIC.

Max Fiedler, the conductor of the Boston Symphony Orchestra, probably will place on the programme of the first evening concert in Carnegie Hall on Thursday, November 10, as his chief number Rachmaninoff's Symphony No. 2 in E Minor. It was played in Boston for the first time a week ago, and aroused much enthusiasm. While Fiedler has not yet made up his mind, he probably will select for the symphony in the afternoon Schumann's "Rhenish."

Estab ...4

From RECORD

Address Philadelphia, Pa.

Date

The Boston Symphony Orchestra and the Flonzaley Quartet were the only two organizations giving concerts in Boston last year whose seasons were financially successful. The Flonzaleys give a concert in Witherspoon Hall on Monday evening, November 14, under the auspices of the Department of Music, University Extension Society.

From ...izen,

Address ...n, N Y

Date

The opening general sale of season tickets for the five Boston Symphony concerts to be given during the coming winter in the Academy of Music, will be on next Friday, Oct. 28, at 4 p. m., at the Brooklyn Academy of Music building, and the sale will continue thereafter at the hours when the ticket offices of the Institute are open. The dates of the concerts, as already announced, are Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 24 and March 24.

At the first concert the soloist will be Madame Jeanne Jomelli, the distinguished dramatic soprano, who will sing as her first number Saint-Saens' hymn to Pallas Athene, which will be heard in this country for the first time, and for her second number Mendelssohn's now seldom-heard but beautiful aria, "Infelice."

The soloist at the second concert, in December, will be Josef Hofman, who will play Beethoven's "Emperor" Concerto. This will be an unusual treat for lovers of the piano. Mischa Elman will be the soloist at the third concert, in January. As he has not yet reached this country he has not signified what he will play. Ferruccio Busoni, who, with Hofmann, will divide this season the pianistic honors in the United States, will be the soloist at the fourth concert, and for the last concert the soloist will be Alwin Schroeder, the 'cellist.

Those who have heard the orchestra this year at its Boston concerts are unanimous in the opinion that never has it sounded more beautiful than it does now. The slight changes that have been made in it seem to have been entirely for the better and the one or two weak spots which the critical ear could have heard last year have been eliminated. Mr. Fiedler has not yet decided on the orchestral numbers he will present at the November concert.

Establ ...84

From TRIBUNE

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA

Max Fiedler, the conductor of the Boston Symphony Orchestra, has practically decided to place on the programme of the first evening concert in Carnegie Hall, on Thursday, November 10, as his principal number Rachmaninoff's Symphony No. 2, in E minor. It was played in Boston for the first time a week ago, and it is only fair to say that no novelty that has been played in the last two or three years has aroused so much genuine enthusiasm at both the afternoon and evening concerts in Boston. While he has not yet fully made up his mind, it is probable that the symphony in the afternoon will be Schumann's "Rhenish."

From TIMES

Address New York City.

Date

At the first concert of the Boston Symphony Orchestra in Brooklyn on Friday evening, Nov. 11, Mme. Jeanne Jomelli, the soloist, expects to sing a work which will be heard for the first time in this country. It is a hymn to Pallas Athena by Saint-Saens and was written for the musical festival given in the old Roman Theatre in Orange, France, in 1894. Saint-Saens has always been most interested in these outdoor festivals, which have been given from time to time in the ancient Roman Amphitheatre in Provence, and has written several works for performance in them.

Estab ...884

From EVE. GLOBE

Address New York City.

Da

MAX FIEDLER, the conductor of the Boston Symphony Orchestra, has practically decided to place on the programme of the first evening concert in Carnegie Hall on Thursday, Nov. 10, as his principal number Rachmaninoff's Symphony No. 2 in E minor. This work was played in Boston for the first time a week ago, and it is said that no novelty that has been played there in the last two or three years has aroused so much genuine enthusiasm with both the afternoon and evening audiences. Though Mr. Fiedler has not yet fully made up his mind, it is probable that the symphony for the Saturday afternoon concert here will be Schumann's "Rhenish."

Es ...1884

From STANDARD UNION,

Address BROOKLYN, N. Y.

Date

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Estab ...1884

From TIMES

Address New York City.

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Es ...k, 1884

From AMERICAN

Address New York City.

Date

BOSTON SYMPHONY.

Max Fiedler, the conductor of the Boston Symphony Orchestra, has practically decided to place on the programme of the first evening concert in Carnegie Hall on Thursday, November 10, as his principal number, Rachmaninoff's Symphony No. 2 in E Minor. It was played in Boston for the first time a week ago and few, if any, novelties presented in the last two years or so have aroused so much genuine enthusiasm with both the afternoon and evening audiences in Boston.

The Symphony for the first afternoon concert will probably be Schumann's "Rhenish."

Establisl ...

From EVE. SUN

Address New York City.

Date

Max Fiedler has it in mind to produce at the first Boston Symphony concert in Carnegie Hall, on Nov. 10, Rachmaninoff's symphony No. 2, in E minor, played at the Hub for the first time a week ago.

It is only fair to say that no novelty in two or three years, according to Secretary W. E. Walter, has aroused so much enthusiasm with audiences in Boston.

It is probable that the matinée symphony here will be Schumann's "Rhenish," inspired by the Cathedral of Cologne.

Es ...1884

From EVE. TELEGRAM

Address New York City.

Date

Max Fiedler, the conductor of the Boston Symphony Orchestra, has practically decided to place on the programme of the first evening concert in Carnegie Hall on Thursday, November 10, as his principal number, Rachmaninoff's Symphony No. 2 in E-Minor. It was played in Boston for the first time a week ago, and it is only fair to say that no novelty that has been played in the last two or three years has aroused so much genuine enthusiasm with both the afternoon and evening audiences in Boston. It is probable that the symphony for the afternoon concert will be Schumann's "Rhenish."

From Daily Eagle, Brooklyn N. Y.
Address
Date OCT 22 1910

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From Daily Times, Brooklyn N. Y.
Address
Date OCT 22 1910

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From POST
Address Washington, D. C.
Date

National—Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Washington during the coming season, which have not been claimed by last year's subscribers, will open at Droop's Music Store, Thirteenth and G streets, Tuesday morning, October 18. As there is a considerable waiting list the prospects are now that the orchestra will have the largest patronage it has had in the five years that it has been coming to Washington under the local management of Mrs. Katie Wilson Greene.

It is a most attractive prospectus that the orchestra issues for this city. The five concerts will be given as usual on Tuesday afternoons at 4:30 o'clock in the New National Theater. The dates are November 8, December 6, January 10, February 21, and March 21. Five soloists are announced. They comprise a soprano, a contralto, a pianist, a violinist, and a cellist, so that these concerts will have the added quality of diversity in their solosits.

The soloist at the first concert will be Miss Margaret Keyes, who in the last few years has come to the front among the American contraltos.

From EVE. STAR
Address Washington, D. C.
Date

Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Washington during the coming season, which have not been claimed by last year's subscribers, will open next Tuesday morning, October 18. The five concerts will be given as usual Tuesday afternoon at 4:30 o'clock in the New National Theater. The dates are November 8, December 6, January 10, February 21 and March 21. Five soloists are announced. They comprise a soprano, a contralto, a pianist, a violinist and a cellist.

The soloist at the first concert will be Miss Margaret Keyes, contralto.

From TIMES
Address Washington, D. C.
Date OCT 17 1910

DATES ARE ANNOUNCED BY BOSTON SYMPHONY

Margaret Keyes and Josef Hofmann Soloists at Early Concerts.

SERIES TO OPEN ON NOVEMBER 8

Fiedler Still Leads Organization and Personnel Is Practically Unchanged.

Dates have been announced for the five Washington concerts of the Boston Symphony Orchestra to be given on Tuesday afternoons at the National Theater.

The series will open on November 8, and the other concerts will be given on December 6, January 10, February 21, and March 21.

The soloist at the first concert will be Miss Margaret Keyes, who in the last few years has come to the front among American contraltos. She made her first appearance with the Boston Symphony Orchestra two seasons ago in Philadelphia, when at the eleventh hour she was called on to replace Madame Schumann-Heink.

In December the soloist will be Josef Hofmann, one of the most popular living pianists. Hofmann today has a following in the United States second only to Paderewski.

Mischa Elman, the Russian violinist, will be the soloist at the January concert. For the past two years he has appeared here at concerts with the Boston Symphony Orchestra.

In February the patrons of the orchestra will hear as solist Alwin Schroeder, who is once more a member of the orchestra at the head of the 'cellists, where he divides the solo work with Heinrich Warnke.

The soloists at the final concert will be Madame Jeanne Jonelli, who has given up the opera stage for concert work, and is in continual demand during the season here.

Max Fiedler is the conductor of the orchestra this year, and the orchestra itself returns substantially unchanged as to its rank and file.

JOSEF HOFMANN,
Soloist With Boston Symphony Orchestra.

From HERALD
Address Washington, D. C.
Date

Boston Symphony Orchestra.

Far and away the largest subscription the Boston Symphony Orchestra has ever had in Washington is that which is now in progress for the series of five concerts which will be given in the New National Theater during the coming winter. Mrs. Katie Wilson-Greene, who has charge of the season sale here, reports that if the New National Theater had twenty boxes she could not have filled all the orders that she has for them. Practically all the cheaper seats are gone, and very few of the high priced seats remain unsold. The first concert, on Tuesday afternoon, November 8, brings as soloist Miss Margaret Keyes, the distinguished contralto, who will sing as her numbers Penelope's "Lament," from Max Bruch's oratorio "Odysseus," and for her second number the aria, "Che faro," from Gluck's opera, "Orfeo."

At the second concert, in December, Josef Hofmann will be the soloist, and will play Beethoven's "Emperor" concerto.

From HERALD
Address Washington, D. C.
Date

The Boston Symphony Orchestra.

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Washington during the coming season which have not been claimed by last year's subscribers will open at Droop's music store Thirteenth and G streets, next Tuesday morning, October 18. It is a most attractive prospectus that the orchestra issues for this city. The five concerts will be given as usual on Tuesday afternoons at 4:30 o'clock, in the New National Theater. The dates are November 8, when Miss Margaret Keyes, contralto, will be the soloist; December 6, with Josef Hofmann, the great pianist; January 10, with Mischa Elman, the Russian violinist; February 21, with Alwin Schroeder, the 'ceilist, and March 21, when Mme. Jeanne Jomelli will appear. Mr. Fiedler will conduct the orchestra, and the new concert master is Anton Witek, who for sixteen years has been concert master of the Berlin Philharmonic Orchestra.

From POST
Address Washington, D. C.
Date OCT 23 10

Boston Symphony Orchestra.

The largest subscription the Boston Symphony Orchestra has ever had in Washington is that which is now in progress for the series of five concerts which will be given in the National this winter. Mrs. Katie Wilson Greene, who has charge of the season sale, reports that if the National had twenty boxes she could not have filled all the orders that she has for them, and practically all the cheaper seats are gone. The first concert on Tuesday afternoon, November 8, brings as soloist Miss Margaret Keyes, the distinguished contralto, who will sing as her numbers "Penelope's Lament," from Max Bruch's oratorio "Odysseus," and for her second number the aria "Che faro," from Glucks opera "Orfeo."

From TIMES
Address Washington, D. C.
Date OCT 23 1910

BOSTON CONCERT TO OPEN SERIES

The first concert of the Boston Symphony Orchestra, on Tuesday afternoon, November 8, brings as soloist Miss Margaret Keyes, a contralto, who will sing as her numbers Penelope's Lament from Max Bruch's oratorio "Odysseus," and for her second number the aria "Che faro," from Gluck's opera, "Orfeo."

At the second concert, in December, Josef will be the soloist and will play Beethoven's "Emperor" Concerto.

From EVE. STAR
Address Washington, D. C.
Date

The largest advance seat sale ever enjoyed by the Boston Symphony Orchestra is reported by the management.

Newspaper Clipping Bureau in the World
From
Address
Date

BOSTON SYMPHONY'S PLANS

Are Announced, Together With Program For Lyric.

The twenty-sixth consecutive season of the Boston Symphony Orchestra in Baltimore will open with the concert it will give in the Lyric Theatre on Wednesday evening, November 9, which will be the first of the usual series of five concerts, the other dates being December 7, January 11, February 22 and March 22.

The plans for the coming season are as attractive as any the orchestra has ever offered. At the first, second, third and fifth concerts will be distinguished soloists, and at the fourth concert in February, the Ninth Symphony of Beethoven, the performance of which was given a year ago, will be repeated with the aid of the Baltimore Oratoria Society and a quartet of distinguished singers headed by Madame Rider-Kelsey, soprano.

Melba will be the first soloist. This will be her only appearances in the East this year with the exception of a concert which she gives in Worcester, Mass., under the management of C. A. Ellis, near the end of November.

Josef Hofman will be the soloist at the second concert, and Mischa Elman, who has appeared here with the orchestra last year and the year before, will again be soloist at the January concert. The February concert, as already announced, will be devoted chiefly to Beethoven's Ninth Symphony with choral movement, and in March, Baltimore will hear for the first time Anton Witek, the new concert-master of the orchestra. Mr. Witek is a Bohemian by birth and a graduate of the celebrated Prague Conservatory. For the past 16 years he has been concert-master of the Berlin Philharmonic Orchestra. He is said to be a violinist of very high attainments.

[44]

From NORTH AMERICAN

Address Philadelphia, Pa.

Date

NELLIE MELBA, SOPRANO

ANTON WITEK, VIOLINIST

The Boston Symphony's first concert of the season here will be given in the Academy of Music on the evening of November 7. The other dates will be December 5, January 11, February 20 and March 20. This celebrated musical organization is now in the thirtieth year of its existence. For the first time in its history it numbers an even 100 men.

There is a new concertmaster, Anton Witek, of Berlin, who was engaged last spring to succeed Willy Hess, who has gone to Berlin to be professor of the violin in the Royal Academy of Music. Mr. Witek is a Bohemian, a graduate of the Prague Conservatory, where he was a pupil of Bennewitz, and for the last sixteen years he has been concert master of the Berlin Philharmonic Orchestra. He has brought to the United States the reputation of being not only one of the most efficient concertmasters in Europe, but of being a soloist of first rank.

It is a notable list of soloists that the orchestra announces for its Philadelphia series. Madame Melba and Madame Kirkby-Lunn represent the singers. Josef Hofmann, the pianist; Micha Elman, the violinist, and Heinrich Warnke, the violoncellist.

Melba Will Sing Here

Madame Melba, who is at present touring Canada, has arranged to give a few concert and operatic performances in November and December before she returns to London, where she must be by the first of the year. In opera she is to sing four times with the Chicago Opera Company, in Chicago, and four time with the Metropolitan Opera Company, in New York, for what is said to be the largest fee that has been given to an opera singer since Patti was in the prime of her popularity. She is also to make four appearances with the Boston Symphony Orchestra, here, in New York, in Baltimore and in Boston, and she will give one other concert in New England.

These are absolutely all her appearances in the east, and she announces that she will not be back in America for at least two years, inasmuch as she is greatly interested in her plans to take a grand opera company to Australia.

Madame Melba's selections at her Philadelphia concert will be the "Dove Sono" from "The Marriage of Figaro," and the florid "Mad Scene" from Ambroise Thomas' "Hamlet."

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

It is announced that Madame Melba, who is to be soloist with the Boston Symphony Orchestra at the Academy on Monday evening, November 7, will sing as her first number the aria, "Dove Sono," from "The Marriage of Figaro," and as her second number the mad scene from Ambroise Thomas's "Hamlet." At the December concert Josef Hofmann, as announced, will be the soloist and will play the Beethoven "Emperor" Concerto.

From RECORD

Address Philadelphia, Pa.

Date

The general sale of season tickets for the five concerts the Boston Symphony Orchestra will give in the Academy of Music this winter will open at Miss Harris' ticket office, No. 1119 Chestnut street, to-morrow morning. This

NELLIE MELBA.

be the thirtieth season of the orchestra and will be the twenty-sixth in which it has come regularly to Philadelphia its first visit having been in April, 1886 when Gericke was in the second year of his first term of service as conductor The concerts will be given on Monday evenings, November 7, December 5 January 9, February 20 and March 20 At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia this will be. Madame Melba has been on this side of the Atlantic since last August. During September and October she has been making a concert tour through Canada Next year she proposes taking a complete grand opera company to Australia At the end of her concert tour this month she comes back under the management of Charles A. Ellis, the manager of the orchestra, and with the orchestra will sing in Boston, New York, Philadelphia and Baltimore. She is to sing four times with the Chicago Opera Company in Chicago and four times with the Metropolitan Opera in New York, and these appearances with one other concert in New England will finish her work in America, for she sails for England on her way to Australia the end of December. She will sing here the aria "Dove Sono" from Mozart's "The Marriage of Figaro" and the mad scene from Thomas' "Hamlet."

At the second concert in December the soloist will be Josef Hofmann. He is under contract for 14 performances with the orchestra during December and January. In February Heinrich Warnks, who divides with Alwin Schroeder the position of leader of the 'cellos of the orchestra, will be the soloist, and in March, Madame Kirby-Lunn, the eminent contralto, will apear.

Fiedler has worked out an interesting scheme of concerts. He has on his list for Boston a large number of important novelties and some of the best of these will surely be heard in Philadelphia. Anton Witek, the new concert-master, is a Bohemian, 38 years of age. For the past 16 years he has been concert-master of the Berlin Philharmonic Orchestra.

From PRESS

Address

Date

The sale of season tickets for the Boston Symphony Orchestra's five concerts which has been proceeding for the past week has been quite up to expectations and practically all the more desirable seats in the Academy of Music have been disposed of. As already announced, the soloist at the first concert on Monday evening, November 7, will be Madame Melba, who will then make her only appearance here. Madame Melba will sing, as her first number, the aria, "Dove Song," from "The Marriage of Figaro," and as her second number the mad scene from Ambroise Thomas' "Hamlet." At the December concert Josef Hofmann, as announced, will be the soloist and will play the Beethoven "Emperor" concerto.

Esta 1884

From EVE. BULLETIN

Address Philadelphia, Pa.

Date

With Mme. Melba as soloist, the Boston Symphony will give the first of its regular series of five concerts at the Academy of Music, Monday evening, November 7. This concert will mark the first appearance in Philadelphia of Anton Witek, of Berlin, who succeeds Willy Hess as concertmeister of the orchestra. Mr. Witek is a Bohemian and a graduate of the Prague Conservatory, where he was a pupil of Bennewitz and for the past sixteen years concertmeister of the Berlin Philharmonic Orchestra. Melba, who, it announced, will make her only appearance in Philadelphia this season, has chosen as her numbers the "Dove Sono" aria from "The Marriage of Figaro," and the florid Mad Scene from Thomas's "Hamlet." The orchestra's succeeding concerts are scheduled for December 5, January 9, February 20 and March 20.

Es 1884

From INQUIRER

Address Philadelphia, Pa.

Date

MME. MELBA

TO SING WITH THE BOSTON ORCHESTRA.

Boston Symphony Orchestra

The general sale of season tickets for the five concerts the Boston Symphony Orchestra will give in the Academy of Music during the coming winter will open at Miss Harris' ticket office in Heppe's piano rooms, 1119 Chestnut street, tomorrow morning. This will be the thirtieth season of the orchestra since it was organized and will be the twenty-sixth season in which it has come regularly to Philadelphia, its first visit having been in April, 1886, when Mr. Gericke was in the second year of his first term of service as conductor of the orchestra.

The five concerts will be given as usual on Monday evenings in the Academy of Music, the dates being November 7, December 5, January 9, February 20 and March 20. At the first concert the soloist will be Madame Melba, whose only appearance in Philadelphia this will be. Madame Melba will sing the aria, "Dove Sono," from Mozart's "The Marriage of Figaro," and the mad scene from Ambroise Thomas' "Hamlet."

From

Address

Date

An American composer, Henry Hadley, will be represented at one of Walter Damrosch's concerts in the New Theatre, where his new symphony will be played. Other works in the list of the New York Symphony Orchestra are William Wallace's symphonic poem, "Villon"; "Fireworks," a fantasy by Strawinsky; Theme and Variations by Frederick Stock; a "Suite Francaise," by Ducasse; a "Chamber Symphony," op. 27, by Paul Juon; "Rondo" and "Joyous Wanderings," by Hugo Kaun, and excerpts from Tchaikovsky's opera, "Jeanne d'Arc."

Henry Hadley has been re-engaged as conductor of the symphony orchestra on which Seattle prides itself almost as much as on its rapid growth. Mr. Hadley is undoubtedly one of the best and most ambitious of American musicians, and there is no reason why, under his capable direction, the Seattle Symphony Orchestra should not do for the cities of the Pacific Coast what the Boston Orchestra has done for those of the Atlantic Coast. Among the soloists engaged for the Seattle season are Gadski, Josef Hofmann, Gorgorza Kocian.

Es ork, 1884

From

Address

Date

Boston Symphony Orchestra

The sale of season tickets for the Boston Symphony Orchestra's five concerts which has been preceding for the past week has been quite up to expectations, and practically all the more desirable seats in the Academy of Music have been disposed of. As already announced, the soloist at the first concert on Monday evening, November 7, will be Madame Melba, who will then make her only appearance here. Madame Melba will sing as her first number the aria, "Dove Sono" from "The Marriage of Figaro," and as her second number the mad scene from Ambroise Thomas' "Hamlet." At the December concert Josef Hofmann, as already announced, will be the soloist and will play the Beethoven "Emperor" concerto.

Operatic Artists on Their Way

Esta 84

From RECORD

Address Philadelphia, Pa.

Date

MUSIC NOTES

—The sale of season tickets for the Boston Symphony Orchestra's five concerts has been quite up to expectations, and practically all the more desirable seats in the Academy of Music have been sold. As already announced, the soloist at the first concert on Monday evening, November 7, will be Madame Melba, who will then make her only appearance here. Madame Melba will sing as her first number the aria, "Dove Sono" from "The Marriage of Figaro," and as her second number the Mad Scene from Ambroise Thomas' "Hamlet." At the December concert Josef Hofmann, as announced, will be the soloist and will play the Beethoven "Emperor"

Establi 84

[45]

From EVE. TELEGRAPH

Address Philadelphia, Pa.

Date

Estabi ...84

The sale of season tickets for the Boston Symphony Orchestra's five concerts, under the direction of Max Fiedler, which has been proceeding for the past week, has been quite up to expectations, and practically all the more desirable seats in the Academy of Music have been disposed of. As already announced, the soloist at the first concert, on Monday evening, November 7, will be Madame Melba, who will then make her only appearance here. Madame Melba will sing as her first number the aria, "Dove Sono," from "The Marriage of Figaro," and as her second number the mad scene from Ambroise Thomas' "Hamlet." At the December concert Josef Hofmann, as announced, will be the soloist, and will play the Beethoven "Emperor" Concerto.

Newspaper Clipping Bureau of the World

From AMERICAN

Address

Date OCT

Boston Symphony Orchestra.

The twenty-sixth consecutive season of the Boston Symphony Orchestra in Baltimore will open with the concert it will give in the Lyric Theater on Wednesday evening, November 9, which will be the first of the usual series of five concerts, the other dates being December 7, January 11, February 22 and March 22. The general sale of season tickets will open at Albaugh's Ticket Office, Charles and Fayette streets, tomorrow (Monday) morning.

It is a rather interesting fact that Baltimore was one of the first cities visited by the orchestra when it began to give concerts outside of the cities immediately adjacent to Boston.

The plans for the coming season are as attractive as any the orchestra has ever offered. At the first, second, third and fifth concerts will be distinguished soloists, and at the fourth, in Feburary, the Ninth Symphony of Beethoven, the performance which created such enthusiasm a year ago, will be repeated with the aid of the Baltimore Oratorio Society and a quartet of distinguished singers headed by Madame Rider-Kelsey, soprano.

Melba will be the first soloist. This greatest of all sopranos has been giving a series of concerts during September and October in Canada, and when this tour is finished at the end of this month, she is to appear four times with the Boston Symphony Orchestra, four times with the Chicago Opera in Chicago, and four times with the Metropolitan Opera in New York. This will be her only appearance in the East this year, with the exception of a concert which she gives in Worcester, Mass. From all accounts of those that heard her this year, the glory of her voice is in no wise diminished.

Josef Hofmann, who will be the greatest exponent of the piano in America during the coming winter, will be the soloist at the second concert and Mischa Elman, who appeared here with the orchestra last year and the year before, will again be soloist at the January concert. The February concert, as already announced, will be devoted chiefly to Beethoven's Ninth Symphony with choral movement, and in March Baltimore will hear for the first time Anton Witek, the new concert-master of the orchestra. Mr. Witek is a Bohemian by birth and a graduate of the celebrated Prague Conservatory, which has turned out so many violinists of fame. He is a violinist of very high attainments and is expected to perpetuate the noble traditions of the post which he holds.

There has been a large renewal of old subscribers and there is a long list of new subscribers, and altogether the outlook for the year is most gratifying to the orchestra and to its many friends.

COPYRIGHT BY GESSFORD N.Y.
JOSEPH HOFMANN AND MELBA SOLOISTS WITH BOSTON SYMPHONY ORCHESTRA

From

Address

Date

Esta ...k, 1884

SYMPHONY CONCERT ON NOVEMBER 9

Melba, Greatest Soprano, to Sing Here During the Season.

The twenty-sixth consecutive season of the Boston Symphony Orchestra in Baltimore will open with the concert in the Lyric Theater on Wednesday evening, November 9, which will be the first of the usual series of five concerts. The other dates will be December 7, January 11, February 22 and March 22. The general sale of season tickets will open at Albaugh's ticket office, Charles and Fayette streets, Monday morning.

The plans for the coming season are as attractive as any the orchestra has ever offered. At the first, second, third and fifth concerts will be distinguished soloists, and at the fourth, in February, the Ninth Symphony of Beethoven, the performance which created such enthusiasm a year ago, will be repeated with the aid of the Baltimore Oratorio Society and a quartet of distinguished singers headed by Madame Rider-Kelsey, soprano.

Melba will be the first soloist. This greatest of all sopranos is to appear four times with the Boston Symphony Orchestra, four times with the Chicago Opera in Chicago and four times with the Metropolitan Opera in New York. This will be her only appearance in the East this year, with the exception of a concert which she gives in Worcester, Mass. From all accounts of those that heard her this year, the glory of her voice is in nowise diminished.

Josef Hofmann, who will be the greatest exponent of the piano in America during the coming winter, will be the soloist at the second concert, and Mischa Elman, who appeared here with the orchestra last year and the year before, will again be soloist at the January concert. The February concert, as already announced, will be devoted chiefly to Beethoven's Ninth Symphony with choral movement, and in March Baltimore will hear for the first time Anton Witek, the new concert-master of the orchestra. Mr. Witek is a Bohemian by birth and a graduate of the celebrated Prague Conservatory, which has turned out so many violinists of fame. He is a violinist of very high attainments and is expected to perpetuate the noble traditions of the post which he holds.

From SUN

Address Baltimore, Md.

Date

SALE OF SYMPHONY TICKETS

Long Line Of Music Lovers At The Opening Of Box Office.

Esta ...1884

The advance sale of seats for this year's concerts by the Boston Symphony Orchestra is the largest ever known in the 26 seasons in which it has given concerts in Baltimore. Early this morning a long line reached from Albaugh's down Fayette street, patiently waiting a chance to purchase season tickets for the entire five performances.

The season of 1910-1911 marks the thirtieth year in which the Boston Symphony Orchestra has been catering to the music-lovers of this country. These years have seen it grow from the struggling organization of its infancy to the highly developed perfectly disciplined orchestra it is at present. With a record of 2,900 symphony concerts behind it, its actual work accomplished is exceeded only by that of two or three of the oldest orchestras of Europe.

The soloist for its November concert will be Madame Melba, whose only appearance in Baltimore this will be. In February, at the request of a large number of subscribers, the impressive performance of Beethoven's Ninth Choral Symphony, given last season, will be repeated, with the assistance of the Baltimore Oratorio Society and a quartet of which Madame Corinne Rider-Kelsey will be the soprano. The piano will be represented by Josef Hofmann and the violin by Micha Elman and Anton Witek.

The dates of the concerts are five Wednesday evenings—November 9, December 7, 1910; January 11, February 22 and March 22, 1911.

From SUN

Address Baltimore, Md.

Date

MELBA AND ARRAY OF ARTISTS

Will Be Heard With Boston Symphony Orchestra.

Es ...k, 1884

It is announced that Madame Melba, Josef Hofman, Mischa Elman and Anton Witek, with a performance of Beethoven's Ninth Symphony, will appear with the Boston Symphony Orchestra at the February concert.

At the first concert in November, Madame Melba will show two sides of her art. Her first number will be the "Dove Song" aria from "The Marriage of Figaro," which calls for the purest legato singing. Her second will be the mad scene from Thomas' "Hamlet."

From SUN

Address Baltimore, Md.

Date

Esta ...1884

BOSTON SYMPHONY'S PLANS

Orchestra Completes Arrangements For Baltimore Concerts.

The general subscription sale for the twenty-sixth season in Baltimore of the Boston Symphony Orchestra will open at Albaugh's ticket office, Charles and Fayette streets, tomorrow morning.

Since the spring of 1886 not a year has passed that this organization has not come to Baltimore for at least one concert, and for many years it has visited this city each winter five times. When it first came to Baltimore it was but five years old. Mr. Gericke was in the second year of his first engagement, and the orchestra numbered 75 men, of which about 60 were brought to this city. The process of building the organization to make it the best in the world was well on the way, but compared with the orchestra of today it was rather primitive. But it had one glory—its strings—although it was weak both in the wood-wind and brass.

Baltimore is today one of the most loyal supporters of the orchestra, although for many years its existence in this city was a hard struggle. The turn came in the early 90s, when it was found it would be necessary to drop from the monthly itinerary either Washington or Baltimore, and as Washington was giving better support than Baltimore, this city was decided upon. Immediately there came a protest from Baltimore, and it is an interesting bit of history that Mr. Ellis, the manager of the orchestra, came here and told the committee which had been formed that the only reason for abandoning Baltimore, instead of Washington, was that Washington gave the better support, but if a guarantee of $1,500 a concert was made the concerts in Baltimore would be continued. The guarantee was raised, but the guarantors were never asked to pay a cent.

Concerts were given in the old Fifth Regiment Armory, and then for a number of years in Ford's Opera House. When the Lyric Theatre was built the Boston Symphony Orchestra had the honor of dedicating and opening it to the public. At this concert Mme. Melba was the soloist.

Baltimore has had the orchestra under all its conductors except Henschel—Gericke, Nikisch, Paur, again Gericke, then Muck and now Fiedler. It has been an important factor in creating musical interest in this city, and it is intimately concerned in the musical history of Baltimore. It has done in Baltimore something unique in its history, giving last year, with the help of the Baltimore Oratorio Society, Beethoven's Ninth Symphony, the only time it has given this stupendous work outside of Boston. This symphony, by the way, will be a feature of the coming season.

This winter the five concerts will be given on Wednesday evenings in the Lyric on November 9, December 7, January 11, February 22 and March 22. In November, December, January and March there will be a soloist. In February Beethoven's Ninth Symphony will be given with the help of the Baltimore Oratorio Society and a quartet of which Mme. Rider-Kelsey will be the soprano.

Melba will be the soloist at the first concert.

The soloist at the December concert will be Josef Hofmann. It is a number of years since he has appeared with the orchestra, and the opportunity to hear him will be welcomed by all students of the piano and lovers of that branch of the art.

Mischa Elman, who has been soloist with the orchestra here twice, will again appear in January. This violinist grows in his art each year. He is one of the truly great artists of the generation—is one of those gifted men who make musical history.

At the final concert the soloist will be Anton Witek, the new concert-master of the orchestra. Mr. Witek comes to Boston from Berlin, where for sixteen years he was concert-master and principal soloist of the Philharmonic Orchestra. He is a Bohemian and a graduate of the Prague Conservatory. The short time he has been with the orchestra he has shown conclusively that he is quite worthy to occupy the chair of his distinguished predecessors.

Newspaper Clipping Bureau of the World

From

Address

Date

Boston Symphony Orchestra.

The general sale of season tickets for the five Boston Symphony concerts, which will be given in the Lyric Theater during the coming winter, has been proceeding now for a week, and Mr. Albaugh, who has charge of it, announces that it breaks all records for the orchestra, so far as Baltimore is concerned. This huge sale is due, no doubt, in part to the extraordinary list of soloists that Mr. Ellis, the manager of the orchestra, announces—Madame Melba, Josef Hofman, Mischa Elman and Anton Witek, with a performance of Beethoven's Ninth Symphony at the February concert.

At the first concert in November Madame Melba will show two sides of her lovely art. Her first number will be the "Dove Sono" aria from "The Marriage of Figaro," which calls for the purest legato singing. Her second number will be the mad scene from Thomas' "Hamlet," which is as great a piece of vocal pyrotechnics as is found in the literature of music.

From NEWS

Address Baltimore, Md.

Date

BOSTON SYMPHONY COMES NEXT MONTH

Esta 1884

Will Give First Concert Of Series Of Five At The Lyric Nov. 9.

The twenty-sixth consecutive season of the Boston Symphony Orchestra in Baltimore will open with the concert at the Lyric Theater on Wednesday evening, November 9. This will be the first of the series of five concerts, the other dates being December 7, January 11, February 22 and March 22.

It is a rather interesting fact that Baltimore was one of the first cities visited by the Orchestra when it began to give concerts outside of the cities immediately adjacent to Boston. Today the Orchestra is as firmly established here as it is in any city in the country.

The plans for the coming season are as attractive as any the Orchestra has ever offered. At the first, second, third and fifth concerts will be distinguished soloists, and at the fourth concert in February, the Ninth Symphony of Beethoven, the performance of which created such enthusiasm a year ago, will be repeated with the aid of the Baltimore Oratorio Society and a quartet of distinguished singers headed by Madame Rider-Kelsey, soprano.

Melba will be the first soloist. Josef Hofmann will be the soloist at the second concert, and Mischa Elman, who appeared here with the Orchestra last year and year before, will again be soloist at the January concert.

The February concert will be devoted chiefly to Beethoven's Ninth Symphony, with choral movement, and in March Baltimore will hear for the first time Anton Witek, the new concert-master of the Orchestra. There has been a large renewal of old subscribers and there is a long list of new subscribers, and altogether the outlook for the year is most gratifying to the Orchestra and its many friends.

From NEWS

Address Baltimore, Md.

Date

BOSTON SYMPHONY TICKETS SELL FAST

rk, 1884

Season Purchasers Have Broken All Records Heretofore In Baltimore.

The general sale of season tickets for the five Boston Symphony concerts which will be given at the Lyric Theater next winter has been proceeding now for a week, and Mr. Albaugh, who has charge of it, announces that it breaks all records for the Orchestra so far as Baltimore is concerned. This sale is due no doubt, in part, to the extraordinary list of soloists that Mr. Ellis, the manager of the Orchestra, announces — Mme. Melba, Josef Hofmann, Mischal Elman and Anton Witek, with a performance of Beethoven's Ninth Symphony at the February concert.

At the first concert, in November, Mme. Melba will show two sides of her lovely art. Her first number will be the "Dove Sono" aria from "The Marriage of Figaro," which calls for the purest legato singing. Her second number will be the mad scene from Thomas' "Hamlet," which is as great a piece of vocal pyrotechnics as is found in the literature of music.

The season sale runs another week, after which time the single sale for the first concert will begin, but there will be few seats left for single sale, and non-subscribers in Baltimore will this year have the same difficulty in securing seats for the single concerts as non-subscribers in New York, Boston and Washington have.

BOSTON TRAVELER, OCTOBER 29, 1910.

BOSTON SYMPHONY.

Next week Friday will see the so-called "rush" line in front of Symphony Hall formed in the wee small hours of the morning, for it is the appearance of Geraldine Farrar as soloist. Miss Farrar, with her usual enterprise and ingenuity, is to sing two pieces, which in all probability have never been heard in Boston, or even in this country. The first will be a tune from the opera comique "Jeannet et Colin" by Nicolus Isouard, produced at the Opera Comique in Paris in 1814; the second will be a concert aria by Mozart. All that is known of it is that it is supposed to have been sung for the first time at a concert in Vienna in December, 1783. Miss Farrar found this last summer and Dr. Muck has condensed and arranged it for her and written the orchestration.

In response to a general desire, the Rachmaninoff Symphony is to be repeated at this concert. Betwen the two vocal numbers Mr. Fiedler will play an Adagio and Fugue by Mozart. The final number will be the "Egmont" overture.

From STAR.

Address BALTIMORE,

Date OCT

Tickets for Boston Symphony

The general sale of season tickets for the five Boston symphony concerts which will be given in the Lyric Theater during the coming winter has broken all records for the orchestra, so far as Baltimore is concerned. This sale is due, no doubt, in part, to the extraordinary list of soloists that Mr. Ellis, the manager of the orchestra, announces—Madame Melba, Josef Hofman, Mischa Elman and Anton Witek, with a performance of Beethoven's Ninth Symphony at the February concert.

At the first concert in November Mme. Melba will show two sides of her lovely art. Her first number will be the "Dove Sono" aria from "The Marriage of Figaro" which calls for the purest legato singing. Her second number will be the mad scene from Thomas' "Hamlet," which is as great a piece of vocal pyrotechnics as is found in the literature of music.

E k, 1884

BOSTON JOURNAL, OCTOBER 29, 1910.

MEN PROMINENT IN FRIDAY AUDIENCE AT SYMPHONY HALL

Many Well Known Women Are Also Seen Among Throng at Rehearsal.

For the Symphony rehearsal yesterday there were not so many of the distinctly fashionable set present, but more of the middle-aged, and men, too, were prominent. Seen in the throng were Mrs. Francis Sedgwick Watson, wearing a pale violet cloth and looking much thinner than when last seen; Mrs. Neal Rantoul, Mrs. Harry Pratt McKean, Mrs. William P. Fay, Mrs. J. B. Forsyth, Mrs. Francis G. Peabody in black silk, the coat having white lace revers, her daughter Amy, Mrs. Eben S. Draper, Mrs. C. H. Bond and daughter Mildred, Mrs. Arthur Blake, Eben D. Jordan, former Governor and Mrs. John D. Long, Mrs. William Vaughan, Miss Katherine Ricker, Mrs. Theodore P. Gooding, Mrs. Charles J. Rich, Mrs. Anna D. West, Mrs. Benjamin F. Pitman, Mrs. Frederick L. W. Richardson, her relative Mrs. Kenneth Horton, Miss Edith Linwood Winn, Miss Elinor Quincy, Mrs. William H. Ames, Mrs. Horace P. Jealous, Mrs. Francis Stanley, Mrs. Elmer Jared Bliss, Mrs. George Shattuck, her step-daughter Mrs. Francis L. Higginson, Juliet Higginson, Mrs. Charles Dowse, Mrs. Leon White, and many more.

RECORD, SATURDAY, OCTOBER 29. 1910

MRS. HOWE'S MEMORY HONORED AT SYMPHONY CONCERT

From L. C. Elson's Review in The Advertiser.

PROGRAMME.

Brahms. Third Symphony.
Beethoven. Violin concerto.
Soloist, Mr. Anton Witek.
Strube. Comedy overture, "Puck."

To this was added the andante from Schubert's "Unfinished Symphony," played in honor of the memory of Mrs. Julia Ward Howe, at the beginning of the concert. Naturally this commemorative piece was "hors concours," and not intended for critical review

Mr. Anton Witek is the second great concertmeister of our orchestra to make his debut as a soloist with Beethoven's Violin Concerto. When, away back in the paleozoic age, Mr. Kneisel appeared as an audacious youth who had ventured to replace the older Bernhard Listemann, he threw down the gauntlet with this concerto, and in that trial by combat, he routed all his adversaries. Mr. Witek is another young man who replaces a veteran,—Prof. Willy Hess,—and he gave the same gage of battle, with the same result. Possibly we may use the motto of the prize ring in our symphonic circle also—"Youth will be served!"

There is something so thoroughly combative in the first movement of this concerto that it suits well for such a crucial purpose, almost defiant. Mr. Witek soon proved that he was able to fill the position of his fiery predecessor without rattling round in it. But he showed a tendency to over-refinement. One did not get the robust Beethoven of Ysaye or Kreisler. Nervousness was not apparent in any part of the work, although a debutant has a good right to become fidgetty during the long Tutti of the beginning, while waiting for his time to enter with solo work. In the Larghetto there were pianissimo effects given that must have been inaudible in the distant parts of the large hall. The cadenzas were founded upon the Joachim set, although digressing from these once or twice. In intonation and phrasing there was much to commend, although, as above intimated, we would have preferred a more masculine reading of some parts of the work. That the audience was delighted was abundantly proved by four recalls, which at a matinee is an unusual degree of enthusiasm.

TRANSCRIPT, SATURDAY, OCTOBER 29, 1910

THE SYMPHONY CONCERT

An Afternoon of Distinctions for the Orchestra and Its Concert-Master—Mr. Witek's Unique Playing of Beethoven's Concerto—Brahms and the Orchestra—An Andante from Schubert for Mrs. Howe

THE quality of the playing of the orchestra in Brahms's symphony in F major and the quality of the playing of its new concert-master, Mr. Witek, in Beethoven's concerto for violin were the distinctions of the Symphony Concert yesterday afternoon. The programme began with the Andante from Schubert's "unfinished" symphony played to the memory of Julia Ward Howe. Thereby the Symphony Orchestra fulfilled its duty as an institution of Boston; and made a happy departure from the conventions of memorial music. The whole or a part of Beethoven's "Eroica" symphony, the apotheosis of Siegfried in "Götterdämmerung," and Mozart's Masonic Funeral Music have served the purpose appropriately and inappropriately. With Beethoven and with Wagner, the music is of heroic lament and heroic striving. It wants appropriateness except to a very few mortals. With Mozart the music is of the ceremony with which grief, that should be intimate, publicly cloaks itself. That the elegiac mood in music may recall a cherished memory and honor it has escaped the conductors until Mr. Fiedler chose Schubert's song for the commemoration of Mrs. Howe. It was in accord with the memory of a woman who loved the arts and discriminated among them and who cherished them when they sought beauty, be it of word or sound or line, for its own sake. It was in accord also, with the mood of a community that less laments the departure of a venerable woman at the end of full and rounded years than recalls the gentleness and the goodness of her life. And the beauty of the playing of the orchestra made the Andante only the more fulfil its purpose. In the voices of the wood winds, above all, was the beauty that Mrs Howe loved, that was of the expressive arts that she cherished.

It is familiar reproach to Brahms that he had little imagination, as the quality now goes, in instrumental coloring and little feeling for it. The limitation may hold as to the string choir, of whose manifold varieties of tonal tint he was chary; but he knew and searched the voices of the wood-winds and above all the other instruments, the voices of the horns. To them, as in the Andante and the Allegretto of the symphony of yesterday, the music owes much of its beauty as so much ordered sound and much of its romantic quality as sound touched with an emotion unusually wan and dreamy for Brahms. He knew the mystery that may dwell in these voices when he turns them dusky, the opalescent tints that they may give to changeful song; and the subdued and serene warmth with which they may clothe musing or melancholy mood. The strings do not lack opportunity in this symphony in F major. To them falls the sonorous and the tumultuous beginning, as for once, of an ardent Brahms. To them falls much of the energy of all the music; and in their voices often lurk the suggestion of a "programme" or at the least an emotional, poetic scheme behind the symphony. Brahms was reticent of these things in his words and in his music; yet his was not a wilful mystery. He speaks out indeed more freely in the third symphony than all the rest. The stride is larger; there is less suggestion of the meditation that sometimes falls away into mere calculation; there is emotion animating and diversifying, contrasting and ranging musical sound beyond the mere formalities of the symphony. There is beauty of imagination and idea compressed—how short Brahms's symphony seems beside the ultra-modern lengths—condensed as a finality of concentrated expression. Surely there were visions behind.

Mr. Witek's playing of Beethoven's concerto was unique. For the first time within recollection a virtuoso made no attempt to make the music sound "big," as though it were of the heroic Beethoven of the fifth symphony, or even of the ninth. For the first time, again, within recollection a virtuoso made no attempt to make the cadenzas, the "passage work," the ornamentation of the Romance, the rushing rhythms of the Rondo sound brilliant. Mr. Witek chose another way. He played the concerto without a hint of personal display, with a "platform manner" that was quietness and preoccupation in his task themselves. His tone was light, as the large and heavy tones to which violinists force their instruments go nowadays; but it was exquisitely soft, luminous, edgeless. It was all of the finer, sweeter, more insinuating qualities of the violin. Technically, in all the insistent demands alike of the instrument and the music, Mr. Witek's performance was flawless. Often it attained to perfections that were as the result of the minute care, the patient study, the endless polishing of years. The listener might almost hold his breath at the felicity with which Mr. Witek phrased and accented the music, at the adroitness with which he "led" the melodies and accomplished the transitions, at the fashion in which he fused the voice of his violin with the orchestra or held it in contrast against it. The endless finesse of Mr. Witek's playing stirred mind and fancy, caressed and intoxicated the ear. The unvarying beauty of his tone brought like sensations. The violin, the music, the orchestra all seemed at one with it. The concerto resolved itself into patterns of sound adroitly and beautifully woven, touched with its own emotions and so touching the hearer. We moderns try to read deep things into the concerto, which, after all, was written frankly for a virtuoso. Perhaps Mr. Witek is the nearer right.

THE CECILIA CONCERTS

The Promising Results of the Alliance with the Symphony Orchestra—Bantock's "Omar," Pierne's "Children's Crusade" and Bach's "Passion Music" to Be Performed—The Array of Solo Singers

IN many respects the most interesting musical events of the season which has just opened will be the three concerts to be given by the Cecilia Society and the Boston Symphony Orchestra, with Max Fiedler as the conductor. The alliance brought about last spring between these two societies is one of the most important moves that has been made in this city for many years. It is an end that has long been worked toward by friends of both the Cecilia Society and the Orchestra, for it has been realized that such a combination was the only way in which Boston could have a series of choral concerts on the same high plane as its Symphony concerts. Heretofore the Cecilia has been hampered by being compelled to use a small orchestra, financial considerations entering largely into this; but now it will be possible to give concerts with the entire Symphony Orchestra when modern works call for it. Mr. Fiedler is most enthusiastic over the prospects and has entered into the plans with greatest zeal. It has been arranged that the drilling of the Cecilia shall be done by Mr. Malcolm Lang, whose father was for so many years at the head of the Cecilia, and that the last rehearsals shall be under the direct personal charge of Mr. Fiedler.

Plans for the three concerts this winter have been completed. The dates for these are Thursday evening, Dec. 1, Thursday evening, Feb. 16, and Good Friday evening, April 14. At the first concert the first part of Granville Bantock's "Omar Khayyam" will be given. This work had its first performance in America at the last Worcester Festival, where it was more than favorably received and it is scheduled for full performance by a number of choral societies throughout the country. As it has a most elaborate orchestral dress the ability to use the whole of the Symphony Orchestra should enable it to have an extraordinary performance. The soloists engaged for this are Miss Margaret Keyes, contralto, George Harris, Jr., tenor, and Robert Maitland, basso.

Of all choral works recently performed in Boston, none has received greater favor than Pierné's "The Children's Crusade" which was sung by the Cecilia Society a few seasons ago. This has been selected for the second concert on Feb. 16, when the soloists will be Edmont Clement, the distinguished French tenor who was a member of the Metropolitan Opera Company last season, Madame Corinne Rider-Kelsey, soprano, Edith Chapman Gould, soprano, and Claude Cunningham, basso. There will also be a chorus of one hundred children to be trained by Professor Hadley of Somerville.

At the last concert Bach's "The Passion According to Matthew" will be sung. It is many years since this gigantic work has found a place on a Boston programme, and its performance should attract widest attention among music lovers of all classes. The soloists engaged for this are Maria Zimmerman, soprano, generally regarded as the most accomplished Bach singer in this country; Janet Spencer, contralto; George Hamlin, tenor, and David Bispham, baritone. The sale of season tickets will open at Symphony Hall on Monday, Nov. 14.

CONCERTS NEXT WEEK

The Season in Flood Again—Miss Farrar and Mme. Sembrich for Eminent Singers—A New Series of Sonata Recitals—Mr. Gruppe for a New Violoncellist and Mr. Adkins for a New Singer

THE line of the faithful which gathers weekly in front of Symphony Hall to get the twenty-five-cent "Rush" seats will form early enough next Friday morning, for that afternoon Geraldine Farrar is to be the soloist. When Miss Farrar sang here last year, No. 1 in the line appeared shortly after eight o'clock and held her place until half-past one, when the doors opened and it is certain that the line will begin to form about that time next week. Miss Farrar with her usual enterprise and ingenuity will sing two pieces, neither of which in all human probability has been heard in Boston, and the chances are that neither of them has ever appeared on a programme in this country. The first will be a tune from the opé a comique, "Jannot et Colin," by Nicolus Isouard. This opéra-comique was produced in Paris in 1814, when Isouard was at the height of his popularity. Her second number will be a concert aria by Mozart, the first words of which are "Misero! O segno, O son desto?" All that Koechel can give on this aria is that it is supposed to have been sung for the first time at a concert in Vienna for the benefit of the Pensionsgesellschitfft, in December, 1783. Miss Farrar found it this last summer and Dr. Muck has condensed and arranged it for her and written the orchestration. In response to a general desire, Mr. Fiedler will, at this concert, repeat the Rachmaninoff Symphony. Between the two vocal numbers he will play two dances from Monsigny's old opera, "Aline." The final number will be the "Egmont" overture.

Nov. 1. Their programme comprises Veracini's Sonata in E minor for old music; Brahms's in D minor for a classic piece; and Berger's in G minor for a new and contemporary composition. Both Mr. Dethier and Miss Beebe have made their reputations in New York.

Next Wednesday afternoon, Nov. 2, in Steinert Hall, at three, Mr. Paulo Gruppe will make his first appearance before a Boston public in a 'cello recital. Mr. Gruppe is a virtuoso of European experience and the programme announced by him gives him opportunity to display his talents. It comprises a Sonata by Locatelli; Concerto by Lalo; "Variations Symphoniques" by Boellman; a "Rondo" by Dvoràk; the andante from Schumann's concerto, and Popper's "Vito." Mr. Karl Bondam, the Dutch pianist, will, by special courtesy to Mr. Gruppe, come from New York to play the accompaniments.

Morton Adkins, the young baritone who is favorably known in New York both in oratorio and in recital, will give a concert in Jordan Hall on Thursday afternoon, Nov. 8, at three o'clock. His programme comprises old operatic airs, and classic, modern and contemporary songs. It is:

Bois Epais (from "Amadis").....	Lully
Die helle Sonne leuchtet.....	Franz
Im Herbst.....	Franz
Des Hauptmanns Weib.....	Schumann
Aus den Hebräischen Gesangen.....	Schumann
La Procession.....	Franck
Le Plongeur.....	Widor
Nachtgang.....	Strauss
Meerfahrt.....	Kaun
Mondeszauber.....	Novacek
Out of the Rolling Ocean.....	Kernochan
The Hermit Thrush.....	Mack
Two "Markham" Songs.....	Ware
Hark! Hark! the Lark.....	Loomis
Drake's Drum.....	Farwell
The Night Rider.....	Bergh
Sunset.....	Russell
Fern Song.....	Brockway
The Wind Speaks.....	Grant-Schaefer
Rolling Down to Rio.....	German

SYMPHONY REHEARSAL

By EDITH BURNHAM.

Yesterday afternoon's programme of the Symphony rehearsal traversed almost as wide an area as did the one of last week, leaping from the stately, almost sublime, Brahms Symphony to the whimsical, almost farcical "Puck" overture, with an interim of the exquisite loveliness of a Beethoven Concerto. Emotions evoked by such a programme carry almost a life's experience with them, and one feels as if one had been very much "played upon" at the close. They do, however, have a satisfying fullness of expression.

The opening number, the Andante movement from Schubert's "Unfinished" symphony, was played in memoriam of Julia Ward Howe. It would be difficult to find anything more fitting the commemoration of such a life than this exquisite fragment which all the world loves, as it did Mrs. Howe. The only unfitness would seem that it is a "fragment," and her life came as near to being a "perfect whole" as could any life lived in this world of "broken arcs," as Browning styles it. This movement of the symphony, so full of exceeding tenderness and such rarely sweet commingling of themes, certainly typifies the life of Mrs. Howe, so full of tenderness itself and so richly mingling every humanitarian theme of life.

The Brahms Symphony No. 3, in F major, most fittingly followed the first number, with its opening allegro con brio movement, which has been styled the "Eroica." Across a woven tapestry of heroism move figures of sentiment, religion and triumph, and low, delicate modulations lead to bursts of grandeur, which sink away in soft liquid notes. The entire symphony, though all of masculine energy of thought and emotion, yet is softened at times by moments of ineffable tenderness; though spiritually lofty, it has something of human sympathy. It seems to come directly from the inner consciousness of a great intellect, which, albeit, sometimes works without an understanding of the common knowledge or common heart. It is written in strictly musical terms, not in allegory, or figure, and has great dignity of conception. In the intricate variations of the second movement is a kind of transcendental rhythm. The third movement breaks away from the constraint and influence of the two preceding ones and dreams its own dream, sometimes in long, deep breaths of harmony, and then in the short, ecstatic (not used in the Scriabine sense of the word) breaths of joy.

The closing, or allegro, movement is one of contrasts, the composer who thought only in musical syllogisms in the earlier movements is now a complex dreamer, mysterious and almost symbolic. What was a mere tone-structure is now almost a poet's dream, full of sublime ideality. The stateliness and ideality of the symphony were all brought out in yesterday's rendering, its intricacies of musical thought and its subtleties of the imagination.

Debut of Anton Witek.

The feature of the afternoon was the debut of Anton Witek, the new concert-master, and he placed himself in Boston's "hall of fame" immediately. Mr. Witek chose for his first appearance the Beethoven Concerto in D major. At first thought it does not seem a happy choice, for the over-elaborateness of the orchestration makes the violin work a mere secondary factor throughout the first movement, but generous opportunity is accorded to it in the larghetto and rondo movements and even in the first one Mr. Witek's instrument merged now and again from the sea of melody a clear, dominant note, then again in delicate tracery it outlined the structural part of the composition.

But in the other two movements it held sway, and swept everything else along with it, sometimes albeit only by so much as a whisper did it command, but it was in these moments of extreme delicacy of thought and emotion that Mr. Witek's command for attention was most imperious. One listened for the faintest breath from his instrument because he made each slightest breath tell something that one longed to hear. These tiny filaments of tone he held like threads of spun gold in the sunlight and one saw all the colors of the spectrum play through them till they were warm with color.

And, though the ear only faintly discerned them, they vibrated with thought and emotion till they filled every inch of space in the large hall. While in the early bravura passage work his bowing was a trifle laborious, in the cadenzas he showed marvelous freedom, and what is far more extraordinary he made them alive in every note. Cadenzas for the violin too often are merely technical exposition, but not so with Mr. Witek; they were free, gloriously free, full of color and abounding in rich figures. The composer who dreamed them could not have dreamed into them more of his own soul than did Mr. Witek in playing them. They will stand out in the imagination of his hearers for days, for they had a lingering, thinking, speaking voice which echoes and re-echoes in the mind. He was recalled many times to acknowledge the prolonged applause, which was not the merely "noisy" kind, but which was full of warmth like his own playing.

The closing comedy overture entitled "Puck," by Strube, is whimsical, capricious, laughing now and again at its own fun. It has moments of seriousness when it becomes almost reflective, but just at the instant when it might be sad, it seems to laugh and say, "Oh, don't let us think of that. This is a world of fun," and so it keeps on to the end. Seldom does the kettle-drum artist have a chance to play such a funny trick with his instrument—he was alive to the situation yesterday and made the trick a success.

SYMPHONY CONCERTS.

Miss Geraldine Farrar will make her only appearances in Boston with the Symphony Orchestra on next Friday afternoon and Saturday evening. There is naturally a great demand for seats. Miss Farrar, will sing two unfamiliar songs: the first, an air from the opera comique "Jeannot et Colin," by Isouard, which was produced in Paris in 1814; the second, a concert aria for tenor by Mozart which was probably sung at a concert in Vienna for the benefit of the Pensionsgeseilschafft in 1783. The aria was condensed and the orchestration revised for Miss Farrar by Dr. Muck.

The Symphony will be Rachmaninoff's Second which will be repeated in response to a very general request. The other orchestra pieces will be Gevaert's transcription of a chaconne and rigadon from Monsigny's "Aline" and Beethoven's "Egmont" overture.

CECILIA CONCERTS.

C. A. Ellis, manager of the Boston Symphony Orchestra, makes the following announcement regarding the three concerts which will be given by the Cecilia Society and the Symphony Orchestra during the coming winter under the direction of Mr. Fiedler. The concerts will be on Thursday evening, Dec. 1; Thursday evening, Feb. 16, and Good Friday evening, April 14.

At the first concert the first part of Granville Bantock's "Omar Khayyam" will be heard for the first time in Boston. This work had its first performance in America at Brooklyn, N. Y., and was performed at the recent Worcester Festival, when it made a more than favorable impression on the audience. It will require the services of the entire orchestra of 100 men. The soloists will be Miss Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, bass. At the second concert Thursday, Feb. 16, Pierne's "The Children's Crusade," which has already been performed successfully by the Cecilia Society, will be sung. The soloists engaged are Edmond Clement, the distinguished French tenor, who last year was a member of the Metropolitan Opera company; Mmes. Corinne Rider-Kelsey, soprano, and Edith Chapman Goold, soprano, and Claude Cunningham, bass. There will also be a chorus of 100 children, trained by Prof. Hadley of Somerville. The final concert on Good Friday evening will bring the performance of "The Passion," according to Matthew, by Johann Sebastian Bach. The soloists will be Marie Zimmerman, soprano; Janet Spencer, contralto; George Hamlin, tenor, and David Bispham, baritone.

The alliance between the Symphony Orchestra and the Cecilia Society is an important musical event. It guarantees at once the setting of choral music in Boston on the high plane of orchestral music. The Cecilia Society will consist of 175 trained voices, and unquestionably it will show itself as the best choir in this country. Whenever necessary, as in the Bantock work, the entire membership of the Boston Symphony Orchestra can be called on. The preliminary training of the Cecilia will be done by Malcolm Lang, but the final rehearsal will be under the direct charge of Mr. Fiedler, who will conduct the concerts.

The subscription sale for the three concerts will open at Symphony Hall, Monday, Nov. 14.

SYMPHONY-CECILIA PLANS

C. A. Ellis, manager of the Symphony Orchestra, announces three concerts, to be given by the Cecilia Society and the Symphony Orchestra during the coming winter, under the direction of Max Fiedler. The concerts will be given Dec. 1, Feb. 16 and Good Friday evening, April 14.

MISS FARRAR AS SOLOIST

Geraldine Farrar will make her only appearances in Boston with the Symphony Orchestra on next Friday afternoon and Saturday evening. She will bring two unknown works as her solo numbers. Her first number will be an air from the opera comique, "Jeannot et Colin," by Nicolus Isouard, which was produced in Paris in 1814. Her second number will be a concert aria by Mozart which she ran across last spring. The aria was condensed and orchestrated for Miss Farrar by Dr. Muck. The symphony will be Rachmaninoff's second, which is to be repeated in response to a very general request. There will, however, be an orchestral novelty on the program in an adagio and fugue by Mozart. The final number will be Beethoven's "Egmont" overture.

BOSTON SYMPHONY AND CECILIA SOCIETY

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, makes the following announcement regarding the three concerts which will be given by the Cecilia Society and the Symphony Orchestra during the coming winter under the direction of Max Fiedler. The concerts will be given on Thursday evening, Dec. 1, Thursday evening, Feb. 16, and Good Friday evening, April 14.

At the first concert the first part of Granville Bantock's "Omar Khayyam" will be heard for the first time in Boston. This work had its first performance in America at the last Worcester Festival, where it made a more than favorable impression on the audience. As the work has a very elaborate orchestral dress it will require the services of the entire orchestra of 100 men. The soloists will be Miss Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, basso.

At the second concert on Thursday, Feb. 16, Pierne's "The Children's Crusade," which has already been given here with such success by the Cecilia Society, will be sung. For this the soloists engaged are Edmond Clemont, the distinguished French tenor, who last year was a member of the Metropolitan Opera Company; Madame Corinne Rider-Kelsey, soprano; Edith Chapman Gould, soprano, and Claude Cunningham, bass. There will also be a chorus of 100 children trained by Professor Hadley of Somerville.

The final concert on Good Friday evening will bring the performance of "The Passion," according to Matthew, by Johann Sebastian Bach. For this performance the soloists will be Marie Zimmerman, soprano, generally regarded as the most skilled Bach singer in this country; Janet Spender, contralto; George Hamlin, tenor, and David Bispham, baritone.

The alliance between the Symphony Orchestra and the Cecilia Society is one of the most important musical events which have taken place here in many years. It guarantees at once the setting of choral music in Boston on the same high plane as has distinguished orchestral music. The Cecilia Society will under the new plans consist of 175 trained voices. Whenever necessary, as in the Bantock work, the entire membership of the Boston Symphony Orchestra can be called on.

The preliminary training of the Cecilia will be done by Mr. Malcolm Lang, but the final rehearsal will be under the direct charge of Mr. Fiedler, who will conduct the concerts. It is expected that these concerts will be the most successful of their kind ever given in Boston.

The subscription sale for the three concerts will open at Symphony Hall on Monday, Nov. 14.

CONCERTS

The programme of Mme. Sembrich's only recital, to be given in Symphony Hall tomorrow afternoon, the 31st, at 2:30 o'clock, is an especially interesting one. It is made up entirely of songs from Schubert, Schumann and Brahms. Some of these songs are very seldom heard. Among the more familiar ones are "Der Fischer" and "Du bist die Ruh" by Schubert, "Fruhlingsnacht" by Schumann, and "Botschaft," Brahms.

Next Wednesday afternoon, Nov. 2, in Steinert Hall, Mr. Paulo Gruppe, a young 'cellist from Holland, will make his first appearance before a Boston public in a 'cello recital. Mr. Gruppe will play a sonata by Locatelli; concerto, Lalo; variations symphoniques, Boellmann; rondo, Dvorak; Schumann's "Andante," and the great 'cello composer Popper's "Vito." Mr. Karl Bondam, the eminent Dutch pianist, by special courtesy to Mr. Gruppe, will come over from New York to play the accompaniments.

Farrar Coming

Geraldine Farrar will make her only appearance in Boston with the Symphony Orchestra on next Friday afternoon and Saturday evening.

Miss Farrar will bring two unknown works as her solo numbers, both of them belonging to the 18th century. Her first number will be an air from the opera comique "Jeannot et Colin," by Nicolus Isouard, which was produced in Paris in 1814; her second, an unknown concert aria by Mozart, which she ran across last spring. The aria was condensed and orchestrated for Miss Farrar by Dr. Muck.

Rachmaninoff's second symphony will be repeated in response to a very general request. There will, however, be an orchestral novelty on the programme in an Adagio and Fugue by Mozart. The Fugue was originally written for piano and when Mozart rewrote it for orchestra he preceded it by this adagio. The final piece will be Beethoven's "Egmont" overture.

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MONITOR, BOSTON, MASS., SATURDAY, OCTOBER 29, 1910.

Anton Witek Appears as Symphony Soloist

His technique has just the traits we should hope for in a concertmaster.

FOR violin oratory go elsewhere than to Anton Witek.

If you want to hear Beethoven's periods declaimed with long range eloquence, you must wait until one of the traveling virtuosos comes along.

If you want a soloist who makes you feel that the moment of his arrival on the platform is the real beginning of things, if you want a soloist who preludes his performances with a defiant look at every corner of the hall, if you want a soloist who in delivering the themes of his concerto acts as though he were whipping his violin into a rage against the impertinent instruments behind it, you thereby count yourself among those humanly interested in the fine art of music and you are sure some day to have your wish gratified.

The soloist you want is just the kind that violin concertos are written for.

He is a man with a gift for display; he demands an art form in which he can assert his power, and composers provide him with just the thing he needs, a sort of symphony, abridged here and amplified there, according to the peculiar exigencies of the solo idea.

And this art form, once created, stimulates solo activity even in men who have no innate craving for it.

The oratorically endowed soloist is a laudable figure in the violin world.

He will remain while there is glue to hold together the timbers of a Stradivarius.

When he ceases to appear on the stage the decline of quartet, symphony and opera will begin.

The tone and technique of his instrument are the foundation on which the whole fabric of modern instrumental music is raised.

All of us, though, however we may like a violinist whose elocution is like that of Demosthenes or Webster, can find pleasure in one who forbears to harangue our emotions, but appeals to them mildly and graciously.

Our pleasure will be all the greater if the artist in question is the concertmaster of our orchestra, if he is the man who serves our best interests in 23 of the 24 programs that the Symphony year brings around by being a self-effacing virtuoso.

We shall not ask him at his one solo appearance to stand in a character not his own; we shall only ask him to acquaint us with the quality of his technique, to convince us that he holds the premiership in the group of men at Mr. Fiedler's left hand because of his superior violin mastery.

And what is the quality of Mr. Witek's technique?

That could be better determined, probably, in a chamber concert performance than in his reading of Beethoven's concerto in Symphony hall Friday afternoon.

Mr. Witek's tone was one to blend with the general body of orchestral tone rather than to stand out from it, and his phrasing consequently took sharp outline only in his unaccompanied cadenzas. His legato is one of his especial characteristics. Compare it with that of his associate at the first desk of the violins, Mr. Noack, who showed his solo gifts at a concert last season.

Mr. Witek's legato has not the dimpled morning calm of Sylvain Noack's, it has a sparkling afternoon ripple.

There is exhilaration in Mr. Witek's playing, but it never lashes the waves to fury.

You cannot, however, call the new concertmaster a passionless solo interpreter.

In one of his pianissimo moments of Friday afternoon he lifted his audience to an emotional height that is only possible for an artist who knows how men feel when they aspire.

Program of the concert: Schubert, andante from the "Unfinished" symphony, in memoriam Julia Ward Howe; Brahms, symphony in F major, No. 3, op. 90; Beethoven, concerto for violin in D major, op. 61; Strube, comedy overture, "Puck." Soloist, Anton Witek.

(Photo by Chickering.)
ANTON WITEK.

THE BOSTON AMERICAN—SUNDAY, OCTOBER 30, 1910.

Its Symphony Orchestra Foremost Organization of Its Kind in World. New Opera House One of Finest and Its Schools Lead the Country.

BOSTON is the musical centre of America to-day as it was the literary centre of the country a generation ago, and as it still is the home of a great cultured population.

In Europe Boston is considered as the only Amerian city whose appreciation of music can be compared with the European capitals. This view is the result of impressions by hundreds of foreign musicians who have toured the United States, and, on going home, told their friends what they thought of it. It is partly caused by the reputation of the Boston Symphony Orchestra, an organization which the greatest German and French conductors have declared to be incomparable.

It is justified by the existence here of the finest orchestra in the world, of an opera of the very first rank, of several great musical schools drawing pupils from all parts of the world and because it is the residence of a very large, very intelligent and very discerning musical population.

It is estimated that there are more than 20,000 music students in Boston and vicinity, including all who study with private teachers as well as those who attend the New England Consorvatory of Music, the Whitney School, the Faelten School and numerous other institutions where music is taught.

Many Noted Musicians Make Home in Boston.

In Boston lives a group of American composers, and a number of distinguished European musicians make their home here. It is a city where the chamber concert and the recital flourish as nowhere else in the United States. Considering its population it is amazing the number of musical institutions and teachers who are supported by Boston, while orchestral concerts are more largely attended here than elsewhere in America, and Boston possesses the only supporting opera in the world.

The Puritan founders of Boston affected to despise music and all other arts as vanities and useless in the sight of God. For many years they resisted the introduction of hymn tunes into their churches as smacking of popery and ritualism. They clung to their prejudice tightly and gave way slowly to the influx of modern thought. Yet it is a remarkable fact that the first great singing society in the United States was established in Boston, grand opera was performed here in the early years of the nineteenth century, and flourished, while New York refused to accept it, and the rest of the country didn't know anything about it.

Once Established, Music Made Rapid Strides Here.

Once established in Boston, music made rapid strides, assisted no doubt by the remarkable literary and artistic colony that dwelt here during the middle years of the nineteenth century.

Oratorio quickly became popular, and for nearly a hundred years the Handel and Hadyn Society, with its choir of 400 voices, has given several concerts each Winter. The Cecelia Society, with a chorus of 125, the Apollo Club, a male choir of sixty, and similar organizations has fostered oratorio and cantata here for several generations, and these organizations are reinforced to-day by the People's Choral Union, a chorus of 400 which gives the standard oratorios in excellent style.

Back in the sixties the Harvard Musical Society was established and an orchestra of some forty or fifty pieces came into being. This was the foundation of the Boston Symphony Orchestra.

Two names are pre-eminent as patrons of music in Boston—those of Major Henry L. Higginson, who established the Boston Symphony Orchestra, and Eben D. Jordan, who built the Boston Opera House and founded the Boston Opera Company. Mr. Jordan's benefaction is recent. Major Higgonson's dates back thirty years.

Established Symphony Orchestra at Own Cost.

Major Higginson fought through the Civil War and at its close went into business. His early education had been along musical lines, and he found time to study music abroad before devoting himself to a banker's career. He inherited wealth and largely increased it. In 1880 every large city in Europe supported a good orchestra, but there wasn't an organization of the sort in the United States. To be sure, for important occasions, an orchestra of 100 musicians could be formed in New York or Boston, but they were many of them incompetent and none of them accustomed to perform great orchestral works.

Out of his private purse, Major Higginson established the Boston Symphony Orchestra in 1881. It consisted of sixty men, and George Henshel, a local baritone, was the first conductor. Major Higginson quickly saw that local musicians were not sufficient in numbers or skill to compose a grand orchestra, and he sent agents to Europe to hire the best performers on the various instruments. Gericke was imported to conduct the next year and he brought with him a number of splendid players.

Every year for a term of years Major Higginson imported players until his orchestra had grown to nearly a hundred and included the finest performers upon all instruments there were in the world.

Has Won Great Following All Over the Country.

In the meantime the orchestra was having a hard time getting public support. The American people didn't know much about symphonic compositions and didn't think it liked them. It took years to educate the people of Boston. The cost of the great orchestra to Major Higginson during this period must have been enormous, but he never complained and never divulged what he was spending upon it. He signed checks for the deficit, authorized Gericke to import new high priced players, and never faltered until he had secured an orchestra that critics declared to be unequalled anywhere.

The Symphony is now in its thirtieth year. It has won a great following all over the country and in spite of its tremendous cost is almost self-supporting. Its conductors have included the most famous of modern leaders. Nikisch, now the idol of Berlin, Pauer, Dr. Muck and Max Fielder have succeeded Mr. Gericke.

It gives twenty-four concerts and twenty-four rehearsals in Symphony Hall each season and plays in other cities

TRANSCRIPT, THURSDAY, NOVEMBER 3, 1910

The Symphony Orchestra will depart next Sunday night on its first journey of the season to New York, Philadelphia, Baltimore, Washington and incidentally Hartford. Mr. Fiedler has made Rachmaninoff's symphony in E minor—to be played in Baltimore and in New York—Brahms's symphony in F major— to be played in Philadelphia, New York and Brooklyn—and Mr. Strube's overture, "Puck"— to be played in Philadelphia, Washington, Baltimore and New York—the chief items in his programmes, with Schumann's overtures to "Manfred" and to "Genoveva." Beethoven's overture to "Egmont" and Sibelius's "Finlandia" for the incidental pieces to be oftenest repeated. In Baltimore and in Philadelphia Mme. Melba will assist the orchestra and at one concert in New York Miss Farrar will be the singer.

BOSTON JOURNAL NOVEMBER 5. 1910.

GERALDINE FARRAR SINGS AT SYMPHONY

Wins Genuine Enthusiasm by Dramatic Presentation of Mozart Work.

COSTUME SERVES TO ATTRACT MANY

Hat, With Its Snug Body and Trail of Feathers, Gives Aboriginal Effect.

Geraldine Farrar made her first appearance of the season here as soloist at the Symphony concert yesterday afternoon. The hall was filled, but though there were no dukes present, the enthusiasm over her singing was not intense. Miss Farrar appears to better advantage on the stage than on the platform, and when on the platform she does her varied gifts more justice when the atmosphere is more favorable than it is at a Symphony concert. Her most successful appearances in concert have been made when the audiences were free to ask more than what the program offered. Encores are not permitted at Symphony concerts. Paderewski is the only artist who makes this rule as dead lettered as the ordinance requiring women to take off their hats.

Miss Farrar sang the air, "Ah! pour moi quelle peine extreme," from Isouard's "Peannot et Colin," an opera produced in Paris in 1814 and not heard of for the last fifty years or more, and the recitative "Misero, o sogno" and air "Aura, che intorno," which Mozart wrote in 1783 for the tenor Adamberger. Dr. Karl Muck, the former leader of the Symphony Orchestra, rearranged the Mozart number for Miss Farrar's use. The Isouard number made only a moderate impression, for much of it lies in the high part of Miss Farrar's voice, which is the least effective part. It is a question whether the song was worth reviving. But in the Mozart piece Miss Farrar displayed some of the remarkable dramatic power that has made her one of the notable prima donnas of the day. She was altogether happy in her choice of such a number no less than in her performance of it, and this time the applause was genuinely enthusiastic.

As usual, Miss Farrar's dress and hat made something like a sensation. During the first number the women in the audience were perceptibly distracted. The general opinion was Melrose's favorite daughter suggested the Princess Pocahontas at the English court. The hat, with its snug body and trail of feathers, certainly looked aboriginal.

The orchestra gave a splendid repetition of the Rachmaninoff symphony, played here for the first time three weeks ago. The chaconne and rigadon from Monsigny's "Ballet Heroique," "Aline, Reine de Golconde," produced at the Opera in Paris during the days when Bostonians were becoming insurgent over the Stamp Act, proved to be a delightful diversion. The other orchestral number on the program was Beethoven's "Egmont" overture.

The orchestra will be out of town next week. At the concerts on Nov. 18 and 19 the soloist will be Carlo Buonamici, the distinguished Boston pianist. Henry Hadley's symphonic poem, "The Culprit Fay," will be performed, with the composer conducting.

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GERALDINE FARRAR IS SYMPHONY SOLOIST

Geraldine Farrar, the beautiful soprano of the Metropolitan Opera House, will be the soloist of the Boston Symphony Orchestra at the concerts next Friday afternoon and Saturday evening. This will be Miss Farrar's only appearance in concert this season in Boston, although she will be heard here later in opera.

The Farrar concerts with the Symphony always bring unusual demands for seats and the management asserts that it would be possible to sell Symphony Hall twice over on these occasions.

Miss Farrar will bring two new works as her solo numbers, both of them belonging to the school of the eighteenth century, although one was not composed until the early years of the nineteenth century. Her first number will be an air from the opera comique "Jeanot et Colin," by Nicholas Isouard which was produced in Paris in 1814. Her second number will be a concert aria by Mozart which she discovered last Spring. Its opening words are "Misero, O Segno, O son desto," and all that is known about it is that it was probably sung at a concert in Vienna for the benefit of the Pensions gesellschofft in 1783. The aria was condensed and orchestrated for Miss Farrar by Dr. Muck.

The Symphony will be Rachmaninoff's Second, which will be repeated in response to a very general request. The tremendous impression made by the first performance of this great work three weeks ago is the reason for its early repetition.

There will be a novelty in the programme in an adagio and fugue by Mozart. The fugue was originally written for the piano and when Mozart rewrote it for orchestra he preceded it by this adagio. The final number will be Beethoven's "Egmont" overture.

C. A. Ellis, manager of the Symphony Orchestra, makes the following announcement regarding the three concerts which will be given by the Cecilia Society and the Symphony Orchestra during the coming Winter under the direction of Max Fiedler. The concerts will be given on Thursday evening, Dec. 1, Thursday evening, Feb. 16, and Good Friday evening, April 14.

At the first concert the first part of Granville Bantock's "Omar Khayyam" will be heard for the first time in Boston.

At the second concert on Thursday, Feb. 16, Pierne's "The Children's Crusade" which has already been given here with such success by the Cecilia Society, will be the work. The soloists engaged are Edmont Clemont, the distinguished French tenor, who last year was a member of the Metropolitan Opera Company, Madame Corinne Rider-Kelsey, soprano, Edith Chapman Gould, soprano, and Claude Cunningham, bass. There will also be a chorus of one hundred children trained by Professor Hadley of Somerville..

The final concert on Good Friday evening will bring the performance of "The Passion According to Matthew" by Johann Sebastian Bach. The soloists will be Marie Zimmerman, soprano, Janet Spender, contralto, George Hamlin, tenor, and David Bispham, baritone.

GERALDINE FARRAR

MISS FARRAR THE SOLOIST

Sings Two Rare Songs at the Symphony.

Rachmaninoff's Symphony Is Repeated by Request.

Brilliant Rendition by Conductor Fiedler.

Miss Geraldine Farrar was soloist at the fifth symphony rehearsal yesterday afternoon. She sang two unfamiliar airs, neither of which in all probability has been heard before in Boston. They were the air which Therese sings at the opening of act 3 in the light opera, "Jeannot et Colin," by Nicolo Isouard, or Nicolo of Malta, as he was usually known, and the recitation and aria "Misero! o sogno," by Mozart.

By request, Mr Fiedler repeated Rachmaninoff's 2d symphony, first heard here a fortnight ago. The other orchestral numbers were the Chaconne and Rigadon from Monsigny's opera, "Aline, Reine de Golconde," and Beethoven's "Egmont" overture.

Miss Farrar does not seek to conceal her fondness for the exotic and the unexplored. She has not been content to follow old custom in the choice of songs.

Last year she sang a piece written for a man but the air of Azael in Debussy's "L'Enfant Prodigue," is essentially lyric and was not unsuited to her. But the Mozart aria of yesterday is heroic and was written for dramatic tenor. In this instance her search for an antique novelty has led her to attempt something not easily to be associated with the qualities of a woman's voice and style. It would be as incongruous for a baritone to sing Saint-Saens' voluptuous aria for Dalilah.

Within Her Range.

In the aria from "Jeannot et Colin," on the other hand, Miss Farrar kept within the possibilities, but in giving the piece its just and characterizing color she used a quality of tone which is not beautiful.

The grief of Therese over her departed lover is not the grief of prostration, of the faltering and decline of the physical functions. She finds a sweet melancholy in nursing her sorrow, but it is not beyond assuagement. He will come again and, more than that, he will be faithful.

The air is plaintive and has prettiness and delicacy of outline. It is intimately feminine music and invites the grace and soft languor of femininity. To match its naive humor Miss Farrar evaded the quality of voice which denotes depth and sincerity of passion, and used the puerile color of tone which the voice-builder would call "white."

Miss Farrar is adept in drawing the clear, cool line of a phrase in quaint or archaic music. Her voice itself is essentially lyric. She can make tones surge softly up to a medium of loudness sound beautiful. Had she permitted Therese a richer and less unsophisticated tone yesterday she would have given her audience greater pleasure.

Mozart Recitative.

In the recitative of the Mozart and in the first or quieter portion of the aria Miss Farrar's tones were often beautiful. Here the singing actress was characterizing by voice the grief of a lover, who upon awakening finds prison walls intervening between him and his beloved.

Here is the tragic utterance of strong man. The more contemplative part of the aria was within Miss Farrar's grasp vocally. The latter part, which carries the hero to the very ecstasy of frenzied grief, was not. The pace here is rapid, the line of the melody high and unsparing.

The singer may not have been in good voice on a day of such unescapable weather, but her tones in the upper register became piteously strident when forced to loudness, and there was but meager suggestion of the furor which demands the robust qualities of the male singer.

After both appearances Miss Farrar was called repeatedly to acknowledge applause.

Mr. Fiedler conducted the symphony with unprecedented resilience and glow. Accent struck fire. There was undue rapidity at times, but there was the surge of passion in it.

The audience responded with long and general applause, recalling Mr. Fiedler, who bade his men stand and receive the tribute with him.

The bigness of this symphony grows more difficult to define. This is not music of today or tomorrow. It speaks of the eternal mystery of life. It will be heard by the unversed in music and will be understood, and therein lies the wonder of it.

MUSIC AND MUSICIANS

Miss Farrar Will Be the Soloist.

Interesting Program Promised For Next Symphony Concert.

Recital by Mme Sembrich--Cecilia Announcements.

Geraldine Farrar will return for her annual engagement with the Boston Symphony orchestra at the rehearsal and concert on Friday and Saturday of this week.

The Rachmaninoff symphony No. 2, heard a fortnight ago, will be repeated by request. The other orchestral numbers announced are: A Chaconne and Rigadon from Monsigny's "Aline," and Beethoven's "Egmont" overture.

Miss Farrar is tending toward the choice of quaint and even archaic music for her songs, even as Mr Kreisler chose in similar fashion his violin pieces. She also shows a predisposition for arias written for a tenor. Last year it was that of Azael in "L'Enfant Prodigue" of Debussy. This year it will be "Misero! O sogno, o son desto?" a concert aria written by Mozart in 1783.

It pictures a lover awakening in prison. In the agitated recitative which precedes the aria, he storms against his fate. In a slow movement which follows, his thoughts turn to his adored for whom he suffers. It is a romanza of warmth and feeling. The allegro, which concludes, expresses horror and anguish.

Mozart wrote the aria for the tenor Adamberger. It is virile and manly, as is all the music which he composed for this singer.

Valentin Adamberger (1743-1804) sang in Italy under the name Adamonti. He was recalled to Vienna by Emperor Joseph II, an amateur in music of no mean ability, who wished to found a German school of opera to supersede the inane and artificial Italian opera which flourished.

To that end he commissioned Mozart to write an opera on the "Elopement from the Seraglio," libretto by Bretzner.

The opera is sometimes called "Belmont and Constanze." Mozart wrote the role of Belmont especially for Adamberger, to whose abilities as singer and actor much of the success of the piece was attributable.

Mozart's letters contain frequent allusions to Adamberger, which invariably testify to the high esteem in which the composer held him both as friend and artist. The time had not long passed since male sopranos were in vogue. Otto Jahn, in his life of Mozart, adds that Adamberger was a "very respectable actor of lovers' parts."

The aria which Miss Farrar will do has been rescored by Dr Muck.

The second solo number will be from "Jeannot et Colin," by Nicolo Isouard, or Nicolo of Malta as he is usually known, the title denoting his birthplace. The opera was produced in 1814.

The announcements from Symphony hall give this number simply as "Aria from 'Jeannot et Colin.'" It is probably that by Therese which begins the third act. An adagio permits the heroine to lament the loss of Colin's love, to urge the emptiness of wealth and luxury alone, and to protest her desire for her lover's presence. In an agitated allegro she brightens with the belief that he will return faithful.

The aria is accompanied by two clarinets, two horns, two bassoons and string quintet. In his score Nicolo placed the violins and viola at the top of the page above the wood wind; other instruments are as usual.

Nicolo followed Gretry in the early French school, but was effaced by Auber and Boieldieu. He wrote best when under the whip of competition with the latter, who also wrote an opera with a title "Jeannot et Colin." When Boieldieu was elected by the institute to succeed Mehul, Nicolo felt the slight keenly and sought to forget his chagrin in dissipation.

He had been educated for the navy. In Paris his friends were Kreutzer and Charles William Etienne, who wrote librettos for many of his operas, "Jeannot and Colin" among them.

Mme Sembrich's Concert Tomorrow Afternoon.

Tomorrow afternoon in Symphony hall the great artist, Mme Sembrich, will give her annual song recital, which is announced as the only one to be given by her in Boston this season. Many of her selections are unfamiliar and but three composers will be represented in her program, Schubert, Schumann and Brahms.

The numbers are: From Schubert, "Fruhlingsglaube," "Der Fischer," "Fruhlingssehnsucht," "Das sie rier gewesen," "An eine Quelle," "Du bist die Ruh," "Ungeruld." From Schumann, "Im wunderschonen Monat Mai," "Aus meinen Thranen spriessen," "Die Rose, die Lilie," "Wenn ich in deine Augen sem'," "Ich will meine Seele tauchen," "Er ist's," "Die Lotusblume," "Er, der herrlichste von Allen," "Schneeglockchen," "Der Sandmann," "Fruhlingsnacht."

From Brahms, "Es liebt sich so lieblich im Lenze," "Immer leiser wird mein Schlummer," "Botschraft," "Schon war, das ich dir weihte," "Das Madchen spricht," "Vorschneller Schwur."

Cecilia Programs With the Symphony Orchestra.

Manager Ellis announced the dates upon which the Boston Symphony orchestra and the Cecilia society will give concerts this season in the new alliance effected between the two organizations last spring. The concerts will be given Thursday, Dec 1; Thursday, Feb 16, and Good Friday evening, April 14.

At the first concert part I of Granville Bantock's "Omar Khayyam" will be heard for the first time in Boston. This work was recently performed at the Worcester festival. It will require the services of the entire orchestra of 100 men and the soloists will be Miss Margaret Keyes, contralto; George Harris Jr, tenor, and Robert Maitland, basso.

At the second concert Thursday, Feb 16, Pierne's "The Children's Crusade," which was given here by the Cecilia society three years ago, will be repeated. The soloists are to be Edmont Clemont, the distinguished French tenor, who last year was a member of the Metropolitan opera company; Mme Corinne Rider-Kelsey, soprano; Edith Chapman Gould, soprano, and Claude Cunningham, bass. There will also be a chorus of 100 children, trained by Prof Hadley of Somerville.

The final concert on Good Friday evening will bring the performance of "The Passion According to Matthew," by Johann Sebastian Bach. For this the soloists will be Marie Zimmerman, soprano, generally regarded as the most skilled Bach singer in this country; Janet Spencer, contralto; George Hamlin, tenor, and David Bispham, baritone.

The Cecilia society under the new plans will consist of 175 trained voices. The preliminary training will be done by Malcolm Lang. The final rehearsal will be under the direct charge of Mr Fiedler, who will conduct the concerts. It is expected that these concerts will be the most successful of their kind ever given in Boston.

The subscription sale for the three concerts will open at Symphony hall Monday Nov 14.

MONITOR, BOSTON NOVEMBER 5, 1910.

The Boston Symphony orchestra makes its first southern trip of the season the week of Nov. 7. The soloists of the trip are Mme. Melba, Miss Margaret Keyes. Mme. Jomelli and Miss Geraldine Farrar. The symphonies are the Rachmaninoff No. 2 and the Brahms No. 2 and No. 3.

* * *

Rachmaninoff's second symphony stands at the head of the Cambridge symphony program of Thursday evening, Nov. 17. Bruch's violin concerto in G minor is the solo number. Miss Bessie Bell Collier is the soloist.

Josef Hofmann appears in piano recital at Symphony hall Monday afternoon, Nov. 14, at 2:30 o'clock.

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RECORD, SATURDAY, NOVEMBER 5, 1910

MUSICAL MATTERS.

The Symphony orchestra will leave Sunday night on the first Southern trip of the season. It will rejoice the friends of the orchestra to know that all records for subscriptions have been broken in New York, Brooklyn, Baltimore and Washington, and that in Philadelphia the orchestra is not far from the place it held a number of years ago, when there was not a seat to be had in the Academy of Music for single concerts.

The recital of piano music which Josef Hofmann is to give in Symphony hall on Nov. 14, should fill the hall with those who are interested directly or indirectly in piano playing. Hofmann has not been in Boston for a matter of seven years, and in that time he has developed so much that he may well be considered one of the few really great pianists in the world.

WEDNESDAY, NOVEMBER

NEWS OF MUSIC

The Public Interest and Favor That Mr. Witek Has Won at a Single Stroke—Henry Hadley to Conduct in His Own Music at the Symphony Concerts—The Delayed Constantino—Mr. Copeland's Programme—The Sayings of Miss Farrar

MR. WITEK, by his playing of Beethoven's concerto at the Symphony Concerts of last week, has at a stroke stirred public interest as none of his predecessors among the concertmasters of the orchestra were fortunate enough to do. Mr. Kneisel came to the post as a young and unknown violinist, discovered by Mr. Gericke, and as he developed, so public interest and approval for him waxed. Mr. Hess, with all his brilliance, had also slowly to make his way. The performance of a single concerto, on the other hand, has established Mr. Witek. Two circumstances aided him: Beethoven's concerto had not been played at the Symphony Concerts for four years, so that the music seemed fresh again; while the violinist himself made it seem the more unhackneyed by a performance that sought a relatively novel end. Oftenest, heretofore, the violinists have "interpreted" the concerto to the utmost. They have read their own passion for an eloquent performance into the music and given it an emotional stress that it hardly bears. They would have it of the mighty Beethoven, and not of the composer who could "also," in Whistler's phrase, write a concert piece for a virtuoso. He wrote it, of course, with distinction, with musical imagination, with sensitive feeling for the instrument; but he wrote it, believedly, with no thought of a passionate symphonic eloquence. With a just discernment, that praises Mr. Witek's understanding, the violinist so played the music. He sought its continence of design and expression; he cherished its beauty as musical sound with the violin for its voice. He sought and cherished equally the beauty of his instrument. The fineness, the sweetness, the edgeless quality of his tone caressed the ears of his hearers. The sensitiveness to abstract musical beauty with which he rounded his phrases, led and shaded melodies, answered or joined the orchestral voices, wove patterns of ornament—and all unclouded by any technical slip—seemed the counterpart of this tone, while a delicate warmth of feeling saved his playing from any suspicion of polished lifelessness. His two audiences departed content, not merely with the revelation of a remarkable [illegible], but of a violinist who could make a much "interpreted" classic speak with unforced voice. They have talked much of him and his performance since.

Henry Hadley's second symphony, which the Boston, the Chicago, and the Damrosch orchestras are all undertaking this month will be played here at the Symphony Concerts of Nov. 18 and 19. Mr. Fiedler, like Mr. Stock and Mr. Damrosch, has invited Mr. Hadley to conduct in his own music, and Mr. Hadley has accepted the invitation. At Mayence in Germany, where he was the chief conductor at the opera house, and more recently at Seattle, where he is the director of a symphony orchestra, Mr. Hadley has had his experience. Here in Boston, he has not conducted since his student years; but as a composer his tone-poem of "Salome and his first symphony have praised him.

Mr. Baermann, the esteemed pianist among an elder generation of Bostonians whom the younger knows too little because of his infrequent appearances in public, announces a recital for the evening of Wednesday, Nov. 9, in Jordan Hall, for the students of the New England Conservatory, where he teaches. His programme runs through a Prelude and Fugue by Bach, Beethoven's "Waldstein" sonata, a Rondo by Mozart, a Study by Scarlatti, a Study by Chopin, Liszt's transcription of Schumann's song of the linden tree, Liszt's own "Venice and Naples" and a "Pathetic Polonaise" by the pianist himself. The more the pity that the concert is not open to Mr. Baermann's wider public.

Mr. Constantino, in the venturesome spirit born of much public favor in Buenos Ayres and Santiago last summer and this autumn, risked the precarious fortunes of a journey from Valparaiso to Boston, up the west coast of South America, across the Isthmus and thence to New York. Almost inevitably he missed his connections at Panama and he will not reach Boston in time to appear as Faust in "Mefistofele" at the first performance next Monday of the second season at the opera house. Mr. Lasselle, the young French tenor, will undertake the part for the first time and after only a week of preparation. Mr. Constantino is confidently expected for the representation of "Rigoletto," announced for the following Wednesday.

Here follows in full the programme for Mr. Copeland's concert on the evening of Thursday, Nov. 10, at Chickering Hall. By reason of the new Preludes by Debussey and the unfamiliar dances by Albeñiz, it is unusually interesting. It goes:

Les Vieux Seigneurs.....Couperin
Sonata No. I.—Sonata No. V.—Capriccio.Scarlatti
Nocturne, Op. 37.—Valse, Op. 70.—Ballade, No. 1.....Chopin
La Soirée dans Grenade.....Debussy
Des pas sur la neige.—Minstrels.—Volles.—La sérenade interrompue.—Le Cathédrale engloutie.—La Danse de Puck.....Debussy
Danzas Espagnoles. Tango.—El Puerto.—.....Albeñiz

Miss Farrar returned to New York yesterday from Berlin, and she will proceed forthwith to Boston, where she will sing at the Symphony Concerts of next Friday and Saturday. To the waiting reporters, she commented with more impatience than good taste upon the marriagable qualities of dukes and less highly placed persons; repeated the announcement that she will have Ariane in Dukas's "Ariane et Barbe-Bleue" and the princess in Humperdinck's "Konigskinder" for her new parts next winter at the Metropolitan; professed eagerness to reappear as Elisabeth and Juliet, and confided the familiar impression of all those that come into personal contact with the German emperor—that "he is a remarkable personality."

Discovered at Last—Disputations aside, there is much splendid orchestral utterance in "Also sprach Zarathustra," and any music lover can enjoy hearing it. [W. J. Henderson in the New York Sun.

THE BOSTON HERALD NOVEMBER 5, 1910

GERALDINE FARRAR SYMPHONY SOLOIST

Crowded Hall and Much Enthusiasm at Fifth Rehearsal —Rachmaninoff Repeated.

By PHILIP HALE.

The fifth Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Miss Geraldine Farrar was the soloist. The program was as follows:

Symphony, E minor, No. 2...Rachmaninoff
Air from "Jeannot and Colin"...Isouard
Chaconne and Rigadon...Monsigny-Gevaert
"Misero! o sogno" and.....
"Aura, che intorno".....Mozart
Overture to "Egmont".....Beethoven

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[51]

T[illegible]SCRIPT, WEDNESDAY, NOVEMBER [illegible], 1910

NEWS OF MUSIC

The Public Interest and Favor That Mr. Witek Has Won at a Single Stroke—Henry Hadley to Conduct in His Own Music at the Symphony Concerts—The Delayed Constantino—Mr. Copeland's Programme—The Sayings of Miss Farrar

MR. WITEK, by his playing of Beethoven's concerto at the Symphony Concerts of last week, has at a stroke stirred public interest as none of his predecessors among the concertmasters of the orchestra were fortunate enough to do. Mr. Kneisel came to the post as a young and unknown violinist, discovered by Mr. Gericke, and as he developed, so public interest and approval for him waxed. Mr. Hess, with all his brilliance, had also slowly to make his way. The performance of a single concerto, on the other hand, has established Mr. Witek. Two circumstances aided him: Beethoven's concerto had not been played at the Symphony Concerts for four years, so that the music seemed fresh again; while the violinist himself made it seem the more unhackneyed by a performance that sought a relatively novel end. Oftenest, heretofore, the violinists have "interpreted" the concerto to the utmost. They have read their own passion for an eloquent performance into the music and given it an emotional stress that it hardly bears. They would have it of the mighty Beethoven, and not of the composer who could "also," in Whistler's phrase, write a concert piece for a virtuoso. He wrote it, of course, with distinction, with musical imagination, with sensitive feeling for the instrument; but he wrote it, believedly, with no thought of a passionate symphonic eloquence. With a just discernment, that praises Mr. Witek's understanding, the violinist so played the music. He sought its continence of design and expression; he cherished its beauty as musical sound with the violin for its voice. He sought and cherished equally the beauty of his instrument. The fineness, the sweetness, the edgeless quality of his tone caressed the ears of his hearers. The sensitiveness to abstract musical beauty with which he rounded his phrases, led and shaded melodies, answered or joined the orchestral voices, wove patterns of ornament—and all unclouded by any technical slip—seemed the counterpart of this tone, while a delicate warmth of feeling saved his playing from any suspicion of polished lifelessness. His two audiences departed content, not merely with the revelation of a remarkable [illegible], but of a violinist who could make a much "interpreted" classic speak with unforced voice. They have talked much of him and his performance since.

Henry Hadley's second symphony, which the Boston, the Chicago, and the Damrosch orchestras are all undertaking this month will be played here at the Symphony Concerts of Nov. 18 and 19. Mr. Fiedler, like Mr. Stock and Mr. Damrosch, has invited Mr. Hadley to conduct in his own music, and Mr. Hadley has accepted the invitation. At Mayence in Germany, where he was the chief conductor at the opera house, and more recently at Seattle, where he is the director of a symphony orchestra, Mr. Hadley has had his experience. Here in Boston, he has not conducted since his student years; but as a composer his tone-poem of "Salome and his first symphony have praised him.

Mr. Baermann, the esteemed pianist among an elder generation of Bostonians whom the younger knows too little because of his infrequent appearances in public, announces a recital for the evening of Wednesday, Nov. 9, in Jordan Hall, for the students of the New England Conservatory, where he teaches. His programme runs through a Prelude and Fugue by Bach, Beethoven's "Waldstein" sonata, a Rondo by Mozart, a Study by Scarlatti, a Study by Chopin, Liszt's transcription of Schumann's song of the linden tree, Liszt's own "Venice and Naples" and a "Pathetic Polonaise" by the pianist himself. The more the pity that the concert is not open to Mr. Baermann's wider public.

Mr. Constantino, in the venturesome spirit born of much public favor in Buenos Ayres and Santiago last summer and this autumn, risked the precarious fortunes of a journey from Valparaiso to Boston, up the west coast of South America, across the Isthmus and thence to New York. Almost inevitably he missed his connections at Panama and he will not reach Boston in time to appear as Faust in "Mefistofele" at the first performance next Monday of the second season at the opera house. Mr. Lasselle, the young French tenor, will undertake the part for the first time and after only a week of preparation. Mr. Constantino is confidently expected for the representation of "Rigoletto," announced for the following Wednesday.

Here follows in full the programme for Mr. Copeland's concert on the evening of Thursday, Nov. 10, at Chickering Hall. By reason of the new Preludes by Debussey and the unfamiliar dances by Albeñiz, it is unusually interesting. It goes:

Les Vieux Seigneurs.....Couperin
Sonata No. I.—Sonata No. V.—Capriccio.Scarlatti
Nocturne, Op. 37.—Valse, Op. 70.—Ballade, No. 1.....Chopin
La Soirée dans Grenade.....Debussy
Des pas sur la neige.—Minstrels.—Voiles.—La sérenade interrompue.—La Cathédrale engloutie.—La Danse de Puck.....Debussy
Danses Espagnoles. Tango.—El Puerto.—.....Albeñiz

Miss Farrar returned to New York yesterday from Berlin, and she will proceed forthwith to Boston, where she will sing at the Symphony Concerts of next Friday and Saturday. To the waiting reporters, she commented with more impatience than good taste upon the marriagable qualities of dukes and less highly placed persons; repeated the announcement that she will have Ariane in Dukas's "Ariane et Barbe-Bleue" and the princess in Humperdinck's "Konigskinder" for her new parts next winter at the Metropolitan; professed eagerness to reappear as Elisabeth and Juliet, and confided the familiar impression of all those that come into personal contact with the German emperor—that "he is a remarkable personality."

Discovered at Last—Disputations aside, there is much splendid orchestral utterance in "Also sprach Zarathustra," and any music lover can enjoy hearing it. [W. J. Henderson in the New York Sun.

THE BOSTON HERALD NOVEMBER 5, 1910

GERALDINE FARRAR SYMPHONY SOLOIST

Crowded Hall and Much Enthusiasm at Fifth Rehearsal —Rachmaninoff Repeated.

By PHILIP HALE.

The fifth Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Miss Geraldine Farrar was the soloist. The program was as follows:

Symphony, E minor, No. 2...Rachmaninoff
Air from "Jeannot and Colin"...Isouard
Chaconne and Rigadon...Monsigny-Gevaert
"Misero! o sogno" and.....
"Aura, che intorno".....Mozart
Overture to "Egmont".....Beethoven

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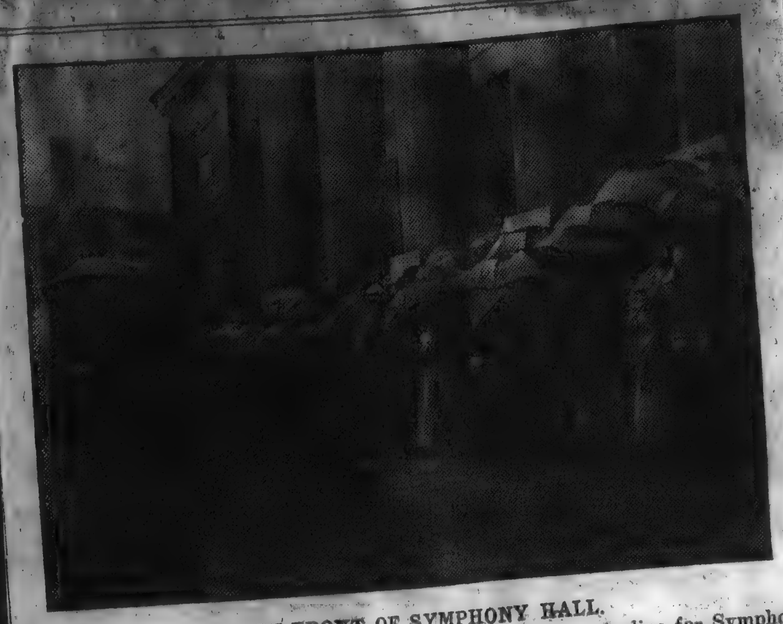
[51]

MONITOR, BOSTON NOVEMBER 5, 1910.

WOMEN MUSIC LOVERS WAIT HOURS IN RAIN



IN FRONT OF SYMPHONY HALL.
Picture taken before 11 a. m. on Friday of crowd standing in line for Symphony rehearsal in the afternoon.

Music hath charms—to keep a crowd waiting gladly for hours in the rain.

The faithful patrons of the second balcony seats for the rehearsal of the Symphony orchestra on Friday began to gather as early as 8 a. m. The accompanying picture was taken between 10 and 11 o'clock.

Miss Geraldine Farrar was to be the soloist, and the name had the power to draw out a crowd that was sufficient in numbers long before the doors were opened to fill the 505 seats open to them.

Long before the lesson hours of the students would permit them to reach the hall, however, the half dozen "regulars" were on hand and occupying their favorite posts near the door.

Along about 10 o'clock the line begins to grow slowly, stretching its serpentine shape back over the steps. By 11 o'clock on days such as Friday when there is a noted soloist, the steps are always filled and the line begins to extend down Huntington avenue.

Few drop out, however, and there are nearly always more than the hall can accommodate in line when the doors are opened at 1:30 o'clock. Each must have the 25 cents admission fee ready in hand when they pass into the door. No change is made—each must have a quarter ready. Once upstairs the waiters beguile themselves in various ways, reading and talking.

A large number eat their lunches. The hum of talk increases in volume as the players straggle in and begin tuning their instruments.

The director enters to a patter of applause. He turns to his men and a hush falls on the chattering assembly. The concert begins.

This unique musical event takes place 24 times every season, and has for years, as a result of the generosity of Henry Lee Higginson, the founder of the orchestra, and deviser of the plan whereby music lovers may for this trifling fee have the finest musical pleasure that money can provide.

THE BOSTON ... TRAVELLER, SATURDAY, NOVEMBER ...

FARRAR HEARD FIRST TIME IN NEW OPERA

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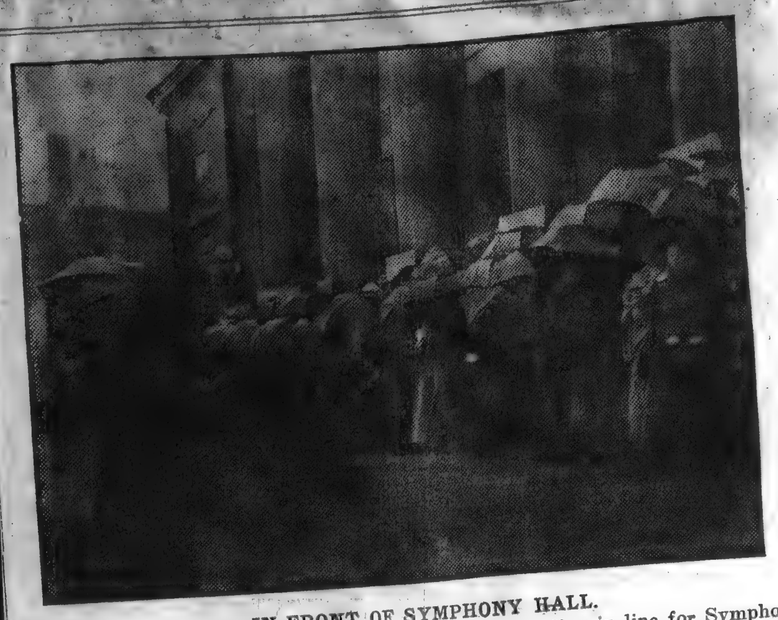
MONITOR, BOSTON NOVEMBER 5, 1910.

WOMEN MUSIC LOVERS WAIT HOURS IN RAIN



IN FRONT OF SYMPHONY HALL.
Picture taken before 11 a. m. on Friday of crowd standing in line for Symphony rehearsal in the afternoon.

Music hath charms—to keep a crowd waiting gladly for hours in the rain.

The faithful patrons of the second balcony seats for the rehearsal of the Symphony orchestra on Friday began to gather as early as 8 a. m. The accompanying picture was taken between 10 and 11 o'clock.

Miss Geraldine Farrar was to be the soloist, and the name had the power to draw out a crowd that was sufficient in numbers long before the doors were opened to fill the 505 seats open to them.

Long before the lesson hours of the students would permit them to reach the hall, however, the half dozen "regulars" were on hand and occupying their favorite posts near the door.

Along about 10 o'clock the line begins to grow slowly, stretching its serpentine shape back over the steps. By 11 o'clock on days such as Friday when there is a noted soloist, the steps are always filled and the line begins to extend down Huntington avenue.

Few drop out, however, and there are nearly always more than the hall can accommodate in line when the doors are opened at 1:30 o'clock. Each must have the 25 cents admission fee ready in hand when they pass into the door. No change is made—each must have a quarter ready. Once upstairs the waiters beguile themselves in various ways, reading and talking.

A large number eat their lunches. The hum of talk increases in volume as the players straggle in and begin tuning their instruments.

The director enters to a patter of applause. He turns to his men and a hush falls on the chattering assembly. The concert begins.

This unique musical event takes place 24 times every season, and has for years, as a result of the generosity of Henry Lee Higginson, the founder of the orchestra, and deviser of the plan whereby music lovers may for this trifling fee have the finest musical pleasure that money can provide.

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[52]

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MISS FARRAR SINGS TWO RARE AIRS

The Preliminary Crisis in Corridor and Auditorium—The Diversified but Successful Passage of It—Miss Farrar's Discoveries in French Opera-Comique and Mozart's Concert-Pieces—The Discrimination in Her Singing of Each—The Grace of the One and the Large Expression of the Other

Josef Hofmann, explaining his choice of one of Beethoven's pianoforte concertos for his appearances next month with the Symphony Orchestra, said that he had made it because he understood that Boston preferred something weighty and eloquent rather than merely brilliant. Of such is the ancient tradition that clothes the likings of this town in and out of the arts. Happily the tradition has become a little obsolete nowadays, and we Bostonians, like the rest of a sophisticated pleasure-loving and metropolitan world, would have at least our modicum of brilliancy. Perhaps, too, the logical Mr. Hoffmann would have modified his opinion had he heard the buzz of talk that hummed through the corridors and the auditorium during the intermission in the Symphony Concert of Friday afternoon. Miss Farrar, reappearing for the first time this autumn, was to be the singer. Numerous and eager was the press of listeners; the last possible entrant to the second balcony had need to be in line early in the morning, and keen was the interest in all that Miss Farrar might do. She had chosen two unusual pieces—an air from a forgotten Parisian opéra-comique, written nearly a hundred years ago by the equally forgotten Isauard, and a concert piece by Mozart equally unknown and neglected, originally written for a tenor, and lately compressed and revised for Miss Farrar by Dr. Muck. The talk, however, ran not to these rare pieces. No more was it concerned with anticipations of the quality of Miss Farrar's singing. It did not recall her appearances in Paris, at Salzburg and in Berlin in the months that she has been absent from America; it speculated upon none of the parts that she will take at the Metropolitan next winter. It was busy simple, solely and very intensely with what on this particular afternoon she might wear—the cut and color of her gown, the fashion of her hat, the variety of her jewels, the likelihood and the unlikelihood of a muff and other subtle artistic matters of the dressmaker's shop.

The hum subsided, the auditorium filled again; Hr. Fiedler took his place, and to the stage came Miss Farrar. A thousand necks craned themselves that twice as many eager eyes might scrutinize her. Gloved hands lifted opera glasses by tens, twenties and hundreds. One woman rose, stood unabashed, and looked her will. The debated question was answered: Miss Farrar carried a muff—to the masculine eye an oval pouch of white and gray fur. Anticipations and speculations were fulfilled or unfulfilled. Miss Farrar wore a simply cut pink frock touched at elbows and belt with black velvet. Her hat was turban-like with white lace around it, emanating a spiky bush of black feathers. The elect ladies of the audience whispered praise or dispraise during the orchestral preludings to Isouard's air. To the masculine eye, Miss Farrar with her clear skin, her dark eyes, her slender and elastic figure was altogether youthful and charming. Better still, never before in the concert-room in Boston has she seemed of such unaffected and poised youth. Her sicerity, her unconsciousness of herself and her audience, the grace of simplicity, the charm of repose all commended her.

Thus passed the critical moments of the afternoon, thus were the subtle æsthetic questions that the concert raised decided, thus was conjecture, disappointed or elated; and the company could settle into its seats to have its pleasure of Miss Farrar's singing. Her choice of her two airs praised her intelligent interest and inquiry into music, especially of French opéra-comique, that is unwisely neglected and her appreciation of the finer requirements of the concert-room and of a symphony concert in particular. The air from Isouard's "Jeannot et Colin" is gentle and graceful music; the simple melody, meandering now and then over little rapids of vocal ornament, flows lightly, elegantly, beguilingly to a running accompaniment now softened by the woodwind choir, now accented by the strings, and it has its formal graces of repetition and return. It begins in the vein of tender and gently melancholy revery; it passes to the mood of girlish resolution; it rises in the final Allegro to youthful agitation and confident hope.

Miss Farrar, with her usual discriminative intelligence, made the timbre of her voice of the young girl who in the opera sings the music. Her voice was all of lightly melancholy, lightly resolved and lightly confident youth. Her tones flowed in the two-fold grace of simplicity and sincerity. They sustained the melodic hue of the air yet never once thickened it; they shaded it with the utmost delicacy; her phrases in half voice charmed the ear. She understood, she imparted the quiet elegance of the music. In light tones, almost in flecks of sound above the running accompaniment, she made play with the mood and the music of resolution, and led it adroitly into the repetitions and returns. Only near the end, where Isouard writes for vocal display, did her upper tones, smoother and rounder than she has sometimes made them, threaten a little and so lost the adgelessness of her middle voice. Throughout, her finesse, her elegance, her grace of tone had been beautifully sympathetic to the music, even though the singing teachers may mistake her deliberately chosen timbre.

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THE BOSTON AMERICAN.
SUNDAY, NOVEMBER 6, 1910.

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The season sale will open at Symphony Hall Nov. 14.

JOSEF HOFMANN'S RECITAL.

The recital of piano music which Josef Hofmann is to give in Symphony Hall a week from tomorrow afternoon, Monday, the 14th, should attract a very large audience. Mr. Hofmann now ranks among the few great pianists in the world, and it is several years since he was heard here. There is a dearth of great artists in America this winter, and piano recitals worth while will be very few. Mr. Hofmann opened his season in New York on Oct. 29 with a recital in Carnegie Hall, and demonstrated that he is the only pianist capable of filling that hall with the exception of Mr. Paderewski. The critical notices were enthusiastic. The program will include Beethoven's sonata Opus 111, Mendelssohn's Scherzo in E-minor, Schumann's C-major Fantasia, Chopin's G-minor Ballade, E-flat major Nocturne, A-flat major Valse and the B-minor Scherzo, and Liszt's Funerailles, Consolation and Campanella.

From _____

Address _____

Date _____

Boston Symphony To-night.

The first of the five Boston Symphony Orchestra concerts to be presented in Providence during the coming winter will be given in Infantry Hall this evening at 8:15. The subscription so far exceeds that for anything of the kind ever held in this city. The soloist will be Mme. Olive Fremstad, who is the principal dramatic soprano of the Metropolitan Opera Company of New York city. The first two numbers on the programme are Schumann's overture to Byron's "Manfred," Op. 115, and Symphony in E-flat major, No. 3, "Rhenish," Op. 97. The second section of the programme will consist of Gluck's aria, "Enfin il est dans ma puissance" from "Armide;" Richard Strauss's tone poem, "Don Juan," Op. 20, and the prelude and "Liebestod" from "Tristran and Isolde" of Wagner.

From INQUIRER

Address Philadelphia, Pa.

Date OCT 30 1910

Boston Symphony Orchestra

It will please the friends of the Boston Symphony Orchestra to know that the subscription for the five concerts which the orchestra will give in Philadelphia this season is the largest it has had in years, and nearly double that of last year. Comparatively few seats remain unsold.

For the first concert on Monday evening, November 7, Melba is to be the soloist, thus making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the mad scene from Thomas' "Hamlet." The novelty will be an overture entitled "Puck," by Gustav Strube, one of the members of the orchestra, and a man of very unusual creative talent, whose music has found a place in the repertoire of orchestras of Europe.

This overture had its first performance in Boston last spring, and made so favorable an impression that Mr. Fiedler is using it on all the programs of this first Southern trip. The symphony will be Brahms in F-major No. 3, and the other numbers will be Schumann's overture, "Manfred," and Wagner's overture, "Tannhauser."

From INQUIRER

Address Philadelphia, Pa.

D

Boston Symphony Orchestra

The first of the Boston Symphony concerts will be given in the Academy of Music tomorrow evening, when the orchestra will present Mme. Melba as soloist. This will be the only opportunity Philadelphia will have to hear this greatest of sopranos during the coming season. Mme. Melba has chosen for her numbers two strongly contrasted pieces, one the "Dove Sono" aria from "The Marriage of Figaro," which demands perfection of bel canto, and the other, the mad scene from Ambroise Thomas' opera, "Hamlet," which exacts the utmost virtuosity of execution in matters of skips, jumps, trills and all the other ornaments which are in the armory of a coloratura soprano.

The orchestral numbers will comprise Schumann's overture "Manfred," Brahm's Symphony No. 3 in F-major, Strube's comedy overture "Puck," and the "Tannhauser" overture. Gustav Strube, the composer of "Puck," is a man of extraordinary talent, which, like that of Mr. Charles Martin Loeffler, has been carefully fostered by the Boston Symphony Orchestra, of which he has been a member for the last twenty years. "Puck" is a work which has been received with such favor and in which Mr. Fiedler has so much faith that he placed it on all his concert programs of this present Southern trip of the orchestra.

From RECORD

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Newspaper Cutting Bureau in the World

From PROVIDENCE R. I.

Address

Date OCT 5

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THE SYMPHONY CONCERT

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The three works chosen for performance were selected after long deliberation. It was felt that one novelty should be given and that one of the great classical works should be given. It was decided that the success of Pierne's "The Children's Crusade" warranted another performance. Bantock's "Omar Khayyam" was chosen because the score is attractive vocally and orchestrally; the subject itself is familiar and interesting. Furthermore Bantock is a leading English composer, and his "Omar Khayyam" is the most important choral composition in English that has been produced for several years.

"The Children's Crusade" will be sung at the second concert on Thursday evening, Feb. 16. It is many years since Bach's Passion according to Matthew has been performed in Boston. The work presents many difficulties and demands long preparation. The date of performance is appropriately Good Friday, April 14. The public rehearsal of the orchestra, which usually falls on Friday, in Holy Week is placed on Thursday, thus leaving Friday free.

In "Omar Khayyam" the singers will be Margaret Keyes, George Harris, Jr., and Robert Maitland. Mr. Maitland is an Englishman, highly recommended by Mr. Bantock. In "The Children's Crusade" the singers will be Mme. Rider-Kelsey, Edith Chapman Goold, Edmond Clement and Claude Cunningham for the principal parts, local singers for the minor parts and a chorus of 100. Mr. Clement is the French tenor who had such extraordinary success in New York last year. For the Passion music the singers will be Marie Zimmerman, who has made a specialty of such music; Janet Spencer, George Hamlin and David Bispham. There will also be a choir of 50 boys.

The season sale will open at Symphony Hall Nov. 14.

JOSEF HOFMANN'S RECITAL.

The recital of piano music which Josef Hofmann is to give in Symphony Hall a week from tomorrow afternoon, Monday, the 14th, should attract a very large audience. Mr. Hofmann now ranks among the few great pianists in the world, and it is several years since he was heard here. There is a dearth of great artists in America this winter, and piano recitals worth while will be very few. Mr. Hofmann opened his season in New York on Oct. 29 with a recital in Carnegie Hall, and demonstrated that he is the only pianist capable of filling that hall with the exception of Mr. Paderewski. The critical notices were enthusiastic. The program will include Beethoven's sonata Opus 111, Mendelssohn's Scherzo in E-minor, Schumann's C-major Fantasia, Chopin's G-minor Ballade, E-flat major Nocturne, A-flat major Valse and the B-minor Scherzo, and Liszt's Funerailles, Consolation and Campanella.

From INQUIRER
Address Philadelphia, Pa.
Date OCT 30 1910

Boston Symphony Orchestra

It will please the friends of the Boston Symphony Orchestra to know that the subscription for the five concerts which the orchestra will give in Philadelphia this season is the largest it has had in years, and nearly double that of last year. Comparatively few seats remain unsold.

For the first concert on Monday evening, November 7, Melba is to be the soloist, thus making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the mad scene from Thomas' "Hamlet." The novelty will be an overture entitled "Puck," by Gustav Strube, one of the members of the orchestra, and a man of very unusual creative talent, whose music has found a place in the repertoire of orchestras of Europe.

This overture had its first performance in Boston last spring, and made so favorable an impression that Mr. Fiedler is using it on all the programs of this first Southern trip. The symphony will be Brahms in F-major No. 3, and the other numbers will be Schumann's overture, "Manfred," and Wagner's overture, "Tannhauser."

From INQUIRER
Address Philadelphia, Pa.
Date

Boston Symphony Orchestra

The first of the Boston Symphony concerts will be given in the Academy of Music tomorrow evening, when the orchestra will present Mme. Melba as soloist. This will be the only opportunity Philadelphia will have to hear this greatest of sopranos during the coming season. Mme. Melba has chosen for her numbers two strongly contrasted pieces, one the "Dove Sono" aria from "The Marriage of Figaro," which demands perfection of bel canto, and the other, the mad scene from Ambroise Thomas' opera, "Hamlet," which exacts the utmost virtuosity of execution in matters of skips, jumps, trills and all the other ornaments which are in the armory of a coloratura soprano.

The orchestral numbers will comprise Schumann's overture "Manfred," Brahm's Symphony No. 3 in F-major, Strube's comedy overture "Puck," and the "Tannhauser" overture. Gustav Strube, the composer of "Puck," is a man of extraordinary talent, which, like that of Mr. Charles Martin Loeffler, has been carefully fostered by the Boston Symphony Orchestra, of which he has been a member for the last twenty years. "Puck" is a work which has been received with such favor and in which Mr. Fiedler has so much faith that he placed it on all his concert programs of this present Southern trip of the orchestra.

From RECORD
Address Philadelphia, Pa.
Date

The subscription for the five concerts which the Boston Symphony Orchestra will give in Philadelphia this season is the largest in years, and is nearly double that of last year. Comparatively few seats remain unsold. For the first concert on Monday evening, November 7, Melba is to be the soloist, making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Song" aria from "The Marriage of Figaro," and the mad scene from Thomas' "Hamlet." The novelty will be an overture entitled "Puck," by Gustav Strube, one of the members of the orchestra, a man whose music has found a place in the repertoire of orchestras of Europe. This overture had its first performance in Boston last spring. Fiedler is using it on all the programs of this first Southern trip. The symphony will be Brahms in F major, No. 3, and the other numbers will be Schumann's overture "Manfred" and Wagner's overture, "Tannhaeuser."

From
Address
Date

Newspaper Cutting Bureau in the World

From
Address
Date

Boston Symphony To-night.

The first of the five Boston Symphony Orchestra concerts to be presented in Providence during the coming winter will be given in Infantry Hall this evening at 8:15. The subscription so far exceeds that for anything of the kind ever held in this city. The soloist will be Mme. Olive Fremstad, who is the principal dramatic soprano of the Metropolitan Opera Company of New York city. The first two numbers on the programme are Schumann's overture to Byron's "Manfred," Op. 115, and Symphony in E-flat major, No. 3, "Rhenish," Op. 97. The second section of the programme will consist of Gluck's aria, "Enfin il est dans ma puissance" from "Armide;" Richard Strauss's tone poem, "Don Juan," Op. 20, and the prelude and "Liebestod" from "Tristran and Isolde" of Wagner.

The first large gathering of society will assemble in Infantry Hall to-night for the opening concert in the series by the Boston Symphony Orchestra.

[53]

MUSIC AND MUSICIANS

THE FIRST HALT IN THE SYMPHONY CONCERTS

The Ten Concerts of the Autumn Bring the Orchestra to Finer Estate Than It Has Attained Since Mr. Fiedler Took It —Reger's New Quartet—The Singers, Songs in English and the "Final Group" of Their Programmes—Miss Farrar's Singing on Saturday—Mme. Melba at the Opera Houses—The New Season at the Metropolitan—Mr. Beecham Revises "Don Giovanni"

THE first period, so to say, of the Symphony Concerts ended on Saturday night—the five pairs that precede the autumnal departure of the orchestra to New York and the other cities of its monthly "trips." It was signalized by a repetition of Rachmaninoff's symphony in E-minor, the most interesting new piece of the year thus far, and the most generally liked new piece of many seasons. The repetition was signalized, in turn, like the playing of Brahms's symphony in F-major a week ago, by qualities of performance that Mr. Fiedler has fostered and attained in the band this autumn to a higher degree than in all the first two years of his conductorship. In a word, in the five weeks of the present season, Mr. Fiedler has cultivated beauty, euphony and varied finesse of tone as well as its amplitude, sweep and power. He has sought adroitly blended half tints of tonal coloring, as well as the broad spreading and the sharp emphases of its primary hues. His men, long expert in these changes and justly proud of their expertness, have been quick to answer him to the utmost of their ability. For the two years, indeed, in which he has been their chief, they have been only waiting for his call to such accomplishment, while these qualities happen also to be the merits that most shine in Mr. Witek, the new concert-master. The conductor and the orchestra, moreover, have regained them with no loss of the expressive force, the warming fire, the dramatizing and the poetizing accent, the emotional and the characterizing eloquence that was their heritage from the days of Dr. Muck. In the band and the conductor, as they have played since the first pair of concerts, the two sides of orchestral efficiency have been better balanced, have come nearer each to its own perfections, than they have in all the two years of Mr. Fiedler.

Rachmaninoff's and Brahms's symphonies, Scriabin's relentless tone-poem, Beethoven's overture to "Egmont," Weber's to "Oberon" and Bach's "Brandenburg" concerto have all tested these qualities. Recall severally the performances of this music, and when have the trumpets been so brightly resonant, the trombones so richly sonorous, the whole brass choir at once so full-voiced, mellow and alive of tone. The new drummer has made his tympani the expressive means of an imaginative virtuoso. The wood-winds and the horns, unmatchable in any orchestra in America, have excelled their own loveliness of smooth, songful, delicately-bodied, and exquisitely-phrased tone, be it bright or shadowy. The violoncelli have wakened to new life with Mr. Schroeder at their first desk, and the whole body of strings has advanced in brightness and roundness of tone, in precision of accent, in united finesse of transitions and shadings. All these separate qualities, the conductor and the virtuosi who sit around him, and who were called to their feet on Saturday night by such applause as Symphony Hall has not known this year, have blended into a whole that is symmetry, euphony, and variety in unity themselves. Whether the orchestra has spoken with few or many voices, it has spoken with a harmonious and an adjusted beauty, with an ordered and a balanced power. In the gain of these attributes on the purely musical side of its playing, it has not lost a whit of the emotional force, the imparting sensitiveness, the imaginative range, the communicating and thrilling art that can make Rachmaninoff's symphony a changeful and intense drama in tones, that can revive the smiting chords and the tragic stride of "Egmont," summon the romantic glamor of "Oebron," unroll Scriabin's monstrous visions, and weave the patterns of Brahms's symphony and clothe them with the meditative passion, the still glow of feeling that lie behind. Last night the orchestra departed to other cities. They will hear it, as the sportsmen say, at the very top of its form.

H. T. P.

News of Music

IN quality of tone and in vocal artistry, Miss Farrar sang better in the Symphony Concert of Saturday night than she had in that of Friday afternoon. She attained her upped tones, even when they ran highest in the ornate passages of her two pieces, without the effort that sometimes thins, sharpens and dries them. On Saturday, alike in Isouard's and in Mozart's air, they were bright, clear and warm, with no detectable trace of effort and stridency. She renewed in her singing of Isouard's French music of a century ago, the elegance of phrasing, the sense of vocal style for its own sake that commended her on Friday and that even when the particular piece and the righteous demands of the concert-room exacted them, she has sometimes neglected. Dryly formal as much of Mozart's air seemed on a second hearing and so alien to the passion for expression that is usually uppermost in Miss Farrar, she sang it with a like sense of vocal style and with a polished felicity that was as finely discriminating as it was truly Mozartean. On the other hand, in her regard for equality of tone in the magnificent recitative that precedes the air, she hardly struck the dramatizing fire that she had in her first declaiming of it. Similarly, too, in her care, in Isouard's air, lest her tones become too "whitish," she hardly attained the characterizing timbre that made her singing on Friday seem like the very voice of a young girl songfully expressing her musings. In a word Miss Farrar to her first audience chose to be the dramatic singer who has entered the concert-room. To her second audience she preferred to be the singer that sets vocal purity and artistry above all else. Her hearers applauded her none too heartily after the air from the Parisian opéra-comique, perhaps, because, such music is strange to many and exacts an acquired taste. They were on surer ground with Mozart, and their applause was eager, warm and long. They had their joy, too, since Miss Farrar's dresses are a part of her artistry, of a very elaborately composed costume, seemingly, for the most part, of a dull golden web. It might becomingly have clothed one of the women that rise out of the heavy vapors of Théophile Gautier's oriental verses, and it was very far from the Watteau-like simplicity of her frock of Friday afternoon.

From POST

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The first concert of the season by the Boston Symphony Orchestra will be given in the National Tuesday afternoon at 4:30. This will be the sixth successive season that the orchestra has visited Washington since it abandoned its concerts here in 1897.

Mr. Fiedler has arranged a program of great brilliancy with which to open the season, and the management offers as soloist Miss Margaret Keyes, who is one of the leading contraltos on the concert stage.

The first number will be Schumann's overture, "Genoveva," practically the only thing that has been left of Schumann's one opera. This will be followed by Brahms' Second Symphony in D major, the one which has been called the "idyllic" symphony, in that it seems to mirror the calm of a summer's day in the fields. It was the first of his symphonies to win general approval, and today is one of the most popular works of its kind in musical literature. The other orchestral numbers will be a comedy overture entitled "Puck," by Gustav Strube, and a tone poem by Sibelius, entitled "Finlandia."

Miss Keyes will sing two numbers; the first will be the lovely and familiar "Che Faro" from Gluck's "Orfeo" and the second the great aria from Max Bruch's "Odysseus," entitled "Penelope's Lament."

From EVE. STAR

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Max Fiedler conducting, will open its series of five concerts for this season Tuesday afternoon, November 8, at the National Theater, at 4:30 o'clock. The soloists for the series will be Miss Margaret Keyes, Joseph Hofmann, Mischa Etman, Alwin Schroeder and Mme. Jomelli. The sale of seats is now in progress.

From EVE. STAR

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The first concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon at 4:30 o'clock. This will be the sixth successive season the orchestra has visited Washington. Five concerts are promised.

Mr. Fiedler has arranged a program of brilliancy with which to open the season and the management offers as soloist Miss Margaret Keyes, a leading contralto.

The first number will be Schumann's overture "Genoveva," practically the only thing that has been left of Schumann's one opera. This will be followed by Brahm's Second Symphony in D major, "the idyllic symphony." It was the first of Brahm's symphonies to win general approval, and today is one of the most popular works of its kind in musical literature. The other orchestral numbers will be a comedy overture entitled "Puck" by Gustav Strube and a tone poem by Sibelius entitled "Finlandia." Mr. Strube leans strongly toward the modern French school, especially in the matter of orchestration. "Puck" is light and sparkling. "Finlandia," by Sibelius, the Finnish composer, is a work expressing ardent patriotic feelings.

Miss Keyes will sing two numbers—the first "Che faro" from Gluck's "Orfeo" and the second the aria from Max Bruch's "Odysseus" entitled "Penelope's Lament."

From HERALD

Address Washington, D. C.

Date NOV 6 - 10

Boston Symphony Orchestra.

The first concert of the season by the Boston Symphony Orchestra will be given in the New National Theater on next Tuesday afternoon at 4:30. This will be the sixth successive season that the orchestra has visited Washington since it abandoned its concerts here in 1897.

The first number will be Schumann's overture, "Genoveva," practically the only thing that has been left of Schumann's one opera. This will be followed by Brahm's "Second Symphony," in D major, the one which has well been called the "idyllic" symphony. The other orchestral number will be a comedy overture entitled "Puck," by Gustav Strube, and a tone poem by Sibelius, entitled "Finlandia." Gustav Strube is one of the extraordinary creative talents which has been developed in the orchestra, for Mr. Strube for the past twenty years has been one of the first violins, having been brought to America during the regime of Arthur Nikisch.

Miss Keyes will sing two numbers; the first will be the lovely and familiar "Che Faro," from Gluck's "Orfeo," and the second the great aria from Max Bruch's "Odysseus," entitled "Penelope's Lament."

From TIMES

Address Washington, D. C.

Date

SYMPHONY CONCERT PROGRAM ARRANGED

The first Boston Symphony concert in Washington will be given at the National Theater on Tuesday afternoon, November 8, at 4:30 o'clock.

The soloist will be Miss Margaret Keyes, who has won wide attention in the last two or three years and today is generally regarded as a leading concert contralto of this country. She is to sing two numbers, one of which is the familiar "Che faro, Eurydice," from Gluck's "Orfeo" and the other is "Penelope's Lament," from Bruch's cantata, "Odysseus."

The symphony will be Brahm's second in D major.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

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* * *

The first of the Boston Symphony concerts will be given in the Academy of Music tomorrow evening at 8:15. This is the 26th successive season in which the orchestra has come to Philadelphia, its first appearance here having been in the spring of 1886, and it starts this season with the largest subscription it has had in many years. Moreover, in accordance with the set policy of the management to begin its series of concerts in each of the different cities it visits as brilliantly as possible, the orchestra will present as soloist Madame Melba. This will be the only opportunity Philadelphia will have to hear this great soprano during the coming season. In fact, she has no intention of returning to the United States for at least two years, for she is entirely engrossed with her plans of giving opera in Australia, which will occupy all her time and attention for the coming two seasons. Madame Melba has just finished a tour through British America, which extended from Halifax, in the East, to Calgary and Edmonton, in the far Northwest. Her progress has been one of triumph, for most of the places that she visited had never heard her before. Those who have heard her sing this year say that her voice has never been more beautiful nor her art more perfect.

The prima donna has chosen for her numbers two strongly contrasted arias, one the "Dove Sono" aria from "The Marriage of Figaro," and the other the mad scene from Ambroise Thomas's opera "Hamlet," which demands the utmost virtuosity of execution. The orchestral numbers will comprise Schumann's overture "Manfred," Brahms' Symphony No. 3 in F Major, Strube's comedy overture "Puck" and the "Tannhaeuser" overture. Gustav Strube, the composer of "Puck," is a man of extraordinary talent, which like that of Mr. Charles Martin Loeffler has been carefully fostered by the Boston Symphony Orchestra, of which he has been a member for the last 20 years. "Puck" is a work which has been received with such favor that Mr. Fiedler has placed it on all the concert programmes of the present Southern trip of the orchestra.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

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For the first concert of the Boston Symphony Orchestra on Monday evening, November 7, Melba is to be the soloist, thus making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the mad scene from Thomas's "Hamlet." The novelty will be an overture, entitled "Puck," by Gustav Strube, one of the members of the orchestra, and a man of very unusual creative talent, whose music has found a place in the repertoire of orchestras of Europe. This overture had its first performance in Boston last spring, and made so favorable an impression that Mr. Fiedler is using it on all the programmes of this first southern trip. The symphony will be Brahms in F major, No. 3, and the other numbers will be Schumann's overture, "Manfred," and Wagner's overture, "Tannhauser."

From EVE. STAR

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The first Boston Symphony concert in Washington will be given in the New National Theater Tuesday afternoon, November 8, at 4:30 o'clock. The soloist will be Miss Margaret Keyes, who is generally regarded as one of the leading concert contraltos of this country. She is to sing two numbers, one of which is the familiar "Che faro, Eurydice" from Gluck's "Orfeo" and the other is Penelope's "Lament" from Bruch's cantata, "Odysseus." This last work used to be a favorite number with concert contraltos, for it lies in the best of their voice and is full of good, sound melody. Of recent years it has not been sung so much and will be a novelty to many. The symphony will be Brahm's second in D major.

From POST

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The first Boston Symphony concert in Washington will be given in the National on Tuesday afternoon, November 8, at 4:30, and the sale of seats will open tomorrow morning at Droop's music store, Thirteenth and G streets. The soloist will be Miss Margaret Keyes, who has rushed forward in the last two or three years, and today is regarded by many as the leading concert contralto of this country. She is to sing two numbers, one of which is the familiar "Che faro, Eurydice," from Gluck's "Orfeo," and the other is "Penelope's Lament," from Bruch's cantata, "Odysseus." The symphony will be Brahm's delightful second in D major.

From PRESS

Address Philadelphia, Pa.

Date

It will please the friends of the Boston Symphony Orchestra to know that the subscription for the five concerts which the orchestra will give in Philadelphia this season is the largest it has had in years and nearly double that of last year. Comparatively few seats remain unsold.

For the first concert on Monday evening, November 7, Melba is to be the soloist, thus making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the mad scene from Thomas' "Hamlet." The novelty will be an overture entitled "Puck," by Gustav Strube, one of the members of the orchestra, and a man of very unusual creative talent whose music has found a place in the repertoire of orchestras of Europe. This overture had its first performance in Boston last Spring, and made so favorable an impression that Mr. Fiedler is using it on all the programs of this first southern trip. The symphony will be Brahms in F Major No. 3, and the other numbers will be Schumann's overture, "Manfred," and Wagner's overture, "Tannhauser."

* * *

From EVE. BULLETIN

Address Philadelphia, Pa.

Date

Giving the first of its series of five concerts at the Academy of Music on Monday evening, November 7, the Boston Symphony Orchestra will have as soloist Madame Melba, who, it is announced, on that occasion is to make her only appearance in Philadelphia this season, and probably for at least two years. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the florid Mad Scene from Thomas's "Hamlet," in which her facility as a coloratura singer will have full opportunity for display. The instrumental novelty of the program is to be an overture entitled "Puck," by Gustav Strube, one of the members of the orchestra and said to be a man of unusual creative talent, whose music has found a place in the repertoire of orchestras in Europe. This overture had its first performance in Boston last spring and made so favorable an impression that Mr. Fiedler is making frequent use of it. The symphony will be Brahms's E-major, No. 3, the other numbers being Schumann's overture, "Manfred," and the "Tannhauser" overture of Wagner.

From TELEGRAPH

Address Philadelphia, Pa.

Date

It will please the friends of the Boston Symphony Orchestra to know that the subscription for the five concerts which the Orchestra will give in Philadelphia this season is the largest it has had in years and nearly double that of last year. For the first concert, on Monday evening, November 7, Mme. Melba is to be the soloist, making her only appearance in Philadelphia this year. Her two numbers will be the "Dove Sono" aria from "The Marriage of Figaro," and the Mad Scene from Thomas' "Hamlet." The novelty will be an overture entitled "Puck," by Gustav Strube, one of the members of the Orchestra and a man of very unusual creative talent, whose music has found a place in the repertoires of orchestras of Europe. The symphony will be Brahms', in F major, No. 3, and the other numbers will be Schumann's overture "Manfred" and Wagner's overture "Tannhaeuser."

From NEWS
Address
Date OCT 26 1910

DELIGHTFUL CONCERT BY BOSTON SYMPHONY

The opening of the 30th season of the Boston Symphony orchestra concerts in this city, which occurred at Infantry Hall last evening, was a brilliant affair, both artistically and socially, and the first of the five concerts of the series advertised for the season, was all that music lovers could desire.

The magnificent band of instrumentalists, under the direction of Dr. Max Fiedler, never played better than it did last evening, and much interest was manifested in M. A. Witek, formerly of Berlin, who fills the concertmaster's chair, in place of Willy Hess, so well known to Providence audiences, and it is evident that the change has brought no detriment whatever to the splendid orchestra.

It is a recognized fact that Dr. Fiedler has always excelled as a maker of programs, and every devotee of music warmly appreciated his delicate compliment to the memory of Robert Schumann, in commemoration of the 100th anniversary of the birth of the eminent composer, and the first part of the concert was made up of the works of Schumann, the program being as follows:

Overture to Byron's "Manfred," Op. 115 ..... Schumann
Symphony in E-flat major, No. 3, "Rhenish," Op. 97 ..... Schumann
Aria, "Enfin, il est dans ma puissance," from "Armide,".....Gluck
Tone-Poem, "Don Juan" (after N. Lenau), Op. 20 ..... Richard Strauss
Prelude and "Liebestod" from "Tristan and Isolde," ..... Wagner

The overture to "Manfred" is widely known, and has been made familiar to Providence audiences by the predecessors of Dr. Fiedler, but it can truthfully be said that never was it played better in Providence, its beautifully sympathetic qualities being brought out with a charm that was truly delightful. The symphony in E-flat, also displayed a masterly piece of playing on the part of the orchestra.

Strauss' tone-poem, like much of his work, even if a trifle sensational, is a brilliant composition, and the orchestra, under Dr. Fiedler's splendid reading, did the composer full justice, and applause was most lavish, but most deserved.

Great as was the orchestra music, there were, perhaps, many in the audience who were more interested in the appearance of Mme. Olive Fremstad, classed as the first dramatic soprano of the Metropolitan Opera House.

Mme. Fremstad is a vocalist, in all that the term implies, and while no fault can be found with the clearness of her voice, nor with her method, the fact remains that in certain passages there seems to be a marked lack of sympathetic qualities, those qualities so necessary to a lyric artist, and without which great success is impossible.

Mme. Fremstad, however, is an artist, for in the Gluck aria she did splendid work in vocalization, while in the finale of "Tristan and Isolde" she arose to artistic heights which easily proved how she had scored so much success as an opera singer.

The next concert by the orchestra will be given on the evening of Tuesday, Nov. 22.

From
Address
Date

Boston Symphony Orchestra.

The management of the Boston Symphony Orchestra announces that it has secured three artists of unusual quality for the three concerts it is to give in Hartford during the coming season. At the first concert, Monday evening, November 14, the soloist will be Mme. Berta Morena, one of the principal dramatic sopranos of the Metropolitan Opera company of New York. Madame Morena was the successor in the Munich opera of Mme. Milka Ternina and the two seasons in which she has been in America were marked with unusual success. Not only is Madame Morena the possessor of a beautiful voice and great histrionic talent, but she is considered one of the most beautiful women in the world, having been made famous by Lenbach, the great German painter.

At the second concert, January 16, the soloist will be Anton Witek, the new concert-master of the Boston Symphony Orchestra, who has made so profound an impression in the few weeks he has been in this country. Mr. Witek is a Bohemian by birth, 38 years old and for sixteen years preceding his coming to this country was concert master of the famous Philharmonic orchestra of Berlin.

At the third and last concert on February 27, the soloist will be Ferruccio Busoni, the great pianist, who is coming to America again this year for a limited tour.

Mr. Fiedler, of course, will again be the conductor of the orchestra. Seats and details at John M. Gallup & Co.'s music store.

Newspaper Cutting Bureau in the World
From TRIBUNE
Address PROVIDENCE, R. I.
Date OCT

BIG AUDIENCE HEARD BRILLIANT CONCERT

Boston Symphony Orchestra and Mme. Fremstad Enthusiastically Received.

It was a notable audience that gathered in Infantry Hall last evening for the first concert of the series to be given during the winter by the Boston Symphony Orchestra. The orchestra has been kinder to Providence this year than ever before, assigning five concerts for this city and promising some of the finest soloists in the country to assist the musicians at these events. It is to the credit of the city, too, that the music lovers have responded with evident appreciation of the favor and a determination to improve an opportunity such as has never before been accorded the people of this city to the same extent. The audience that practically filled the spacious hall last night was one of which any musical organization might well be proud, including music lovers, society people and indeed men and women in all walks of life. It was thoroughly representative of the classes in the city who appreciate the best things in the musical held and are glad to enjoy them when they are given the chance to do so.

The orchestra is as fine as ever and Conductor Max Fiedler has the same control over it and has it keyed up to the same high pitch of excellence that has been responsible for the perfection of its programmes since he took charge. Mr. Fiedler knows how to make up a programme as well as to train his men to render it with skill and expression. For the opening concert of the local season he selected numbers which were not only admirably calculated to show the ability of the orchestra but also to give the height of enjoyment to the audience. The first two were chosen from Schumann's works in tribute to the great composer whose centenary was celebrated this year; the third was a Gluck composition for vocalist, the fourth a Strauss production for the orchestra, and the last a selection from Wagner, for both instrumental and vocal rendition. This is a variety of authors that could not be excelled, and the numbers themselves were among the best works of the composers.

The two orchestral numbers from Schumann were the overture to Byron's "Manfred" and the "Rhenish" symphony in E-flat major, and the Strauss selection was the tone poem, "Don Juan." These were all rendered in a manner that evoked the enthusiasm of the audience and left little to be said in criticism or in restraint of praise. There was a brilliance of technique and a sonorous quality to the music that quite satisfied the most exacting, while the Wagner music in connection with the final vocal selection was particularly effective.

The vocalist was Mme. Olive Fremstad of the Metropolitan Opera Company of New York and the audience at the close counted itself fortunate to have had the pleasure of listening to her. Her first number was the aria from Gluck's "Armide," which by many is considered the masterpiece of the composer. "Enfin, il est dans ma puissance" is known by title, but has not been rendered in this country for many years so that it had all the charm of a new production. Her other selection was the closing song of the great tragedy from "Tristan and Isolde," and as she is counted as one of the best singers of those who aspire to the rendering of this production it was a rare treat. Mme. Fremstad possesses a voice of fine volume and pleasing quality and handles it in a manner that shows the long and painstaking training she has given it. She showed that she fully deserves the position she has won as a concert singer and she was given hearty and prolonged applause at the close of her selections.

This initial concert gives promise of a most enjoyable season of musical events this winter under the auspices of the Boston Symphony Orchestra.

Newspaper Clipping Bureau in the World
From TRIBUNE
Address
Date

Symphony Concert.

In the audience at the first of the series of Symphony Concerts in Infantry Hall Tuesday evening were President Faunce of Brown University and Mrs. Faunce, Gen. Willam Ames, Mr. William B. Weeden, Mrs. Charles Morris Smith, Miss Smith, Mr. and Mrs. Charles L. A. Heiser, Mrs. Howard Richmond, Mr. Laurence Richmond, Rev. and Mrs. Richard R. Graham, Mr. Edward Aborn Greene, Mrs. Sarah A. Greene, Mr. and Mrs. Ralph C. Watrous, Mr. and Mrs. Prescott O. Clarke, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Gilbert C. Carpenter, Prof. John W. Greene, Dr. W. Louis Chapman, Miss Lyra Brown Nickerson, Mr. and Mrs. William Harkness Arnold, Mrs. W. B. M. Miller, Miss Edith Kimball, Mr. and Mrs. Guy Metcalf, Mrs. Albert A. Baker, Mr. and Mrs. Alfred Lustig, Mr. and Mrs. Seeber Edwards, Mrs. Ellery H. Wilson, Mrs. Austin Strong, the Misses Hunt, Mrs. Anne Gilbreth Cross, Miss Harriot Eudora Barrows, Mrs. C. L. Harris, Miss Beatrice Harris, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. Hans Schneider, Dr. and Mrs. Ernest Charbonnel, Mrs. George M. Thornton, Mrs. Samuel Morris Conant, Mr. and Mrs. Charles O. Read, Miss May Atwood, Mrs. E. P. Trowbridge, Mrs. Oscar Lapham, Mr. and Mrs. Edward S. Clarke, Mrs. E. B. Knight, Miss Amelia S. Knight, Miss Molly Banigan, Mr. and Mrs. Charles W. Bubier, Mr. and Mrs. Charles Sisson, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. George Hall, Mr. and Mrs. Otis Clapp, Mrs. William O. Todd, Miss Helen Capron, Judge and Mrs. William H. Sweetland, Mr. and Mrs. G. C. Cameron, Miss Ethel Tower, Mr. and Mrs. Wesley Martin, Miss Harriett J. Miller, Miss Mary D. Phillips, Mrs. Walter H. Durfee, Mrs. Henry D. Wellman, Mrs. John R. Hess, Miss Clara Hess.

From JOURNAL
Address PROVIDENCE, R. I.
Date OCT 23 19
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There has been so much discussion in Berlin over the coming to this country of Anton Witek, the Boston Symphony's new concert master, that the following from the Berlin correspondent of the Musical Courier will be of interest:

"Berlin is sorry to lose Witek. For 16 years he was a prominent figure in the musical life of this city, and he made a host of friends and admirers here, as a man as well as concert master, soloist, ensemble performer and teacher. As a concert master, Witek is unexcelled, and the Berlin Philharmonic Orchestra will find it difficult to replace him. He came here from Prague in 1894, and for a full decade and a half he led the violins of this band of musicians. He was also the leading soloist among the personnel of the orchestra, and his frequent appearances at the Tuesday, Wednesday and Sunday popular concerts were always signals for full houses.

"It happened that I came to Berlin the same year that Witek did, and I distinctly recall hearing him play for the first time at one of the Tuesday 'Pops' in the fall of 1894. His number that night was Mendelssohn's concerto; he gave a beautiful, finished, artistic performance of the well-worn piece, his technic was impeccable, his intonation faultless, even then, and he played with the ease and assurance of the brilliant virtuoso.

"Witek at that time was only about 18 years old. Since then I have heard him play practically his entire repertory, which embraces everything of interest in violin literature. Witek prefers, however, the big symphonic concertos, like Brahms's, Beethoven's and Tschaikowsky's, although he is thoroughly at home in the virtuoso pieces of Wieniawski, Ernst and Paganini. As an ensemble player, Witek has made an enviable reputation for himself in Germany. The annual series of concerts given by his trio in this city ranked among the best that Berlin had to offer in this genre.

"It was always a marvel to me how Witek retained his technic and repertory, as with his orchestra work, his solo and ensemble playing and teaching, he was an exceedingly busy man. Many Americans studied under him during his stay in the German capital, and they always spoke of their teacher with enthusiasm. Witek is a Bohemian, not a German, and he studied at the Prague Conservatory under Bennewitz, who was also the teacher of Halir, Ondricek and Zajic. He came to Berlin at the age of 18, and he was identified with the musical life of this city uninterruptedly up to the end of last season.

"Vita Witek, the violinist's wife, is a pianist of ability and attainments. A pupil of Leschetizky and Carreno, she has been the pianist of the Witek trio ever since it was founded, and she has proved to be an able partner for her husband. The artist couple will continue their ensemble work in Boston."

* * *

Newspaper Clipping Bureau in the World
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Musical Notes

THE event of the week in local musical circles will be the inauguration of the Boston Symphony Orchestra's season here, with a concert at which Madame Olive Fremstad will be the soloist, in Infantry Hall, Tuesday evening. The subscription sale has been the largest in the history of Providence concerts by this organization, and the season promises to be a brilliant one.

The first part of the opening programme will be devoted to Schumann. Mr. Fiedler this year has joined in celebrating the centenary of Schumann's birth and at his first concert in Boston devoted the entire programme to the works of that composer. This is possible where a series of 24 concerts is given, but he did not feel it fair to give the whole of one programme out of the five in this city to any one composer. The first number will be the "Manfred" overture, which is a part of the music Schumann wrote, inspired by Byron's poem. The second number will be the "Rhenish" Symphony, the third of the series of four Schumann wrote and the one which was inspired by his much-beloved river Rhine.

The second part of the programme will be miscellaneous. The first number will be the aria from Gluck's "Armide," "Enfin, il est dans ma puissance," which is to open the coming season at the Metropolitan in New York with Madame Fremstad as the principal star. Following this will come Strauss's tone poem, "Don Juan," and finally the prelude and "Liebestod" from "Tristan and Isolde," the last part of which Madame Fremstad will sing. While this in its purely orchestral transcription has been played many times in Providence, it is doubtful whether the voice part has ever been given.

The complete programme is as follows: Schumann, overture to Byron's "Manfred," Op. 115; Schumann, symphony in E-flat major, No. 3, "Rhenish," Op. 97; I. Lebhaft; II. Sehr massig; III. Nicht schnell; IV. Feierlich; V. Lebhaft; Gluck, Aria, "Enfin, is est dans ma puissance" from "Armide;" Richard Strauss, tone-poem, "Don Juan" (after N. Lenau), Op. 20; Wagner, prelude and "Liebestod" from "Tristan and Isolde."

* * *

1884

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From JOURNAL
Address PROVIDENCE, R. I.
Date OCT -6

Symphony Concert.

In the audience at the first of the series of Symphony Concerts in Infantry Hall last evening were President Faunce of Brown University and Mrs. Faunce, Gen. William Ames, Mr. William B. Weeden, Mr. Charles Morris Smith, Miss Smith, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. Charles L. A. Heiser, Mrs. Howard Richmond, Mr. Laurence Richmond, Rev. and Mrs. Richard R. Graham, Mr. Edward Aborn Greene, Mrs. Sarah A. Greene, Mr. and Mrs. Ralph C. Watrous, Mr. and Mrs. Prescott A. Clarke, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Gilbert C. Carpenter, Prof. John W. Greene, Dr. W. Louis Chapman, Miss Lyra Brown Nickerson, Mr. and Mrs. William Harkness Arnold, Mrs. W. B. M. Miller, Miss Edith Kimball, Mr. and Mrs. Guy Metcalf, Mrs. Albert A. Baker, Mr. and Mrs. Alfred Lustig, Mr. and Mrs. Seeber Edwards, Mrs. Ellery H. Wilson, Mrs. Austin Strong, the Misses Hunt, Mrs. Annie Gilbreth Cross, Miss Harriot Eudora Harrows, Mrs. C. L. Harris, Miss Beatrice Harris, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. Hans Schneider, Dr. and Mrs. Ernest Charbonnel, Mrs. George M. Thornton, Mrs. Samuel Morris Conant, Mr. and Mrs. Charles O. Read, Miss May Atwood, Mrs. E. P. Trowbridge, Mrs. Oscar Lapham, Mr. and Mrs. Edward S. Clarke, Mrs. E. B. Knight, Miss Amelia S. Knight, Miss Molly Banigan, Mr. and Mrs. Charles W. Bubier, Mr. and Mrs. Charles Sisson, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. George Hall, Mr. and Mrs. Otis Clapp, Mrs. William O. Todd, Miss Helen Capron, Judge and Mrs. William A. Sweetland, Mr. and Mrs. G. C. Cameron, Miss Ethel Tower, Mr. and Mrs. Wesley Martin, Miss Harriett J. Miller, Miss Mary D. Phillips, Mrs. Walter Durfee, Mrs. Henry D. Wellman, Mrs. John R. Hess, Miss Clara Hess.

McDowell Club.

Newspaper Cutting Bureau in the World
From
Address
Date

FIRST SYMPHONY CONCERT.

Excellent Programme is to be Rendered This Evening.

To-night brings to Infantry Hall the first of the five Boston Symphony Orchestra concerts which will be given here this season. The management reports that the subscriptions far exceed anything of the kind the orchestra has ever had in this city, and to-night it is fairly certain that every seat in the house will be sold, not only because of the great favor that has been won here in the past by the orchestra, but because Providence is not willing to miss the opportunity to hear an artist like Mme. Olive Fremstad, who is the principal dramatic soprano of the Metropolitan Opera Company of New York. The programme is as follows:

Overture to Byron's "Manfred," op. 115, Schumann; Symphony in E-flat Major, No. 3, "Rhenish," op. 97, Schumann; aria, "Enfin, il est dans ma puissance," from "Armide," Gluck; tone poem, "Don Juan," op. 20, Richard Strauss; prelude and "Liebestod" from "Tristan and Isolde," Wagner. Soloist, Mme. Olive Fremstad.

Newspaper Cutting Bureau in the World
From
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Date

HANS SCHNEIDER LECTURES.

Gives Talk on Boston Symphony Concert Programme at Brown.

Hans Schneider delivered an instructive informal talk at Brown University yesterday afternoon on last night's programme of the Boston Symphony concert before an audience which followed the remarks of the speaker with close attention.

Mr. Schneider did not give a so-called analytical exposition of the programme, but spoke on the programme itself in general as a beautiful representation of the romantic and modern school of music.

He spoke at length on Wagner's "Tristan and Isolde" as one of the greatest tonal monuments to the philosophy of Schopenhauer, and demonstrated the tremendous development of the "musical sense." He commented on the astonishing ability and the complicated brainwork the compositions of such modern masters as Strauss represented.

From
Address
Date

The Boston Symphony will open its season this evening in Infantry Hall at 8:15 o'clock, with a delightful programme, in which it will have the assistance of Mme. Olive Fremstad, soprano, of the Metropolitan Opera Company of New York.

Newspaper Cutting Bureau in the World
From JOURNAL
Address PROVIDENCE, R. I.
Date OCT -6

SYMPHONY PROGRAMME TALK.

Aans Schneider Gave Interesting Lecture at Brown University.

The lectures o nthe programme of the Symphony concerts had a most auspicious opening, with Hans Schneider's talk yesterday afternoon at Brown University before a distinguished audience of people. Mr. Schneider made the well-arranged programme the basis of a most interesting talk on the Romantic School of Music, and the most modern school. He showed how tremendously the so-called Music Science gained, when men of education, such as Schumann, Wagner and Strauss, brought their musical ability into touch with life in general.

The audience followed the expositions of the speaker with the closest attention, from beginning to end. As usual, Mr. Schneider traveled untrodden paths and opened a new avenue of thought to his audience.

From WORLD
Address New York City
Date

CONCERTS BY BOSTON LEADING ORCHESTRA.

MME. SHANNA C JONES.

Mme. Shanna Cumming Jones to Give Two Lecture Recitals.

The first of the five Philharmonic Concerts by the Boston Symphony Orchestra will be given in the Opera House of the Academy of Music next Friday evening. Mme. Jeanne Jomelli, soprano, will be the soloist. She will sing an interesting work, which will be heard for the first time in this country. It is a hymn to Pallas Athena by Saint-Saens and was written for the Musical Festival given in the old Roman Theatre in Orange, France, in 1894. The hymn shows Saint-Saens at his best. The concert Friday evening will be the one hundred and eighteenth the orchestra has given in this city.

From PRESS
Address New York City.
Date

Symphony Rehearsals Popular.

Rehearsals of the Symphony Orchestra in Boston attract as fashionable a throng as do the regular Saturday evening performances. These rehearsals are held on a Friday afternoon and are suited specially for persons living at a distance from Boston or for persons who may have other engagements on Saturday evening. Though the rehearsals at first were held purely to give poorer persons an opportunity to hear good music, they became so popular that they have become really an institution. Middle-aged men and women, perhaps, take to them more than the younger folk who make the Saturday evening concert a brilliant affair. Mrs. Francis G. Peabody is a regular attendant of the concerts. Eben D. Jordan, former Governor and Mrs. John D. Long, Mrs. Frederick L. W. Richardson, Mrs. Frances Stanley, Mrs. Francis L. Higginson and Mrs. Leon White may often be seen at the concerts.

From EVE. SUN
Address New York City.
Date NOV 3 - 1910

FARRAR AND MELBA.

Max Fiedler Brings Symphonies and Stars.

For perhaps the last time before the Pennsylvania tunnels open a new way across New York, the Boston Symphony Orchestra passed down the East River and around the Battery yesterday on the first journey of the season to Philadelphia, Baltimore, Washington and back again to New York.

Max Fiedler has made Rachmaninoff's symphony in E minor his principal number to be played in Baltimore and New York, Brahms's symphony in F major in Philadelphia, New York and Brooklyn, and Gustav Strube's overture, "Puck," to be played in Philadelphia, Washington, Baltimore and New York.

These are the chief items in his pro-

NELLY MELBA.

grammes, with Schumann's overtures to "Manfred" and to "Genoveva," Beethoven's overture to "Egmont" and Sibelius's "Finlandia" for the incidental pieces to be oftenest repeated.

In Baltimore and in Philadelphia Mme. Melba will assist the orchestra and at one concert in this city, the Saturday matinée, while Miss Geraldine Farrar will be the singer here on Thursday evening.

From MORN. TELEGRAPH
Address New York City.
Date OCT 30 1910

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for Thursday evening, November 10, Bach's Third Brandenburg Concerto for strings, and he will use a genuine harpsichord for the continuo. He tried this in Boston last week with much success and found that it was infinitely better than a piano and quite loud enough for the purpose even in a large hall against fifty-eight strings. On Saturday afternoon he purposes [illegible] Gustav Strube's Comedy Overture "Puck." Mr. Strube, as is generally known, is a member of the orchestra, and is unusually gifted as a composer. This overture is the last of his large works and was played first by the orchestra last Spring and has just been published by Schirmer. Mr. Fiedler thinks so well of it that he plays it at all of the concerts of the November tour of the orchestra.

From Daily Citizen, Brooklyn, N. Y.

Address

Date OCT 29 1910

BOSTON SYMPHONY BEGINS ITS THIRTIETH SEASON

Famous Orchestra Comes Here for Twenty-second Year.

ITS INTERESTING HISTORY.

Long Acknowledged the Peer of Any Similar Organization in the World.

The musical writers in Boston during the past month have been devoting considerable space in commemoration of the fact that the season of 1910-1911 will be the thirtieth of Boston's great orchestra. This will be the twentieth consecutive season in which it has given concerts in Brooklyn and twenty-second season in which it has visited this city, and in the twenty-one seasons that have passed it has given here 117 concerts.

As is generally known, the Boston Symphony Orchestra was organized in the fall of 1881 by Henry L. Higginson, of Boston, whose purpose was to provide that city with a competent band, which up to that time it had not possessed. In the first year the orchestra gave twenty pairs of concerts in Boston—that is to say, twenty public rehearsals and twenty concerts, respectively, on Friday afternoons and Saturday evenings. The men of the orchestra were engaged for four days a week, this time being deemed sufficient to cover the rehearsals and performances, for in those days the public rehearsals were rehearsals in fact as well as in name and it was not at all unusual for the conductor to stop the orchestra in the midst of a work and begin over again. The next year, however, a change was made. The orchestra was hired by the week and the rule then put in force which has been one of the secrets of the orchestra's success, that the members must give their time exclusively to it.

In 1882-83 a few concerts were given outside of Boston, the first out-of-town concert being in Newport, and in the next season a few more concerts were given outside of Boston. In the second year the number of public rehearsals and concerts was increased to twenty-four, and in the third year to twenty-six, but in 1884-85, with the coming of Mr. Gericke from Vienna, the number of rehearsals and concerts in Boston was set at twenty-four each, which number has held good since that time.

In the five years that Mr. Gericke served with the orchestra its number was gradually increased from sixty-five to eighty, and the invasion of the South and West began. In the spring of 1886 concerts were given in Philadelphia, Baltimore and Washington and cities as far west as St. Louis. In the spring of 1887 three concerts were given in New York and in the following year the first concert, on Dec. 12, 1887, was given in the old Academy of Music in Brooklyn. Brooklyn was next visited on April 1, 1899, when the orchestra was on its way to the South and West and it was not until the fall of 1891 that it began to come regularly to this city. In that year it succeeded the Thomas Orchestra in giving the philharmonic concerts, and in 1891-92, 1892-93, 1893-94 and 1894-95 it gave ten concerts each season, in pairs usually, on Friday afternoons and Saturday evenings. In the season of 1895-96 but five concerts were given, but in 1896-97 eight concerts were the allotment, one in November, one in December and three pairs, respectively, in January, February and March. Ten concerts also were given in 1897-98 and 1898-99, but in 1899-1900 the number was reduced to five on Friday evenings, which has held good since. Until the burning of the old Academy of Music in the season of 1903-04 all the concerts were given there and in the years intervening between then and the opening of the new Academy of Music the concerts were given in the Baptist Temple.

When Mr. Gericke came to Boston from Vienna in the fall of 1884 he quickly made up his mind that radical changes were necessary in the personnel if results worthy of the cause were to be obtained and in the following year he brought over from Vienna a number of young men to strengthen the string choirs. Among these were the members of the original Kneisel Quartet, Mr. Kneisel, Mr. Svecenski, Emanuel Fiedler and Fritz Giese. The formation of the Kneisel Quartet followed in the next season and during the years of its struggle to gain a permanent footing, it, like the orchestra, was supported by the generosity of Mr. Higginson.

In the five years Mr. Gericke was conductor of the orchestra, it attained a high degree of efficiency, took its place as the leading organization of its kind in this country, and was able to dispute supremacy with any orchestra in Europe. The policy of improving the personnel was followed with persistent care, no expense being spared to get the right men in the right places. The result was that when Arthur Nikisch, known then only as a young and talented conductor, came to Boston in the fall of 1889 from Leipsic, he found a remarkable instrument with which to work and when he left four years later his fame as one of the great conductors of the world was secure, while the Boston Symphony Orchestra was undisputed leader in the

It is a bit of interesting history that Hans Richter was engaged as successor to Nikisch. At the last moment, although the contract was signed, sealed and delivered, the great Austrian conductor defaulted, pleading his fear of crossing the Atlantic, but he recommended highly as a man to take his place young Karl Muck of Berlin, who was then in his third year as conductor of the Royal Opera in that city. Dr. Muck still possesses the letter Richter wrote him at that time, urging him most strongly to leave Germany and go to Boston. But Dr. Muck doubted the wisdom of such a move and refused the appointment without qualification, so that in the eleventh hour, Mr. Higginson, having hurried to Germany in the middle of the summer, Emil Paur, who has succeeded Nikisch in the Opera House in Leipsic, was engaged for a term of five years.

When this term was ended Mr. Gericke returned and was at the head of the orchestra for the succeeding eight years. It was during this time that Henry Wood, the celebrated English conductor, called the Boston Symphony Orchestra "the most wonderful music box in the world." It is ony fair to say that never in its history were the tonal qualities of the orchestra so absolutely perfect as they were during these last years under Mr. Gericke. Although to get such a perfection of tone, other qualities had to be sacrificed, yet when the final history of the orchestra is written, the name of Gericke will loom large on its pages, for he is the man who delivered a perfect instrument, first to Nikisch and then to Muck.

Mr. Gericke was followed for two years by Dr. Karl Muck, of Berlin, who was obtained by a petition sent direct to the German Emperor to give him a leave of absence for that time, and when at the end of his second season Emperor William refused to allow him to stay away from Berlin any longer, Mr. Fiedler, of Hamburg, the present conductor, was engaged. Mr. Fiedler has now been at the head of the orchestra for two years and his contract runs for this season and next.

When its thirtieth year is finished the orchestra will have given a total of 2,846 concerts which is an average of nearly 100 concerts a year. When it is considered that the orchestra's season runs but seven months and that the time is devoted solely to serious symphony concerts, this is a record which can hardly be equaled the world over. In that time over 900 different titles or orchestral works have appeared on its programmes. This year it gives a total of 117 concerts, which is the largest number in its history.

From STAATS ZEITUNG

Address New York City.

Date NOV 6 - 1910

Symphonie-Konzert.

Die beiden ersten Konzerte des Bostoner Symphonie-Orchesters unter Leitung von Herrn Max Fiedler finden in Carnegie Hall nächsten Donnerstag Abend resp. Samstag Nachmittag mit den Damen Farrar, bezw. Melba als Solistinnen statt. Das Programm für den Donnerstag lautet: Rachmaninoff, Zweite Symphonie; Bach, Drittes Brandenburgisches Streich-Konzert; Beethoven's „Egmont"-Ouverture, wozu Frl. Farrar Arien von Mozart und Isouard singen wird. Die Samstags-Matinee bringt Schumann's „Manfred"-Ouverture; Brahms' Dritte Symphonie, Sibelius „Finlandia" und Strube's Lustspielouverture „Puck" (neu). Frau Melba singt eine Arie aus Mozart's „Die Hochzeit des Figaro" und die Wahnsinnsscene aus Thomas' „Hamlet".

Das Programm der kommenden Freitag und Samstag Nachmittag unter Leitung von Herrn Walter Damrosch stattfindenden Konzerte des New Yorker Symphonie-Orchesters ist Gluck und Mozart gewidmet. Das Programm bringt u. a. Mozart's G-Moll-Symphonie, die Balletmusik aus "Les petits riens", drei Balletarien von Gluck und mehrere von Herrn Emilio de Gogorza gesungene Kompositionen der genannten Meister.

Am Abend des 17. November findet in Carnegie Hall das Eröffnungs-Konzert des Russischen Symphonie-Orchesters unter Leitung von Herrn Modest Altschuler statt. Auch dieses Orchester bringt Rachmanioff's Zweite Symphonie und mehrere russische Novitäten. Herr Alexander Heinemann, der bekannte deutsche Liedersänger, wirkt als Solist mit.

Am 17. Dezember, anläßlich des zweiten diesjährigen Konzerts der Konzerte für junge Leute, findet eine Bühnenvorstellung von Pierné's „Kinder von Bethlehem" in Carnegie Hall unter der Leitung von Walter Damrosch statt.

From TRIBUNE

Address New York City.

Date NOV 9 - 1910

IN WASHINGTON SOCIETY.

[From The Tribune Bureau.]

Washington, Nov. 8.—Members of the diplomatic corps and official and resident society gathered at the New National this afternoon for the Boston Symphony concert. Mrs. Taft occupied a box, and had with her Mrs. MacVeagh, wife of the Secretary of the Treasury; Mrs. A. Garrison McClintock, of New York and Washington, and the Assistant Secretary of War and Mrs. Robert Shaw Oliver. Mrs. Leiter had in her box General and Mrs. Ernst, Dr. and Mrs. Buckner M. Randolph and Mrs. Norman Williams. Mrs. Robert R. Hitt entertained Mrs. William J. Boardman and Miss Boardman, and among others at the concert were Mrs. Philander C. Knox, the German Ambassador and Countess von Bernstorff and the Netherlands Minister and Mme. Loudon.

Lieutenant and Mrs. Charles Russell Train will entertain a party of young people at luncheon on board the Sylph on November 15, with Miss Helen Taft as the guest of honor.

The Assistant Secretary of the Navy and Mrs. Beekman Winthrop, who are now in New York, will return here to-morrow. They will be accompanied by the latter's mother, Mrs. John D. Wood.

Mr. and Mrs. Edson Bradley arrived here to-day and will remain until Thursday, when they will go to North Carolina for two weeks. They will then return to Washington for the winter.

Mr. and Mrs. William P. Eno will arrive here at the end of this week, to open their house for the season.

From EVE. GLOBE

Address New York City.

Date NOV 910

The first New York concerts this season of the Boston Symphony Orchestra will take place Thursday evening, Nov. 10, and Saturday afternoon, Nov. 12, at Carnegie Hall. Thursday evening, with Miss Geraldine Farrar as soloist, the programme will comprise Rachmaninoff's second symphony, an air from Isouard's opera "Jeannot et Colin," Bach's third Brandenburg concerto, a rediscovered concert scena by Mozart, "Misero! O segno! O son desto!" and Beethoven's "Egmont" overture. At the Saturday concert Mme Melba will be the soloist, singing "Dove sono" from "The Marriage of Figaro" and the mad scene from "Hamlet." The orchestral numbers will be Schumann's "Manfred" overture, Brahms's F major symphony, Gustav Strube's comedy overture "Puck," and Sibelius's tone poem "Finlandia."

From EVE. MAIL

Address New York City.

Date

Max Fiedler has arranged the opening programme of the first Boston Symphony orchestra to include Bach's Third Brandenbourg Concerto for strings and he will use a genuine harpsichord as he did in Boston last week, with much success. The Rachmaninoff Symphony will also figure on the programme and Geraldine Farrar will be the soloist.

Saturday afternoon he will play Gustav Struber's comedy overture "Puck." Mr. Struber is a member of the orchestra and several of his compositions have already been played by this organization. Mme. Melba will be the soloist for the afternoon concert and Mme. Jomelli will appear with the Boston Symphony orchestra in its Brooklyn concert.

ANGES BAUER.

From EVE. TELEGRAM

Address New York City.

Date

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for next Thursday evening Bach's Third Brandenburg Concerto for strings and he will use a genuine harpsichord. He tried this in Boston last week with much success and found that it was infinitely better than a piano and quite loud enough for the purpose even in a large hall against fifty-eight strings.

From EVE. POST.

Address New York City.

Date OCT 29 1910

Philip Hale announces that an exhaustive catalogue of the programmes of all the concerts given by the Boston Symphony Orchestra outside of Boston, as well as in that city, is now being prepared. The catalogue is so made that any one looking, for instance, at "Beethoven: Symphony No. 1," will see at a glance how often and where this symphony has been played, with the date of performance.

From TRIBUNE

Address New York City.

Date

The Brooklyn Institute of Arts and Sciences has arranged for several concerts to be held in the coming weeks. On November 11 the Boston Symphony Orchestra will give the first of a series of five philharmonic concerts. Mme. Jomelli will sing as an assisting artist. The New York Symphony Orchestra will begin a course of five symphony concerts for young people on November 11.

The concerts will be held on Saturday afternoons. Signor Alessandro Bonci will appear under the auspices of the institute on November 17. R. G. Knowles will complete his course of illustrated lectures on travel on November 12. His last topic will be "Bohemia and Prague."

Three days later, on November 15, Dwight L. Elmendorf will return to Brooklyn to give a series of five afternoon and evening illustrated lectures on travel. His first topic will be "London and Edward VII." The lectures will fall on successive Tusdays.

From HERALD

Address New York City.

Date

With Mr. Max Fiedler again as conductor, the Boston Orchestra will give its first concert here this season in Carnegie Hall next Thursday evening. Miss Geraldine Farrar, the soloist on this occasion, will sing a Mozart aria and one from a forgotten French opera, "Jeannot et Colin," by Isouard, who died in 1818. The orchestra will be heard in Rachmaninoff's second symphony, in one of Bach's Brandenburg concertos for strings and in Beethoven's "Egmont" overture.

From WORLD

Address New York City.

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Madame Jeanne Jomelli, who is to be the soloist at the first Boston Symphony concert in the Academy of Music Nov. 11, has chosen as her numbers two very unusual works, both of them French. The first will be a hymn to Pallas Athene by Saint-Saens. This was written by the great Frenchman for one of those outdoor musical festivals which are held from time to time in the great Roman theatres in the south of France. Madame Jomelli's second number will be Azael's recitative and air from Claude Debussy's "l'Enfant Prodigue." It was with this work that Debussy won the Prix de Rome.

From EVE. POST.

Address New York City.

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With Geraldine Farrar as soloist next Thursday evening, and Nellie Melba next Saturday afternoon, the Boston Symphony Orchestra will open its season at Carnegie Hall under Max Fiedler, who has returned for his third year as conductor of this admirable organization. There is a new concert-master, Anton Witek, whom Berliners had the privilege of hearing as concert-master of their Philharmonic Orchestra for sixteen years. Miss Farrar will sing an old French operatic air by Isouard, and an unknown Mozart aria, arranged for concert use by Dr. Muck. The orchestral numbers on Thursday are to be: Rachmaninoff, second symphony; Bach's third Brandenburg concerto (with a real harpsichord), and Beethoven's "Egmont" overture. Nellie Melba will sing the "Dove sono" aria from Mozart's "The Marriage of Figaro," and for her second number the Mad Scene from Ambroise Thomas's "Hamlet." The orchestral numbers will be Schumann's "Manfred" overture, Brahms's F major symphony No. 3, Gustav Strube's Comedy overture, "Puck," and Sibelius's tone poem, "Finlandia." Gustav Strube is one of the first violins of the orchestra. His last work heard here was his violin concerto, played five years ago by Timothee Adamowski. This new overture has been received with great favor in Boston.

From EVE. SUN

Address New York City.

Date

The first Boston Symphony concert in Carnegie Hall, on Thursday next, presents Rachmaninoff's symphony No. 2, Bach's Brandenburg concerto No. 3 and Beethoven's overture to "Egmont."

The alternate numbers are airs from Isouard's "Jeannot et Colin" and Mozart's "Misero, O Segno, O Son Desto," sung by the most popular prima donna in opera to-day, Geraldine Farrar.

Nelly Melba returns for one day only to sing "Dove Sono" from Mozart's "Figaro" and the mad scene from Thomas's "Hamlet" at the Boston Orchestra's Saturday matinée.

The string pieces then are Schumann's overture to "Manfred," Brahms's symphony No. 3, Gustav Strube's new comedy overture, "Puck," and Sibelius's "Finlandia."

[57]

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JOHN N. HARMAN,
DRAMATIC EDITOR
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W. OESTREICHER

BOSTON SYMPHONY BEGINS ITS THIRTIETH SEASON

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The musical writers in Boston during the past month have been devoting considerable space in commemoration of the fact that the season of 1910-1911 will be the thirtieth of Boston's great orchestra. This will be the twentieth consecutive season in which it has given concerts in Brooklyn and twenty-second season in which it has visited this city, and in the twenty-one seasons that have passed it has given here 117 concerts.

As is generally known, the Boston Symphony Orchestra was organized in the fall of 1881 by Henry L. Higginson, of Boston, whose purpose was to provide that city with a competent band, which up to that time it had not possessed. In the first year the orchestra gave twenty pairs of concerts in Boston—that is to say, twenty public rehearsals and twenty concerts, respectively, on Friday afternoons and Saturday evenings. The men of the orchestra were engaged for four days a week, this time being deemed sufficient to cover the rehearsals and performances, for in those days the public rehearsals were rehearsals in fact as well as in name and it was not at all unusual for the conductor to stop the orchestra in the midst of a work and begin over again. The next year, however, a change was made. The orchestra was hired by the week and the rule then put in force which has been one of the secrets of the orchestra's success, that the members must give their time exclusively to it.

In 1882-83 a few concerts were given outside of Boston, the first out-of-town concert being in Newport, and in the next season a few more concerts were given outside of Boston. In the second year the number of public rehearsals and concerts was increased to twenty-four, and in the third year to twenty-six, but in 1884-85, with the coming of Mr. Gericke from Vienna, the number of rehearsals and concerts in Boston was set at twenty-four each, which number has held good since that time.

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In the [illegible] supremacy with any orchestra in Europe. The policy of improving the personnel was followed with persistent care, no expense being spared to get the right men for the right places. The result was that when Arthur Nikisch, known then merely as a young and talented conductor, came to Boston in the fall of 1889 from Leipsic, he found a remarkable instrument with which to work and when he left four years later his fame as one of the great conductors of the world was secure while the Boston Symphony Orchestra was undisputed leader in the world of music.

It is a bit of interesting history that Hans Richter was engaged as successor to Nikisch. At the last moment, although the contract was signed, sealed and delivered, the great Austrian conductor defaulted, pleading his fear of crossing the Atlantic, but he recommended highly as a man to take his place young Karl Muck of Berlin, who was then in his third year as conductor of the Royal Opera in that city. Dr. Muck still possesses the letter Richter wrote him at that time, urging him most strongly to leave Germany and go to Boston. But Dr. Muck doubted the wisdom of such a move and refused the appointment without qualification, so that in the eleventh hour, Mr. Higginson, having hurried to Germany in the middle of the summer, Emil Paur, who has succeeded Nikisch in the Opera House in Leipsic, was engaged for a term of five years.

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At the first concert the soloist will be Madame Jeanne Jomelli, the distinguished dramatic soprano, who will sing as her first number Saint-Saens' hymn to Pallas Athene, which will be heard in this country for the first time, and for her second number Mendelssohn's now seldom-heard but beautiful aria, "Infelice."

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Those who have heard the orchestra this year at its Boston concerts are unanimous in the opinion that never has it sounded more beautiful than it does now. The recent changes that have been made in the personnel have been [illegible] for the better and the one [illegible]

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The October meeting of the Women's Auxiliary Board on Philharmonic Concerts by the Boston Symphony Orchestra was held at the Academy of Music recently. Mrs. Camden C. Dike presided, and Mrs. Charles F. Pray, in the absence of Mrs. Frank M. Lupton, acted as secretary. Mrs. Dike presented the following report:

The Boston Symphony Orchestra opens its twenty-fourth year in Brooklyn on Nov. 11, the first concert in Brooklyn having been given by this orchestra on Dec. 12, 1887, during the first period of Mr. Gericke's services as conductor. The orchestra has been increased from 98 to 104 musicians, the largest number in its history, and will give altogether during the present season 117 concerts.

Anton Witek, heretofore concert meister of the Berlin Philharmonic Orchestra, takes the place of Prof. Willy Hess, who has served as concert meister since the withdrawal of Franz Kneisel. Alwin Schroeder, who has been so much enjoyed as 'cellist, both in the orchestra and in the Kneisel String Quartet in years gone by, returns to the orchestra as first cellist this year. The soloists engaged are, for the November concert, Mme. Jomelli, and for the succeeding concerts, Josef Hofmann, Mischa Elman, Busoni and Alwin Schroeder. The programme for the opening concert is: Overture to Byron's "Manfred," Op. 115 (Schumann); Symphony No. 3 in F major, Op. 90 (Brahms); Hymn to Pallas Athene (Saint-Saens); tone poem "Don Juan," after N. Lenau, Op. 20 (Strauss); Azael's recitative, "These Joyous Airs" and aria, "O Time That Is No More," from the lyric scene in "The Prodigal Son" (Debussy); "Finlandia," symphonic poem for orchestra, Op. 26, No. 7 (Sibelius).

"The Brooklyn Philharmonic Society (John E. Leech, president) has arranged to have floral decorations and plants at the front of the stage, and has also arranged with the Institute to have lecture recitals on the programmes given on Thursday afternoons just preceding the concerts. These lecture recitals will be given by Louis C. Elson, of Boston, with Alfred de Voto at the piano; Daniel Gregory Mason, Howard Brockway and Miss Mary Hallock. Tickets to these lecture recitals are issued to all the subscribers to the Philharmonic concerts."

Among those present, beside the officers, were the following: Mrs. Dwight P. Clapp, Mrs. Thomas R. French, Mrs. Otto Goepel, Mrs. E. J. Grant, Mrs. William S. Packer, Mrs. Charles F. Pray, Mrs. J. H. Recknagel, Miss Marion J. Terry, Mrs. J. Elliott Langstaff, Mrs. George W. Wingate, Mrs. Calvin E. Hull, Miss Sallie A. Ingalls, Mrs. Merwin Rushmore and Mrs. William Tuttle.

About twenty new members of the Auxiliary Board were elected, and Mrs. Charles F. Pray was elected chairman of the Executive Committee in place of Mrs. Thomas Prosser, resigned.

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Yours very truly,
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Dramatic Editor
The Brooklyn Citizen
W. OESTREICHER

The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The sploist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her fine voice and her finished art. Madame Jomelli has forsworn the conventional works of the concert hall and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a hymn to Pallas Athene by Saint-Saeus. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France.

Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guinand and Debussy's setting was sung by Madame Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight.

The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F-Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

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Louis C. Elson, of Boston, with Alfred De Voto at the piano, will give the explanatory lecture recital on the programme of the concert by the Boston Symphony Orchestra on Friday evening. This will be the first in a series, one of which is to precede each concert of the five which the orchestra will have here this season, concerts and lecture recitals being, as usual, under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. Messrs. Elson and De Voto have been heard in explanatory studies on the concerts in previous seasons. This lecture recital is set for the lecture hall, Academy of Music, on Thursday at 4 p. m.

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Estab.

Josef Hofmann will be heard in piano recital on Thursday evening next in the Opera House, Academy of Music, when he will appear under direction of the Brooklyn Institute. For the past two seasons he has been giving concerts in Russia. He opened his American tour yesterday afternoon in recital in Carnegie Hall, Manhattan, though for a few months to come most of his playing will be in connection with orchestral concerts, for he is to appear fourteen times with the Boston Symphony Orchestra (here on Dec. 9) and at least once each with the New York Philharmonic and the New York, Cincinnati, Pittsburg, Minneapolis, Los Angeles, San Diego and Toronto Symphony orchestras. For Thursday night next he has arranged a charming programme, eclectic enough to suit [illegible] tastes, for it includes the [illegible] E minor Sonata and [illegible] tremendous transcription [illegible] march from the "Ruins of [illegible] the Chopin A flat [illegible] Liszt's dreamy "Legende [illegible] major Polonaise.

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In the five years Mr. [illegible] conductor of the orchestra, it attained a high degree of efficiency, took its place as the leading organization of its kind in this country, and was able to dispute supremacy with any orchestra in Europe. The policy of improving the personnel was followed with persistent care, no expense being spared to get the right men for the right places. The result was that when Arthur Nikisch, known then merely as a young and talented conductor, came to Boston in the fall of 1889 from Leipsic, he found a remarkable instrument with which to work and when he left four years later his fame as one of the great conductors of the world was secure while the Boston Symphony Orchestra was undisputed leader in the world of music.

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When this term was ended Mr. Gericke returned and was at the head of the orchestra for the succeeding eight years. It was during this time that Henry Wood, the celebrated English conductor, called the Boston Symphony Orchestra "the most wonderful music box in the world." It is ony fair to say that never in its history were the tonal qualities of the orchestra so absolutely perfect as they were during these last years under Mr. Gericke. Although to get such a perfection of tone, other qualities had to be sacrificed, yet when the final history of the orchestra is written, the name of Gericke will loom large on its pages, for he is the man who delivered a perfect instrument, first to Nikisch and then to Muck.

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Those who have heard the orchestra this year at its Boston concerts are unanimous in the opinion that never has it sounded more beautiful than it does now. The slight changes that have been made in it seem to have been entirely for the better and the one or two weak spots which the critical ear could have heard last year have been eliminated. Mr. Fiedler has not yet decided on the orchestral numbers he will present at the November [illegible]

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The October meeting of the Women's Auxiliary Board on Philharmonic Concerts by the Boston Symphony Orchestra was held at the Academy of Music recently. Mrs. Camden C. Dike presided, and Mrs. Charles F. Pray, in the absence of Mrs. Frank M. Lupton, acted as secretary. Mrs. Dike presented the following report:

The Boston Symphony Orchestra opens its twenty-fourth year in Brooklyn on Nov. 11, the first concert in Brooklyn having been given by this orchestra on Dec. 12, 1887, during the first period of Mr. Gericke's services as conductor. The orchestra has been increased from 98 to 104 musicians, the largest number in its history, and will give altogether during the present season 117 concerts.

Anton Witek, heretofore concert meister of the Berlin Philharmonic Orchestra, takes the place of Prof. Willy Hess, who has served as concert meister since the withdrawal of Franz Kneisel. Alwin Schroeder, who has been so much enjoyed as 'cellist, both in the orchestra and in the Kneisel String Quartet in years gone by, returns to the orchestra as first cellist this year. The soloists engaged are, for the November concert, Mme. Jomelli, and for the succeeding concerts, Josef Hofmann, Mischa Elman, Busoni and Alwin Schroeder. The programme for the opening concert is: Overture to Byron's "Manfred," Op. 115 (Schumann); Symphony No. 3 in F major, Op. 90 (Brahms); Hymn to Pallas Athene (Saint-Saens); tone poem "Don Juan," after N. Lenau, Op. 20 (Strauss); Azael's recitative, "These Joyous Airs" and aria, "O Time That Is No More," from the lyric scene in "The Prodigal Son" (Debussy); "Finlandia," symphonic poem for orchestra, Op. 26, No. 7 (Sibelius).

"The Brooklyn Philharmonic Society (John E. Leech, president) has arranged to have floral decorations and plants at the front of the stage, and has also arranged with the Institute to have lecture recitals on the programmes given on Thursday afternoons just preceding the concerts. These lecture recitals will be given by Louis C. Elson, of Boston, with Alfred de Voto at the piano; Daniel Gregory Mason, Howard Brockway and Miss Mary Hallock. Tickets to these lecture recitals are issued to all the subscribers to the Philharmonic concerts."

Among those present, beside the officers, were the following: Mrs. Dwight P. Clapp, Mrs. Thomas R. French, Mrs. Otto Goepel, Mrs. E. J. Grant, Mrs. William S. Packer, Mrs. Charles F. Pray, Mrs. J. H. Recknagel, Miss Marion J. Terry, Mrs. J. Elliott Langstaff, Mrs. George W. Wingate, Mrs. Calvin E. Hull, Miss Sallie A. Ingalls, Mrs. Merwin Rushmore and Mrs. William Tuttle.

About twenty new members of the Auxiliary Board were elected, and Mrs. Charles F. Pray was elected chairman of the Executive Committee in place of Mrs. Thomas Prosser, resigned.

The
Brooklyn Citizen
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NEW YORK CITY

DEAR SIR:
I TAKE PLEASURE IN ENCLOSING YOU A CLIPPING OF THEATRICAL NOTICE WHICH APPEARED IN RECENT ISSUE OF THE BROOKLYN CITIZEN.
YOURS VERY TRULY,
JOHN N. HARMAN,
DRAMATIC EDITOR
THE BROOKLYN CITIZEN
W. OESTREICHER.

Madame Jeanne Jomelli, who is to be the soloist at the first Boston Symphony concert in the Academy of Music on Nov. 11, has chosen as her numbers two very unusual works, both of them French, one of them representative of the older classical school, and the other representative of the greatest of modern Frenchmen in a period of his career that was more closely allied to the classics than to the innovations which have since characterized his works. The first will be a Hymn to Pallas Athene by Saint-Saens. This was written by the great Frenchman for one of those out-door musical festivals which are held from time to time in the great Roman Theatres in the south of France. It was sang for the first time in Orange in 1895. Madame Jomelli's second number will be Azael's recitative and air from Claude Debussy's "L'Enfant Prodique." It was with this work that Debussy won the Prix de Rome. It is a cantata and this air was written originally for tenor, but it has been transposed for soprano. It is rather interesting that the Boston opera purposes to give this little work in dramatic form during the coming season.

The
Brooklyn Citizen
Telephone, 2924 Main
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The Great Home Paper
Daily, One Cent Sunday, Three Cents
Borough of Brooklyn
New York City

Dear Sir:
I take pleasure in enclosing you a clipping of Theatrical Notice which appeared in recent issue of The Brooklyn Citizen.
Yours very truly,
JOHN N. HARMAN,
Dramatic Editor
The Brooklyn Citizen
W. OESTREICHER.

The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The soloist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her fine voice and her finished art. Madame Jomelli has forsworn the conventional works of the concert hall and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a hymn to Pallas Athene by Saint-Saeus. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France.

Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guinand and Debussy's setting was sung by Madame Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight.

The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F-Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

The
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Yours very truly,
JOHN N. HARMAN,
Dramatic Editor
The Brooklyn Citizen
W. OESTREICHER.

Louis C. Elson, of Boston, with Alfred De Voto at the piano, will give the explanatory lecture recital on the programme of the concert by the Boston Symphony Orchestra on Friday evening. This will be the first in a series, one of which is to precede each concert of the five which the orchestra will have here this season, concerts and lecture recitals being, as usual, under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. Messrs. Elson and De Voto have been heard in explanatory studies on the concerts in previous seasons. This lecture recital is set for the lecture hall, Academy of Music, on Thursday at 4 p. m.

Newspaper Clipping Bureau in the World
STANDARD UNION,
From BROOKLYN, N. Y.
Address
Date NOV 1 1910

Josef Hofmann will be heard in piano recital on Thursday evening next in the Opera House, Academy of Music, when he will appear under direction of the Brooklyn Institute. For the past two seasons he has been giving concerts in Russia. He opened his American tour yesterday afternoon in recital in Carnegie Hall, Manhattan, though for a few months to come most of his playing will be in connection with orchestral concerts, for he is to appear fourteen times with the Boston Symphony Orchestra (here on Dec. 9) and at least once each with the New York Philharmonic and the New York, Cincinnati, Pittsburg, Minneapolis, Los Angeles, San Diego and Toronto Symphony orchestras. For Thursday night next he has arranged a charming programme, eclectic enough to suit varied musical tastes, for it includes the Beethoven E minor Sonata and Rubinstein's tremendous transcription of the march from the "Ruins of Athens," the Chopin A flat major Valse, Liszt's dreamy "Legende" and his E major Polonaise.

Estab

[58]

From TRIBUNE

Address New York City.

Date

Boston Symphony

Opening Concerts Here Thursday and Saturday.

The musical season has well begun by the time the Boston Symphony Orchestra comes to New York to give its first pair of concerts. This year these first concerts will be given in Carnegie Hall on next Thursday evening, November 10, and Saturday afternoon, November 12, with brilliant programmes announced for both of them. At the first concert the soloist will be Miss Geraldine Farrar and at the matinee concert on Saturday afternoon Mme. Melba will make her only concert appearance here of the season.

With the exception of the presence of Anton Witek at the head of the first violins, instead of Mr. Hess, the personnel of the orchestra shows few changes, and these few are chiefly in the way of additions. One or two men in the strings, one or two men in the wind choirs and a new tympanist comprise the total. Mr. Fiedler returns as conductor, this being his third year in this important post. Incidentally the orchestra seems to be more firmly established in New York than ever, for its management reports that the subscription for the ten concerts is quite the largest on record and proportionately is exceeded only by that which the orchestra has in Boston.

At the first concert, on Thursday night, the symphony will be Rachmaninoff's in E minor, No. 2, which will be a novelty to the vast majority of Boston Symphony patrons here, although it was played last year at one of the concerts of the Russian Symphony Orchestra. Mr. Fiedler placed it on his second programme in Boston, and it had such an unusual success that he repeated it at the fifth concert. It was written in Dresden and had its first performance in Moscow, and a year ago this month it was performed for the first time in Berlin by Nikisch, and for the first time in America in Philadelphia by the Philadelphia Orchestra.

The other orchestral numbers will be Bach's third Brandenburg concerto, in which Mr. Fiedler will make use of a harpsichord for the continuo, an instrument which worked most successfully in Boston, and Beethoven's overture "Egmont."

Miss Farrar will lend additional novelty to the concert by singing two arias, which are so old and forgotten that they are really new. The first one is a charming air from an opera comique by Nicolò Isouard, entitled "Jeannot et Colin," which was produced in Paris in 1814. The second is a very effective concert aria by Mozart, written originally for tenor voice, which to the best of Koechel's belief was sung for the first time in Vienna in December, 1783. This has been arranged for Miss Farrar's use by Dr. Muck.

On Saturday afternoon Mme. Melba will sing two numbers. The first will be the familiar "Dove Sono" aria from Mozart's "The Marriage of Figaro," and the second the mad scene from Ambroise Thomas's "Hamlet," which Melba has not sung here for many years. Although she is to appear here four times in opera, this will be her only appearance in New York in concert.

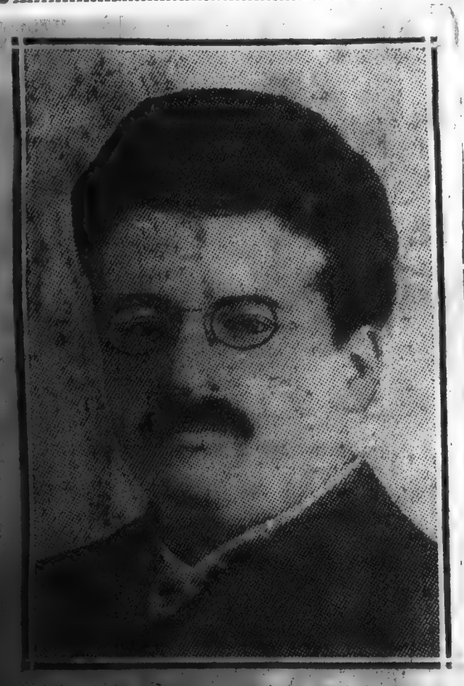
On Saturday afternoon the orchestral numbers will be Schumann's "Manfred" overture, Brahms's third symphony in F major, Gustav Strube's "Puck" overture and Sibelius's tone poem "Finlandia." Gustav Strube is one of those whose remarkable talents, like those of Charles Martin Loeffler, developed while sitting among the first violins of the orchestra. This little overture is brilliant and has met with great success in Boston.

EVENING SUN,

From

Address New York City.

Date



ANTON WITEK.
The Boston Symphony Orchestra's New Concert Master.

From

Address New York City.

Date OCT. 29 1910

The musical writers in Boston during the past month have been devoting considerable space in commemoration of the fact that the season of 1910-1911 will be the thirtieth of Boston's great orchestra, and it is certain that the many patrons and admirers of the Boston Symphony in Brooklyn, will be interested in the recital of some of the things the orchestra has done in that time. This will be the twentieth consecutive season in which it has given concerts in Brooklyn and twenty-second season in which it has visited this city, and in the twenty-one seasons that have passed it has given here one hundred and seventeen concerts.

As is generally known the orchestra was organized in the fall of 1881, by Henry L. Higginson, of Boston, whose purpose was to provide that city with a competent band, which up to that time it had not possessed. It is doubtful that even Mr. Higginson realized at the time what a tremendous part the orchestra was to play in the musical development of this country for generally speaking it may be considered the most potent factor that music has had to work in its favor. Not only has it played in the past twenty-nine years to a large and widespread public, but its success has been the direct impulse in the formation of all the other orchestras in this country save the Philharmonic Society and the Symphony Society of New York. In the beginning it had sixty-five men drawn from the local forces and its conductor was George Henchel, who laid a firm foundation for the greater work which was to follow under the direction of his successors.

After Mr. Henchel came Mr. Gericke, from 1884 to 1889, and this meant much for the future of the orchestra. He was followed by Mr. Nikisch. Emil Paur succeeded Nikisch, and when his term ended Mr. Gericke returned and was at the head of the orchestra for the next eight years. It was during this time that Henry Wood, the celebrated English conductor, called the Boston Symphony Orchestra "the most wonderful music box in the world." It is only fair to say that never in its history were the tonal qualities of the orchestra so absolutely perfect as they were during these last years under Mr. Gericke. Although to get such a perfection of tone other qualities had to be sacrificed, but when the final history of the orchestra is written the name of Gericke will loom large on its pages, for he is the man who delivered a perfect instrument first to Nikisch and then to Muck.

Mr. Gericke was followed for two years by Dr. Karl Muck, of Berlin, who was obtained by a petition sent direct to the German Emperor to give him a leave of absence for that time and when at the end of his second season Emperor William refused to allow him to stay away from Berlin any longer, Mr. Fielder, of Hamburg, the present conductor, was engaged. Mr. Fielder has now been at the head of the orchestra for two years, and his contract runs for this season and next.

When its thirtieth year is finished the orchestra will have given a total of two thousand eight hundred and forty-six concerts, which is an average of nearly one hundred concerts a year, and when it is considered that the orchestra's season runs but seven months, and that the time is devoted solely to serious symphony concerts, this is a record which can hardly be equaled the world over. In that ime over nine hundred different titles or orchestral works have appeared on its programmes. This year it gives a total of one hundred and seventeen concerts, which is the largest number in its history.

From TIMES

Address New York City.

Date

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The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The solist will be Mme. Jeanne Jomelli. Mme. Jomelli has foresworn the conventional works of the concert hall, and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a Hymn to Pallas Athene, by Saint-Saëns. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France. This particular festival was held in the theatre at Orange. Her second number will be Azael's air from Debussy's "The Prodigal Son." The orchestral works will be Schumann's "Manfred" overture, Brahms's F Major Symphony No. 3, Richard Strauss's tone poem, "Don Juan," and Sibelius's symphonic poem, "Finlandia."

From TRIBUNE

Address New York City.

Date OCT 30 1910

Mme. Jeanne Jomelli, who has been singing under the management of the Quinlan Agency, in England, will be heard here in the Boston Orchestra concert next week, and again in Carnegie Hall on the afternoon of November 15.

From TIMES

Address New York City.

Date

The first Boston Symphony concert in Washington this season is scheduled for the New National Tuesday afternoon, November 8, with Miss Margaret Keyes as the soloist. The following afternoon at the Columbia the first concert of the Radcliffe series will take place with the Bostonia Sextette Club as the booking. On Friday afternoon, November 11, Mme. Marcella Sembrich, who is a Washington favorite, is announced for a recital at the New National Theatre.

From SUN

Address New York City.

Date OCT 30 1910

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for Thursday evening, November 10, Bach's Third Brandenburg Concerto for strings, and he will use a genuine harpsichord for the continuo. He tried this in Boston last week with much success and found that it was infinitely better than a piano and quite loud enough for the purpose even in a large hall against fifty-eight strings. On Saturday afternoon he purposes playing Gustav Strube's comedy overture "Puck." Mr. Strube, as is generally known, is a member of the orchestra and is unusually gifted as a composer. This overture is the last of his large works and was played first by the orchestra last spring and has just been published by Schirmer. Mr. Fiedler thinks so well of it that he plays it at all the concerts of the November trip of the orchestra.

[59]

From TIMES

Address New York City.

Date NOV - 1910

Boston Symphony Orchestra.

The Boston Symphony Orchestra under Max Fiedler will make its first appearances of the season in New York in Carnegie Hall on next Thursday evening, November 10, and Saturday afternoon, November 12. A few changes have been made in its personnel. Mr. Anton Witek is the new concert-master.

The Management has engaged as soloist for its concert on Thursday evening Miss Geraldine Farrar, and for its concert on Saturday afternoon Madame Melba, whose only appearance in New York on the concert stage during this year this will be.

Mr. Fiedler's programme for Thursday evening begins with the Second Symphony of Rachmaninoff. This has been heard but once in New York, having been performed a year ago by the Russian Symphony Orchestra. Mr. Fiedler placed it on his second programme in Boston and repeated it again on his fifth programme. The work was composed in Dresden and was played at a concert of the Imperial Russian Music Society at Moscow in the course of the season of 1908-09, under the direction of the composer. In November a year ago Nikisch played it with the Philharmonic Orchestra in Berlin, and the first performance in this country was in Philadelphia by the Philadelphia Orchestra on November 26 of last year.

The other orchestral numbers will be Bach's Third Brandenburg Concerto for strings, in which Mr. Fiedler will make use of a harpsichord; and Beethoven's "Egmont" overture.

Miss Farrar has found two arias which, although they belong to the eighteenth century, are quite unknown to the majority of music lovers The first is a charming tune from "Jeannot et Colin," an opera comique by Nicolus Isouard, which was produced in Paris in 1814. The other is an aria by Mozart, consisting of a recitative, andante, and allegro, the first words of which are, "Misero! O segno, O son desto?" It was written originally for tenor and is believed to have been sung for the first time at a concert of the Pensionsgesellschaft in Vienna in 1783. Dr. Muck has arranged it for Miss Farrar.

On Saturday afternoon the Symphony will be Brahms's No. 3 in F-Major, which will be preceded by Schumann's overture "Manfred." The other orchestral numbers will be Gustav Strube's Comedy Overture "Puck" and Sibelius's tone poem "Finlandia." Mr. Strube is one of the first violins of the orchestra.

Madame Melba will sing two numbers. the first the aria, "Dove Sono," from "The Marriage of Figaro," and the second the Mad Scene from Ambroise Thomas's "Hamlet."

ss

Madame Jeanne Jomelli, who is to be the soloist at the first Boston Symphony concert in the Academy of Music on Nov. 11, has chosen as her numbers two very unusual works, both of them French, one of them representative of the older classical school, and the other representative of the greatest of modern Frenchmen in a period of his career that was more closely allied to the classics than to the innovations which have since characterized his works. The first will be a Hymn to Pallas Athene, by Saint-Saens. This was written by the great Frenchman for one of those out-door musical festivals which are held from time to time in the great Roman Theatres in the south of France. It was sung for the first time in Orange in 1895. Madame Jomelli's second number will be Azael's recitative and air from Claude Debussy's "L'Enfant Prodique." It was with this work that Debussy won the Prix de Rome. It is a cantata and this air was written originally for tenor, but it has been transposed for soprano. It is rather interesting that the Boston opera purposes to give this little work in dramatic form during the coming season.

From Daily Eagle,

Address Brooklyn, N. Y.

Date OCT 29 1910

The musical writers in Boston during the past month have been devoting considerable space in commemoration of the fact that the season of 1910-1911 will be the thirtieth of Boston's great orchestra. This will be the twentieth consecutive season in which the orchestra has given concerts in Brooklyn, and twenty-second season in which it has visited this city, and in the twenty-one seasons that have passed it has given here 117 concerts.

Madame Jeanne Jomelli, who is to be the soloist at the first Boston Symphony concert in the Academy of Music on November 11, has chosen as her numbers two very unusual works, both of them French, one of them representative of the older classical school and the other representative of the modern Frenchmen. The second number will be Azael's recitative and air from Claude Deburry's "L'Enfant Prodique."

From STAATS ZEITUNG

Address New York City.

Date OCT 30 1910

Symphonie-Konzerte.

Die beiden einleitenden Konzerte des Philharmonischen Orchesters unter Leitung von Gustav Mahler finden in Carnegie Hall kommenden Dinstag Abend und Freitag Nachmittag statt. Herr Mahler hat hiefür das folgende interessante Programm zusammengestellt: Schubert's große C-Dur-Symphonie, Richard Strauß „Also sprach Zarathustra", eine noch näher zu bestimmende Mozart-Nummer (Ballett-Musik) und auf Verlangen von zahlreichen Seiten die von Mahler zusammengestellte Bach'sche Suite, die sich im Vorjahr eines so durchschlagenden Erfolgs zu erfreuen hatte.

Für das erste Abendkonzert des Bostoner Symphonie-Orchesters, Donnerstag, 10. November, hat Dirigent Herr Max Fiedler als Hauptnummer Bach's drittes Brandenburg'sches Konzert für Streicher mit Begleitung eines wirklichen Harpsichords gewählt. Am Samstag Nachmittag wird als Novität Gustav Strube's Lustspiel-Ouverture „Puck" aufgeführt werden, welche soben bei Schirmer im Druck erschienen ist. Herr Strube ist ein Mitglied des Bostoner Orchesters und hat sich als Komponist schon wiederholt hervorgethan.

Das nächste, kommenden Sonntag Nachmittag stattfindende Konzert der New Yorker Symphonie-Gesellschaft unter Leitung von Herrn Walter Damrosch bringt zwei Novitäten, „Brigg Fair" von Delius und den Saint-Saëns'schen Marsch „Orient und Occident". Die Symphonie ist Goldmark's „Ländliche Hochzeit". Soliftin: Frau Louise Homer.

From STANDARD UNIO

Address BROOKLYN, N. Y.

Date OCT 31 1910

World of Music

The musical writers in Boston during the past month have been devoting considerable space in commemoration of the fact that the season of 1910-1911 will be the thirtieth of Boston's great orchestra. This will be the twentieth consecutive season in which it has given concerts in Brooklyn and twenty-second season in which it has visited this city, and in the twenty-one seasons that have passed it has given here one hundred and seventeen concerts. As is generally known, the orchestra was organized in the fall of 1881 by Henry L. Higginson, of Boston, whose purpose was to provide that city with a competent band, which, up to that time, it had not possessed. It is doubtful that even Mr. Higginson realized at that time what a tremendous part the orchestra was to play in the musical development of this country, for, generally speaking, it may be considered the most potent factor that music has had to work in its favor. In the spring of 1887 three concerts were given in New York and in the following year the first concert, on Dec. 12, 1887, was given in the old Academy of Music in Brooklyn. Brooklyn was next visited on April 1, 1889, when the orchestra was on its way to the South and West, and it was not until the fall of 1891 that it began to come regularly to this city. In that year it succeeded the Thomas Orchestra in giving the Philharmonic concerts, and in 1891-92, 1892-93, 1893-94 and 1894-95 it gave ten concerts each season, in pairs usually, on Friday afternoons and Saturday evenings. In the season of 1895-96 but five concerts were given, but in 1896-97 eight concerts were the allotment, one in November, one in December and three pairs respectively in January, February and March. Ten concerts also were given in 1897-98 and 1898-99, but in 1899-1900 the number was reduced to five on Friday evenings, which has held good since. Until the burning of the old Academy of Music in the season of 1903-04 all the concerts were given there, and in the years intervening betwen them and the opening of the new Academy of Music the concerts were given in the Baptist Temple. Mr. Fiedler has been at the head of the orchestra for two years and his contract runs for this season and next. When its thirtieth year is finished the orchestra will have given a total of 2,846 concerts, which is an average of nearly one hundred concerts a year and when it is considered that the orchestra's season runs but seven months, and that the time is devoted solely to serious symphony concerts, this is a record which can hardly be equalled the world over. In that time over nine hundred different titles or orchestral works have appeared on its programmes. This year it gives a total of one hundred and seventeen concerts, which is the largest number in its history.

From EVE. MAIL

Address New York City.

Date NOV 5 1910

The first concerts of the season by the Boston Symphony orchestra under Max Fiedler will be given Thursday evening and Saturday afternoon. In the place of Willy Hess will be a new concert master, Anton Witek, who has held this post with the Berlin Philharmonic orchestra for sixteen years.

Geraldine Farrar will be the soloist on Thursday evening, when she will sing an air from Nicolus Isouard's opera comique, "Jeannot et Colin," produced in Paris in 1814. Her second will be quite an unknown aria by Mozart, for which Dr. Muck wrote the accompaniment for concert use. The programme for Thursday will also include the Second symphony by Rachmaninoff, the "Egmont" overture by Beethoven and, with Mr. Fiedler at the harpischord, the third Brandenburg concerto by Bach will be given.

Saturday afternoon Mme. Melba will sing an aria from Mozart's "Marriage of Figaro" and the mad scene from Thomas's "Hamlet." This will be her only concert appearance, although she will sing four times at the Metropolitan. The orchestral numbers will be Schumann's "Manfred" overture, Brahms's F major symphony No. 3, Gustav Strube's comedy overture, "Puck," and the tone poem, "Finlandia," by Sibelius.

From Daily Times,

Address Brooklyn, N. Y.

Date NOV 5 1910

The first Boston Symphony Orchestra concert of the season is set for next Friday evening in the Academy of Music. The soloist will be Mme. Jeanne Jomelli, who has already won notable favor in Brooklyn by her extraordinary voice and her finished art. Mme. Jomelli has foresworn the conventional works of the concert hall, and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a Hymn to Pallas Athene by Saint-Saens. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France. This particular festival was held in the theatre at Orange. Saint-Saens, among his other activities, has always taken keenest interest in these festivals, and has written two or three works of large dimensions purposely for them. The Hymn to Pallas Athene is in his best style, and should prove a most effective concert piece. Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guiand, and Debussy's setting was sung by Mme. Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight when the prize was awarded. The principal orchestral works will be Schumann's "Manfred" overture, Brahms F major Symphony, No. 3; Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

From WORLD

Address New York City

Date

* * *

The Boston Symphony Orchestra, Max Fiedler conductor, will give its first New York concert of the season in Carnegie Hall next Thursday evening, and a second programme Saturday afternoon. On Thursday evening the soloist will be Geraldine Farrar, and on Saturday afternoon Mme. Melba will make her only concert appearance in the city during the present season. The two programmes are as follows: On Thursday Rachmaninoff's Symphony No. 2 in E minor; Isouard's Air from "Jeannot et Colin" (1814), Bach's Brandenburg Concerto No. 3 for strings; Mozart's aria, "Misero! O segno, O son desto!"; and Bethoven's overture "Egmont." On Saturday, Schumann's overture "Manfred," Brahms's Symphony No. 3 in F major; Mozart's aria "Dove sono" from "The Marriage of Figaro;" Strube's comedy overture "Puck;" Thomas's Mad Scene from "Hamlet," and Sibelius's "Finlandia."

The Rachmaninoff symphony which will be played on Thursday evening is two years old and had its first performance in America in New York eight months ago, when it was played by the Russian Symphony Society. Gustav Strube's comedy overture "Puck" was composed last winter and had its first performance in Boston last spring. In it Strube is said to show further development of his creative talent.

The First Established and Most Complete Newspaper Clipping Bureau in the World

Daily Citizen,

From Brooklyn, N. Y.

Address

Date NOV 2 1910

The October meeting of the Women's Auxiliary Board on Philharmonic Concerts by the Boston Symphony Orchestra was held at the Academy of Music recently. Mrs. Camden C. Dike presided, and Mrs. Charles F. Pray, in the absence of Mrs. Frank M. Lupton, acted as secretary. Mrs. Dike presented the following report:

The Boston Symphony Orchestra opens its twenty-fourth year in Brooklyn on Nov. 11, the first concert in Brooklyn having been given by this orchestra on Dec. 12, 1887, during the first period of Mr. Gericke's services as conductor. The orchestra has been increased from 98 to 104 musicians, the largest number in its history, and will give altogether during the present season 117 concerts.

Anton Witek, heretofore concert meister of the Berlin Philharmonic Orchestra, takes the place of Prof. Willy Hess, who has served as concert meister since the withdrawal of Franz Kneisel. Alwin Schroeder, who has been so much enjoyed as 'cellist, both in the orchestra and in the Kneisel String Quartet in years gone by, returns to the orchestra as first cellist this year. The soloists engaged are, for the November concert, Mme. Jomelli, and for the succeeding concerts, Josef Hofmann, Mischa Elman, Busoni and Alwin Schroeder. The programme for the opening concert is: Overture to Byron's "Manfred," Op. 115 (Schumann); Symphony No. 3 in F major, Op. 90 (Brahms); Hymn to Pallas Athene (Saint-Saens); tone poem "Don Juan," after N. Lenau, Op. 20 (Strauss); Azael's recitative, "These Joyous Airs" and aria, "O Time That Is No More," from the lyric scene in "The Prodigal Son" (Debussy); "Finlandia," symphonic poem for orchestra, Op. 26, No. 7 (Sibelius).

"The Brooklyn Philharmonic Society (John E. Leech, president) has arranged to have floral decorations and plants at the front of the stage, and has also arranged with the Institute to have lecture recitals on the programmes given on Thursday afternoons just preceding the concerts. These lecture recitals will be given by Louis C. Elson, of Boston, with Alfred de Voto at the piano; Daniel Gregory Mason, Howard Brockway and Miss Mary Hallock. Tickets to these lecture recitals are issued to all the subscribers to the Philharmonic concerts."

Among those present, beside the officers, were the following: Mrs. Dwight P. Clapp, Mrs. Thomas R. French, Mrs. Otto Goepel, Mrs. E. J. Grant, Mrs. William S. Packer, Mrs. Charles F. Pray, Mrs. J. H. Recknagel, Miss Marion J. Terry, Mrs. J. Elliott Langstaff, Mrs. George W. Wingate, Mrs. Calvin E. Hull, Miss Sallie A. Ingalls, Mrs. Merwin Rushmore and Mrs. William Tuttle.

About twenty new members of the Auxiliary Board were elected, and Mrs. Charles F. Pray was elected chairman of the Executive Committee in place of Mrs. Thomas Prosser, resigned.

From EVE. TELEGRAM

Address New York City.

Date

Recitals and Concerts of Coming Week

CONCERTS and recitals for the coming week include the following:—

Sousa and his band and three soloists, first concert of around the world tour, Metropolitan Opera House, Sunday night.

Francis MacMillan, violin recital, Carnegie Hall, Sunday evening.

New York Symphony, Walter Damrosch conducting, New Theatre, Sunday and Friday afternoons, Mme. Louise Homer, soloist.

People's Symphony Concert, F.X. Arens conducting, Sunday afternoon, Carnegie Hall.

Song recital by Irene Armstrong Funk, with Mrs. E. N. Latham at the piano, Mendelssohn Hall, Wednesday afternoon

Boston Symphony Orchestra, Max Fiedler conducting, Carnegie Hall, Thursday evening and Saturday afternoon.

Piano recital by Josef Hofmann, Carnegie Hall, Friday afternoon.

Piano recital by Adolphe Borchard, Mendelssohn Hall, Friday evening.

Morton Adkins' song recital, Mendelssohn Hall, Monday afternoon.

Mme. Marcella Sembrich in recital of songs by Schubert, Schumann and Brahms, Tuesday afternoon, Carnegie Hall.

Beebe-Dethier, violin and piano sonata recital, Wednesday evening, Mendelssohn Hall.

Josef Hofmann's piano recital, Carnegie Hall, Friday afternoon.

Mrs. Dore Lyon's morning of opera and comedy, Berkeley Theatre, Friday morning at eleven o'clock.

From

Address

Date OCT 29 1910

On Nov. 10 comes the Boston Symphony Orchestra. The second Symphony in E minor by Rachmaninoff will be played. Saturday afternoon Nov. 12 at the first matinee concert Schumann's "Rhenish" Symphony will be played.

From STANDARD UNION,

Address BROOKLYN, N. Y.

Date NOV 1 1910

The October meeting of the Women's Auxiliary Board on Philharmonic Concerts by the Boston Symphony Orchestra was held at the Academy of Music last Friday. Mrs. Camden C. Dike presided, and Mrs. Charles F. Pray, in the absence of Mrs. Frank M. Lupton, acted as secretary. Mrs. Dike presented a report which set forth among other things that the orchestra opens its twenty-fourth year in Brooklyn on Nov. 11, the first concert in Brooklyn having been given by this orchestra on Dec. 12, 1887. Anton Witek, heretofore concert-meister of the Berlin Philharmonic Orchestra, takes the place of Prof. Willy Hess. Alwin Schroeder returns to the orchestra as first 'cellist this year. The soloists engaged are, for the November concert, Mme. Jomelli, and for the succeeding concerts Josef Hofmann, Mischa Elman, Busoni and Alwin Schroeder. Max Fiedler will remain conductor during this and next season. The Brooklyn Philharmonic Society, John E. Leech, president, has arranged to have floral decorations and plants at the front of the stage, and has also arranged with the Institute to have lecture recitals on the programmes given on Thursday afternoons just preceding the concerts. These lecture recitals will be given by Louis C. Elson, of Boston, with Alfred de Voto at the piano; Daniel Gregory Mason, Howard Brockway and Miss Mary Hallock. Among those present, besides the officers, were the following: Mrs. Dwight P. Clapp, Mrs. Thomas R. French, Mrs. Otto Goepel, Mrs. E. J. Grant, Mrs. William S. Packer, Mrs. Charles F. Pray, Mrs. J. H. Recknagel, Miss Marion J. Terry, Mrs. J. Elliott Langstaff, Mrs. George W. Wingate, Mrs. Calvin E. Hull, Miss Sallie A. Ingalls, Mrs. Merwin Rushmore and Mrs. William Tuttle. About twenty new members of the Auxiliary Board were elected, and Mrs. Charles F. Pray was elected chairman of the Executive Committee in place of Mrs. Thomas Prosser, resigned.

From EVE. NEWS.

Address Buffalo, N. Y.

Date

Boston Symphony Orchestra.

The fourth concert of this orchestra offered last night Brahms' F major symphony, Strube's comedy overture, "Puck" and Beethoven's violin concerto played by Anton Witek, the new concertmeister. Strube cannot complain of the lack of appreciation by his associates; his compositions have been played by the Boston Symphony a number of times and have always received the praise due them. The greatest interest and enthusiasm was aroused in Boston over the performance of Rachmanioff's E minor symphony, which took place at the second concert. This work was first played here last year in Philadelphia under the direction of the composer, who was then on his initial visit to this country. It is described as a masterly production, replete with originality and beauty of thought, and written with all the power that characterizes this eminent composer. The performance lasted an hour but there were no complaints of impatience on the part of the hearers, at least not from those favored ones who are able to express their impatience in print afterwards.

From PRESS

Address New York City.

Date

The Boston Symphony Orchestra, Max Fiedler, conductor, will give the first two concerts of its New York season on next Thursday evening, November 10, and Saturday afternoon, November 12, in Carnegie Hall. Thursday evening's soloist will be Geraldine Farrar, Saturday afternoon's Mme. Melba, who on this occasion will make her only concert appearance in New York this season. Here are the two programmes: Thursday—Rachmaninoff, Symphony No. 2 in E minor; Isouard, air from "Jeannot et Colin" (1814); Bach, Brandenburg Concerto No. 3, for strings; Mozart, aria, "Misero! O segno, O son desto?" Beethoven, overture, "Egmont." Saturday—Schumann, overture, "Manfred"; Brahms, Symphony No. 3 in F major; Mozart, aria, "Dove Sono," from "The Marriage of Figaro"; Strube, comedy overture, "Puck"; Thomas, Mad Scene from "Hamlet"; Sibelius, "Finlandia."

The Rachmaninoff Symphony is two years old and had its first performance in America a year ago in Philadelphia. In New York it was introduced by the Russian Symphony Society. Gustav Strube's comedy overture "Puck" was composed last winter and had its first performance in Boston last spring. In it Strube shows further development of his creative talent and obtains a firmer place in the ranks of composers who count themselves as Americans.

From EVE. GLOBE

Address New York City.

Date OCT 29 1910

Max Fiedler has [illegible] evening programme of the Boston Symphony Orchestra for Thursday evening, Nov. 10, at Carnegie Hall. Bach's third Brandenburg concerto, and he will use in the performance a genuine harpsichord. On Saturday afternoon he purposes playing Gustav Strube's comedy overture, "Puck." Mr. Strube, as is generally known, is a member of the [illegible] and is unusually gifted as a composer.

From Daily Citizen, Brooklyn, N. Y.
Address
Date NOV 5 1910

The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The soloist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her fine voice and her finished art. Madame Jomelli has forsworn the conventional works of the concert hall and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a hymn to Pallas Athene by Saint-Saens. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France.

Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guinand and Debussy's setting was sung by Madame Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight.

The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F-Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

From Daily Eagle, Brooklyn, N. Y.
Address
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The orchestral works will be Schumann's "Manfred" overture, Brahm's F Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

From EVE. JOURNAL
Address New York City.
Date NOV 7 1910

The first of the Boston Symphony Orchestra's concerts of the season in New York will take place on Thursday evening with Miss Geraldine Farrar as the soloist. She will sing an air from Isouard's "Jeannot et Colin," and an unfamiliar recitative and aria of Mozart. The orchestra will play Rachmaninoff's Second Symphony, Bach's Third Brandenburg concerto, with a real harpsichord, and Beethoven's Egmont overture. On Saturday afternoon a different but quite as interesting programme will be given, with Nellie Melba as the soloist, in the Mad Scene from Thomas's "Hamlet," and the aria, "Dove Sono," from Mozart's "Figaro."

Josef Hofmann, who is under the di-

From Daily Citizen, Brooklyn, N. Y.
Address
Date NOV 5 1910

Louis C. Elson, of Boston, with Alfred De Voto at the piano, will give the explanatory lecture recital on the programme of the concert by the Boston Symphony Orchestra on Friday evening. This will be the first in a series, one of which is to precede each concert of the five which the orchestra will have here this season, concerts and lecture recitals being, as usual, under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. Messrs. Elson and De Voto have been heard in explanatory studies on the concerts in previous seasons. This lecture recital is set for the lecture hall, Academy of Music, on Thursday at 4 p. m.

From AMERICAN
Address New York City. NOV 5 1910
Date

Boston Symphony.

At the first concert for the season of the Boston Symphony, which takes place Thursday evening, November 10, Miss Geraldine Farrar will make her first appearance for the Winter. Her [illegible] will consist of an aria from [illegible] opera comique, "Jeannot et Colin," and Mozart's "Misero, O Signo, o son Desto." A Bach concerto, in which a genuine harpsichord will be introduced is one of the features of the programme, and there is a probability that Rachmaninoff's second [illegible]

From STANDARD UNION, BROOKLYN, N. Y.
Address
Date NOV 6 - 1910

The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The soloist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her extraordinary voice and her finished art. Madame Jomelli has foresworn the conventional works of the concert halls and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a "Hymn to Pallas Athene," by Saint-Saens. It was written fifteen years ago for one of the out-door festivals which are held from time to time in the old Roman theaters in the south of France. This particular festival was held in the theater at Orange. Saint-Saens, among his other activities, has always taken keenest interest in these festivals and has written two or three works of large dimensions purposely for them. The "Hymn to Pallas Athene" is in his best style and should prove a most effective concert-piece. Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guinand and Debussy's setting was sung by Madame Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight. The scene of this cantata is a village near the Lake of Genesareth. Debussy rewrote and rescored this cantata for performance at the Sheffield Music Festival in Oct., 1908, and at that time the part of Azael was changed from tenor to soprano. The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

From HERALD
Address New York City.
Date

IN MUSICAL CIRCLES.

MME. JEANNE JOMELLI, who is to be the soloist at the first Boston Symphony concert this season, at the Academy of Music, on November 11, has chosen as her numbers a song representative of the older classical school and one by a great modern Frenchman in a period of his career that was more closely allied to the classics than the innovations which have since characteried his work. The first will be "A Hymn to Pallas Athene" by Saint-Saens. This was written by the great Frenchman for one of those outdoor musical festivals which are held from time to time in the Roman theatres in the south of France. It was sung for the first time in Orange in 1895.

Mme. Jomelli's second number will be Azael's recitative and air from Claude Debussy's "L'Enfant Prodigue." It was with this work that Debussy won the Prix de Rome. In its original cantata form the air was written for tenor, but it has been transposed for soprano.

From WORLD
Address New York City.
Date OCT 30 1910

Boston Symphony.

On the first evening programme of the Boston Symphony Orchestra for Thursday, Nov. 10, Max Fiedler has placed Bach's Third Brandenburg Concerto for strings, and he will use a genuine harpsichord for the continuo. He tried this instrument in Boston last week with much success and found that it was infinitely better than a piano, and quite loud enough for the purpose, even in a large hall, against fifty-eight strings. On Saturday afternoon, Nov. 12, he proposes playing Gustav Strube's comedy overture "Puck." Mr. Strube is a member of the orchestra, and is unusually gifted as a composer. This overture is the last of his large works and was first played by the orchestra last spring, and has just been published by Schirmer. Mr. Fiedler thinks so well of it that he will play it at all of the concerts of the November trip of the orchestra.

From SUN
Address New York City.
Date NOV 6 1910

NOTES OF MUSIC EVENTS.

The Boston Symphony Orchestra's opening concerts will take place at Carnegie Hall on Thursday evening and Saturday afternoon. The soloist at the evening entertainment will be Geraldine Farrar of the Metropolitan Opera House. At the Saturday concert the singer will be Mme. Melba, who is also to be heard later in opera in both New York and Chicago. The programmes in full are as follows: Thursday evening, Rachmaninoff's second symphony, Bach's third Brandenburg concerto, and Beethoven's "Egmont" overture, together with Miss Farrar's selections, and air from Isouard's "Jeannet et Colin" and Mozart's concertaria "Misero! o segno, o son desto"; Saturday afternoon, Schumann's "Manfred" overture, Brahms's F major symphony, Strube's new comedy overture "Puck," and Sibelius's "Finlandia," together with Mme. Melba's numbers, Mozart's "Dove sono" (from "Nozze di Figaro") and the "mad" scene from Ambroise Thomas's "Hamlet."

From TRIBUNE
Address New York City.
Date OCT 30 1910

BOSTON SYMPHONY ORCHESTRA.

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for Thursday evening, November 10, Bach's Third Brandenburg Concerto for strings and he will use a genuine harpsichord for the continuo. He tried this in Boston last week with much success and found that it was infinitely better than a piano and quite loud enough for the purpose even in a large hall against fifty-eight strings.

On Saturday afternoon he purposes playing Gustav Strube's comedy overture "Puck." Mr. Strube, as is generally known, is a member of the orchestra and is unsually gifted as a composer. This overture is the last of his large works and was played first by the orchestra last spring and has just been published by Schirmer. Mr. Fiedler thinks so well of it that he plays it at all of the concerts of the November trip of the orchestra.

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From TOWN & COUNTRY.
Address New York City
Date NOV 5 1910

MUSIC AND MUSICIANS

The Boston Symphony Orchestra will open its thirtieth season in its history and the twenty-fifth in New York City on Thursday evening and Saturday afternoon, November tenth and twelfth at Carnegie Hall. At these concerts with Max Fiedler, Conductor, the orchestra's new Concert-Master, Anton Witek, of Berlin, will be heard, and Geraldine Farrar and Mme. Melba, respectively, will be the soloists. The principal program numbers at the first concert will be Rachmaninoff's Symphony No. 2 in E minor, already heard with much enthusiasm twice this season in Boston, and first played in this country under the baton of the composer himself last winter with the Philadelphia Orchestra. The symphony at the afternoon concert will probably be Schumann's "Rhenish."

From EVE. WORLD
Address New York City.
Date NOV 5 - 1910

The Boston Symphony Orchestra comes to town next Thursday evening for its first concert of the season. Max Fiedler, for a third year, remains its conductor, Anton Witek has succeeded Willy Hess as concertmeister. Rachmaninoff's second symphony will be played, and Geraldine Farrar will be the soloist, presenting some unfamiliar compositions. At the following Saturday afternoon concert Nellie Melba will make her reappearance in "Dove Sono," from Mozart's "The Marriage of Figaro," and the symphony will be Brahms's third in F major.

From EVE. SUN
Address New York City.
Date OCT 29 1910

Max Fiedler has a "Bach Suite" which he has placed on the first evening programme of the Boston Symphony Orchestra at Carnegie Hall, on Nov. 10.

It is the so-called Third Brandenburg concerto for strings, and, the secretary adds, "he will use a genuine harpsichord."

From WORLD
Address New York City.
Date

The first concert of the season by the Boston Symphony Orchestra will be given Nov. 11. Mme. Jeanne Jomelli will be the soloist. Mme. Jomelli expects to sing a work which will be heard for the first time in this country. It is a hymn to Pallas Athena by Saint Saens and was written for the musical festival given in the old Roman theatre in Orange, France, in 1894. This concert will be the one hundred and eighteenth given by the orchestra in this borough.

[61]

From Daily Citizen, Brooklyn, N. Y.

Address

Date NOV 5 1910

The first Boston Symphony concert of the season is set for next Friday evening, Nov. 11, in the Academy of Music. The soloist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her fine voice and her finished art. Madame Jomelli has forsworn the conventional works of the concert hall and of her two numbers, one will be sung for the first time in America, so far as is known, and the other will be a novelty to the vast majority of those who hear her. Her first number will be a hymn to Pallas Athene by Saint-Saeus. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France.

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The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F-Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

From Daily Eagle, Brooklyn, N. Y.

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From EVE. JOURNAL

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From Daily Citizen, Brooklyn, N. Y.

Address

Date NOV 5 1910

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From AMERICAN

Address New York City.

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From

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From HERALD

Address New York City.

Date

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From WORLD

Address New York City.

Date

* * *

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From SUN

Address New York City.

Date

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From TRIBUNE

Address New York City.

Date OCT 30 1910

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From PRESS

Address New York City.

Date

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for Thursday evening, November 10, Bach's Third Brandenburg Concerto for strings, and he will use a genuine harpsichord for the continuo. He tried this in Boston last week with much success and found it was far better than a piano and quite loud enough for the purpose even against 58 strings, in a large hall. On Saturday afternoon he will present Gustav Strube's Comedy Overture "Puck." Strube is a member of the orchestra. The overture is the last of his large works and was played first by the orchestra last spring. It has just been published by Schirmer. Fiedler thinks so well of the work that he will play it at all of the concerts of the November trip.

From

Address

Date

MUSIC AND MUSICIANS

The Boston Symphony Orchestra will open its thirtieth season in its history and the twenty-fifth in New York City on Thursday evening and Saturday afternoon, November tenth and twelfth at Carnegie Hall. At these concerts with Max Fiedler, Conductor, the orchestra's new Concert-Master, Anton Witek, of Berlin, will be heard, and Geraldine Farrar and Mme. Melba, respectively, will be the soloists. The principal program numbers at the first concert will be Rachmaninoff's Symphony No. 2 in E minor, already heard with much enthusiasm twice this season in Boston, and first played in this country under the baton of the composer himself last winter with the Philadelphia Orchestra. The symphony at the afternoon concert will probably be Schumann's "Rhenish."

From EVE. WORLD

Address New York City.

Date

The Boston Symphony Orchestra comes to town next Thursday evening for its first concert of the season. Max Fiedler, for a third year, remains its conductor. Anton Witek has succeeded Willy Hess as concertmeister. Rachmaninoff's second symphony will be played, and Geraldine Farrar will be the soloist, presenting some unfamiliar compositions. At the following Saturday afternoon concert Nellie Melba will make her reappearance in "Dove Sono," from Mozart's "The Marriage of Figaro," and the symphony will be Brahms's third in F major.

From EVE. SUN

Address New York City.

Date

Max Fiedler has a "Bach Suite" which he has placed on the first evening programme of the Boston Symphony Orchestra at Carnegie Hall, on Nov. 10.

It is the so-called Third Brandenburg concerto for strings, and, the secretary adds, "he will use a genuine harpsichord."

From WORLD

Address New York City.

Date

The first concert of the season by the Boston Symphony Orchestra will be given Nov. 11. Mme. Jeanne Jomelli will be the sololst. Mme. Jomelli expects to sing a work which will be heard for the first time in this country. It is a hymn to Pallas Athena by Saint Saens and was written for the musical festival given in the old Roman theatre in Orange, France, in 1894. This concert will be the one hunded and eighteenth given by the orchestra in this borough.

[61]

From EVE. POST.

Address New York City.

Date

At the Boston Symphony Orchestra's first Brooklyn concert next Friday Jeanne Jomelli will be the soloist. She will sing a hymn to Pallas Athene by Saint-Saëns and an air from Debussy's "L'enfant Prodigue." The principal orchestral works will be Schumann's "Manfred" overture, Brahms's Symphony No. 3, Richard Strauss's tone poem, "Don Juan," and Sibelius's symphonic poem "Finlandia."

From HERALD

Address New York City.

Date

The Boston Orchestra will give its first afternoon concert of the season in Carnegie Hall on Saturday afternoon. Mme. Melba will sing the "Dove Sono" aria from Mozart's "Marriage of Figaro" and the mad scene from Thomas' "Hamlet." Brahms' third symphony, Schumann's "Manfred" overture, Mr. Strube's "Puck" overture and the Sibelius tone poem, "Finlandia" constitute the orchestral scheme of the concert.

From HERALD

Address New York City.

Date

New Concert Master's Debut.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Mr. Anton Witek, the new concert meister of the Boston Symphony Orchestra, made his first appearance as a soloist in America at the fourth public rehearsal this afternoon. In memory of Mrs. Julia Ward Howe, the concert was prefaced by the second movement of Schubert's unfinished symphony. Mr. Witek played the Beethoven concerto, using a Stradivarius. His début was most successful.

From HERALD

Address New York City.

Date

Miss Farrar Sings in Boston.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Miss Geraldine Farrar, the Metropolitan Opera singer, was the soloist at the fifth public rehearsal of the Boston Symphony Orchestra this afternoon. It was the Boston girl's first appearance in America this season. She was frequently recalled and there was an ovation when she finally shook hands with Mr. Fiedler, the conductor, and bowed herself from the stage with girlish grace.

From AMERICAN

Address New York City.

Date OCT 30 1910

Boston Symphony.

Max Fiedler has placed on the first evening programme of the Boston Symphony Orchestra for Thursday evening, November 10, Bach's Third Brandenburg Concerto for strings, and he will use a genuine harpischord for the continuo. He tried this in Boston last week with much success. On Saturday afternoon he will give Gustav Strube's Comedy Overture, "Puck." Mr. Strube, as is generally known, is a member of the orchestra.

From SUN

Address Baltimore, Md.

Date

TSCHAIKOWSKI-Pathétique

Melba To Sing With Orchestra.

Aside from the appearance here of Mme. Melba at the first Boston Symphony concert, November 9, Conductor Fiedler has arranged for the presentation of two orchestral works that will arouse much interest among patrons of the orchestra. The first is Rachmaninoff's second symphony. This was played in Boston two weeks ago for the first time and had such an extraordinary success that Mr. Fiedler will repeat it at the concerts on November 4 and 5. It is regarded as the most interesting novelty the orchestra has brought out in a number of years.

One of two other numbers will be an overture, entitled "Puck," by Gustav Strube, a member of the orchestra, who is the possessor of unusual creative talent. This work was first played last spring and has just been published by Schirmer & Co. It has been announced for performance by the principal orchestras in Germany. The other will be Beethoven's overture "Egmont."

The sale of seats for this first concert will open at Albaugh's ticket office, Charles and Fayette streets, Wednesday.

Est

From NEWS

Address Baltimore, Md.

Date OCT 29 1910

FIEDLER TO CONDUCT TWO NEW NUMBERS

Melba Will Also Sing At The Opening Concert Of The Boston Symphony.

Aside from the appearances at the Lyric of Melba at the first Boston Symphony concert on November 9, which is quite sufficient to distinguish any affair of this kind, Mr. Fiedler has put on two orchestral works that unquestionably will arouse a great deal of interest among the patrons of the orchestra.

The first is Rachmaninoff's second symphony. This was played in Boston two weeks ago, for the first time, and had such an extraordinary success that Mr. Fiedler repeats it at the concerts on the 4th and 5th of November. It is by all odds the most interesting novelty that the orchestra has brought out in a number of years.

The other new number will be an overture entitled "Puck," by Gustav Strube, a member of the orchestra, who is the possessor of a very unusual creative talent. This work was first played last spring, and has just been published by Schirmer & Co., and has been announced for performance by the principal orchestras in Germany. The other orchestral number will be Beethoven's overture, "Egmont."

The sale of seats for this first concert will open at Albaugh's ticket office, Charles and Fayette streets, on November 2.

From SUN

Address Baltimore, Md.

Date

The Boston Symphony Orchestra, with Mme. Melba as soloist, will give the first of its annual series of concerts at the Lyric, November 9, under the direction of Mr. Fiedler. Willy Hess, the former concertmaster, having resigned, Herr Anton Witek has been secured to fill this vacancy. He comes well heralded and will be the soloist at one of these concerts. Clara Ascherfeld, pianist, will be assisted by Thaddeus Rich, violinist and concertmaster of the Philadelphia Orchestra.

Newspaper Clipping Bureau in the World

From

Address

Date

Melba at Boston Symphony.

Aside from the appearance of Melba at the first Boston Symphony Concert, on November 9, which is quite sufficient to distinguish any affair of this kind, Mr. Fiedler has put on two orchestral works that unquestionably will arouse a great deal of interest among the patrons. The first is Rachmaninoff's second symphony. This was played in Boston two weeks, the first time, and had such an extraordinary success that Mr. Fiedler repeats it at the concerts on November 4 and 5.

It is by all odds the most interesting novelty that the orchestra has brought out in a number of years. The other numbers will be an overture, entitled "Puck," by Gustav Strube, a member of the orchestra. This work was first played last spring, and has just been published, and has been announced for performance by the principal orchestras in Germany. The other orchestral number will be Beethoven's overture "Egmont."

From SUN

Address Baltimore, Md.

Date OCT 29 1910

NEW ORCHESTRAL WORKS

To Be Played At First Local Concert Of Boston Symphony.

Aside from the appearance of Melba at the first Boston Symphony concert on November 9, Max Fiedler, conductor, has put on two interesting orchestral works. The first is Rachmaninoff's second symphony. This was played in Boston two weeks for the first time and met with success. It is said to be the most interesting novelty that the orchestra has brought out in a number of years.

The other number will be an overture entitled "Puck," by Gustav Strube, a member of the orchestra. This work was first played last spring and has just been published by Schirmer & Co. and has been announced for performance by the principal orchestras in Germany. The other orchestral number will be Beethoven's overture "Egmont."

Est 1884

[62]

Newspaper Clipping Bureau in the World

From

Address

Date

Boston Symphony Orchestra.

Aside from the appearance of Melba at the first Boston Symphony concert at the Lyric on November 9, which is quite sufficient to distinguish any affair of this kind, Mr. Fiedler has put on two orchestra works that unquestionably will arouse a great deal of interest among the patrons of the orchestra. The first is Rachmaninoff's second symphony. The other numbers will be an overture, entitled "Puck," by Gustav Strube, a member of the orchestra. The other orchestral number will be Beethoven's overture, "Egmont."

Newspaper Clipping Bureau in the World

From

Address

Date

Established: 1884

MUSICAL TREAT OF THE HIGHEST ORDER

Boston Symphony Orchestra Delights a Very Large Audience.

MME. MELBA IN EXCELLENT FORM

She Sang With Spirit and Won Most Hearty Applause.

To those who keep pace with contemporary music it were sufficient to print an evening's program, with the simple statement that the Boston Symphony Orchestra has played it, to assure them that a musical treat of the highest order had been enjoyed. But last evening's performance at the Lyric, when that splendid body of musicians opened the musical season in Baltimore with their first concert of the year in this city, was singularly happy in program and execution, and the very large and brilliant audience was amply satisfied, as was evidenced by the vast volume of spontaneous and oft-repeated applause.

The program was as follows:

Rachmaninoff—
Symphony in E minor, No. 2, Op. 27.
(1) Largo.—Allegro moderato.
(2) Allegro molto.
(3) Adagio.
(4) Allegro vivace.

Mozart—
Recitative. "How Susanna Delays!" and Aria, "Flown Forever," from "The Marriage of Figaro."

Strube—
Comedy overture, "Puck."

Thomas—
Mad scene from "Hamlet."

Beethoven—
Overture to Goethe's "Egmont," Op. 84.

The symphony was made doubly enjoyable by its position as the opening number, which prevented its rather great length from becoming oppressive and enabled those who followed its really beautiful theme to do so with fresh minds and appreciation unfagged by previous efforts. The Rachmaninoff composition was presented for the first time in Baltimore, being the work of a young Russian who toured this country with the orchestra last winter. It is reminiscent of another earlier score, the identity of which at the moment evades the memory, but the treatment is entirely original and the theme essentially beautiful in conception and in its working out. It was played admirably by Mr. Fiedler's company, the recurrent plaintive strain which characterizes the work being emphasized with great artistic effect. The character of the composition requires the constant subordination of the heavier instruments to the strings and this was observed with excellent judgment. The solo work of the concert master, Mr. A. Wietek, was remarkable for its sustained prominence.

Mme. Nellie Melba was the vocalist, and she surprised many who, remembering her extended career on the operatic and concert stage, had been prepared to find her voice less excellent than when they had heard her first. In the Mozart number she sang with less spirit than could have been desired, but in perfect tonal and technical form. Her rendition of the more modern number from Thomas' "Hamlet" was a genuine surprise. It was sung in her best form and clearly showed that she has lost none of her early art. The selection gave fine opportunity for the display of her wonderful range and flexibility, and she realized it in a truly transcendant manner. The musical setting of the mad Ophelia's pathetic revealing of her secret is in itself one of the most beautiful of modern compositions, and it gained in its expression through the medium of Mme. Melba's voice. A word should be said also for the singular clearness of her French, not the easiest language to enunciate in music.

Of the orchestral numbers, perhaps the most pleasure was given by Mr. Strube's quaint and beautiful setting of a fairy woodland frolic, which was written only two years ago, and is yet in manuscript. In sonata form it combines exquisite imagery with dignified movement and a most modern style, and the melodic qualities are singularly attractive. Mr. Strube is a member of the orchestra and Mr. Fiedler, to whom the piece was dedicated, very properly designated him to the audience, which gave him a deserved ovation.

The beautiful Beethoven number completed a program of unusual effectiveness and concluded one of the most enjoyable evenings which a Baltimore audience has spent with the Boston players. J. C. P.

From SUN

Address Baltimore, Md.

Date

MELBA SINGS HERE TONIGHT

Diva To Be Soloist With Boston Symphony Orchestra.

Madame Melba will be the soloist at the first Baltimore concert of the season of the Boston Symphony Orchestra at the Lyric tonight.

The present season, which will mark the twenty-sixth of that organization in Baltimore, bids fair to be one of the most successful in its history. Nearly the entire seating capacity for tonight's performance has been sold in advance. The symphony to be given is the work of Sergei Vassilievich Rachmaninoff. It was composed at Dresden and was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908 and 1909. The composer conducted the performance. The first performances in this country were by the Philadelphia Orchestra, in Philadelphia, November 26 and 27, 1909. The program for tonight will be:

Symphony in E minor, No. 2, Op. 27.—Rachmaninoff
I—Largo-Allegro moderato.
II—Adagio.
III—Allegro molto.
IV—Allegro vivace.

How Susanna Delays, an Aria, Flown Forever, from The Marriage of Figaro.....Mozart.

Comedy overture—Puck (First time in Baltimore).....Strube.

Mad scene from Hamlet.....Thomas.

Overture to Goethe's Egmont, Op. 84.....Beethoven.

Est 1884

From SUN

Address Baltimore, Md.

Date

IN HARMONY'S REALM

Wonderful Development Of The Orchestra Since Olden Times.

MONTEVERDE PRIME MOVER

Emilio De Gogorza To Sing At The Peabody Next Friday—Mr. Armacost Moves To Washington.

The Boston Symphony Orchestra (which was here last week), with its immense volume of tone, its perfection of intonation, its wealth of tone color and its limitless possibilities, sets one to thinking of what a modern orchestra can do, as compared with the orchestra of olden times.

Composers make demands upon its resources today that in former times were beyond the wildest dreams of musicians. The growth and development of the orchestra has come in response to the call of modernity, and is the direct outcome of the change that has come over musical compositions and over the means of expression used by modern composers. In the olden days, when music was chiefly melodic, the orchestra was used as a support to the melodic lines, merely indicating the harmonic basis. But as time rolled on and harmony became the predominanting element, the necessity arose for something stronger—more capable of forming a support, and even acting co-ordinately with the fragmentary melodic line. Necessity, then, was the motive power that impelled the evolution of the orchestra, until it has attained is present proficiency and capability.

To trace the growth of the modern orchestra from its very incipiency would be an impossibility within limited space, but, nevertheless, the history of the development of musical tone is an interesting study.

Instruments Of The Savages.

As far as one can judge musical tone-quality was well-nigh wanting among savages. Their wind instruments and instruments of percussion, of which they were very fond, produced noise rather than musical sound. And even when instruments began to evince perception of musical quality they were weak in volume and in power. Many years ago two flutes were found by the side of an Egyptian mummy and, although the tone they produced was sweet, it was feeble. The string of old Indian and Japanese string instruments were too thin to produce any great amount of volume, and later, in mediæval times, the sounds produced from lutes and viols had but little carrying power.

The wind instruments differed in this respect, because the earlier specimens being natural horns, they possessed more or less resonance. The Zincken, the progenitor of the cornet, is said to have produced fearsome tones, while the early oboe, on account of the large size of its reeds, emitted a coarse tone. As manufacturers of wind instruments became more skillful, the tones became more refined, but the orchestra, even in Handel's time, would be exceedingly trying to modern ears.

How strange it seems to us moderns when we reflect upon it that two or three centuries ago the coarse and blatant tones of wind instruments were not only tolerated but enjoyed, while extreme softness of tone was demanded from string instruments. In fact, when the violin was evolved from the viol by reducing the number and thickening the substance of the strings and securing greater resonance by altering the form of the body of the instrument, the increased tone was regarded as vulgar. "The screeching violin," as it was sarcastically termed, was abhorred by the sensitive musician of the seventeenth century. But likes and dislikes change, with the result that the violin inaugurated a new era in musical tone, an era in which volume and power were worshiped. The past 50 years, however, have added richness of tone to the violin, to which addition Wagner contributed in a considerable measure by demanding from manufacturers instruments that would produce sensuous effects.

Monteverde Led Movement.

Monteverde, who died in 1643, was practically the founder of the modern orchestra. He was a prolific writer of dramatic works, and being strongly imbued with modern tendencies—modern, that is, for his time—found the necessity of enlarging the scope of the orchestra. His first step was taken by increasing the number of string instruments and relying less upon the harpsichord, which in his time and even until Handel's day occupied a place among orchestral instruments. In his writings he made many experiments in the selection and combination of instruments for accompanying the voices.

After him came others who worked along the same lines, some adding new instruments to those already in use. Mozart introduced the clarinet and the trombone into use in the orchestra with excellent effect, and since his time modern writers have invented instruments for specific purposes. Verdi, for instance, caused to be made the long trumpets for use in the great march in his opera "Aida." Paderewski also invented an instrument to imitate thunder, or the noise of guns or something excruciating to the ear. This seems, however, to be a reversion to the old idea of producing noise rather than musical sound, and is scarcely artistic.

Haydn's orchestra consisted of the violin, the viola, the violoncello, the small double bass, the oboe and flute, and for special effects trumpets and drums. When that skeleton of an orchestra is compared with the immense modern orchestra, as illustrated by the Boston Symphony organization, and the comparison be drawn between the demands made by Haydn and Richard Strauss, then the enormous advance stands revealed before us and causes us to wonder when, if ever, the limit will be reached.

From NEWS

Address Baltimore, Md.

Date

BIG CROWD HEARS MME. MELBA SING

First Of Season's Concerts By Boston Symphony A Success.

DIVA IN CITY AFTER FIVE YEARS' ABSENCE

Excellent Program, Finely Rendered, Appreciated By Audience Of Baltimore Music-Lovers.

The crowd which thronged the Lyric last night at the opening of the season of five concerts by the Boston Symphony Orchestra was declared by the management to be the largest which has ever assembled in the theater for an orchestral concert. Notwithstanding the fact that it was announced several days ago that the house was entirely sold out and that not a seat could be had for love nor money, the box office was besieged during the early evening hours, and a long line was soon formed. Everybody seemed anxious to hear Mr. Fiedler's first concert and the songs of Mme. Nellie Melba, who was the soloist of the occasion, and they refused to be disappointed just because they could not secure chairs, contentedly standing three and four deep in the back of the hall and almost filling the wide space reserved for promenade purposes.

The presence of Melba on the program evidently had much to do with such an unusual display of interest, and she was given the heartiest kind of a reception. In fact, up until the time she appeared for her first number, the recitative and aria, "Dove Sono," from Mozart's "Figaro," the audience had been a shade colder than is generally the case at the symphony concerts, but the famous songstress' voice seemed to awake the dormant enthusiasm, and both the Mozart number and the "Mad Scene" from Thomas' "Hamlet," her other one, were vociferously applauded.

Not for five years had the Australian singer appeared in Baltimore, and as she crossed the stage for the Mozart song every glass in the house was turned upon her and every voice was hushed as Mr. Fiedler raised his baton for the opening bars. But for a slight increase in avoirdupois, it was the Melba of five, or even ten, years ago.

Melba's Only Appearance.

When seen in her dressing-room Mme. Melba expressed her gratitude for the pleasure she had given and said that it would be her only appearance in Baltimore this season. "I am going to New York and thence to Chicago, where I will join the Grand Opera Company, singing 'Mimi' on Tuesday night. I should like to return here with the company during the Baltimore season of opera, but I have so many European engagements booked that I will have to sail about Christmas-time."

While in Baltimore the singer was the guest of Ernest Hutcheson of the Peabody faculty and of Mrs. Hutcheson at their home, in Roland Park. She arrived here several hours before the concert and left this morning. Like Melba, Mr. Hutcheson is also a native of Australia, and the two artists knew each other a number of years ago in "the old country." During the course of her conversation the diva took occasion to express her high appreciation and opinion of Mr. Hutcheson's abilities as a piano virtuoso, which she described as "remarkable."

Composer Applauded.

Two of the orchestral offerings on the program—the Rachmaninoff symphony and the comedy overture, "Puck"—were new in this city. Gustav Strube, the composer of the latter, which is dedicated to Mr. Fiedler, is a member of the orchestra, and at the continued applause which followed the close of the number Mr. Fiedler made a sign toward the first violins, whereupon a modest-appearing little man arose from the first chair of the top row and bowed his acknowledgments; three times was he forced to repeat the action; it was Mr. Strube.

As is usual at the Symphony concerts, the audience was an extremely fashionable one, and much beautiful dressing and jewelry were in evidence. Among those who occupied boxes was a party including Joseph Pache, director of the Oratorio Society and of the Woman's Philharmonic Chorus, and Mrs. Pache; Mr. and Mrs. Charles T. Crane, Mrs. Charles Morton, Mrs. Henry Clay Browning of Washington, Mrs. Max Fiedler and Dr. Nellie V. Marks. Mrs. Browning was one of the soloists at the concert of the Woman's Philharmonic Chorus Tuesday night, having remained in Baltimore for the concert. A luncheon was given in her honor and that of Mrs. Fiedler by Dr. Marks yesterday afternoon.

From AMERICAN BALTIMORE, MD. NOV 10 1910

Address

Date

MELBA'S TRIUMPH WITH SYMPHONY

MAGNIFICENT MUSICAL TREAT AT THE LYRIC.

SOCIETY WELL REPRESENTED

Opening Concert of the Season by the Boston Orchestra an Event Long to Be Remembered—Selections From Rachmaninoff, Mozart, Strube, Beethoven and Thomas Furnished the Excellent Program Rendered.

The highly conservative musical taste of this city was well demonstrated last evening by the large and cultured audience which attended the opening concert by the Boston Symphony Orchestra at the Lyric. The people needed no begging to assemble for hearing such an orchestra as the Boston Symphony, or such a soloist as Madame Melba. The following was the excellent program:

Symphony in E minor, No. 2, Op. 27.....Rachmaninoff
(1) Largo.—Allegro moderato.
(2) Allegro molto.
(3) Adagio.
(4) Allegro vivace.
Recitative, "How Susanna Delays!" and Aria, "Flown Forever," from "The Marriage of Figaro".....Mozart
Comedy Overture, "Puck," First time in Baltimore.....Strube
Mad scene from "Hamlet".....Thomas
Overture to Goethe's "Egmont," Op. 84.....Beethoven

The concert was a typical symphony performance, the principal number being given to the auditors at the beginning when the musical attention is always at its best. This important place on the program last evening was taken by the twenty-seventh work of Rachmaninoff, the young Russian composer, who played his own piano concerto with the Boston Orchestra at the Lyric last season with immense success. There was intense interest among Baltimore music lovers to hear one of this composer's best works for orchestra alone. It is written in classic form with modern treatment. The work is particularly rich in its modern woodwind scoring, with three flutes, three oboes and an English horn, two clarinets, besides a bass clarinet, two bassoons, full quartet of horns, three trumpets and three trombones, with the usual orchestral furniture.

After a short introduction (largo) the cellos and bassos begin the work, which is quickly made plain by the violins uttering the musical purpose of the symphony with a directness that makes the work plain and satisfactory at the outset, as Beethoven was in the habit of doing. The second movement has plenty of strong, bold melody. The third, however, does most of the singing, while the fourth is jubilant and triumphant, as befits a work of complete success. The symphony was as enthusiastically received by the audience as when the composer was present, playing the solo part in his own concerto. In fact, Rachmaninoff has completely won the music-loving public, and everything that bears his name is now anticipated with pleasure.

Melba's Triumph.

According to the old style in symphony concerts the singer was introduced after the symphony had been heard and assimilated. And Melba's selection was a return to the beautiful old classic form of operatic scene and aria. Mozart's "Dove Sono" is as fine and fresh today as it was when it was written in 1785, in the libretto by Lorenzo Da Ponte, at one time a leader and musical writer in America. The opening recitative has the fine old satisfactory dramatic style that prepares the ear for the beautiful aria to follow. Melba fits the character in appearance, as a countess, not as young as she was, but still charming.

Mme. Melba gave a splendid interpretation of the tender and melancholy air, dreamily dwelling on its opening phrases in well-sustained mezzo-voce tones that were a pleasure to the ear, and ending with the quickened pace inspired by the hope of the returning love well pictured in the song. The whole scene is like a touch of nature and a chapter out of life. Melba's triumph was enthusiastically recognized. She was also very successful in her second number—Ophelia's song in "Hamlet" by Ambroise Thomas. But the scene is less effective than the beautiful musical setting of Goethe's song, "Know'st Thou the Land?" in Thomas' opera "Mignon."

In the Ophelia scene in "Hamlet," Thomas took a Swedish folk-song bodily for its tender sentiment, but it sounded very differently when Jenny Lind sang it as "I've Left the Snow-Clad Hills," from what it did last evening as given by Melba, as the maddened Ophelia.

The audience paid a well-deserved compliment to Mr. Strube, the composer of the comedy overture "Puck," who is a member of the Boston orchestra, and Mr. Strube gracefully acknowledged its recognition by a bow from his seat in the fifth row of first violins.

Melba's two diverse numbers were properly well separated by the bit of orchestral comedy by Strube. The concert was triumphantly closed by Beethoven's well-known overture to Goethe's powerful tragedy, "Egmont."

Madame Melba

Soloist at the opening concert of the Boston Symphony Orchestra at the Lyric last night.

From SUN

Address Baltimore, Md.

Date

BOSTON SYMPHONY'S CONCERT

First Of Season Will Take Place At The Lyric Wednesday.

The first Boston Symphony concert of the year is scheduled for the Lyric Theatre on next Wednesday evening, November 9, with Melba as the soloist. It will be her only appearance this year in Baltimore. The orchestra returns with comparatively few changes in its personnel, the one of great moment being at the first desk of the first violins, where Anton Witek, for 16 years the concert-master of the Berlin Philharmonic Orchestra, has taken the place of Willy Hess.

Madame Melba will sing two numbers, the familiar "Dove Sono" from "The Marriage of Figaro," and the mad scene from Thomas' "Hamlet." The concert will begin with the symphony in E-Minor No. 2, by Sergei Rachmaninoff, the great Russian composer and pianist, who was the soloist with the Boston Symphony here last season. This is the last of Rachmanioff orchestral works, and by many it is regarded not only as the best, but the most important contribution of symphonic literature since Tschaikowsky's "Pathetic."

The other two orchestral numbers will be a light overture, entitled "Puck," by Gustav Strube, one of the very talented members of the orchestra, and the "Egmont" overture by Beethoven. The program, in the order in which it will be played, is as follows: Rachmaninoff, Symphony No. 2 in E-Minor; Mozart, Aria, "Dove Sono" from "The Marriage of Figaro;" Strube, comedy overture "Puck;" Thomas, mad scene from "Hamlet," and Beethoven, overture to "Egmont."

Newspaper Clipping Bureau of the World

From AMERICAN

Address

Date NOV 6

Boston Symphony Orchestra.

The first Boston Symphony concert of the year is scheduled for the Lyric on next Wednesday evening, November 9. With Melba as the soloist—her only appearance this year in Baltimore— and with the largest subscription the orchestra has ever had in this city, it is certain that the Lyric Theater will be crowded to its utmost capacity. The orchestra returns with comparatively few changes in its personnel, but the one of great moment will be at the first desk of the first violins, where Anton Witek, for 16 years the concert-master of the Berlin Philharmonic Orchestra, has taken the place of Willy Hess. Witek, from all accounts, is a great violinist and great musician, and seems bound to make a name for himself in this country equal to that which he had made in Germany.

Madame Melba will sing two numbers, the familiar "Dove Song" from "The Marriage of Figaro," and the Mad Scene from Thomas' "Hamlet." In the Mozart aria she will be able to exhibit her marvelous art in bel canto, as all of Mozart's music demands. Thomas' scene, strongly contrasted with it, enables her to display her entire reportoire of coloratura. The concert will begin with the symphony in E minor, No. 2, by Sergi Rachmaninoff, the great Russian composer and pianist, who was the soloist with the Boston Symphony here last season. The other two orchestral numbers will be "Puck," by Gustave Strube, one of the talented members of the orchestra, and the "Egmont" overture, by Beethoven.

From SUN

Address Baltimore, Md.

Date NOV 10 1910

SOCIETY AT THE CONCERT

Fashionable Audience Hears Melba And Boston Symphony.

Mme. Melba and the Boston Symphony Orchestra proved an irresistible attraction

MME. NELLIE MELBA

to Baltimore society last evening and the Lyric was filled with a most fashionable and appreciative audience.

Among those present were:

Mrs. S. Taggart Steele—Embroidered violet chiffon over violet satin.

Miss Margaret Griffis—Gown of light blue embroidered crepe de chine, trimmed with silver.

Mrs. Wesley A. Tucker—Black satin combined with velvet brocade.

Mrs. G. H. Martin—Black satin gown with point lace and jet.

Miss Bessie K. Baker—Light blue chiffon, trimmed with crystals.

Mrs. J. Paul Baker—Black embroidered crepe de chine.

Mrs. H. Clay Browning, of Washington—White lace over satin, with diamond ornaments.

Mrs. George Reuling—Black satin with jetted lace.

Miss Ella Kremelberg—Violet satin, embroidered in gold.

Miss Katharine Kremelberg—Gray chiffon, embroidered in rose color.

Mrs. Yates Pennington—Black satin with jetted garniture.

Mrs. Charles Morton—White embroidered silk with gold and topaz ornaments.

Mrs. Robinson Boykin—Gray satin veiled in light blue chiffon.

Mrs. Frank P. Clark—White lace veiled in black embroidered chiffon.

Miss Sara Gibson—White messaline with point lace.

Mrs. Robert B. Morison—Black satin with jetted tulle.

Miss Mary Kilpatrick—Pale gray net with silver trimming.

Mrs. Allan McLane—Black chiffon over white brocade.

Mrs. Henry Wood—White lace with diamond ornaments.

Mrs. Thomas Ireland Elliott—White satin brocade with crystals.

Mrs. William Ewing—Black velvet combined with chiffon.

Miss Lilian Dorsey Farnandis—Pink chiffon over silk with pearl ornaments.

Mrs. Walter R. Crabb, of Virginia—Black silk over black chiffon.

Miss Rosalie Tunstall Smith—White satin with pearl trimming.

Miss Elizabeth Mitchell — Embroidered black chiffon and pearls.

Mrs. William P. Harvey—Black chiffon over white lace and satin.

Mrs. Henry Bowdoin—Black satin with jet and embroidery.

Miss Mary G. Bowdoin—Violet crepe satin with hand embroidery in violet and gold.

Miss Rosalie Robinson—White marquisette over flowered satin.

Miss Mary Randall, of Annapolis—White lingerie gown.

Miss Elizabeth Stokes—White satin veiled in black chiffon and lace.

Mrs. Harry Seckel Jenkins—Black satin embroidered and trimmed with gold.

Mrs. W. T. Helm—Peacock blue satin with gold and blue trimming.

Mrs. Bruce Cotten—Jetted chiffon over black satin, with touches of blue.

Miss Mabel Vickery—White satin with crystal and gold trimming.

Miss Elizabeth E. Starr—White lace combined with chiffon and satin.

Mrs. Charles T. Crane—Black satin with gold embroidery.

Mrs. Harvey Inglis—Embroidered black marquisette over white.

From NEWS

Address Baltimore, Md.

Date OV 10 1910

O. B. B. ON SYMPHONY

Boston Symphony Orchestra Gives Its First Concert Of The Season At The Lyric, With Mme. Nellie Melba As Soloist.

Of the less intimate agencies for making music, a large, perfectly balanced and finely schooled choir like the Mendelssohn of Toronto is the noblest. Then comes such an orchestra as the Boston organization, which is entirely composed of players of distinguished ability. A perfect choir appeals so incomparably, because its members use no mechanical intermediates between conception and expression, and the voice is endowed with a limitless emotional vocabulary. When a mass of voices have learned to respond to the inspired behest of a Vogt it is overwhelming in its graphic power. The orchestra is easily second as a potent factor in musical expression, for it is an immense box of primal colors, with which such men as Hector Berlioz produced an almost infinite variety of complex shades, with dynamics ranging from faint whisperings to clangorous thunders. The most crucial task of the baton wielder is to produce the composer's desired tonal colors, through securing proper adjustments — regulating the proportionate contribution of instruments to successive color schemes. Gericke's masterfulness was unique in this field. All other conductors approach his standard—some closely, and others less so. Because of the exceeding skill of its wind instrument players, the Boston Symphony Orchestra has more clearly defined and more beautiful primal colors than has any other similar body, and we cannot overestimate the advantages to be derived from its visits. Last evening's concert was the first of its twenty-sixth series in Baltimore, and the house was well filled.

Mr. Fiedler presented the following program:

Rachmaninoff—Symphony in E minor, No. 2, Op. 27.
- I. Largo. Allegro moderato.
- II. Allegro molto.
- III. Adagio.
- IV. Allegro vivace.

Mozart—Recitative, "How Susanna Delays!" and Aria, "Flown Forever," from "The Marriage of Figaro."

Strube—Comedy Overture, "Puck." (First time in Baltimore.)

Thomas—Mad Scene from "Hamlet."

Beethoven—Overture to Goethe's "Egmont," Op. 84.

Raclmaninoff played one of his pianoforte concerti with the Boston orchestra at the Lyric last year and failed in making a strongly favorable impression, partly because the composition was not markedly pianistic and still more because of his performance, which lacked virile authority. In this E minor symphony Rachmaninoff has much to say, and he leans little on memory and still less on any recognized school in his diction. It's two most noticeable weaknesses are too great length and the lack of satisfactory emotional contrasts. The happenings are bewilderingly profuse, and there are few reposeful moments in the hour's duration. The work is so full of interesting action that one would like to hear it a second time before expressing an opinion as to its art value. Mr. Rachmaninoff certainly shows great contrafuntal and instrumental ingenuity in this symphony, but it furnishes less evidence that he possesses great initial invention. Some of its more intense episodes verge closely on the melodramatic, and there are many which would gain significance through judicious pruning, for his material and devices are often so profuse as to engender turgidity. Its performance afforded the orchestra a strenuous hour, but there was no faltering.

Mme. Melba has been highly esteemed by the musical world for many years, and Baltimore last evening added one more to her long list of triumphs. But one must recognize that those wonderful vocal chords are beginning to show weariness. This slight decadence is more serious in Melba's case than it would be were she a strongly emotional singer, like Gadski, Fremstad or Destinn; for she has built upon pure vocal perfection, eliding emotional warmth, whereas they employ their voices as vehicles for the conveyance of sentiment and passionate feeling.

Mr. Strube's Comedy Overture did not sustain the reputation which Boston has given its composer as a creator. One naturally expects an experienced orchestral player, because of intimate associations, to develop novel instrumental effects in his writings. Such were not present in Mr. Strube's overture; his employment of the orchestra was, indeed, not especially skillful, and his thematic material was in no degree remarkable. Beethoven's "Egmont" overture was effectively played and intensely enjoyed.

O. B. B.

From SUN

Address Baltimore, Md.

Date

MELBA SINGS TOMORROW

She Will Be Soloist At The Boston Symphony Concert.

The initial concert of the season by the Boston Symphony Orchestra will be given at the Lyric tomorrow evening. This season make the twenty-sixth in Baltimore, and nearly the entire seating capacity of the Lyric has been sold in advance. The soloist of tomorrow's concert is to be Madame Melba.

Sergei Vassilievich Rachmaninoff's wonderful symphony in E minor for full orchestra, No. 2, Op. 27, will be given. Rachmaninoff was born in Novgorod April 1, 1873, and is now living in Dresden. He made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909. He has written several operas, among which are "Aleko," "The Miser Knight" and "Francesca da Rimini" all of which have been performed in Moscow and St. Petersburg.

The symphony which is to be given tomorrow evening was composed at Dresden and was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908-1909. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra November, 1909. The first performances in this country were by the Philadelphia Orchestra in Philadelphia, November 26 and 27, 1909, when Mr. Rachmaninoff conducted his work.

The symphony is dedicated to S. Taneieff.

The entire program is to be as follows:

Rachmaninoff.....
Symphony in E minor, No. 2, Op. 27.
- I.—Largo-Allegro moderato.
- II.—Allegro molto.
- III.—Adagio.
- IV.—Allegro vivance.

Mozart.....
Recative, "How Susanna Delays," and Aria, "Flown Forever," from "The Marriage of Figaro."

Strube.....
Comedy Overture, "Puck." (First time in Baltimore.)

Thomas.....Mad scene from "Hamlet."

Beethoven.....

From SUN

Address Baltimore, Md.

Date

Society

Last evening a large attendance of fashionable personages was seen at the Lyric to hear the Boston Symphony and Madame Melba.

Among those who enjoyed the concert were Mr. and Mrs. Bruce Cotten, Mr. and Mrs. John S. Gittings, Doctor and Mrs. Henry Wood, Judge and Mrs. Thomas Ireland Elliott, Mr. and Mrs. Allan McLane, Mr. George T. M. Gibson and the Misses Gibson, Mrs. Robert B. Morrison, Miss Sidney Morrison, Miss Kilpatrick; Miss Mary Randall, of Annapolis; Captain and Mrs. Frank P. Clark, Mr. and Mrs. W. Champlin Robinson, Mrs. Taggart Steele, Mrs. Yates Pennington, Mrs. W. T. Helm, Mrs. William Ewing, Mrs. John Phelps, Mrs. Robinson Boykin, Misses Kremelberg; Mrs. H. Clay Browning, of Washington; Doctor and Mrs. George R. Reuling, Mrs. J. Paul Baker, Miss Bessie K. Baker, Miss Margaret Griffiss, Miss Mary Graham Bowdoin, Mrs. Henry Bowdoin, Mrs. G. H. Martin, Dr. John Fiske; Mr. and Mrs. John Martin Cates, of Denver; Mr. William F. Lucas, Mr. Daniel E. Dorsey, Mr. J. Alan Haughton and Mr. A. S. A. Brady.

From

Address

Date

Boston Symphony Concert.

The first appearance here this season of the Boston Symphony Orchestra this season is a magnet which will attract all music lovers to the Parsons Theater next Monday evening. Of the concert little need be said or written. Patrons of former years have experienced the pleasure of these occasions until the size of the audience is limited only by the size of the theater. The management will hold tickets reserved until Friday night only, in order that all patrons may be accommodated equally. Subscribers' season tickets should be called for before the day of the concert. Seats are on sale at John M. Gallup & Co.'s, No. 201 Asylum street.

From NEWS

Address Baltimore, Md.

Date

SYMPHONY CONCERT HERE ON WEDNESDAY

Boston Players Coming, With Melba As Soloist—Few Changes.

The first Boston Symphony concert of the year is scheduled for the Lyric Theater on next Wednesday evening. With Melba as the soloist—her only appearance this year in Baltimore—and with the largest subscription the Orchestra has ever had in this city, the Orchestra returns with comparatively few changes in its personnel, one of great moment being at the first desk of the first violins, where Anton Witek, for 16 years the concert-master of the Berlin Philharmonic Orchestra, has taken the place of Willy Hess. Witek from all accounts is a very great violinist and very great musician, and seems bound to make a name for himself in this country equal to that which he had made in Germany.

Madame Melba will sing two numbers, the familiar "Dove Sono" from "The Marriage of Figaro" and the mad scene from Thomas' "Hamlet." In the Mozart aria she will be able to exhibit her marvelous art in belcanto, as all of Mozart's music demands. Thomas' scene, strongly contrasted with it, enables her to display her entire repertoire of coloratura. The concert will begin with the Symphony in E Minor No. 2, by Sergei Rachmaninoff, the great Russian composer and pianist, who was the soloist with the Boston Symphony here last season. This is the last of Rachmaninoff orchestral works, and by many it is regarded not only as the best, but the most important contribution of symphonic literature since Tschaikowsky's "Pathetic."

The other two orchestral numbers will be a light, brilliant and fascinating overture entitled "Puck," by Gustav Strube, one of the very talented members of the Orchestra, and the "Egmont" overture by Beethoven. The program in the order in which it will be played is as follows:

Symphony No. 2, in E minor.....Rachmaninoff
Aria, "Dove Sono," from "The Marriage of Figaro".....Mozart
Comedy Overture, "Puck".....Strube
Mad Scene from "Hamlet".....Thomas
Overture to "Egmont".....Beethoven
Soloist—Madame Melba.

From STAR

Address

Date

Melba With First Symphony.

The first Boston Symphony concert of the year is scheduled for the Lyric Theater on next Wednesday evening, November 9, with Melba as the soloist, and with the largest subscription the orchestra has ever had in this city. The orchestra returns with comparatively few changes in its personnel, but one of importance is at first desk of the first violin, where Anton Witek, for 16 years the concert master of the Berlin Philharmonic Orchestra, has taken the place of Willy Hess.

Madame Melba will sing two numbers, the familiar "Dove Sono," from "The Marriage of Figaro," and the "Mad Scene," from Thomas' "Hamlet." In the Mozart aria she will be able to exhibit her marvelous art in bel canto, as all of Mozart's music demands. Thomas' scene strongly contrasted with it enables her to display her entire repertoire of coloratura. The concert will begin with the symphony in E-Minor, No. 2, by Sergei Rachmaninoff, the great Russian composer and pianist. This is by many regarded as the most important contribution of symphonic literature since Tschaikowsky's "Pathetic." Rachmaninoff belongs to the so-called "conservative school." He is a modern, in that he is a master of instrumentation and understands the art of mixing the orchestral colors, but he is a conservative in that he clings to the classical forms and does not indulge in the vagaries of dissonances, which characterize so many of his contemporaries. In other words, he is more a follower of Tschaikowsky than of Richard Strauss.

The other two orchestral numbers will be a light, brilliant and fascinating overture, entitled "Puck," by Gustav Strube, one of the members of the orchestra, and the "Egmont" overture by Beethoven. The program in the order in which it will be played is as follows:

[64]

From NEWS

Address Baltimore, Md.

Date

WOMAN'S CHORUS WILL SING FIEDLER'S SONGS

First Rendition Of Works Tonight At Philharmonic Concert.

BOSTON ORCHESTRA DIRECTOR IS AUTHOR

Splendidly Selected Program Feature Of Premiere Performance Of Compositions.

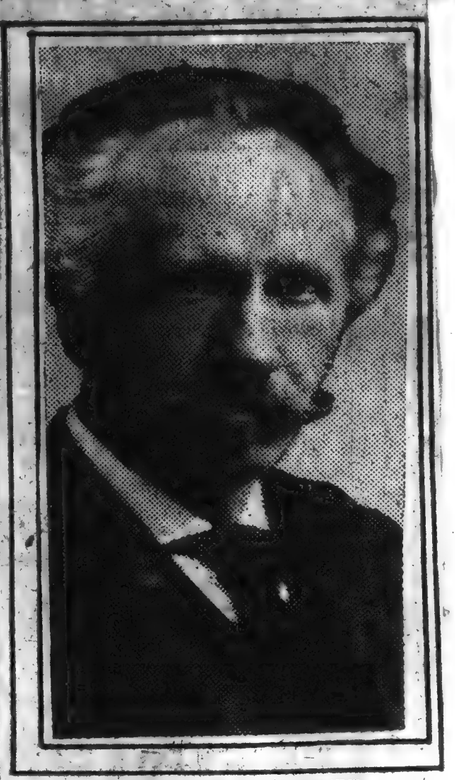
One of the principal features of the concert to be given by the Woman's Philharmonic Chorus in Lehmann's Hall tonight will be the premiere performance in this country of several compositions by Max Fiedler, director of the Boston Symphony Orchestra. Two of these, "Mainacht" and "Elfen," were written for women's voices, and will be sung by the entire chorus of 40 ladies, and the third, a soprano solo with cello obbligato, "In the Cloudy May Night," will be sung by Mrs. Henry Clay Browning of Washington. Mrs. Browning will also be heard in two other numbers—the beautiful romance, "Dost Thou Know That Sweet Land?" from Thomas' "Mignon," and Taubert's "Nightingale."

Alwin Schroeder, first cellist of the Boston Symphony Orchestra, will be the other soloist, and the ladies who constitute the chorus are congratulating themselves upon the assistance of so distinguished an artist. Mr. Schroeder is ranked with the greatest virtuosi of the cello, and his presence at any concert is considered in itself to lend particular prestige. Besides the obbligato to the Fiedler song, Mr. Schroeder will play six solos.

The choral part of the evening will consist for the most part of compositions which are new to Baltimore audiences, chief among which, in addition to the Fiedler works, are three songs by Brahms, scored with harp and English horn parts. The instruments will be played by the following members of the Boston Symphony: H. Schuecker, harpist, and A. Hachbarth and H. Lorber, horns. The fact that the Orchestra will appear in the Lyric on Wednesday night made it possible to draw upon its personnel. It plays in Washington this afternoon, and the men who have been engaged will come to Baltimore directly after the performance there.

Mr. Fiedler, who from the organization of the chorus last year has expressed his hearty interest in its affairs, in addition to giving the efforts it has thus far made his support and unqualified praise, is expected to be present tonight with Mrs. Fiedler. The opening number of the program will be the "Angel Trio," from Mendelssohn's "Elijah," followed by a "Serenade" for chorus with alto solo, by Schubert; this part Mrs. Charles T. Crane of this city will sing. Joseph Pache, director of the Oratorio Society, and organizer of the chorus, will lead.

Mrs. Charles Morton, president of the organization, is sufficiently recovered from the bad fall on the street last week to be in her usual place. Mrs. Morton, who possesses a beautiful high soprano voice, is one of the best known and most popular society matrons in the city.



ALWYN SCHROEDER

Newspaper Clipping Bureau in the World

HARTFORD, CONN.
NOV 9 - 1910.

From SUN

Address Baltimore, Md.

Date NOV 10 1910

Melba Sings

If a census of Baltimore music lovers had been taken at the Lyric last night it would have been seen that but few persons were missing, for the hall was taxed to its seating and standing capacity with an audience eager to welcome the return of Mr. Fiedler and the Boston Symphony Orchestra.

Judging by the hearty reception accorded to this admirable body of musicians as they appeared on the stage, and the enthusiasm at the conclusion of each number, the audience had been keenly anticipating the concert, and the musical offerings of the evening were thoroughly enjoyed.

The program was as follows:

Rachmaninoff.....
Symphony in E minor, No. 2, Op. 27.
I. Largo.—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.
Mozart—Recitative, "How Susana delays!" and Aria, "Flown forever," from "The Marriage of Figaro."
Strube.....Comedy Overture, "Puck." (First time in Baltimore.)
Thomas.....Mad Scene from "Hamlet."
Beethoven.....
Overture to Goethe's "Egmont," Op. 84.

Sergei Vassilievitch Rachmaninoff, the Russian pianist and composer, appeared here last season as soloist with the Boston Orchestra, but last night saw the initial performance in Baltimore of his second symphony. The symphony shows the composer to be master of himself as well as of his material. His themes are strongly individual and tinged with the spirit of his nationality, but their musical handling is according to the classic strictures of symphonic form. The spontaneity of his thoughts, the coherence of his ideas, the logical development of a phrase to its strongest emotional climax, are some of the things which show him to be a most ingenious composer. The richness of his instrumentation, with its wealth of tone qualities having various shades and striking contrasts, indicates an endless palette, and proves Rachmaninoff to be an orchestral colorist of inexhaustible invention.

The first movement of the symphony, owing to its length, was rather tiresome. However, the allegro molto, which is a scherzo full of spirited rhythm, soon added greater interest to the work. Throughout this and the following movements the symphony rose in significance, reaching a telling climax at the close of the allegro vivace. The mood and atmosphere of the adagio, and the beauty of its melodies, gave special prominence to this movement. The vivace, containing clever handling of the various themes of the preceding movements, made an effective close to the entire work.

Mr. Fiedler gave an intelligent reading of the score, and the orchestra, especially the strings, did splendid work.

There was a spontaneous ovation given to Mme. Melba as she appeared on the stage. This enthusiastic greeting of the audience must have been very gratifying and inspiring to the singer. Her voice again displayed the same qualities which earned praise, success and fame for her in the past, namely: A youthful freshness of tone, smooth and full in bel-canto and having ease, lightness and vocal grace in coloratura. The Mozart aria "Dove Sono," from "The Marriage of Figaro," was exceedingly well sung. The simplicity of the melody was expressed with lyrical purity and beauty of tone, while the ornamental phrases therein were rendered with a perfect legato. The Mad Scene from "Hamlet," by Thomas, gave the singer an opportunity to display the dramatic powers of her voice, and her interpretation of this difficult number was characterized by brilliance of tone. The vocal agility and technical assurance of the singer in the coloratura passages of the aria were really remarkable. Mme. Melba's artistic presentations were both rewarded with tremendous applause, and she was recalled again and again in acknowledgment of the genuine appreciation of the audience.

Mr. Strube, one of the first violins of the orchestra, contributed an interesting novelty to the program, namely, the comedy overture "Puck." This composition is quite sylvan in nature and the themes are merry and prankish. It is well written, and the orchestration shows expert knowledge of the different instruments employed. Mr. Fiedler entered into the spirit of the overture, giving a sparkling interpretation, and the members of the orchestra added their best efforts to help produce a successful rendition of their confrere's composition. The audience applauded enthusiastically. In recognition of their hearty approval Mr. Strube arose and gracefully bowed his thanks.

The program was ideal in its arrangement and selection of numbers, offering as it did a modern symphony of one of the foremost Russian writers of the day, two splendid arias, a novel overture and closing with the Beethoven masterpiece.

Though the commanding figure of the former concertmaster, Willy Hess, is missing, his successor, Anton Witek, shows himself to be well equipped and able to fill this exacting position with credit. F. C. B.

Newspaper Clipping Bureau in the World

HARTFORD, CONN.
NOV 8 - 1910

First Boston Symphony Concert.

The concert at the Parsons Theater next Monday evening by the Boston Symphony Orchestra will serve to introduce to our musical public two artists of renown, Anton Witek, who succeeds Willy Hess as concertmeister, and Mme. Berta Morena, now one of the leading dramatic sopranos of the Metropolitan Opera Company of New York. Alwin Schroeder, with whom Hartford feels somewhat acquainted, after several seasons of Kneisel Quartet appearances, will also be recognized at his old desk among the 'cellists. With slight changes the orchestra is the same body of brilliant performers who gave patrons so much delight last winter, and, most important of all, Mr. Fiedler will conduct. The audience is certain to tax the capacity of the theater. Seats are on sale at Gallup's & Co. music store.

Boston Symphony Concert.

Mme. Berta Morena, accompanied by Caruso, Bonci, Slezak, Emma Destinn and other notable singers of the Metropolitan Opera company, landed in New York yesterday, on board the Kronprinzessin Cecile.

Mme. Morena will begin her season's work with an appearance at Parsons's theater in conjunction with the famous Boston orchestra next Monday evening. She will sing the role of "Elizabeth" in a performance of "Tannhauser" Wednesday and Brunhilde in "Walkure" Friday of the same week at the Metropolitan Opera house. Hartford seldom hears the leading opera singers, especially in the prime of voice and youthful beauty, both possessed by Mme. Morena in high degree.

The coming concert gives so much promise and the demand for reserved seats is so great, that seats cannot be held later than Friday night. Subscribers for season tickets are likewise urged to secure reservations before the day of the concert.

Reserved seats are on sale at Gallup & Co.'s music store.

Boston Symphony Concert.

The selection of a program to please the taste of all patrons of music has become a difficult task. To provide for the lover of the classics and for the admirer of the modern and more brilliant school, thus affording equal pleasure to all patrons, Mr. Fiedler has chosen Tschaikowsky's Symphony No. 6, "Pathetic," which takes rank with the immortal Fifth of Beethoven in point of popularity.

Richard Strauss, the musical giant of the present, will be represented by his tone poem, "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner, in Rondo Form," performed first at Cologne in 1895, but new to our public. Modern music will be further exemplified in a Symphonic Poem by Sibelius, "Finlandia," composed before the loss of Finland's identity as a nation, but so national in sentiment that it has aroused great popular enthusiasm in the composer's native land.

With all, the concert of next Monday night at Parsons's theater will prove pleasurable in the highest degree. Seats at Gallup & Co.'s music store.

Boston Symphony Concert.

The first concert of the season by the famous Boston Symphony Orchestra will take place at the Parsons Theater next Monday night. The present conductor of the orchestra, Max Fiedler, has for two seasons provided the Hartford public with remarkable entertainments. He has chosen well in program making and has presented the works in a manner captivating beyond description. A body of virtuoso performers in constant rehearsal has made it possible for Mr. Fiedler to obtain such satisfactory results, and for the audience to experience a high degree of pleasure. The concert at the Parsons Theater next Monday night, it is promised, will excel any previous effort of the orchestra in Hartford and a brilliant program will be offered. The soloist, Mme. Morena, takes rank among the great dramatic sopranos of the day, and will doubtless share with the orchestra, the plaudits of a great audience, already assured. Reserved seats are on sale at Gallup & Co.'s music store.

From EVE. JOURNAL

Address New York City.

Date

THIS little screed is going to be written not only for the more than 5,000 men and women who attended the three symphony concerts given during the twenty-four hours ended on Sunday afternoon at about 5 o'clock, but also for those who didn't go—who never go to a symphony concert.

Certainly, it means a good deal when 5,000 persons in this town will see their pleasure in spending part of a Saturday or a Sunday afternoon in listening to this sort of music.

It means, for one thing, that there must be a good deal of pleasure in it.

Perhaps you who do not go to symphony concerts believe that there is a bit of pose among the 5,000; perhaps you think it is a bit the fashion to go, for instance, to the Boston Symphony Orchestra's concerts; perhaps you think that it was Nellie Melba, the soloist at one of the concerts, and not the symphonic music that drew a crowd that packed Carnegie Hall to balcony standing room.

Granted.

There is, here and there, something of pose and much babbling of serious nonsense about the music that has been heard.

Fashion and fad, here and there, also may be observed beneath the surface of motive.

And the attraction of the opera singer, even at the symphony concert, is a many-volted electro magnet, possessing indubitable power for drawing the crowd.

But all this explains away only a small fraction of the 5,000.

Why is it that YOU never go to a symphony concert?

Perhaps you just never tried it, for

JEANNE JOMELI.

no certain, valid or tangible reason.

Perhaps you have heard much of the terrors of "heavy" music.

Perhaps there are other more or less peculiar "perhapses."

But don't believe that music is dispensed by weight.

And surely you wouldn't forego the possibility of acquiring a source of intense and lasting pleasure merely through the lack of courage to try it, to test it.

Why, a friend of the writer, who acknowledges that he can't even whistle correctly throughout the tune of "My Country, 'Tis of Thee," heard Beethoven's "Eroica" symphony and remained intensely interested by virtue of the sheer force of its melodic expression.

You like melody, do you not?

Well, there is a plenitude of melody in the usual symphony concert—enough to arouse your attention and your interest; after that much has become accomplished within you you cannot fail to want to learn more of what you have heard and to want to hear more of the same thing.

This week there are symphony concerts of the Philharmonic Orchestra on Tuesday evening and Friday afternoon, another concert of the New York Symphony Orchestra next Sunday afternoon, and one of the Russian Symphony Orchestra on Thursday evening.

The musical fare that was provided for the 5,000 concertgoers on Saturday and Sunday afternoons was of the calibre that you may expect any time—the best music of both quite modern and older composers.

The Boston Orchestra gave Brahms and Schumann, and Mme. Melba sang something of Mozart and Ambroise Thomas. It was achievement of the highest kind.

The Philharmonic gave Tschaikowsky and Berlioz and Liszt, and its performance was stamped with the dominant individuality of the orchestra's conductor, Gustav Mahler—an individuality that is a potent force in music to-day.

The New York Symphony Orchestra, under the discriminating abilities of Walter Damrosch, gave a delightful afternoon of Gluck and Mozart.

om EVE. POST.

dress New York City.

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Melba and the Boston Orchestra.

A special attraction at the concert of the Boston Symphony Orchestra Saturday afternoon was the appearance of Madame Melba; an overflowing audience was the inevitable consequence. She sang the "Dove sono" aria from Mozart's "Figaro" and the mad scene from Ambroise Thomas's "Hamlet." She was in gorgeous voice, and sang with much more feeling than of yore, but, oh the other hand, her colorature seemed to have lost some of its bird-like brilliancy. As one hearer tersely put it, "Her voice is better, but her ornaments not so good as formerly." As colorature singing is not as high an art as emotional singing, Madame Melba may be said to be, on the whole, a greater artist than ever. Her singing of the mad scene, especially, was more noteworthy than formerly, from the emotional standpoint—it recalled Calvé's wonderful management of the colorature, in making it the vehicle of emotion.

The orchestral numbers were the "Manfred" overture, one of Schumann's most characteristic works, and better orchestrated than was his wont—and played in a masterly manner; the Brahms Symphony No. 3; a new overture by Gustav Strube, entitled "Puck," and Sibelius's now well-known "Finlandia" tone poem.

Mr. Strube's overture is playful, pleasing, and well worked out musically, the orchestration full of variety, but without much originality. The mutes on the brass instruments are worked so hard nowadays that they often fail of their proper effect. The Boston composer, who is a member of this orchestra, was called out several times to bow his acknowledgments to the audience.

The performance of the Brahms symphony was fully in accord with its contents, austere and unemotional. The middle movements do possess a certain charm—what a pity we cannot have those two by themselves once in a while, without having to listen to the interminable first and fourth movements! To make matters worse, Mr. Fiedler made the repeat of the exposition of the first movement, a custom more honored in the breach than the observance, as Hans von Bülow once remarked, or words to that effect.

NELLIE MELBA.

om EVE. WORLD

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"FINLANDIA" STIRS BROOKLYN AUDIENCE

By HARRY CHAPIN PLUMMER.

For the success of the opening season concert of the Boston Symphony Orchestra in Brooklyn, presented in the New Academy of Music in that boro, last night, under the auspices of the Brooklyn Institute of Arts and Sciences, the conductor of the visiting organization, Max Fielder, depended not upon a "sensation" to be created by the extraordinary mannerisms and unusual attire of a popularly idolized prima donna, but upon the artistic strength of a program of both quality and quantity, which found indorsement in the plaudits of an audience that well nigh crowded the handsome auditorium. Incidentally, a soprano soloist very well known to the metropolitan public, Mme. James Jomelli, achieved a decided triumph by the exercise of the first principles of her art, simplicity and truth, in the presentation of two examples of modern French lyric composition. And quite without recourse to the theatrical as figured in Miss Geraldine Farrar's appearance with the Boston Symphony Orchestra at the Manhattan concert in Carnegie Music Hall Thursday night.

To conclude a lengthy but highly edifying program, Director Fielder chose the symphonic poem, "Finlandia," by the Finnish composer, Jean Sibelius, which, to quote Phillip Hale, "records the impression of an exile's return home after a long absence." Needless to say, the work, which has attained to great popularity in this country since its introduction five years ago, was given as fit a performance as might be desired. And needless, also, to say, the stirring tonal depiction of the inherent protest of the Finland patriot against alien persecution awakened a quick responsive echo in the hearts and minds of the Brooklyn concert-goers who heard it. In few latter day symphonic studies which it has undertaken to present, has the Boston orchestra attained to such brilliancy of expression as was realized in the performance of the Sibelius poem; there were contrasts, masterfully effected; mood, Faithfully suggested; temperament, the temperment of a nation, of a race, skillfully defined. The plaint of that despairing patriot, promptly drowned in the frenzied allegro of—not joy, but delirium—will ring in my ears and recur in my memory for a long time to come.

Schumann's "Manfred" overture (opus 115), Brahms' Third symphony in F major (opus 90), and the Strauss tone-poem, "Don Juan" (opus 20), were the other symphonic offerings of the evening. In each the unified expression and finished delivery of the foremost American band were again and again demonstrated.

Mme. Jomelli was heard in two soli—the "Hymn to Pallas Athene," by Saint-Saens, and Azael's recitative and aria from Debussy's cantata, "The Prodigal Son." Widely different as are these lyrics, the soprano contrived so to render them that they impressed deeply and convincingly the large audience. Pleasing and interesting was the Debussy aria and its accompaniment, but it would be difficult to conceive of anything more complete in true art suggestion than the amazingly vivid illustration conveyed in the stanzas of the Saint-Saens invocation:

"Nos vierges ont charme pareil
Aux vierges des Parathenees,"

—and the brilliant orchestral support thereof.

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Melba Returns and Sings With Boston Orchestra

Charms a Record-Breaking Audience at Carnegie Hall—Mr. Fiedler and His Men Excel Themselves.

BY SYLVESTER RAWLING.

NELLIE MELBA came back to us on Saturday at Carnegie Hall as soloist at the Boston Symphony Orchestra's first matinee of the season. If ever there were a doubt of the place she holds in the esteem of the music-going public the size of the audience would have dissipated it. All records were broken. Every seat was taken and the standees, crowding every inch of space at the back of the auditorium, were permitted to spread themselves down the side aisles to the very foot of the stage. She was warmly greeted when she appeared, her figure trim and youthful looking, but her face kept in shadow by a big hat. What a pity she did not follow the examples set recently by Louise Homer and Marcella Sembrich and let us see her hatless.

Mme. Melba's first aria, the "Dove Sona" from "The Marriage of Figaro," was a bit disappointing. Something was lacking both of the illusive Mozart manner and of the voice coloring that the Australian prima donna has taught us to expect. But, later, in the mad scene from Ambroise Thomas's "Hamlet," all the lusciousness and brilliancy of her remarkable voice were disclosed. Not, at least, in recent years has she sung with such power and skill and effectiveness. Small wonder that she was recalled half a dozen times. Nevertheless one may protest without being called churlish against the inclusion of any singer in a symphony programme by an orchestra of such excellence.

It is rarely given to hear such playing as the Boston Orchestra furnishes. The beautiful third symphony of Brahms's, Schumann's overture to Byron's "Manfred" and Sibelius's symphony poem, "Finlandia," which were on Saturday afternoon's programme, were superlatively well done. Never, the writer believes, in the history of this remarkable band of musicians was anything finer. Max Fiedler, the conductor, takes his place rightfully with the most illustrious of his predecessors. And it is for the exploitation of such things that the orchestra was formed and is supported. There would not have been the great overflow if Melba's name had not been advertised, but the subscription would have filled the house. The same is true of Thursday night's concert, when Geraldine Farrar was the soloist. These artists we may hear in opera or in their individual recitals and be delighted to hear them, but everything at the proper time and in the proper place.

A separate word for Strube's comedy overture, "Puck," which was played on Saturday for the first time in New York. Mr. Strube is one of the first violins of the orchestra. The work is a fine concert, dainty, humorous and richly orchestrated. No need to cavil because it contains reminiscences of Richard Strauss and Charpentier. It is a pleasure to hear it.

Anton Witek, the new concert master, has made an excellent impression at these two concerts, and it is good that Alwyn Schroeder again heads the 'cellists, although we did give him such a loving farewell a few seasons ago when he returned to Germany to spend the rest of his life.

[66]

MORN. TELEGRAPH

s New York City.

NOV 11 1910

BOSTON SYMPHONY AT CARNEGIE HALL

Bach's Brandenburg Concerto Nobly Played by Celebrated Orchestra, With Max Fiedler Conducting.

GERALDINE FARRAR AS SOLOIST

By ALGERNON ST. JOHN-BRENON.

The two most pretentious elements of the programme given last night by the Boston Symphony Orchestra at Carnegie Hall were M. Rachmaninoff and Miss Geraldine Farrar. We studied both those superstructures earnestly, and prayerfully, because they are typical of modern movements in music, because they are of our age. Yet we must shake our heads and admit freely that our hearts went out fully to Mr. Bach and Mr. Beethoven, who occupied modest places on the programme beneath Mr. Rachmaninoff and Miss Farrar.

Mr. Max Fiedler and his band of truly incomparable musicians played Mr. Rachmininoff as probably he has never been played before, so the young Russian composer can never advance the plea that he has been misinterpreted. His symphony was indeed very, very long. It is a rule of modern symphonies that they should be long. The old masters could say more in a much less space of time. Pernaps—and we only hesitate this as an explanation—the reason of their comparative conciseness is that they were masters.

Tried for Poetry.

Mr. Rachmaninoff then is prolix, but prolix in what? In concentrated musical idea? In passages that reach the spirit and remind us that music is a thing of the soul? Not at all. He is prolix in a sort of magnificent and varied rhetoric, a dazzling and often extravagant color, in a kind of picturesqueness trying hard to be poetry. He reminds one of nothing so much as St. Mark's Cathedral at Venice—that supreme type of architectural failure.

Shortly after him came Miss Geraldine Farrar. She was not dressed. She was caparisoned. She was a field of cloth of gold. Her hair was bound about with a vast glitter. The seven musicians, the Brahmsites in the audience, the intellectualists, applauded frantically. Suddenly all became aware the gold dress was attached to a voice which began to sing in open tones that needed the stern revision of a singing teacher, an air by Isouard, who scarcely deserved the affecting ceremony resurrection.

Miss Farrar Recalled.

Later in the concert Miss Farrar redeemed herself from the paltry impression that this performance left upon her hearers by a version of the aria, "Aura che interno" of Mozart's, that was at once fluent, sweetly voiced and musicianly. She was recalled many times, and subsequently departed in peace and put the golden dress in the safe.

Then the real enjoyment of the evening began with Bach's Brandenburg Concerto.

Its sincerity, its honesty, its genuine freedom, its noble simplicity after much of that which had gone before, seemed like the Alps after the exotic atmosphere of the hot house. It was the success of the evening. Well might it be! It was splendidly given forth.

The concert closed with Beethoven's Egmont Overture, again an example of real splendor in orchestral diction.

Bach and Beethoven, with all your faults, we love ye still! We cannot help it.

From MORN. TELEGRAPH

Address New York City.

Date NOV 14 1910

Madame Nellie Melba's singing at the Boston Symphony concert on Friday re-established the truth of that which the writer of these lines has always contended, namely that she is the first singer of the age.

She is the first singer of the age in spite of the fact that she has not been made the grateful and reciprocating object of an artificial and disingenuous boom, and that her position in the opera has not been maintained by incessant personal intrigue and never-ending gnawing and rat-work. She is not a local celebrity. Wherever she has gone there was an opera. She herself constituted one. Where the Douglas was there was the head of the table. She possesses certain claims upon our attentive admiration.

She possesses a voice of silvery and virginal beauty, a ripe and inclusive scholarship and an unlimited knowledge of vocal resource and device. Nor does she date from the Eocene period.

From EVE. MAIL — AMERICAN

Address New York City. — New York City.

NOV 1 1 1910

BRILLIANT OPENING FOR BOSTON SYMPHONY

Twenty-Fifth Season Here Begun with a Fine Performance of Rachmaninoff's Second Symphony—Geraldine Farrar the Soloist—Francis Rogers's Recital.

By EMILIE FRANCES BAUER.

With last night's concert the Boston Symphony orchestra entered its twenty-fifth season in New York, where it has always been regarded as the standard of all that was great and finished in orchestral playing. New York audiences have watched it grow as have the Bostonians, nor have we lavished less enthusiasm and appreciation upon it than has the city which proudly may claim it.

There was a round of applause for Anton Witek, the new concert master, and there was a hearty greeting for Max Fiedler, who never deserved it more than last night. There was another in the orchestra that awakened delight among the old-time subscribers, but he crept so quietly to his post that there was no chance to make this pleasure manifest. This was Alwin Schroeder, the great 'cellist, who left this organization to remain with the Kneisel quartet when it withdrew for the purpose of giving chamber music concerts only.

He is again in the first 'cellist's chair, and the orchestra is the bigger for his connection therewith. The soloist was Geraldine Farrar, who elicited a storm of applause upon her appearance.

The programme would have been all sufficient had there only been the Rachmaninoff Second symphony with which it opened, and which lasted one hour exactly. Philip Hale in his highly interesting descriptive notes was in error concerning the history of this symphony, which he states was produced for the first time in America last season under direction of the composer.

The fact is that Modest Altschuler gave the Rachmaninoff symphony two seasons ago when it had been but three weeks out of the publisher's hands. At that time the work occupied much more than an hour, due as Mr. Altschuler states to Rachmaninoff's altered viewpoint of his own composition. It is true that last night it seemed much brighter and more brilliant than when it was heard two years ago, and this bears out the statement of the conductor of the Russian Symphony orchestra that when Rachmaninoff was here he spent many evenings with him in study of this score, and the interpretation he indicated was so different from the original markings that Mr. Altschuler asked his reasons for the radical changes.

Rachmaninoff replied that the work as it now appeared to him took on renewed life and color through a more brilliant interpretation. As presented last night the symphony took its place beside the most brilliant, the most effective and the most sincere works of great importance that the orchestra has presented in years.

With a mastery of technic in the treatment of each instrument that is nothing short of dazzling, and contrasts as legitimate as they are sweeping, Rachmaninoff proved himself undeniably a heroic figure among the very few composers who have created standards to-day. His logic is perhaps as admirable as his wonderful imagination, his color and his thematic invention are unique and appealing, and he seems to be past-master of the smallest possibility of each instrument.

One uses the term "perfection" guardedly, yet it would seem as though this word only could describe the height attained by the orchestra, which for tone, virtuosity and finish seemed greater last night than ever—in fact, seemed to go beyond what might be expected of an orchestra. Mr. Fiedler never showed greater mastery and greater powers in all directions.

One must always question the right of a singer on a symphony programme. In the first place few singers fit, and if they do their selections usually do not. Miss Farrar is not of the heroic mold to fit into a position like the one in which she was placed last night, and while she may always be sure of appreciation and her hearers of pleasure, it is not the sort which is consistent with the ideals of an organization like the Boston Symphony orchestra.

Her second song, an old Mozart recitative and air was much more in place and enjoyable than the first air from an old operetta by Isouard, however charmingly they may have been sung. Mr. Fiedler also included the Brandenburg concerto by Bach, and although he used two harpsichords, he did not reduce the orchestra sufficiently to allow the instruments to be heard distinctly throughout.

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n Daily Times,

ess Brooklyn, N. Y.

NOV 12 1910

MUSICAL.

Boston Symphony Orchestra Opens Twenty-third Brooklyn Season With Fine Concert.

A departure from the custom in programme making for its first appearance of the season marked the introductory concert of the Boston Symphony Orchestra's twenty-third season in Brooklyn at the Academy last night. There was unusual musical diversity, and there was a soloist. For some seasons the opening concert has been made exclusively orchestral, and the Boston organization has done much to encourage the idea that an orchestra may be thoroughly worth while for itself alone, on occasion, independent of solo assistance; and the modern sense of good taste supports this view, without, however, any prejudice to solo artists. For the present season at least the management seems disposed to make concessions to the long-established popular notion that the lack of a soloist is a drawback, and has decided to provide them for the series of concerts opened last night.

That a singer can fit nicely into an orchestral concert scheme and add much to the pleasure of the occasion was evidenced by the presence of Mme. Jeanne Jomelli, the soprano, who was heard in two solo numbers—an unusual thing for such a concert; and the luscious beauty of her voice and finished art of interpretation were a genuine delight. Her first solo was a novelty, a number from Saint-Saens' "Pallas Athene," written for a local French festival in 1894. This solo is of a serious musical value. A more favorable opportunity for the singer was in the rendering of Azael's recitative and aria from Debussy's "The Prodigal Son."

Not often does a programme for one of these concerts include, besides two vocal solos, a symphony and three other orchestral pieces as it did last night. This is possible because the symphony was not very long. It was Brahms' No. 3 in F, and in the interest of its musical thought as well as in craftsmanship does much to justify his reputation. Another hearing of Strauss' "Don Juan" tone-poem also was given, and a less known symphonic poem by Sibelius, "Finland," into which the composer has put effectively good workmanship as well as patriotic sentiment.

There could be no doubt of the very favorable impression of the concert upon a crowded house. Mr. Fiedler conducted with the executive authority that has won the confidence of the public, and his men responded with a beautifully balanced tone volume. The series has made a good start for the season with the largest subscription in the history of the orchestra's appearance in Brooklyn.

1884

BOSTON SYMPHONY GIVES FIRST CONCERT

Miss Farrar Dazzles Audience as Soloist with Visiting Orchestra.

The Boston Symphony Orchestra gave its first concert of the 1910-1911 season at Carnegie Hall last night. This is the fourth of the great orchestral organizations which annually add their harmonies to what is known as the "music season" of New York. There are still two others to fall into line—the Volpe Symphony and the Russian, making a total of six large orchestras, each of which arranges a dozen or more concerts during the Winter. From which may be gathered some idea of the tremendous importance to which orchestral music has arrived in the annals and entertainment of this city.

Following their custom the Boston orchestra did not rely solely upon their instrumental work, but introduced a soloist. Last night it was Miss Geraldine Farrar, who then made her first New York appearance since she uttered her historical valuation of dukes as matrimonial adventurers.

Mr. Fiedler followed the precedent of Mr. Mahler, of the Philharmonic, and arranged a programme of such length that the audience had fully thirty minutes more music than usual.

The concert opened with Rachmaninoff's Second Symphony, and although the work has had no previous performance here its rendition last night brought forth unsuspected beauty both in the composition and in its reading. It is full of extremes, the heavy, groaning of the basses suddenly giving way to the essence of buoyancy and light-heartedness played by violins and the smaller wind choirs. The musicians were compelled to rise twice and acknowledge the enthusiastic appreciation.

When Miss Farrar appeared the audience forgot its dignity and gasped. She might have just arrived from singing Amneris in Aida. Her costume was extremely oriental—cloth of gold and cloth of silver and gilt spangles and metal fringes, all topped by a head-dress that might have been worn by Cleopatra.

She sang two charming numbers, one an excerpt from Isouard's opera, "Jeannot et Colin," and the other a recitative and air, "Aura, che Intorno," by Mozart. Her voice was, as usual, sweet, true and of remarkable power and flexibility.

For the second time during the evening a Mahler example was followed. This was the introduction of the harpsichord in the Bach number. Mr. Fiedler, however, had a real and not an improvised, instrument. After the Concerto in G major (of the Brandenburg set) was finished some one in the audience was heard to say, "The accompaniment was delightfully played, but where was the harpsichord?"

TRIBUNE

ss New York City.

1910

MUSIC

THE BOSTON ORCHESTRA.

A fine whiff of fresh, invigorating air went out from the concert of the Boston Symphony Orchestra yesterday, such a whiff as seemed necessary to the health of our musical season, young as it is. The voice of the orchestra was stimulating and refreshing in its euphony and peculiarly gracious because it was ear filling and not ear splitting, stimulating and not nerve racking. There was a special delight to the many in an audience phenomenal in numbers, in the singing of Mme. Melba, but a greater to the organization's normal clientele in the soundly and sweetly eloquent performances given to Schumann's "Manfred" overture and Brahms's symphony in F under the direction of Mr. Fiedler, who is content to let great geniuses speak their own tongue without sophistication. How much his reverential attitude is appreciated the audience testified by its attention and its applause. Mme. Melba was naturally the focus of a special interest. An artist of her marvellous gifts and attainments ought to be. She sang "Dove Sono," from Mozart's "Nozze di Figaro," with a voice which was beautiful, yes, thrice beautiful, though with little appreciation of the classic style which the music calls for, and the mad scene from "Hamlet" with the same beauty of tone and much more effectiveness because it called for less distinction or classicism in delivery. Neither of the airs was dramatically colored, a lack for which the concert room may crave pardon, but both disclosed a lovely opulence of tone which was in the highest degree ravishing. Of the two orchestral numbers of the programme which have not been mentioned one was a novelty—a comedy overture entitled "Puck," by Gustave Strube, the other Sibelius's "Finlandia." Mr. Strube is a member of the orchestra, and was called to the front several times to acknowledge the enthusiastic plaudits which his work evoked. It is a fine composition, more than ingenious in orchestration, consistent and unconstrained idea, characteristic, expressive and charming.

H. E. K.

From TIMES

Address New York City.

Date NOV 1 3 1910

THE BOSTON ORCHESTRA.

Mme. Melba Appears as the Soloist to an Enormous Audience.

The very large audience at the afternoon concert of the Boston Symphony Orchestra was probably not drawn to Carnegie Hall yesterday entirely by love of orchestral music. The occasion was the reappearance as soloist of Mme. Melba, after an absence of some two years. The opportunities to hear her in concert are rare nowadays, in opera non-existent, apparently, and the Boston Symphony Orchestra we have with us ten times a year. So it can scarcely be a matter of surprise that to many people the concert had an unusual potency of attraction. And yet it might properly be maintained that the appearance of no soloist can add distinction to the concerts of the Boston Symphony Orchestra.

Its performance under Mr. Fiedler of well-known works, as Schumann's overture to "Manfred" and Brahms's third symphony in F, had many superlatively fine qualities. It is always a renewed delight to hear the marvelously fine tone of this orchestra, the beauty and richness of its several choirs in themselves, and the perfection of their blending. Mr. Fiedler elaborates his performances with painstaking care, and there is no doubt that they exactly reflect the conception of them he has formed in his mind. There is sometimes question as to the validity of this conception, especially as to some of his tempi. There are phrases in his reading of the "Manfred" overture that seem to be treated with some violence, and there is a dissection of the structure of the first movement of Brahms's symphony that is too obvious and that detracts from the splendidly passionate flow of the music. The Boston Orchestra has played the work here with a freer and more convincing utterance. Yet this performance had many beauties, and it gave the audience much pleasure.

Mr. Fiedler played a new work by Mr. Gustav Strube, a member of the orchestra, who has composed much and has had a number of his compositions played here by the organization. This is a "comedy overture," entitled "Puck." There is no more definite statement than the title of any programme in the composer's mind; and this title is enough to explain the character of the music, which is mirthful, frolicsome, in its spirit. There is brilliancy in the orchestration, and large demands are made upon the orchestra's dexterity and lightness of hand. It cannot be said that Mr. Strube's thematic material has of itself great distinction or great charm; but he has shown much skill in his use of it and in making it count for the utmost. The composition scintillates, and it pleased the audience greatly, who applauded Mr. Strube in his post among the first violins, and then at the front of the platform. Another piece not new to New York, but probably not known to many of the audience, was Sibelius's "Finland," a vigorously written and effective work.

Mme. Melba comes again still in the plenitude of her voice, which has not perceptibly lost any of its most beautiful quality, its lusciousness, its spontaneity of utterance. In its uppermost notes it may not be produced with quite the freedom of past years, but her singing is as it always was, a marvel of purity and finish. The recitative and air "Dove sono," from Mozart's "Marriage of Figaro," is a model of legato singing such as is becoming more and more of a rarity. Her second number was the long recitative and air known as the "Mad Scene" of Ophelia from Ambroise Thomas's "Hamlet," and in this she sang with splendid brilliancy and élan. The flowery passages were delivered with a perfection almost, if not quite, such as is remembered from Mme. Melba's days at the opera. This achievement made a deeper impression upon the audience than the other and was rapturously applauded. The singer was many times recalled to acknowledge her acclamation.

EVE. SUN

s New York City.

1910

NELLY MELBA.
Star of First Boston Symphony Matinee Here.

[67]

From MORN. TELEGRAPH

Address New York City.

Date NOV 12 1910

MASKS, FACES AND FARRARIZATION

By ALGERNON ST. JOHN-BRENON.

The Boston Symphony Orchestra concerts are always a study. There are but twelve of them in New York in all the year. Would that there were many more. Mr. Higginson's foundation has achieved perfection. Even those avaricious of the highest standards cannot ask for more than that. Other characteristics of this series of concerts is the seriousness and the stateliness of their audiences. Now audiences have physiognomies. Audiences have attitudes, and the attitude and the physiognomy of Boston Symphony Orchestra audiences differ from those of all other. The Boston Symphony auditor is not sophisticated. Nor on the other hand is he Chautauquan.

The explanation is not far to seek. All the New Englanders in New York are there. Your New Englander is a distinctive and a distinguishing creature. His music is to him a study. If he uses an opera glass it is not to look at a hat in a box, but to look at the first oboe player and judge his intellectual and artistic girth. We have known these audiences to refuse to look even at Andrew Carnegie.

There are no concerts so singularly devoid of parade in the audience or of humbug on the stage. There is nothing in a word so far removed from opera and its musical lying and insincerity. The faces of the critics are also a matter for remark. Their look is one both of pleasure and of pain, like that on the faces of the Merry Andrews of our youth, who used to portray laughter on one side of their face and tearful suffering on the other.

The critics are glad because they are enjoying the music and sad because they can't find any fault with it. As you approach Carnegie Hall on your way to one of these concerts you are handed a neatly printed volume in buff covers. This volume contains sometimes as many as eighty pages. Consultation of the book reveals that it is by Philip Hale, who is an encyclopedia in trousers. It is a complete guide to the concert. It is also very useful as a means of distracting your attention, or indeed of anesthetizing you during a prolonged operation by the Rackman, or the surgical Scriabine, or other of the prevailing school of Cossack and Siege of Sebastopol composers.

Furthermore it is a well written, richly informed piece of musical scholarship, invaluable as a record, invaluable as an explanation, a history and a discription of the music to be played.

The range of subjects that it treats is almost Himalayan. And still the wonder grows, how one small head can carry all that Philip knows.

The programme of Thursday's and today's concert contains, for instance, references to Francesca da Rimini, Market Day at Melrose, Mass.; Mrs. Hall McAllister's morning musicale, Voltaire, the sister of Frederic the Great, the Duke of Alva, Byron, Potesch (!) Edwin Booth, Hudibras, the Anatomy of Melancholy, Shakespeare, Sarmatia, a man called by Mozart Ochelly, at whose nationality you are permitted three guesses, and Howard Malcolm Ticknor. A mighty maze, but not without a plan.

And in this heavy fire of multitudious knowledge and cross references, we found one fearful error; more than that, a giddy old solecism. Philip Hale—even he writes: Nellie Melba, born Helen Porter Armstrong," as if she had been born with her baptismal names.

Such an error in such a one!

We weep.

Let that pass. Enough has been said, we think, to convey to our readers the serene and almost scholastic bearing of these symphony audiences. One carries away from Carnegie Hall, or Boston, the memory of well-bred women, and men of high understanding, gathered together for a well-defined artistic purpose, for the cultivation of good music. They are not there to educate themselves. They are already educated.

It was into this Athenian—we had almost said Areopagite—atmosphere that of all people on earth Miss Geraldine Farrar was injected, or rather hurtled, on Thursday night. Never will it be forgotten. A painter should have been there to paint a series of pictures, as Hogarth did. One might be "Geraldine Farrar on the Areopagus;" another, "Geraldine Farrar Felicitating Fiedler;" another, "Geraldine Farrar Romanticizing a Classical Concert;" another, "Geraldine Farrar Annihilating Academicism," and so on, and finally "Repentance of Geraldine Farrar."

In the first place, Miss Farrar disturbed all Boston Symphonic concert etiquette by coming on the stage unaccompanied by the conductor. She desired to be original, and alone she did it. She made an entrance. The entrance was all gold, and—Geraldine; nor was it in the spirit of Beethoven and of Bach. It was in the spirit of Spontini. As she was going to sing she wore no gloves. Gloves impede the action of the vocal chords. The dress, however, was sublime, tremendous, volcanic. What could the plaintive notes of Mozart avail against such competition? No! We are not hinting that it was loud. It was just a good, strong murmur, like Niagara in the distance.

The Athenian audience was slightly surprised. They had come to a concert and not to "Aida" or "The Queen of Sheba," for it was the spectacular acts of those operas that Miss Farrar closely resembled.

Hitherto it was the incomparable orchestra that had been starred. Now it was Miss Farrar.

Did she mind—she, the handsome, spoiled, overindulged young iconoclast? Never a bit. As she entered her carriage she was noticed clasping a piece of paper containing several pieces of broken material.

The keen eye of an observer saw that they were bits of another tradition shattered by the operatic Reign of Terror.

But even she will not turn it into the "Farrar Symphony Orchestra. Soloist, Miss Boston." For a critical, analytic, accustomed and well-versed audience showed far more enthusiasm in a Bach that was not quite so decollete.

From EVE. POST.

Address New York City.

NOV 11 1910

MUSIC AND DRAMA

Miss Farrar and the Boston Orchestra

The opening concert of the Boston Symphony Orchestra's twenty-fifth season in New York, given last night in Carnegie Hall, afforded one more illustration of the fact that a first-class body of players, with a great conductor, can perform a mediocre composition in such a brilliant manner that most of the hearers, dazed by the tonal splendors, lose their faculty of discrimination, and attribute to the composer merits which belong principally to the orchestra. A preacher or political orator who has mastered the elocutionary art will make more impression on the masses, though he has little to say that is worth hearing, than a less expert speaker who has many interesting things to relate.

The application of these remarks is to Rachmaninoff's second symphony. This composition was played here last season, during the visit of its composer, and made little impression. Last night it was so vigorously applauded that had its author been present he might have easily persuaded himself that he had created a masterwork. But he hasn't. Three-fourths of that applause may be safely credited to Mr. Fiedler and his men. There are interesting spots in this overlong symphony—it lasts an hour and five minutes—but only spots. Mr. Rachmaninoff had material enough for one good movement, but he had set out to write a symphony, so, of course, his pen had to be forced, willy-nilly, to write four movements in accordance with all the antiquated, artificial, and ridiculous symphonic rules for slowly torturing a musical idea to death. A symphony is an orchestral sonata, and some good friend of this gifted Russian—who has written some admirable preludes and other pieces—ought to call his attention to the dangers of the sonata form. Ernest Newman has written on them amusingly in his little book on Richard Strauss, published by the John Lane Company. He ends his remarks with this witty sentence which every young composer in every country ought to paste in his hat:

And when one sees how many capable and promising musicians have been stunted in their growth by this system of Chinese compression, one wishes that somebody would write an exhaustive book on "Sonata Form, its Cause and Cure," and present a copy to every student who is in danger of catching the disease.

Besides this Russian symphony, the orchestra played the third of Bach's Brandenburg concertos and Beethoven's "Egmont" overture. The Bach concerto disproved the notion which seems to be held by some conductors that in order to show off their orchestras they must play Strauss or Reger. Bach died in 1750, yet this concerto made one realize that he calls for as great orchestral skill as any of the modern writers. It was played with superb virtuosity and virility, and Mr. Fiedler made it clear that Mahler is not the only conductor who knows how to win demonstrative applause for Bach.

There was also demonstrative applause, as a matter of course, for Geraldine Farrar, who, returning from European triumphs, made her first appearance of the season in this city. Arrayed in a wondrous gown, she looked in perfect health, and this improvement was shown also in her voice, which never had seemed so spontaneous and under such perfect control. Lilli Lehmann, at Salzburg, last summer, and in Berlin was delighted with the progress made by her pupil, especially in the art of singing Mozart, which is much more difficult than the art of singing Puccini. Miss Farrar sang last night a Mozart air for tenor, "Aura, che intorno," preceded by a recitative, "Misero! o sogno," edited for her concert performance by Dr. Karl Muck; and it was a delight to hear those pure, limpid tones, the smooth, legato style, and to note how the dramatic impulses of this American soprano enable her to make even a concert recitative impressive by coloring and accenting the music in agreement with the lines of the text. In such music, as in a string quartet, every slight flaw stands out conspicuously. There were but a few such flaws in the Mozart air, and none at all in her singing of another antique number, "Ah! pour moi quelle peine extrême," from Isouard's "Jeannot et Colin" (1814). This opera, Philip Hale states, has been revived in Paris at least twenty times, and certainly this air was worth bringing forward. Miss Farrar was recalled four times after singing it, but the rules of the organization forbade a repetition. It is needless to say that Carnegie Hall was crowded. Crowded it will also be to-morrow afternoon, when Mme. Melba will be the soloist. Mr. Ellis knows not only how to manage an orchestra, but also how to select the singers the public most desires to hear.

EVE. TELEGRAM

ess New York City.

11 1910

ONE of the most distinguished musical audiences of the year greeted the Boston Symphony Orchestra last night at its first concert of the season in Carnegie Hall, giving an especially enthusiastic greeting to Mr. Max Fiedler, the conductor, and to Mr. A. Witek, the new concert master.

At the conclusion of the Rachmaninoff Symphony in E minor, which opened the

GERALDINE FARRAR.

programme, a veritable ovation was given to the players and the conductor. Although the work has been heard here before, its beauties had not been revealed until the big band from Boston, playing with power, unanimity and variety such as is shown by no other orchestral body in this country, gave to this Titanic work its adequate interpretation.

The remaining numbers on the programe were the famous overture to Egmont played admirably, and Bach's Brandenburg Concerto, in which Mr. Fiedler introduced two harpsichords played in unison, where the composer in the days of more limited instrumentation found one adequate. The quaint tinkling music of the two old instruments sounded, when it could be heard, like rain on a tin roof.

Miss Geraldine Farrar, plump as a partridge, and gowned "like Solomon in all his glory," sang two delightful old operatic arias, one by Isouard and the other by Mozart.

HERALD

New York City.

Miss Farrar, Gloveless, Is Soloist

She Sets New Fashion as She Sings with the Boston Orchestra.

With Carnegie Hall's big auditorium crowded to its utmost the first series of Boston Symphony concerts began last night. Miss Geraldine Farrar was the soloist, and although she is well known and much admired by frequenters of the Metropolitan Opera House she made new friends.

Her appearance was very attractive. At first glance it seemed as though she were attired for the second act of "Tosca." Whatever the period of the costume, it was striking. And what caused surprised comment was that she wore no gloves. The women in the audience took it to mean that no gloves is the latest concert stage fashion.

She sang two arias, one from Isouard's "Jeannot et Colin" and the other a Mozart aria, "Misero, O Segno!" Her voice rang full and clear and the close of each song was marked by instant applause. Again and again she was called out and had to bow her thanks.

The orchestral part of the programme, conducted by Mr. Max Fiedler, consisted of Mr. Rachmaninoff's Second Symphony, Beethoven's "Egmont" overture and Bach's Third Brandenberg Concerto. Two harpsichords were used in the latter, but the volume of the orchestra quite drowned them out. The full beauty of tone of the famous orchestra was displayed in the symphony, which was wonderfully played. The Beethoven overture received a dramatic interpretation.

Newspaper Clipping Bureau in the World

Daily Citizen,

rom Brooklyn, N. Y

ddress NOV 10 1910

The first Boston Symphony concert of the season comes to-morrow evening in the Academy of Music. The soloist will be Madame Jeanne Jomelli, who has already won notable favor in Brooklyn by her fine voice and her finished art. Her first number will be a hymn to Pallas Athene by Saint-Saens. It was written fifteen years ago for one of the outdoor festivals which are held from time to time in the old Roman theatres in the south of France.

Her second number will be Azael's aria from Debussy's "The Prodigal Son." Debussy wrote the lyric scene of "The Prodigal Son" in 1884, and with it won the Grand Prix de Rome. The text is by Edouard Guinand and Debussy's setting was sung by Madame Rosa Caron, Ernest Van Dyck and Taskin, and Debussy received twenty-two votes out of the twenty-eight.

The principal orchestral works will be Schumann's "Manfred" overture, Brahms' F-Major Symphony No. 3, Richard Strauss' tone poem, "Don Juan," and Sibelius' symphonic poem, "Finlandia."

EVE. MAIL

ess New York City.

The Boston Symphony season opens to-night at Carnegie hall with Geraldine Farrar as soloist, and the principal orchestral number will be the second symphony by Rachmaninoff.

Newspaper Clipping Bureau in the World

STANDARD UNION,

BROOKLYN, N. Y.

ess NOV 10 1910

George Whitefield Chadwick, director of the New England Conservatory of Music, who is writing the music to be used in connection with "Everywoman," is the best known American symphonic composer. He has several times led the famous Boston Symphony Orchestra in the rendition of his own works.

rom PRESS

Address New York City.

Date NOV 11 1910

BOSTON SYMPHONY WARMLY GREETED AT FIRST CONCERT

Orchestra Gives Fine Programme in Carnegie Hall.

GERALDINE FARRAR SOLOIST

Large Audience Also Welcomes Popular Artiste—Melba Will Sing at Matinee To-morrow.

So delighted were New York music lovers last night to welcome back in Carnegie Hall the Boston Symphony Orchestra, which gave its first concert of the new season, that even Geraldine Farrar, the soloist of the evening, had a cold reception in comparison. Charles A. Ellis, manager, had decided to favor his first New York audiences with two of the most popular "stars" he could procure—Miss Farrar on Thursday evening, Nellie Melba on Saturday afternoon. And it may well be that the attractions of these two singers were responsible in part for two sold-out houses. Not a seat could be procured last night immediately before the beginning of the concert, except from speculators, who appeared to be carrying on a profitable business on the sidewalk. Nevertheless, it remains true that only a limited number of persons clapped their hands for Miss Farrar, whereas, to judge from the sound, the whole audience applauded Max Fiedler and his men whenever occasion offered.

Miss Farrar made two appearances. Her first contribution was the air of Theseus, "Ah! pour moi quelle peine extreme," from the opera "Jeannot et Colin," by Niccolo Isouard, an eighteenth century composer born in Malta; her second, Mozart's recitative "Misero! o sogno," and air, "Aura, che intorno," written originally for tenor.

Clad in a gold and yellow gown of modern Parisian design, there was something almost Oriental in Miss Farrar's appearance—an effect that was heightened by the broad band of gilded material, studded with stones, which encircled her high black coiffure, close to the temples. A striking garb this, if not altogether becoming, but somehow the crowd refused to show any particular surprise as Miss Farrar walked slowly to the middle of the stage, and even after the first aria, which she sang charmingly, there were no tumultuous demonstrations of enthusiasm. Three or four times the soprano came back to bow her thanks, but the invitation to return was by no means unanimous.

Except for a tendency to sing a little sharp, the second aria, sung in Italian, showed Miss Farrar to even better advantage. In fact, our American soprano appears to have returned from her European triumphs not only with a supply of new gowns but in excellent vocal condition. Such legato singing as she put to her credit last night not every singer nowadays can command.

Max Fiedler elected to open the evening with Rachmaninoff's Symphony in E minor, No. 2, opus 27, which the Philadelphia Orchestra, Pohlig conducter, first introduced to Americans about a year ago. As far as the first movement is concerned, with its beautiful Largo and stirring Allegro, the choice was a happy one. But the three following movements are inconsequential in comparison and certainly were not worth three-quarters of an hour's time of listening. The whole work occupied more than an hour.

It was a delight to hear once more the Boston Symphony Orchestra, with all its euphony and mellowness of tone, all its familiar smoothness of execution.

It must be confessed, however, that one noted an unusual amount of rythmical wavering, particularly in Bach's concerto No. 3, in G major, which Fiedler performed with full string orchestra and a "continuo" accompaniment played on two harpsichords. This beautiful music, augmented to a power far beyond the composer's intentions, certainly exposed to advantage the tone of the Boston strings. In other respects, however, it made no flattering revelations.

The evening closed with Beethoven's "Egmont" overture.

EVE. SUN

ss New York City.

NOV 9 1910

There's a war among orchestras for the honor of giving the truest rendering of Rachmaninoff's Second symphony, in which the Boston Orchestra won a triumph this week in three cities. The slower-moving Philadelphia Orchestra played it earlier, when the composer conducted his own music last November. The active Russian Symphony Orchestra had it first of all nearly two years ago, and is going to repeat it next Thursday. There's a reason.

The local Russian conductor, Modest Altschuler, declares that his next interpretation will be wholly different from his reading of the score when it was first played.

EVE. POST.

New York City.

NOV 12 1910

Philip Hale announces that an exhaustive catalogue of the programmes of all the concerts given by the Boston Symphony Orchestra outside of Boston, as well as in that city, is now being prepared. The catalogue is so made that any one looking, for instance, at "Beethoven: Symphony No. 1," will see at a glance how often and where this symphony has been played, with the date of performance.

rom SUN

ress New York City.

NOV 11 1910

THE BOSTON ORCHESTRA

RACHMANINOV'S SECOND SYMPHONY HEARD.

Composition Sounded Much Better Than When First Heard Here—Miss Farrar, Gorgeous as an Egyptian Princess, Sang Two Unfamiliar Numbers.

The first concert of the Boston Symphony Orchestra at Carnegie Hall last night called out a splendid audience representative of New York's best musical culture. The house was completely filled and the applause which followed the brilliant performance of the first number on the programme was a tribute to the noble playing of the orchestra and to the admirable conducting of Max Fiedler.

The composition referred to was the second symphony of Sergei Rachmaninov, the distinguished Russian composer. This work was heard for the first time in the United States at a concert of the Russian Symphony Society in Carnegie Hall on the evening of January 14, 1909. At that time the composition failed to make any very definite impression. The present reviewer was unable to discern in it the noteworthy qualities which Mr. Fiedler brought clearly to the surface last night.

The symphony, which is in the incisive tonality of E minor, begins with a slow introduction, leading to the first allegro, which is long and elaborately developed. The cantabile melody of this movement, in G major, introduced by the violins, is particularly captivating and is withal dignified and broad in character. The movement as a whole is sombre in mood, indeed at times passionate, and is written in the largest tones of the whole orchestra. It is perhaps not quite as compact as it might be, but the subject matter is well worthy of development and the general effect is one of intense virility.

The second movement, marked allegro molto, serves as the scherzo of the composition. It speaks of the dance of elemental people. There is abandon, and even savagery in it, but there is not a moment that is not musical. Indeed some of the devices smack of the schools of old, and there is a very inspiring bit of fugato which paints the very confusion of the dance run to riot. The trio is chanted out as a sort of song contrasting with the dance, which returns with a new vigor.

The third movement, in the shape called by some theoreticians the cavatina form, contains three principal melodies. The chief theme of the work reappears incidentally in this movement and with telling effect. The finale, an allegro vivace, has not only its own melodic matter but utilizes some of that heard before. It is admirably built up and instrumented in a masterly manner.

This is the record of a very different hearing from that of the first performance. The new impression must be accredited to the scholarly and illuminative reading of Mr. Fiedler and to the splendid performance of the artists from Boston. It is a pity that Mr. Rachmaninov could not have been present to witness the reception which the audience gave to his music.

The other instrumental numbers on the programme were the third major Brandenburg concerto of Bach and Beethoven's "Egmont" overture. The Bach composition is an old friend of local concertgoers (as is the "Egmont"), and it requires no extended comment at this time. Mr. Fiedler, having in mind the powerful body of strings in his orchestra, endeavored to attain some balance by doubling the harpsichord part, but the result was not satisfactory. The harpsichords were heard only here and there, but when heard their tone added character to the music.

The soloist was Geraldine Farrar of the Metropolitan Opera House. After the symphony Miss Farrar sang "Ah, pour moi quelle peine extréme," from Isouard's opera comique "Jeannot et Colin," and after the concerto Mozart's recitative and air beginning "Misero, O sogno." This latter is a concert air composed by Mozart probably in 1783 and first sung by the tenor Adamberger in Vienna in December of that year. Dr Muck abridged the music and revised the instrumentation for Miss Farrar.

The aged novelty proved worth resuscitation and was received with manifest pleasure by an audience quite capable of appreciating the beauty of Mozart's style. It will interest operagoers to know that Miss Farrar made her first appearance of the season in a costume which would have graced *Amneris* in the halls of Verdi's Pharaoh, that she has acquired a buxom beauty that makes *Juliets* and *Cherubinos* questionable and that she was in excellent voice.

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WORLD

New York City.

NOV 13 1910

MELBA QUEEN OF SONG AT SYMPHONY CONCERT

As Soloist of Boston Orchestra's First Matinee She Receives Ovation.

By Reginald de Koven.

I am quite sure I do not like vocal selections at symphony concerts, because the break such numbers, especially when operatic, make in the symphonic context is too abrupt. I am equally certain that the audience at the Boston Orchestra's first matinee concert yesterday did not agree with me, for Mme. Melba for her first appearance in two years drew a house which packed Carnegie Hall to the doors and aroused applause by her selections—the aria "Dove Sohg" from Mozart's "Figaro" and the "Mad Song" from Thomas's "Hamlet"—which amounted to an ovation. Verily there is much in a name for the American public.

But Melba is not yet only a name. That exquisite, crystal pure voice, like a silver trumpet, is still undimmed in beauty and her finished art in its use still unimpaired. Indeed, I thought her voice in far better condition than when she sang here last. Truly, great art does not grow old.

While Mr. Fiedler gave us no number to spur and onimate the programme like the Rachmaninoff symphony, which I want to hear again, and soon, the concert was altogether enjoyable. The inwardness of Brahms's third or "Eroica" symphony for me is so subtle that the music does not "get over," beautiful work as it is, and admirably as it was given yesterday by Mr. Fiedler and this orchestra, who, however, hardly played with the musical finish of Thursday evening. A new overture, "Puck," a title conveying the suggestion of mood and atmosphere rather than of set programme, proved a joyous and melodious bit of descriptive music, cleverly written and cleverly scored in due modern fashion, though some of the effects were rather banal, which pleased the audience mightily. The composer, Mr. Strube, a member of the orchestra, who has also written a symphony played with success in Boston last season, was compelled to bow several times in acknowledgment of the hearty applause which greeted his work.

Schumann's "Manfred" overture, carefully rendered, and Sibelius's symphonic poem "Finlandia" completed the programme. Both Mr. Fiedler and the orchestra are to be congratulated for their work at these first concerts. It is certainly a comfort to hear a real orchestra once in a while.

John Donahue Dies in Willimantic.

EVE. TELEGRAM

is New York City.

Saturday afternoon Carnegie Hall was filled to overflowing at the first matinee of the season by the Boston Symphony. Doubtless the presence of Mme. Melba as soloist helped, but the concerts by the visiting Bostonians are usually well attended. Mme. Melba's singing of an aria from "The Marriage of Figaro" and the mad scene from Thomas' "Hamlet" were two pleasant incidents of the afternoon.

The principal offering, however, was Brahms' Third Symphony, played with all the smoothness which this worthy body of players reveal when at their best. Schumann's overture to "Manfred," Sibelius' superbly sombre "Finlandia" overture and a merry little overture, "Puck," by Gustav Strube, one of the violinists in the orchestra, contributed to the delight of the listeners.

From EVE. WORLD

Address New York City.

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Widow Gets All Jourdan Riches.

Gen. James Jourdan in his will, filed yesterday in the Surrogate's Court in Brooklyn, left his estate of more than $2,000,000 to his widow. The sons, James M., Franklin B., William B. and Edward R. Jourdan, waived the issuance of a citation, which means the will is to stand without contest.

Daily Eagle, Brooklyn, N. Y.

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NOV 14 1910

THE PHILHARMONIC CONCERT.

Usual Lecture Preliminary to It Given by Louis C. Elson of Boston.

The usual lecture recital, preparatory to the concert by the Boston Symphony Orchestra, was given yesterday afternoon, with the programme of to-night's Philharmonic Concert in the opera house, Academy of Music, as its subject. Like the concert, it is presented under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. It was set in the lecture hall of the Academy and the place was crowded. Louis C. Elson of Boston was the lecturer, using one piano for the themes and in aid of his explanatory information, and Alfred De Vote was the assisting artist, playing on another piano and giving great enjoyment by his beautiful interpretation of the music. The programmes had not arrived from Boston in time for the lecture, but Mr. Elson's full description of the music made their absence but little felt. Only the orchestral music was taken up, though Mr. Elson assured the audience that they would admire the "Hymn to Pallas Athene," by Saint-Saens, which Mme. Jeanne Jomelli is to contribute to to-night's programme, and which will then be heard for the first time in this country. The other numbers will be the overture to Byron's "Manfred," Op. 115, Schumann; the Symphony No. 3 in F major, Op. 90, by Brahms; Tone Poem, "Don Juan," Op. 20, Strauss; Recititive and Aria from the lyric scene, "The Prodigal Son," "Debussy" and "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7, by Sibelius. Mr. Elson said much about the symphony form and the changes introduced during his interesting discussion of the Brahm's Symphony, and he took up each selection in detail, pointing out the contrasting color of the themes, and, in the Brahm's, the contrast between the masculine or dominant theme and the feminine or subordinate theme. He spoke also of the melodic quality present in this composition by "the third great B in German music"—the others being Bach and Beethoven.

Geraldine Farrar Soloist at Boston Symphony Concert

Sings Some Almost Forgotten Arias at a Crowded Carnegie Hall —Rachmaninoff's Second Symphony Superbly Played by This Premier Band.

BY SYLVESTER RAWLING.

GERALDINE FARRAR, grown bigger, handsomer than ever and wearing a startling gown—half Tosca and half Salome—was the soloist at the first concert of the Boston Symphony Orchestra at Carnegie Hall last night. She sang a well nigh forgotten aria, "Ah! Pour moi quelle peine extreme," from "Jeannot et Colin," an opera comique by Niccolo Isouard, first produced at the Opera Comique, Paris, in 1814, and the recitative "Misero! O Sogno" and aria "Aura che intorno," by Mozart, little better known, abridged and revised for her use by Dr. Karl Muck. She was cordially received and warmly applauded by a crowded house, and she sang in what is now become her characteristic manner, her voice often sounding sharp.

Rachmaninoff's second symphony in E minor was the opening number. It was first played in Moscow two years ago and in America a year later. Its virtues become more manifest with every hearing. The composition is richly orchestrated and full of beauty. In each of its four movements there is sensuous charm, lovely melody, poetic feeling and uplifting suggestion. And how splendidly it was played last night! Mr. Fiedler and his men were as one voice in the proclamation of the work. The very best traditions of this exceptional band were maintained in the exposition of it. The applause did not cease until the whole orchestra had risen to acknowledge it.

In Bach's concerto in G major, the third of the Brandenburg set, two harpsichords were used, but they prevailed only slightly against the weight of the orchestra. The work, well worth doing and finely done, helped to round out a most attractive programme which came to an end with Beethoven's "Egmont" overture.

At the matinee on Saturday Nellie Melba will be the soloist and Brahms's third symphony in F major will be played.

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Newspaper Clipping Bureau of the UNION.
STANDARD UNION,
BROOKLYN, N. Y.
NOV 12 1910

BOSTON SYMPHONY AT THE ACADEMY.

With its artistic supremacy never more assertive, the Boston Symphony Orchestra began its series of Brooklyn concerts at the Academy of Music last night before an audience that represented a very large portion of the music-loving public in this borough. The reputation achieved by these musicians in the past years for their remarkable proficiency in symphonic performance is an asset in itself, especially in view of the noteworthy efforts of other large orchestras and other conductors to attain to the same degree of excellence. But the Bostonians still forge ahead of their nearest rivals, demonstrating even more wonderfully than ever before the creative and controlling powers which underlie the superb quality of their work.

Of course, the conductor should always come in for a certain share of the praise as well as the censure which is often too severely showered on this one individual for little fault of his own. It must be said, therefore, that Max Fiedler has always commended himself most highly to critical taste ever since he undertook the direction of the Boston Symphony Orchestra. He is a man of modern musical tendencies, but not without a firm reverence for the classics and their surrounding traditions, and his readings of the masterpieces, whether it be a symphony by Beethoven or a tonal effusion by Richard Strauss, have always been found illuminative and interesting. There have been and there are greater conductors than Fiedler, but his ability stands out more prominently because he has under him an orchestra so thoroughly schooled and developed as to render even the best leader merely useful rather than absolutely necessary.

Whether it is due to Fiedler or to the instinctive musicianship of his men is not a very material question to the music loving public. It is certain, however, that the Boston Symphony Orchestra has acquired model standards of tone production which are unfailingly and rigidly observed during the course of a performance. The formulation by which the most expressive results of a musical movement is obtained finds its origin not in the temperamental impulses of the conductor, but in established scientific principles. On the other hand, Fiedler has much to do with the subsequent embellishments and they are not of minor importance. Indeed these finishing touches, as it were, are the very things that bring about the exquisite transparency of tone, flexibility of color, fluency and breadth of expression, for which the Bostonians are famous.

The programme of the evening commenced with Schumann's overture to Byron's "Manfred." While somewhat suggestive in character the music could hardly be said to sound either the heights or the depths of the poet's emotional hero. Even though moved by the decided romanticism of his school, Schumann had not the technical tools to accomplish as much for the realistic presentation of his subject as did Liszt with "Mazeppa," or Richard Strauss with "Zarathustra." Judging the overture purely on a musical basis, however, regardless of its possible descriptive purpose, it must be admitted that the music in many parts is of rare beauty and always well conceived.

For the big number of the evening Fiedler chose to give Brahms' Symphony No. 3 in F. major. Considered by some to be the greatest of Brahms' symphonies, this work certainly has many qualities which justify such a belief. Its construction is as perfect as that of the great Symphony No. 2 in D. major and if anything its appeal is far more definite. The realization of the fact that "Brahms' appeal is to art and not to men," and that his music is, therefore, to be admired, but not felt, could be calculated to arouse but little interest in the intellectual composer as far as the ordinary listener is concerned. Music should be felt and in all the four movements of the F major symphony as performed last night the music was felt.

In fact while the architectural details of the symphony, over which the more fastidious delight, are not forgotten, they are generally overlooked by the listener, the attention being attracted rather by the outpouring of beautifully written melodies in which each of the four movements abound. The heroic vigor of the first movement, allegro con brio, is most persuasive in its emotional appeal and it is only during the second movement, andante, that one ceases to "feel" the music. With the exposition accomplished, in a masterly manner without doubt, the work passes on to a third movement, poco allegretto, in which the melody is crystalized from the purest essence of tone. The fourth movement, allegro, revives the romantic fervor of the first section and leaves the listener convinced of the true greatness of the composer's achievement.

An orchestral programme without Richard Strauss is rare nowadays. Last night the audience heard his "Don Juan" and applauded the performance. Fiedler delivered himself of his usual reading, which is not very satisfactory, for in many parts his Don Juan lacks the spontaneity with which Strauss originally endowed him. The love duet, however, was played splendidly and the ending of the symphonic poem was likewise rendered very effective. "Finlandia," a symphonic poem by Sibelius, was the concluding number. The music is interesting and melodious, its sentiment being in the character of a patriotic tribute to the oppressed of Finland.

Mme. Jeanne Jomelli was the soloist. She sang Saint Saens' Hymn to Pallas Athene, and Azael's recitative "These Joyous Airs," and aria, "O Time That Is No More" from Debussy's "The Prodigal Son." All three numbers were sung with a fine display of dramatic intelligence, as well as vocal power.

From Daily Citizen,
Address Brooklyn, N. Y.
Date NOV 11 1910

LECTURE-RECITAL

Given Preparatory to the Boston Symphony Orchestra Concert.

The usual lecture recital preparatory to the concert by the Boston Symphony Orchestra was given yesterday afternoon, with the programme of to-night's Philharmonic concert in the Opera House, Academy of Music, as its subject. Like the concert, it is presented under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. It was set in the lecture hall of the Academy and the place was crowded. Louis C. Elson, of Boston, was the lecturer, using one piano for the themes and in aid of his explanatory information, and Alfred De Voto was the assisting artist, playing on another piano and giving great enjoyment by his beautiful interpretation of the music. The programmes had not arrived from Boston in time for the lecture, but Mr. Elson's full description of the music made their absence but little felt. Only the orchestral music was taken up though Mr. Elson assured the audience that they would admire the "Hymn to Pallas Athene," by Saint Saens, which Mme. Jeanne Jomelli is to contribute to to-night's programme, and which will then be heard for the first time in this country. The other numbers will be the overture to Byron's "Manfred," Op. 115, Schumann; the Symphony No. 3 in F major, Op. 90, by Brahms; Tone Poem, "Don Juan," Op. 20, Strauss; recitative and aria from the lyric scene, "The Prodigal Son," Debussy, and "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7, by Sibelius. Mr. Elson said much about the symphony form and the changes introduced during his interesting discussion of the Brahms Symphony, and he took up each selection in detail, pointing out the contrasting color of the themes, and in the Brahms the contrast between the masculine or dominant theme and the feminine or subordinate theme. He spoke also of the melodic quality present in this composition by "the third great B in German music—the [illegible] Bach and Beethoven."

WORLD
New York City
NOV

THE BOSTON SYMPHONY GIVES FIRST CONCERT

Miss Farrar and Rachmaninoff Work the Features of Enjoyable Programme.

By Reginald de Koven.

The concerts of the Boston Orchestra, of which the first of the season was given at Carnegie Hall last night, are always a delight. Always also a critical relief, because if one may not always indorse any particular way of interpretation, one may be certain that in its way the interpretation becomes merely an expression of personal preference—never a difficult matter.

If the Rachmaninoff symphony No. 2, op. 29, was played here previously—I think the Russian Symphonists essayed it once—it was heard practically for the first time last night, and superbly played made a profound impression. For me it ranks among the greatest of modern symphonies. The composer has supplied no programme to this highly characteristic and suggestive work, and none is needed; for it is pure symphonic music, full of beautiful melodic thought nobly expressed and wrought with consummate art and skill—music throughout that is sane, healthy and intelligible.

The mood of the first of the usual four movements, largo allegro moderato, is patently introspective and strikes an intensely human note, now plaintive, now passionate, now defiant. The abandon of the vigorous dance of the second movement—allegro molto—which replaces the usual scherzo, is almost savage in intensity; and the way this rhythmic measure is interrupted by first a chorale and then an irrepressible fugue makes this movement the most individual and striking of the work. The adagio is subtly and fragrantly melodious, the whole orchestra singing a passionate love song, while the brilliant finale stirringly worked out ends the whole with a majestic climax of joyous sound. The Boston Orchestra never played better in New York.

Miss Farrar, astonishingly headgeared, sang charmingly an opera comique aria by Isouard (1814), which sounded wobbly thin and trite after the rich color of the symphony, and Mozart's aria "Misero, a segno, o son destor" to rapturous applause. Bach's Brandenburg concerto No. 3 for strings and two harpsichord, played with rare finish, and Beethoven's "Egmont" overture completed a most enjoyable programme.

om STAATS ZEITUNG
dress New York City.
ate NOV 11 1910

Bostoner Symphonie-Konzert.

Warmer Beifall empfing Herrn Max Fiedler, als er gestern Abend auf dem Podium erschien, um das erste diesjährige Konzert der Bostoner zu dirigiren. Ein Zeichen, wie stark er sich im Vorjahr in die Achtung des New Yorker Publikums eingearbeitet hat. Das Programm versprach die in Boston und Philadelphia schon im Vorjahre gespielte, für New York jedoch neue Zweite Symphonie von Sergei Rachmaninoff, das dritte Brandenburgsche Concert Bach's, die „Egmont"-Ouverture und enthielt überdies als Geschenk zwei Vorträge von Geraldine Farrar.

Die Rachmaninoff'sche Symphonie fängt vielversprechend genug an. Der erste Satz ist interessant, vor allem schon, weil der Komponist offenbar den ehrlichen Versuch macht, seine Heimathsmusik mit der Form der Symphonie in Einklang zu bringen, sie ihr zu assimiliren. Schwermüthig umfängt uns die Einleitung. Die gedämpften Klänge wirken anziehend, und der Uebergang zur erregten Stimmung ist trefflich entwickelt. Die Themen sind allerdings kurzathmig und wenig eindringlich, aber in der Musik kommt es ja gar so oft weniger auf das „Was", denn auf das „Wie" an. Rachmaninoff hat unstreitig das Talent zur symphonischen Entwicklung der Themen. Der erste Satz schließt unter allgemeiner Theilnahme, und der Beifall ist stark und überzeugungstreu.

Leider hielt das Folgende nicht, was der Anfang versprochen hatte. Das Scherzo ist rythmisch zwar pikant und enthält in kleineren Episoden gut kontrastirende lyrische Ruhepunkte, aber der Humor fehlt. Immerhin ist es ein gelungener Satz. Der Beifall ist stark, aber es scheint, daß er mehr der überaus glänzenden Wiedergabe gelte, als dem Werk. Von bleierner Schwere ist das Adagio, plump und unbelebt. Die Instrumentation ist dick und massig; der Gesang wird von klagenden Stimmen unterbrochen, mit denen man nichts Rechtes anzufangen weiß. Man verspürt Langeweile, denn jetzt merkt man schon: die matte Farbe der Instrumentation, die im ersten Satz so wirkungsvoll war, wird nunmehr zur bleiernen Monotonie. Es fehlt der Glanz der Orchesterfarben, die Phantasie des Klanges.

Der Schlußsatz bringt zwar viel Lärm, aber auch keinen Glanz. Sarmatisch wild rauscht der Satz dahin. Viel Temperament, aber keine rechte Oekonomie und Kontrastwirkung. Der Beifall des Publikums wird stürmisch, aber es ist klar: er gilt zum größten Theil dem Dirigenten und der wackeren Künstlerschaar, die mit der Wiedergabe dieses schweren Werkes eine bewunderungswürdige Leistung geliefert haben. Nie sind die Bostoner größer, als wenn es gilt, mit ihrer Kunst für ein schwächeres oder ungleiches Werk einzutreten, die Schäden und Lücken zuzudecken. In unsagbarer Virtuosität konnte sich das Orchester gestern nicht genug thun.

Das dritte Brandenburg'sche Konzert für Streichorchester mit der Begleitung von zwei Harpsichords (Originalen, nicht Maskirung) wirkte nach der schweren russischen Kost gar leicht und gefällig. Es ist ein heiteres, neckisches Tonspiel, das uns der ernste Meister Bach da giebt, Unterhaltungsmusik ergötzlichster Art, dem höfischen Geschmack jener Zeit mit Bravour angepaßt. Wie zierlich und spielend nahm Herr Fiedler die verschlungene Polyphonie, wie klar wurde das kunstvoll Gewebe da vor uns auseinandergelegt, wie feinnervig und stilgerecht griff da eins ins andere. Nur die Harpsichords kamen zu kurz, denn man hörte sie in den kraftvollen Tutti nicht.

Frl. Farrar erschien in einer pompösen Toilette aus Goldatlas mit diademartigem Kopfputz wie die Jugend und Schönheit selbst. Sie ist voller, frauenhafter geworden, was ihr gar nicht übel steht. Halb Tosca, halb Salome (leider vor dem Tanz der sieben Schleier) trat sie vor das Publikum, das seinen Liebling herzlich empfing. Sie sang eine Arie aus Isouard's Oper „Jeannot et Collin" (1814) und die Mozart-Arie "Misero, sogno, o son desta", die ursprünglich für Tenor geschrieben wurde.

STAATS ZEITUNG
New York City.

Aus dem Konzertsaale.

Das erste Konzert der neuen Saison des Instituts für Künste und Wissenschaften giebt heute Abend das rühmlichst bekannte Bostoner Symphonie-Orchester im Opernsaale der Academy of Music unter der Leitung von Max Fiedler. Das Programm enthält Schumann's „Manfred"-Ouverture und Tonwerke von Brahms, Richard Strauß und Sibelius. Als Solistin tritt Madame Jeanne Jomelli auf, die sich eines hohen künstlerischen Rufes erfreut.

EVE. SUN
New York City.
NOV 11 1910

MUSIC AND MUSICIANS

THE BOSTON SYMPHONY ORCHESTRA COMES A-STARRING.

'Twas Farrar Yesterday and Melba 'Twill Be To-morrow—Rachmaninoff Ovation for Fiedler and His Men—Songs of Old and Double Harpsichord Bach Through Gold-Rimmed Spectacles.

When Geraldine Farrar made her first appearance in New York this season with the Boston Symphony Orchestra in Carnegie Hall last night, it was after the big and splendid Second Rachmaninoff [illegible]mphony had set Fiedler and all his [illegible]ndred men bowing to applause for the Russian and for themselves, and also after the subsequent intermission, that sent an audience in grand opera clothes promenading through the breezy lobbies and corridors. It was, in fact, 9:30 o'clock before ever the opera star appeared. She looked sturdier, almost robust. She wore a hood of pearls and a gown that set old Boston's Symphony Hall agog a few nights before. It might be described as "Tosca" to the waist and "Thais" to the ankles. That was hardly accounting for a Maud Allan back.

Now, with all the fuss and lack of feathers, the popular singer of these five years past showed the artist she is by wrapping herself, as in a garment, in that atmosphere of antique art which made all the programme's latter half. An air of some poor *Thérèse* from forgotten Isouard's "Jeannot et Colin," was simple in richness, rich in simplicity. You might have been at one of those pretty little pre-Revolutionary bucolic entertainments in Marie Antoinette's dairy.

Later yet came a recitative and air of another poor lady. But no, it was a "tenor." For just as Massenet himself has done with "Jongleur," so Mozart's little show piece, with oddly modern turns of rhythm, was condensed by Karl Muck of the Berlin Royal Opera for Miss Farrar over there. She was in full voice last night, though some vowel sounds had a touch of east wind or else the echoes in the hall sharpened an occasional note. She was many times recalled by an audience that never breaks the "no encore" rules.

Between songs came the diversion of the evening in the shape of two harpsichords in a double concerto of Bach. For five thousand ears to hear, of course it needed a twenty-mule team instead. But the fifty-eight string players were as one man in unison, and when Fiedler hushed them here and there, the two men at the bright-shining, gold-bordered harpsichords added the strumming sounds of bird quills plucking gently at celestial harp strings. It was to modern ears a decoration, not an effect of fundamental counterpoint. The little instruments should have been raised high up at front of stage, instead of half concealed in the heart of the orchestra.

The two harpsichord players not named in the programme page of the "programme book," were down in the orchestra list elsewhere as the regular assisting organist, J. P. Marshall, and Ernest Regestein of the bassoons. The attentive cherub-heads of the entire wind choir, Longy, Maquarre and the rest, were good to see in the silence of Bach.

The silver-crowned Alwyn Schroeder at Warnke's right among the 'cellos was a welcome sight among returning veterans. There was no mistaking when the house discovered him. A new bass fiddler was Wendler, fourth from end man, with a poet's hair worthy of the hero of Miss Fothergill's "First Violin."

Major Higginson thought enough of his premier bandsmen to come over with Manager C. A. Ellis and his phalanx of Athenian assistants on this first tour of their thirtieth season. The general look of health, good humor and highbrow sanity among these bean-fed artists was emphasized by big Anton Witek, the new first violin in spare Willy Hess's chair.

Debussy's air of *Azrael* from "The Prodigal Son" and Saint Saens's "Hymn to Pallas Athene" are interesting solos of Jeanne Jomelli, soprano, at the Boston Orchestra concert in Brooklyn to-night. The Academy programme has Schumann's overture to "Manfred," Brahms's Third symphony, Sibelius's "Finlandia" and also Strauss's "Don Juan."

To-morrow Melba sings at the Carnegie Hall matinée. She has Mozart's air, "Dove Sono," and Thomas's mad scene from "Hamlet." To Schumann, Brahms and the Finn, the orchestra adds a new comedy overture, "Puck," by Gustav Strube.

From Daily Eagle, Brooklyn, N. Y.

Address

Date NOV 13 1910

BOSTON SYMPHONY CONCERT.

Opening of the New Season Drew a Great Audience to the Academy.

It was inspiring to see the great audience drawn to the Academy of Music last night to welcome the return of the Boston Symphony Orchestra for its new season. Not a seat in the Academy was left vacant, the boxes being filled even to the third tier, and the enthusiasm of the audience matched its numbers.

When one remembers the long period during which the old Academy was only partially filled to hear this matchless band, and recalls that its matinees in Brooklyn were abandoned for lack of patronage, the growth of the musical spirit in the town and the executive skill and resource of the Brooklyn Institute, which has built up this overflowing public, will be appreciated. And the programme which roused this enthusiasm was of the new music—Brahms, Strauss, Debussy and Sibelius. Just imagine offering those men to the audiences at the old Academy, when uneasy spirits used to complain of "too much Beethoven," and beg for the symphonies of Schumann.

The musical insurgents of those days and the reactionaries, too, could have agreed on Mr. Fiedler's opening selection last night. It was the overture to Schumann's "Manfred," the one familiar composition on the list, and one of the most grateful things that Schumann wrote, with its happy blending of romantic fervor with Byronic tenderness. And its playing served to show that the orchestra remains the same monument of tonal perfection to which we have grown accustomed. The heavenly smoothness and richness of the strings, the liquid beauty of the wood winds and the fact that these brasses know how to comport themselves in gentle company, were all in evidence in the overture.

Then came the instructive contrast of the evening. Will somebody write a monograph called "The Artist and the Scene Painter" and illustrate it with the Third Brahms Symphony and the Strauss "Don Juan" tone poem, played last night? Of course, in that contrast Brahms stands for the artist and Strauss for the scene painter, but readers who would jump to the conclusion that the Strauss music was inferior, under the existing conditions, would be altogether too hasty. The scene painter is an artist in his own way, adapting his art to produce its effect upon the multitude rather than the individual. And so expert has he become that any well-painted and cunningly lighted stage "set" is almost certain of applause when the curtain goes up before the actors appear. Now, the conditions in which modern orchestral music is heard are practically theatrical. You have your multitude in front, divided into the three grades of financial prosperity which are commonly supposed to connote a wide range of intelligence, and the appeal must be made to those individuals as a mass, the "mob feeling" being widely recognized as something very different from the mental attitude of the separate men and women who compose it.

No musician ever understood and met those conditions so perfectly as Richard Strauss. His music flames with color and with surprises. The nerves tingle under his assaults upon the ear, the mind recoils from his dissonances and then suddenly is led captive by a strain of haunting melody so colored with unusual combinations of instruments as to seem a thousand times more vital than would the same theme drummed out upon a piano in an expository lecture on the score. Whether it is great or not we are too close to Strauss to determine. But, at least, it is alive, every bar of it, with precisely the same spirit which stirs an audience when a wave of emotion passes over it. If it is not great, at least it seems great when you hear it, which may give just as much satisfaction to the listener as the judgment of posterity.

But for the contrast. How much chance of recognition would there be for a Corot or even one of Millet's peasant tragedies, hung in the center of the stage of great theaters. A connoisseur here and there, armed with powerful glasses, might be able to detect the beauties, but the bulk of the audience would pass it over indifferently. That is the scene painter's field, and the scene painter would win. The comparison does not stand squarely on all fours in the field of music, because vital emotion can be conveyed in music on the scene painter's scale, but it serves to indicate the effect of the Brahms symphony on an audience. The andante, to be sure, has a lovely melody which transports one far away and makes him forget the harmonic learning and skill with which its beauty is reinforced, but for long stretches the music seemed dull and dry. Harmonically sound and well made it undoubtedly is and it may be heroic, as Richter said it was, but it lacks the quality which imparts the heroic thrill to an audience.

Whatever lack of emotional warmth there might have been to the Brahms, there was none in the concluding number, the Finlandia" of Sibelius, whose music is almost unknown to our audiences. His is a new and welcome voice from that Northern province which has recently felt the heavy hand of the great black czar. First cousin to other Russian music this symphonic poem seems in its underlying note of tragedy, and own brother in its splendid vitality. But its melodic felicity marks Sibelius as a composer whose work is likely to grow, both in intrinsic value and in popularity. There is one melody in this piece which sounds like a folk song, even if it isn't, which church organists should make haste to sieze. The audience congregation which would not sing that air, fitted to familiar words, would be merely dumb, driven cattle.

There was a soloist last night, soloists being the fashion, and a good one, Jeanne Jomelli. She sang a "Hymn to Pallas Anthene," Saint-Saens, written for one of the celebrations in the old theater at Orange and unknown in this country, and a recatitive and aria from Debussy's "Prodigal Son." Both were workmanlike examples of the modern school, with nothing about either to haunt the memory or enable the hearer who runs across it again to remember where he heard it before. Mme. Jomelli sang them very well indeed. She is a singer who "hits the high places" with unerring skill and plentiful zeal. Now, when her voice is fresh and unworn, those ringing held notes are inspiring and they insure the popularity of the singer on the concert platform until that unhappy time when she will be forced to learn discretion.

From PRESS

Address New York City.

Date NOV 13 1910

IN THE REALM OF MUSIC

Melba Sings with Boston Band.

An even greater audience than that which heard the Boston Symphony Orchestra's first evening concert on last Thursday thronged Carnegie Hall yesterday at the first matinee this season of the famous band. To the average observer attending the opening performance it would have seemed wellnigh impossible to pack any more persons into the big auditorium. Still, a little standing room was left along the side aisles, and there, back against the wall, stood the enthusiasts—two strings of human beings reaching down almost to the stage. They were better off, in reality, than the standees in the open space behind the last row of the parquet. Those poor sufferers were huddled so close together that there was no way of moving arm or limb without seriously inconveniencing one's neighbors.

This time the stellar attraction was Mme. Nellie Melba, instead of Geraldine Farrar, and it must be said she evoked noisier expressions of approval after her second number than her American sister artist did at any time during Thursday's concert. Yet on her entrance the audience did not see fit to offer a big demonstration and even after her first contribution the applause seemed cool.

Melba sang first the recitative and aria, "E Susanna non vien?" and "Dove Son" from Mozart's "Marriage of Figaro," and her voice rang out with that peculiar clarity which has made it famous the world over. Shortness of breath was not nearly as noticeable as when she last sang in opera here, and her legato caused envy among many younger singers who heard her.

Not so successful was the great soprano with the coloratura of the mad scene from Thomas's "Hamlet," although these tonal flights brought tumultuous applause. It can hardly be denied that time has affected Melba's upper register, a part of the voice which often retains its brilliancy longest. Her medium retains surprising beauty and freshness of timbre, but her head tones have acquired a slight rasp which one cannot recall in the past, and in rapid passages they often are a little pinched. How glorious were Melba's high trills in days gone by! Now, judging from yesterday's experience, her coloratura is not equal to that of Lilli Lehmann, who can boast of several years seniority.

The novelty of the afternoon was a comedy overture, "Puck," by G. Strube, one of the violinists in the Boston orchestra. This work, written in 1908 and dedicated to Max Fiedler, had its first performance on March 19, 1910, in Boston. No programme is attached to it, but, as the composer himself tells in a note, the music portrays in sonata form a sylvan picture and some frolic, with Puck as the main figure.

Though Strube's comedy overture can hardly lay claim to great originality, leaning, as it does, on Debussy, Strauss, Dvorak and others, it is an effective and pleasing piece of music, cleverly scored, vivid, interesting. A pity, though, that the composer should not have devised some less conventional ending. At the conclusion Max Fiedler called Strube away from his desk among the first violins to bow his thanks.

Schumann's "Manfred" overture, used as a sort of curtain raiser to open the concert, ushered in the symphony of the afternoon—Brahms's beautiful third. It is now a commonplace to speak of the excellence of the Boston orchestra, of its wonderful euphony, its precision and so forth. Many of those qualities were much in evidence yesterday, and yet it cannot be maintained that Brahms's symphony received adequate treatment. The fault lay, no doubt, with Fiedler, who took most of the tempos too slowly, adding to the sluggish effect by failing to command sufficient rhythmical emphasis from his men and making only slight effort to produce dynamic contrasts.

The matinee closed with a sonorous performance of Sibelius's "Finlandia" tone poem, a work that has more sound than substance.

From Daily Citizen, Brooklyn, N. Y.

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NOV 12 1910

BOSTON ORCHESTRA HEARD AT ACADEMY OF MUSIC

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First Concert Here of Its Thirtieth Season.

MME. JOMELLI AS SOLOIST.

Brahms' F Major Symphony and Works by Straus, Sibelius and Schumann Given.

A large audience, an interesting programme and its usual beautiful tone and fine playing made notable last evening the first concert of the Boston Symphony Society's thirtieth season, which was given in the Academy of Music. Max Fiedler, the conductor, was greeted enthusiastically as the programme opened with Schumann's overture to "Manfred." The soloist was Mme. Jeanne Jomelli, who was heard to advantage in a hymn to Pallas Athene by Saint-Saens, which dates back to fifteen years ago, when it was written for an out-of-doors festival in the south of France, and in Azael's recitative, "These Joyous Airs" and aria, "O, Time that is No More," from Debussy's "The Prodigal Son." She was at her best in Debussy's music, and was applauded long and loud.

Besides the Schumann overture, the orchestral programme included Brahms' F major symphony, No. 3, Op. 90; Strauss' tone poem, "Dun Juan" and Sibelius' symphonic poem, "Finlandia."

Whenever the Boston Symphony Orchestra appears in a programme, there is assurance of tone, tone rich and warm, tone true and colorful. It is also certain that the orchestra and Mr. Fiedler will unite in a reading that is not only full of interest from a purely technical standpoint, but is also instinct with artistry. The orchestra is a finely knit, exactly tempered musical instrument ready to Mr. Fiedler's hand, and he uses it with skill and discretion, at times with effects almost of genius, for all that he is not the greatest conductor of all. Both orchestra and Mr. Fiedler were in full accord last evening, and they had no mediocre moments.

The Brahms symphony was given a superb reading, the work of the orchestra in the third movement being especially fine. There were lovely tonal effects, stirring climaxes, beautiful contrast and shading. Throughout, the interpretation was carried through on a high plane, with no stopping to achieve mere superficial brilliancy.

The performance of "Don Juan" cannot be praised so highly, for it was not always that the reading seemed in thorough sympathy with the ideas of the composer. In fact at times, it was a bit dry. The Sibelius work has in it much melody and richness of scoring, together with marked atmospheric effects. It is decidedly individual, and, as played last evening, of marked interest. The overture to "Manfred," although well played, proved of less interest than the other numbers.

From WORLD

Address New York City.

Date NOV

PHILHARMONIC PLAYS FIRST SUNDAY CONCERT

Programme of Twice-Told Musical Tales Pleasing if Not Notable.

By Reginald de Koven.

Mr. Mahler did not worry himself to procure either a soloist or an orchestral novelty for the first Sunday concert of the Philharmonic Society at Carnegie Hall yesterday afternoon. The programme, consisting of numbers all heard previously and often, like Weber's "Freischuetz" overture, Tschaikowsky's Fifth Symphony, the usual excerpts from the Berlioz "Faust" music and Liszt's "Mephisto" waltz, while interesting enough, and generally effectively performed, was hardly noteworthy.

After hearing the Boston Orchestra one realizes how indifferent much of the Philharmonic material is, and how rough and explosive their playing often is—as in the "Freischuetz" overture—while the compact, mellow sonority which distinguishes Mr. Fiedler's organization is noticeably absent. This is not Mr. Mahler's fault; for my part I think he works wonders with the material at his command. Still it always irks me to have to admit that orchestrally New York must take a back seat to Boston, and I wonder if it would not be possible—even with the union regulations as they are—to improve the present personnel of the Philharmonic Orchestra. There is surely enough wealth among its guarantors to effect this desirable end, if only money be needed.

With his usual eye to dramatic effect whenever possible, Mahler read the symphony with much appreciation, great lucidity, fire and animation, though with a certain lack of subtlety and poetry. But the hearty applause given him was deserved. The wood wind and horns, the best section of the orchestra, were excellent, and the strings in spite of their rather acrid tone did creditable work; but the timpani and heavy brass were too often coarse and obtrusive.

Probably the best work of the orchestra yesterday in point of finish and ensemble feeling and effect was done in the minuet and "Dance of Sylphes" from the "Damnation of Faust," as it then more nearly gave the desired effect of a great single instrument rather than a body of players more or less together in tune and time. Numbers like this give one hopes for a future of greater excellence for the Philharmonic.

TRIBUNE

s New York City.

BOSTON'S ORCHESTRA PLAYS

Rachmaninoff Symphony and Miss Farrar Draw Big Throng.

The Boston Symphony Orchestra gave its first concert of the season in Carnegie Hall last night. Boston Symphony audiences generally mean standing room only nowadays, and last night there was the added attraction of a popular operatic prima donna, Miss Geraldine Farrar.

Mr. Fiedler had chosen for the first part of his programme Rachmaninoff's Symphony in E minor, which was given first in Moscow in 1908, and which was played last season by both the Russian and Philadelphia Symphony orchestras.

In this work the composer has shown a far different attitude than in his "The Island of the Dead," which was played last season by the Russian Symphony Orchestra. In this latter composition Mr. Rachmaninoff showed himself one of the moderns, while in his symphony he is following in the paths laid out by the older masters.

Architecturally the symphony is well knit, the themes are melodious, some very beautiful; there is much rich coloring and often a splendid sonority. The work is not in the least sensational, but in it the composer reveals an emotional intensity that he has not often shown before.

The first two movements seem at a first hearing the most interesting. The third is rather long and perhaps a trifle sentimental. The length of the symphony is considerable, but the audience appeared to be interested throughout.

Mr. Fiedler led his orchestra with admirable feeling for the score and with gratifying spirit and decision, while the splendid band quite outdid itself.

To some in the audience possibly the appearance of Miss Farrar was a fact to be remembered unto countless generations. Miss Farrar was as charming as ever—a pearl from the Orient. Or rather a yellow orchid, for her dress was of a yellow and of an Oriental cut, with strange and mysterious tassels dangling as she walked, that made all the ladies in the audience gasp and the gentlemen rub their eyes.

Her hair was bound in a silver filet à la Floria Tosca, but her smile was fresh from her own Melrose.

Miss Farrar sang a charming aria from Isouard's opera comique "Jeannot et Colin," and Mozart's aria, "Misero: O sogno, O son desto," arranged for her by Dr. Muck.

She was in strong voice, and her singing pleased the audience greatly.

The remainder of the programme included Bach's Brandenberg Concerto No. 3 and Beethoven's "Egmont" overture.

From STAATS ZEITUNG

Address New York City.

Theater und Musik.

Die Melba und die Bostoner.

Jawohl: zuerst die Melba und dann die Bostoner. Die Primadonna war beim gestrigen ersten Matinee-Konzert des Bostoner Symphonie-Orchesters die Hauptsache, und die berühmte Künstlerschaar war in zweite Linie gedrängt worden. Geradeso wie es am Donnerstag anläßlich des Eröffnungs-Konzertes mit Frl. Farrar der Fall gewesen war.

Wie sich doch die Zeiten und die Gepflogenheiten ändern! Früher setzte jedes hochstehende Symphonie-Orchester seinen Stolz darein, die „erste Violine" zu spielen, die vom Publikum nun einmal verhätschelten Solisten nur in Aufgaben zu verwenden, welche den edlen Rahmen der Veranstaltung nicht sprengten, jedes sensationelle Beiwerk zu vermeiden, ja, so oft als möglich der „assistirenden Künstler" ganz zu entrathen. Mit Stolz verkündete das Bostoner Orchester noch vor wenigen Jahren, daß die ersten Konzerte in New York ganz aus eigenen Kräften bestritten werden würden. Und jetzt? Die beiden ersten Veranstaltungen der hervorragenden Körperschaften standen im Sensationszeichen der Stars!

Mit Erstaunen haben wir anläßlich des Donnerstag-Konzerts die Spitzmarken der kritisirenden Kollegen gesehen. Fast Alle schrieben sie da: „Frl. Farrar und die Bostoner". Sie hatten das richtige Gefühl: die beiden berühmten Solistinnen waren die Hauptanziehungskraft, und die Bostoner steuerten einige Nummern bei, um die Lücken zu füllen!

Carnegie Hall war beidemale, namentlich aber gestern Nachmittag, in geradezu unheimlicher Weise gefüllt. Fünf Reihen tief standen im „Stehparterre" diejenigen, die kein Plätzchen mehr erhalten konnten, und es waren fast durchweg elegante Damen, die sich sonst mit Leichtigkeit den besten Sitz gönnen können. Ein Sensationspublikum! Viele kamen so spät als möglich, wohl um dem „langweiligen" Schumann und dem „unausstehlichen" Brahms aus dem Wege zu gehen, und als es nach dem zwölften Hervorruf von Frau Melba endlich klar geworden war, daß die eiserne „No Encore"-Regel nicht gebrochen werden würde, da verließ ein auffallend großer Theil der Anwesenden den Saal, der für sie keine Anziehungskraft mehr besaß. Und gar Viele mögen dem Programmmacher gezürn haben, daß er den bösen Brahms nicht zum Schluß angesetzt hatte. Dann hätte man sich noch mehr Langeweile erspart. Herr Fiedler hat uns bei beiden Veranstaltungen leid gethan, denn er mußte das Demüthigende der Situation als feinfühlender Künstler wohl gespürt haben. Brahms Dritte Symphonie, die vornehme, philosophisch-tiefe, als eine Art lever du rideau! Und auch dem wackeren Strube, dem Violinisten des Orchesters, dessen Lustspiel-Ouverture „Puck" gestern zum erstenmal in New York gespielt wurde, hat man keinen guten Dienst erwiesen, indem man das verdienstvolle, aber wenig glänzende Werk mitten zwischen die Kantilene und das Brillantfeuerwerk der Melba „eingesandwiched" hatte!

Natürlich soll mit diesen Bemerkungen nichts Abfälliges gegen die Kunst der beiden glänzenden Sängerinnen gesagt werden. Wir schätzen und lieben Frl. Farrar als eine der apartesten und interessantesten Künstlerinnen der Opernbühne, wir bewundern Frau Melba als eine der größten Sängerinnen aller Zeiten (namentlich stimmlich und technisch betrachtet), aber ihr Platz ist auf der Opernbühne oder im mondainen Rezital, nicht auf dem Podium neben der strengen, keuschen Kunst der Bostoner, welche jeden weltlichen Glanz fernhalten sollte. Assistirende Künstler sollen zur Erweiterung des Wirkungskreises dienen, gelegentlich auch, um dem großen Publikum etwas Abwechslung zu gewähren, aber das Orchester muß dabei stets die Hauptsache bleiben, nicht den ernsten Hintergrund abgeben, von der sich die Sensationsroben der Primadonnen umso glänzender abheben sollen.

Also um beim Star zu bleiben. Frau Melba erschien in einem eleganten schwarzen Atlaskleid mit reichen Perlenschnüren um Hals und Taille und einer einsamen weißen Kamelie am Gürtel. Den unwahrscheinlich großen Lastwagenrad-Hut haben wir lieber auf ihrem Haupt gesehen als auf dem der vor uns sitzenden Dame. Die Diva sieht erheblich schlanker geworden, „blühend" aus, wie es von den Königinnen der alten Welt immer heißt und hat sich in der Bewegung ihren Elan voll erhalten. Ein freundlicher Beifall empfängt sie. Sie singt das Rezitativ aus Mozart's „Hochzeit des Figaro" "E Susanna non vien" mit starker Stimmentfaltung, aber etwas unruhig, erfreut aber schon in den ersten Takten der darauffolgenden Arie "Dove sono i bei momenti" durch den alten Zauberfluß ihres himmlischen Legatos. Kein Laut regt sich im weiten Auditorium. Die Stimme der Künstlerin hat sich ihren eigenartigen Schmelz, der an das Blau des echten Diamants erinnert, unversehrt erhalten, die tiefen Töne entfalten noch immer den satten Sammtglanz. Ihre Technik ist die alte, bewunderungswürdig, namentlich in dem an eine Magnesiumfackel gemahnenden Aufleuchten der Töne und in dem perfekten Abschwellen. Die Höhe spricht allerdings nicht mehr so leicht an, namentlich bei frei angeschlagenen Tönen, die Athemführung macht ihr mitunter Beschwerden; auch die Intonation läßt in der Höhe mitunter zu wünschen übrig. Die Koloratur der Diva ist noch immer staunenswerth, wenn auch nicht mehr so merkwürdig sicher wie früher. Manche der Zierrathen sind etwas verwischt, andere werden mit Anstrengung genommen, manches bleibt dem Zufall überlassen. Aber der Triller ist noch immer von bezaubernder Gleichheit und Brillanz, die Staktato und Flautati gewöhnlich von hinreißender Verve.

Das Publikum, das schon die Mozart'sche Arie höchlichst bewundert hatte, wurde nach dem von Frau Melba virtuos auf Koloraturen gesungenen Wahnsinn der Ophelia aus Thomas' „Hamlet" ganz wild und rief die blendende Künstlerin über ein Dutzendmal hervor.

Und nun zu den „assistirenden" Künstlern. Brahms 3. Symphonie wurde lichtvoll und mit hinreißendem Wohlklang gespielt. In der „Manfred"-Ouverture vermißten wir die entschiedene Betonung des unbeugsamen Trotzes Manfred's, dessen Doppelnatur dadurch nicht überzeugend genug zum Ausdruck kam. Mehr rührend als erschütternd, und das hat Schubert doch wohl nicht gewollt. Sibelius' „Finlandia" brachte ein mit nobler Diskretion gezeichnetes Stimmungsbild.

Die Novität der Veranstaltung, Strube's „Puck"-Ouverture, ist die talentirte Arbeit eines fleißigen und geschmackvollen Musikers. Wenn auch einem bestimmten Programm ausweichend, zeichnet die Musik die losen, boshaften Streiche Puck's doch sehr anschaulich, und zwar mit den einfachsten Mitteln. Das an sich nicht hervorragende Material ist solid durchgearbeitet. Die Instrumentation hätten wir mitunter glänzender, farbenreicher gewünscht, doch ist die Schlußsteigerung wirkungsvoll gelungen. Herr Strube konnte dreimal für den aufrichtigen Beifall des Publikums danken.

H.

From TIMES

Address New York City

Date

BOSTON SYMPHONY CONCERT

Geraldine Farrar Is Soloist with the Boston Players at Carnegie Hall.

The Boston Symphony Orchestra gave the first concert of its twenty-fifth season in New York last night at Carnegie Hall, a concert which was given under the most brilliant auspices. The audience was the usual large assemblage which greets this Boston body of players. When Anton Witek, the new concert master of the orchestra, appeared he was applauded; Max Fiedler was greeted even more effusively: and the appearance of Miss Geraldine Farrar, the soloist of the occasion, was the signal for another storm of applause.

The mainstay of the programme was Rachmaninoff's Second Symphony in E minor, which received its first American performances just a year ago by the Philadelphia Orchestra. Later it was played in Carnegie Hall by the Russian Symphony Society. Mr. Fiedler took it up this year, and he has already played it at two pairs of concerts in Boston in consequence of its success there.

Last night the audience applauded with the utmost enthusiasm after the several movements, and both Mr. Fiedler and his players were forced to bow their acknowledgments many times at the close. Taking the merit of the work for granted, still it must be observed that a great deal of this applause was intended in recognition of the very brilliant playing of the orchestra.

The symphony occupied all the first part of the programme, and it should be recorded that its length is formidable. Immediately after the intermission Miss Farrar made her appearance—her first in New York this season—and sang an air from Isouard's opera comique, "Jeannot et Colin."

The song is an ingenuous one, and Miss Farrar succeeded to a large extent in retaining its naïve air through the color of her tones. However, a certain pinched quality and faulty intonation, which have marred her upper tones before now, were in evidence occasionally.

The other air on the programme which fell to Miss Farrar was a recitative and air of Mozart, written for a tenor and abridged and revised by Dr. Muck especially for this singer.

Between the two airs Mr. Fiedler had placed Bach's concerto in G major, the third of the Brandenburg set. There have been many attempts of late to resuscitate the figured bass accompaniments which used to be improvised by the conductor on the harpsichord. Mr. Mahler has had a piano arranged for the purpose, and this he plays when he conducts his arrangement of two Bach suites.

That method having not proved altogether successful in bringing about a return of the original atmosphere, Mr. Fiedler decided to try a real harpsichord—at least one of the modern ones which are being manufactured in Boston to imitate the old instruments.

As Bach wrote these concertos for only three violins, three violas, three violincellos with bass, and as Mr. Fiedler used his full complement of strings, he decided to have two harpsichords play in unison. It is doubtful, however, if three or four would have been enough. The two made little or no effect against the army of strings. The programme closed with a performance of Beethoven's "Egmont" overture.

EVE. MAIL

ss New York City.

The second concert of the Boston Symphony orchestra was given on Saturday afternoon before what was probably the largest audience that Carnegie hall ever held. Over one thousand people were unable to get into the house, and there was a line of standees around the entire hall, beginning at the right and extending to the left of the stage, including those who were about six rows deep in the back of the house. It is no discourtesy to that wonderful orchestra to say that the excitement was due greatly to the presence of Mme. Melba as soloist.

further demonstrated from the nature of the applause, as had the interest been evenly divided the applause to greet the Brahms third symphony would have been simply deafening. New York has seldom heard such a performance of this rarely beautiful and melodious symphony, which brought vividly to the writer's mind the fact that Richard Wagner, the great devotee to Beetroven, once wrote: "There are naive people who continue to write symphonies without realizing or even suspecting that the last symphony was written long ago."

But Brahms was no more ready to believe himself the genius upon whose shoulders the Beethoven mantle was to fall as symphonic writer than was Wagner, and he was slow to take the place accorded him by the broader minded musicians. It was as late as 1870 when, urged to write a symphony, he replied: "I shall never write one. You have no idea how we composers feel when we hear a giant like Beethoven marching along behind us."

The orchestral numbers included Schumann's overture to "Manfred," "Finlandia," by Sibelius, and a comedy overture entitled "Puck," by Gustave Strube, a member of the orchestra, played for the first time here, and played for the first time in Boston in March of this year. It is admirably written, the orchestration being clear, decisive, with a thorough facility of technical treatment.

Much enthusiasm was manifested for this number, and Mr. Strube was forced to leave his desk among the first violins to acknowledge several recalls. Mme. Melba, who should be heard in the opera four or five times a week, was in her most superb voice, in which she retains a remarkable degree of purity, flexibility and tonal beauty. She formed a dignified, almost austere figure, simply gowned in black, and all the color and brilliancy lay in the marvelous singing that she did. Her selections were "Dove Sono," from Mozart's "Marriage of Figaro," and Ophelia's aria from "Hamlet," known as the mad scene. She had well-deserved ova-tions.

From SUN

Address New York City.

Date NOV 3

BOSTON ORCHESTRA MUSIC

MME. MELBA SOLOIST AT AFTERNOON CONCERT.

Gustave Strube's New "Puck" Overture Played for the First Time Here—The Audience One of Extraordinary Size—The Performance Was Excellent.

The first afternoon concert of the Boston Symphony Orchestra, which took place yesterday at Carnegie Hall, was attended by an audience of extraordinary size. Every seat was occupied, the box holders crowded all the friends they could into their space, the standing room at the rear was uncomfortably packed and people also stood in the side aisles. The programme consisted of Schumann's "Manfred" overture, Brahms's F major symphony, Mozart's "Dove sono" air from the "Marriage of Figaro," a new overture called "Puck" by Strube, the "mad" scene from Ambroise Thomas's "Hamlet" and Sibelius's tone poem "Finlandia."

It would be futile to seek in this array of musical delights for the secret of the unusual crowd. One thing more must be added, the name of the soloist, the magic name of Melba. That explains everything. Of course there is a large subscription for these afternoon concerts, and there would have been a "good house" in any case, but the addition of those who went merely to hear Melba made the difference between that and what is popularly christened a "record breaker."

Mme. Melba was in splendid voice. Perhaps that single statement is all that is essential to an account of her contribution to the afternoon's proceedings, but the passing comment may be added that her delivery of the Mozart air was not one to give profound satisfaction to those who place a higher estimate on the composer than on a popular singer, nor was her singing of M. Thomas's setting of the fair Ophelia's illusions flawless in its colorature or its style. But these are matters which have never concerned Mme. Melba's admirers. She has frequently sung much better than she did yesterday without arousing any more enthusiasm. Her adorers appear to be content just to hear the sound of her voice and they thus often do her art injustice.

Gustave Strube, the composer of the new "Puck" overture, is, as some music lovers know, one of the first violinists of the Boston Symphony Orchestra, from which estate has already graduated that other distinguished Boston maker of tone poems, Charles Martin Loeffler. New York has already heard several of Mr. Strube's compositions, one of the most notable of them being a fine concert piece for violin beautifully played here by that same Loeffler.

The new "Puck" overture was composed in the winter of 1908 and is dedicated to Conductor Max Fiedler. It is not an attempt to furnish a new prelude to Shakespeare's "Midsummer Night's Dream," but as the composer has said is only an endeavor to portray in tones some sylvan moods, with Puck as a frolic figure. The composition is in what is technically called the "first movement" form, the first movement here being that of the classic sonata. It is therefore prepared to satisfy the requirements of the orthodox who expect certain fashions to accompany the title "overture."

This is not a pretentious work and is therefore not profound. It is unaffectedly tuneful in thematic matter, clearly and agreeably developed and scored with a firm grasp of the idiom of the orchestra. It is an ingratiating composition in a small genre and will serve to please other audiences than that which received it with so many evidences of favor yesterday. Mr. Strube was liberally applauded and several times obliged to acknowledge the approval of his hearers.

The performance of the Schumann overture was one of the most artistic that have been heard in this town. It was entirely free from straining after foreign effects, from that eagerness to thrust upon Schumann's music a manner of expression which in the circumstances must always be abnormal. Schumann is not Strauss and there is no use trying to read him as if he were, yet this city has heard the effort made and has even seemed to think that it was wise.

The performance of the Brahms symphony was very beautiful. It was so clear, so rich in tonal quality, so natural in its treatment of the phrases and so exquisitely balanced that it must have brought the keenest pleasure to all thoughtful hearers. The Boston Symphony Orchestra is in excellent condition this season. The new concertmeister, Anton Witek, seems to be the man for the place and it is a comfort to see that consummate artist Alwyn Schroeder once more at the head of the 'cellos.

[72]

From EVE. GLOBE

Address New York City.

Date NOV 14 1910

Mme Melba Returns.

THE Boston Symphony Orchestra is as the good old wine that needs no bush, but when Mme Melba after an absence of nearly two years returns as its soloist, then place aux dames!—the day is Melba's. Boston Symphony concerts are never given in this town but that you can be sure every seat in Carnegie Hall is filled, and more or less of the standing room. It was Melba, though, that brought the throng that stood close packed ehind the seats Saturday afternoon and straggled out along the side walls, and it was Melba that made the house echo with cheers after she had soared among the peaks of sound in the "Mad Scene" from Thomas's "Hamlet."

Doubtless there were those present who heard her when like a dazzling star she rose first above the American horizon. That was all but seventeen years ago. More still must have heard her when at the golden moment of her prime she came to the Hammerstein stage in "La Traviata." It wants little of four years since that unforgettable night. Then two more years elapsed before she returned to the same stage in "La Bohème." Naturally when the famous singer, black-robed beneath a great black hat, emerged on Saturday, curiosity was rife as to the incomparable voice.

It may be said at once that the voice is still of marvellous beauty. If the highest notes are inevitably tinged with time, the medium seems richer and fuller than ever, and there is an alto depth as the voice descends. For her first solo Mme Melba sang the Countess's recitative and air from "The Marriage of Figaro" ("E Susanna non vien?" and "Dove sono"). There was once talk at the Manhattan of Mme Melba's assuming the rôle of the Countess, as there had been at the Metropolitan of her undertaking Susanna. As a matter of fact, she has never appeared in a Mozart opera, and she is not familiar here in this excerpt. No doubt she found the occasion a trying ordeal, for she was not herself in the first number. The "Dove sono" she sang in a dry, almost businesslike manner, with a certain competence, of course, but scarcely a hint of the real Mozartean spirit.

Ophelia's "Mad Scene," on the other hand, is one of Mme Melba's war horses. Here she sang with a freedom and buoyancy absent from the Mozart air. It is true her coloratura was not invariably impeccable. Her singing of the scene as a whole, however, was exceedingly brilliant, and, with the voluptuous beauty of her voice, deserved the immense enthusiasm it evoked.

Even apart from the participation of Mme Melba, the concert was one of extraordinary interest. But for the singer the performance of Brahms's third symphony might well have been the feature. It was a glorious performance. Seldom is the heroic opening attacked with such irresistible swing. There were also fine performances of Schumann's "Manfred" overture and Gustav Strube's comedy overture "Puck." The latter, a recent work, was played for the first time here. The programme explained that the composer's aim is to portray some sylvan frolic with Puck as the main figure. He has done so very pleasantly indeed. The orchestration is spicily modern (how "Till Eultnspiegel" has set the goblins frolicking), and so, to a sufficient degree, are the harmonies. Mr. Strube, who is one of the first violins of the orchestra, bowed his acknowledgments in response to the applause.

After so much that was exhilarating Sibelius's "Finlandia," concise in form and stirring in its onward tramp, was just the piece to keep the pegs up and send the audience out into the bracing air exultant.

HERALD

New York City.

MME. MELBA SINGS TO GREAT AUDIENCE

Enthusiastic Welcome for the Prima Donna Who Is Soloist of Boston Orchestra Concert.

For the first time this season Mme. Melba, the Australian prima donna, sang to a New York audience yesterday afternoon in Carnegie Hall. If she ever had any doubts about her standing with the music loving public of this city—which she probably never had—they must have been set at rest by the warmth and enthusiasm of her reception.

Mme. Melba appeared as soloist with the Boston Symphony Orchestra, which was giving its first matinee concert of the season, and the audience filed every inch of space in the big auditorium. When she first came on the stage, wearing a striking black gown with black hat and white ostrich plumes, there was great applause. And after she had sung her first number, from Mozart's "Marriage of Figaro," she was recalled again and again.

But that was mild compared with the demonstration that came after her second number, the mad scene from "Hamlet." The applause would not stop and the prima donna was recalled at least a dozen times. There is a "no encore" rule which prevails at these concerts—that alone prevented her from singing many more numbers.

The Boston orchestra, ably conducted by Mr. Max Fiedler, played a delightful programme in its usual finished and satisfying manner. Chief in importance was a novelty, a comedy overture called "Puck," composed by Mr. G. Strube, one of the violin players. It is a very interesting composition, heard here for the first time, and outlines in tones a sylvan picture of a frolic, with Puck as the central figure. At its conclusion the composer had to bow his thanks.

The rest of the orchestral part of the programme was devoted to Brahms, Schumann and Mr. Sibelius.

The spectres of Sing Sing are always wandering the gloomy corridors. In the next SUNDAY HERALD there will be a story about them.

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From

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Date NOV 12 1910

MUSIC

"FINLANDIA" STIRS BROOKLYN AUDIENCE

By HARRY CHAPIN PLUMMER.

For the success of the opening con concert of the Boston Symp Orchestra in Brooklyn, present the New Academy of Music in boro, last night, under the auspi of the Brooklyn Institute of Arts and Sciences, the conductor of the visiting organization, Max Fielder, depended not upon a "sensation" to be created by the extraordinary mannerisms and unusual attire of a popularly idolized prima donna, but upon the artistic strength of a program of both quality and quantity, which found indoresement in the plaudits of an audience that well night crowded the handsome auditorium. Incidentally, a soprano soloist very well known to the metropolitan public, Mme. James Jomelli, achieved a decided triumph by the exercise of the first principles of her art, simplicity and truth, in the presentatiion of two examples of modern French lyric composition. And quite without recourse to the theatrical as figured in Miss Geraldine Farrar's appearance with the Boston Symphony Orchestra at the Manhattan concert in Carnegie Music Hall Thursday night.

To conclude, a lengthy, but highly edifying program, Director Fielder chose the symphonic poem, "Finlandia," by the Finnish composer, Jean Sibelius, which, to quote Phillip Hale, "records the impression of an exile's return home after a long absence." Needless to say, the work, which has attained to great popularity in this country since it introduction five years ago, was given as fit a performance as might be desired. And needless also, to say, the stirring tonal depiction of the inherent protest of the Finland patriot against alien persecution awakened a quick responsive echo in th hearts and minds of the Brooklyn concert-goers who heard it. In few latter day symphonic studies which it has undertaken to present, has the Boston orchestra attained to such brilliancy of expression as was realized in the performance of the Sibelius poem; there were contrasts, masterfully effected; mood, Faithfully suggested; temperament, the temperment of a nation, of a race, skillfully defined. The plaint of that despairing patriot, promptly dwoned in the frenzied allegro of—not joy, but delirium—will ring in my ears and recur in my memory for a long time to come.

Schumann's "Manfred" overture (opus 115), Brahms' Third symphony in F major (opus 90), and the Strauss tone-poem "Don Juan," (opus 20) were the other symphonic offerings of the evening. In each the unified expression and finished delivery of the foremost American band were again and again demonstrated.

Mme. Jomelli was heard in two soli—the "Hymn to Pallas Athene," by Saint-Saens, and Azael's recitative and aria from Debussy's cantata, "The Prodigal Son." Widely digerent as are these lyrics the soprano contrived so to render them that they impressed de and convincingly the large audienc Pleasing and interesting was the Debussy aria and its accompaniment, but it would be difficult to conceive of anything more complete in true art suggestion than the amazingly vivid illustration conveyed in the stanzas of the Saint-Saens invocation:

"Nos vierges ont charme pareil
Aux vierges des Parathenees,"

—and the brilliant orchestral support thereof.

EVE. GLOBE

New York City.

NOV 11 1910

The Boston Symphony.

THERE were several reasons why Carnegie Hall should be crowded last evening (and crowded it was) for the first local concert this season of the Boston Symphony Orchestra. In the first place Mr. Fiedler led off his programme with the Rachmaninoff E minor symphony, which has just been stirring up a summer storm in November Boston. Then the infallibly interesting Miss Farrar was down for two unfamiliar airs, one by a certain Isouard, of whom it is safe to say half the audience had never heard before, and one by none other than Mozart. There was also the exciting rumor that two harpischords were to be on the stage at once to cope with the string band in Bach's third Brandenburg Concerto. Perhaps even a few dropped in for the purpose of hearing Beethoven's "Egmont" overture, which proved not an anticlimax, even after the thrilling procession that went before.

Boston has taken this Rachmaninoff symphony in E minor more deeply to heart than any symphony introduced there since Tschaikowsky's "Pathétique." Already two public rehearsals and two concerts of its symphony orchestra have made it their main offering this autumn. To New York it was not altogether new last night. The Russian Symphony Society played it here last January. But the performance yesterday, a superb example of orchestral virtuosity, presented it in a new light. Hardly any music so played could fail to impress an audience, and this particular music lends itself well to a brilliant performance. It is uncommonly melodious for these days, and it adheres closely enough to tradition formulas to be easily followed at a first hearing. The first two movements, particularly the second allegro—which is really the scherzo—are the strongest of the work, though beauty and power are also in the finale. The adagio seemed somewhat banal and unconscionably long. It was enthusiastically applauded, however. At the close of the symphony Mr. Fielder was recalled repeatedly, until finally he motioned the orchestra to stand and share with him the approval of the audience. In the passages for solo violin Mr. Witek, the new concert master of the orchestra, who had a round of applause on his entrance, was heard here for the first time.

Miss Farrar, the slim Juliet of yore, returns to us a Juno, but a Juno clad like Amneris or Thais, or, rather, a little of each. Isouard, who flourished a century ago and is scarce remembered now, provided her with her first solo, "Ah! pour moi quelle peine extrême" from "Jeannot et Colin." Miss Farrar sang it in charming style, but some overanxious friend must have warned her that singers have been singing flat here this year. After she had departed for the time being two harpsichords that had been lurking at opposite sides of the stage were wheeled together, two performers seated themselves at the two keyboards, and Bach's third Brandenburg Concerto went its vigorous way. In fact, so vigorous were the united strings that the tinkle of the harpsichords emerged only semi-occasionally. In Boston a single harpsichord was found no match for the string orchestra. Here two seemed not appreciably better. Mr. Mahler's harpsichord-piano may be scarcely pleasant to listen to, but at least it can be heard.

Miss Farrar returned for the Mozart solo—a recitative and air probably sung first by the tenor Adamberger, which Miss Farrar dug out and Dr. Muck edited for her use last summer. It is beautiful music—what music by Mozart is not?—and in it Miss Farrar's voice was of better quality than in her previous solo. A fine performance of the "Egmont" overture closed a concert that was decidedly sensational—that is, for a concert from Boston.

EVE. BULLETIN

Philadelphia, Pa.

The Boston Symphony orchestra will open its series of five concerts at the Academy of Music next Monday evening, still with Max Fiedler as conductor, and Madame Melba, who, it is announced, is to make her only appearance in Philadelphia this season, as soloist. For this concert Mr. Fiedler has arranged a program of unusual interest, opening with Schumann's overture to Byron's "Manfred," the symphony being the No. 3 of Brahms, in F-major, Op. 90. The instrumental novelty of the program will be the comedy overture, "Puck," by Gustav Strube, one of the members of the orchestra, whose music is frequently played in Europe, it is said, and whom Mr. Fiedler is introducing to this country, the "Puck" overture having been played in Boston with marked success. The program concludes with the "Tannhauser" overture. Melba will appear twice, singing first the aria "Dove Sono," from "The Marriage of Figaro," Mozart, and, as the fifth ad next to the last number, the florid Mad Scene from Thomas's "Hamlet."

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STANDARD UNION,
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NOV 11 1910

BOSTON SYMPHONY CONCERT TO-NIGHT

Louis C. Elson Gives Preparatory Lecture Recital at Academy of Music.

ARCHITECTURE OF HOME.

First of Series of Five Lectures By Prof. Warren.

The usual lecture recital preparatory to the concert by the Boston Symphony Orchestra was given yesterday afternoon with the programme of to-night's Philharmonic Concert in the opera house, Academy of Music, as its subject. Like the concert, it is presented under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. It was in the lecture hall of the Academy and the place was crowded. Louis C. Elson, of Boston, was the lecturer, using one piano for the themes and in aid of his explanatory information, and Alfred De Voto was the assisting artist, playing on another piano and giving great enjoyment by his beautiful interpretation of the music.

The programmes had not arrived from Boston in time for the lecture, but Mr. Elson's full description of the music made their absence but little felt. Only the orchestral music was taken up, though Mr. Elson assured the audience they would admire the "Hymn to Pallas Athene," by Saint Saens, which Mme. Jeanne Jomelli is to contribute to to-night's programme and which will then be heard for the first time in this country. The other numbers will be the overture to Byron's "Manfred," Op. 115, Schumann; the Symphony No. 3 in F major, Op. 90, by Brahms; tone poem, "Don Juan," Op. 20, Strauss; recitative and aria from the lyric scene, "The Prodigal Son," Debussy, and "Finlandia," symphonic poem for orchestra, Op. 26, No. 7, by Sibelius.

Mr. Elson said much about the symphony form and the changes introduced during his interesting discussion of the Brahms Symphony, and he took up each selection in detail, pointing out the contrasting color of the themes, and in the Brahms the contrast between the masculine or dominant theme and the feminine or subordinate theme. He spoke also of the melodic quality present in this composition by "the third great B in German music," the others being Bach and Beethoven.

n AMERICAN
ress New York City.

MELBA DELIGHTS WITH BOSTON SYMPHONY

A Concert Glorified by Great Music and Noble Singing.

By CHARLES HENRY MELTZER.

Every seat was filled and a hundred or more stood unmurmuringly at the first afternoon performance of the Boston Symphony Orchestra.

It took place yesterday, at Carnegie Halls, and will be marked with a white stone in many memories. Great music—besides some less great, though enjoyable—had been provided for the occasion. It was greatly played.

Nor was that all. To fill the measure of our bliss, we had Nellie Melba as the soloist of the day. Melba, come back to us after a two years' absence.

The Third Symphony of Brahams formed the most solid part of the programme. It is a work which has some of the qualities of Beethoven. These are beautiful—and others, not so beautiful, which must be credited to Brahms alone.

The alternate suavity and nobility of the opening movement and the lovely sentiment of the second movement charm one. By contrast all the rest seems dull and dry.

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Others in the audience were Mrs. Wickersham and Mrs. Aiken, wife and daughter of the Attorney General; Mrs. Dickinson, wife of the Secretary of War, who has just returned from a trip around the world; the Italian Ambassador, Marchese Confalonieri; the Danish Minister, Count Moltke; the French Ambassador and Mme. Jusserand; Countess von Bernstorff, wife of the German Ambassador; the Minister from the Netherlands and Mrs. Loudon; Mrs. James Harriman, Mrs. Hinckley and Miss Gladys Hinckley, Mrs. Haywood and Miss Doris Haywood, Mrs. Stoddard, Mr. and Mrs. Charles D. Walcott, Mrs. Huron W. Lawson, nee Kaspar; Mrs. Stilson Hutchins, Senator and Mrs. Newlands, Mrs. F. B. Moran and daughter, Mrs. Hudgins; Mrs. W. B. King, Mrs. Gale, Mrs. Hill, Mrs. Richardson and Miss Richardson, Mrs. Kerr, Miss Harlan, and Mrs. John B. Henderson.

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A fitting climax to the program was the martial "Finlanda," by Sibelius, described as a "Symphonic Poem for Orchestra." The number may not have accomplished all the program claimed for it in depicting Finland national life, but it added a touch of dash and spirit to the program.

The opening of the musical season will be followed in quick succession by a series of musical events. This afternoon the Bostonia Sextette Club opened a concert series at the Columbia, tomorrow the consolidated Washington Symphony will give its first program under its new auspices and on Friday afternoon Mme. Marcella Sembrich is to sing at the National. J. R. H.

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The prodigality of the week's attractions did not affect the size of the audience for the initial concert of the thirtieth season of the Boston Symphony in Washington, however. And the program was followed with the keenest interest at the National, Herr Fiedler conducting.

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STANDARD UNION,
BROOKLYN, N. Y.
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NOV 11 1910

BOSTON SYMPHONY CONCERT TO-NIGHT

Louis C. Elson Gives Preparatory Lecture Recital at Academy of Music.

ARCHITECTURE OF HOME.

First of Series of Five Lectures By Prof. Warren.

The usual lecture recital preparatory to the concert by the Boston Symphony Orchestra was given yesterday afternoon with the programme of to-night's Philharmonic Concert in the opera house, Academy of Music, as its subject. Like the concert, it is presented under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute. It was in the lecture hall of the Academy and the place was crowded. Louis C. Elson, of Boston, was the lecturer, using one piano for the themes and in aid of his explanatory information, and Alfred De Voto was the assisting artist, playing on another piano and giving great enjoyment by his beautiful interpretation of the music.

The programmes had not arrived from Boston in time for the lecture, but Mr. Elson's full description of the music made their absence but little felt. Only the orchestral music was taken up, though Mr. Elson assured the audience they would admire the "Hymn to Pallas Athene," by Saint Saens, which Mme. Jeanne Jomelli is to contribute to to-night's programme, and which will then be heard for the first time in this country. The other numbers will be the overture to Byron's "Manfred," Op. 115, Schumann; the Symphony No. 3 in F major, Op. 90, by Brahms; tone poem, "Don Juan," Op. 20, Strauss; recitative and aria from the lyric scene, "The Prodigal Son," Debussy, and "Finlandia," symphonic poem for orchestra, Op. 26, No. 7, by Sibelius.

Mr. Elson said much about the symphony form and the changes introduced during his interesting discussion of the Brahms Symphony, and he took up each selection in detail, pointing out the contrasting color of the themes, and in the Brahms the contrast between the masculine or dominant theme and the feminine or subordinate theme. He spoke also of the melodic quality present in this composition by "the third great B in German music," the others being Bach and Beethoven.

n AMERICAN
ress New York City.

MELBA DELIGHTS WITH BOSTON SYMPHONY

A Concert Glorified by Great Music and Noble Singing.

By CHARLES HENRY MELTZER.

Every seat was filled and a hundred or more stood unmurmuringly at the first afternoon performance of the Boston Symphony Orchestra.

It took place yesterday, at Carnegie Halls, and will be marked with a white stone in many memories. Great music—besides some less great, though enjoyable—had been provided for the occasion. It was greatly played.

Nor was that all. To fill the measure of our bliss, we had Nellie Melba as the soloist of the day. Melba, come back to us after a two years' absence.

The Third Symphony of Brahams formed the most solid part of the programme. It is a work which has some of the qualities of Beethoven. These are beautiful—and others, not so beautiful, which must be credited to Brahms alone.

The alternate suavity and nobility of the opening movement and the lovely sentiment of the second movement charm one. By contrast all the rest seems dull and dry.

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EYE. BULLETIN

Philadelphia, Pa.

NOV 8 - 1910

BOSTON SYMPHONY

Last Night's Concert With Madame Melba as Soloist

With Madame Melba as soloist, the Boston Symphony Orchestra opened its twenty-sixth season in Philadelphia at the Academy of Music last evening, playing before an audience as large as the house would hold. Many persons were turned away, in fact, the crowd which besieged the doors, unable to gain admittance, pushing and scrambling in a manner that for a time seemed to be verging upon a riot. Quiet was soon restored, however, for some time before time for the concert to begin it was announced that every seat had been sold, and as the "No standing" rule is still enforced at the Academy, scores of people were disappointed.

The orchestra alone, as it was heard last evening, would have been a treat such as rarely is enjoyed, but with the addition of the famous prima donna, who was in the best of voice, and who appeared twice on the program, the concert was one long to be treasured in memory by all who heard it. The first number was Schumann's overture to Byron's "Manfred," which was brilliantly played, with a purity and sparkling quality of tone, and a precision and one-ness of execution, that proved fairly a revelation of instrumental skill.

The Brahms symphony No. 3 followed, having an interpretation that revealed new beauties in the massive and imposing work. Its beauty, its majesty, and, withal, its sympathy, give this noble composition a wonderful charm—an appeal that stirs to the depths the musical soul. The first and last movements are of heroic mould, while the andante is exquisite in its hymn-like solemnity and poetic beauty, and in place of the usual scherzo there is a third movement in which the spirit of romance prevails, the liveliness of the customary scherzo, with its touch of jolliness and piquancy, being absent. There is no suggestion of gloom; however, even in the heart-searching andante, for the symphony as a whole, while impressive in its strength and grandeur, is not tragic. It is heroic, but not fateful; sounding, rather, the song of triumph and the paean of victory. The superb interpretation received the enthusiastic recognition of the audience, and Mr. Fiedler, who conducted with his characteristic ease, discernment and fine musicianship, twice signalled all the men to rise, and, in a body, acknowledge the prolonged applause.

The real instrumental novelty of the program was the "Puck" overture, by G. Strube, one of the violinists of the orchestra. The composition is in the modern style, descriptive in character, though not written as "program music." It tells in tonal phrases of the prankish doings of the mischievous Puck, and is ingenious, musically alluring and skilfully constructed. It resembles somewhat the compositions of Richard Strauss, such, for instance, as "Till Eulenspiegel," though less complicated and not so much given to bizarre effects. There is originality in its measures, however, and much in the way of real melody and sound musical worth. It was received with marked favor, the composer being compelled to rise several times and make his bow. The concluding number was the "Tannhauser" overture, which had a notable interpretation.

Several changes are noticed in the personnel of the orchestra this season, among them being the substitution of A. Witek as concert master, in place of Willy Hess, who resigned to fill an important position in Europe. Mr. Witek is a man of typical German apearance, large, full-featured, with bushy black hair and a mustache—quite the opposite of Mr. Hess, who is tall, slender and of an artistic intellectual personality. The new concert master comes with high recommendations, and his work last evening fully proved his capability. Another change is in the position of first 'cello player, the veteran Alwin Schroeder having returned to fill that important place.

Although the orchestra did so much to make the concert a notable one, the appearance of Melba was, after all, the event of the evening. The great cantatrice, looking quite as youthful as when last here two years ago, when she was heard in opera as a member of the Hammerstein company, was attired in a gorgeous gown of dark green satin, embroidered and much bedecked with sparkling ornaments, and wore a wonderful necklace and pendant of diamonds. Her reception was enthusiastic, and after both numbers she was recalled again and again, the applause, in fact, being annoyingly persistent and prolonged. It was evident that many persons in the audience were ignorant of the rule against encores, and were bound not to give up. But they finally were compelled to do so, for Melba sang only the two numbers named on the program—the recitative, "How Susanna Delays!" and the aria, "Flown Forever," from Mozart's "Marriage of Figaro," and the Mad Scene from "Hamlet," by Ambroise Thomas. There is nothing gone from Melba's voice that ever was there. It is as limpid, as fresh, as mellow and as sweet as it was years ago, and her tones last night seemed to reveal new beauties. In the florid Mad Scene she was at her best, singing with touching pathos, wonderful facility of execution and great brilliancy. It was small wonder that the audience went into raptures, and there was some excuse even for those who permitted their enthusiasm to carry them away. There is but one Melba, and it was announced that she would not appear in Philadelphia again this season, nor, in fact, for at least two years. The orchestra will give its second concert on Monday evening, December 5, with Josef Hofmann as soloist.

PRESS

Philadelphia, Pa.

ess NOV 8 - 1910

BOSTON SYMPHONY'S FIRST CONCERT

Madame Melba the Soloist with Brahms' No. 3, in F Major, the Symphony.

Program.

Schumann—Overture to Byron's "Manfred"
Brahms—Symphony No. 3, in F major, Op. 90.
Mozart. Aria, "Dove Sono," from "The Marriage of Figaro."
Strube—Comedy. Overture. "Puck."
Thomas.....Mad Scene from "Hamlet"
Wagner.....Overture, "Tannhauser"
Soloist, Madame Melba.

Conductor Max Fiedler.

The Boston Symphony Orchestra opened its twenty-sixth season in Philadelphia at the Academy of Music last evening. The soloist was Madame Melba. Usually at the first concert no soloist is employed, but in order to keep faith with the Philadelphia subscribers, and to fit the limited engagements in this country of the great Australian soprano, Madame Melba was on the program for two of her first concert numbers, a recitative and aria from "The Marriage of Figaro" and the "Mad Scene" from "Hamlet." The double attraction of the opening concert, the Boston Symphony and Madame Melba's only appearance here this season in concert, attracted an audience that was limited only to the capacity of the house. And in enthusiasm it was one of the most marked of any given in Philadelphia in a number of years.

Madame Melba's first number followed the playing of the Symphony. It was the little heard here "Flown Forever," from "The Marriage of Figaro," preceded by the recitative. Although this is a favorite number with the singer, it is not of the character to give a liberal display of her great vocal powers. It is, however, full of dainty and sweet melody and was sung in so charming a way that the singer was called out repeatedly and was presented with a number of flowers. She sung again, following the "Puck" overture, the "Mad Scene" from "Hamlet" which, in point of brilliancy and opportunity for vocal display, is an operatic number surpassed by no other. After a season of comparative rest, Melba was in amazing voice last evening to bring out the full vocal beauties of this difficult aria, and the exquisite wealth of pure silver tone seemed to flow as easy and as enchanting as ever. Every note was sure and, when necessary, each tone was rounded out, displaying that she still retained her wonderful resources of volume. The audience fairly rose to the singer and demanded her reappearance time and again in the hopes of enticing more from her, but to no avail.

Symphony Stirs Audience.

The concert was opened with the Schumann overture to Byron's "Manfred." This is a somber work, in many respects, presenting all those technical difficulties into which Conductor Fiedler loves to become entangled to demonstrate with what ease he and his men are able to extricate themselves, and they did so fully to their credit last evening, as was expressed by the tremendous applause at its finish.

Brahms' No. 3 Symphony is not an overly-long composition, nor is it of such a character to stir an audience as does his No. 1, nor even his No. 2. The first movement was received rather coldly, but the second (Andante) movement went tripping along at so tuneful and enticing a rate, that warm applause followed its finish. Throughout the entire Symphony, however, Mr. Fiedler and the orchestra played with such precision and intelligence that when the crushing outbursts of the fourth movement were finished they had stirred the audience to a great height of enthusiasm, and not only the conductor was led frequently to recognize it, but he compelled the Orchestra to stand to receive with him the credit.

Violinist as Composer.

The fourth number of the program was a composition new to Philadelphia. It is a comedy overture entitled "Puck," written by one of the violinists of the orchestra, Gustave Strube, and dedicated to the Conductor. It is full of witching spirit of the rascally imp, and the composer has embodied through it descriptive music which will undoubtedly live. It was enthusiastically received, and Mr. Strube, who sat in the very rear of the first violins, was compelled to bow, from his almost hidden position, a number of times, and finally had to come before the conductor's platform, where he received quite an ovation and a hearty hand-shake from Mr. Fiedler.

The concert closed with the "Tannhauser" Overture, which was played in the Orchestra's very best style, and was an admirable finish to one of the most delightful concerts ever given by the Boston Symphony in this city. Their next concert will be at the Academy on Monday evening, December 5, with Josef Hofmann as soloist.

PUBLIC LEDGER

Philadelphia, Pa.

ss NOV 8 - 1910

BOSTON SYMPHONY

Madame Melba the Soloist in an Impressive Performance.

PROGRAMME.

Overture, "Manfred".....Schumann
Symphony No. 3.....Brahms
Recitative and Aria, "Dove Sono" from "Figaro".....Mozart
Madame Melba.
Comedy Overture, "Puck".....Strube
Mad Scene from "Hamlet".....Thomas
Madame Melba.
Overture, "Tannhaeuser".....Wagner

The first of its Philadelphia series of five concerts was offered by the Boston Symphony Orchestra last night at the Academy to an audience quite as distinguished as any of those called forth by the operas of yester-year, and occupying practically every seat in the auditorium. Madame Melba, the announced soloist of the evening, has a large and loyal Philadelphia following, and the orchestra during the 25 previous seasons of its performances here, has earned its liberal present-day support.

The first two numbers of the programme left the audience rather cold—the first real applause came after the charming allegretto that constitutes the third movement of the nobly austere symphony. The audience manifestly was saving its enthusiasm for the prima donna. Her performance was, as it were, the ice-breaker for the subsequent portion of the programme. There was no lack of appreciation of the superlative delicacy, the refined and chastened elegance of the interpretation of the overture; the scholarly reading of the Brahms symphony, with the extraordinary unanimity of the several choirs in the production of a single composite tone, was received with reverent attention; but there was no real enthusiasm until Madame Melba's first contribution to the programme satisfied the eager expectancy of her admirers that was distinctly in the atmosphere during the forepart of the evening.

The Mozart music, with its classic simplicity of outline and structure, was strongly contrasted with the brilliant and florid coloratura passages of the operatic version of Ophelia's distraught imaginings. The great artist proved anew her versatility by adapting the resources of her art as well to the one style of music as to the other. The aria from "Hamlet," however, seemed to provide her with more congenial opportunities, and her voice, whether "through giddy mazes running" or in the sustained cantilena passages, held the house spellbound from the first note to the last. The unerring certainty of attack, the impeccable intonation, the fluent and facile delivery of the most difficult intervals, the flute-defying trills and grace-notes—the accustomed qualities of the great singer's art were all in evidence, plus that final quality of inspiration that defies analysis and carries all before it. Many times the singer came forward to receive both floral and plauditory tribute, each time gracefully recoiling again before the adamantine tradition of no encores and the Draconian figure of Max Fiedler upon the dais.

After the subsidence of the storm evoked by Melba's first contribution, Mr. Strube's composition—in its ethereal fantasy recalling the "Midsummer Night's Dream" music of Mendelssohn—was most cordially received. The composer, a first violinist of the orchestra, was four times called upon to rise in his modest place in the back row, and a fifth time Fiedler beckoned him to the centre of the stage and gave him a congratulatory handclasp. The "Tannhauser" overture concluded the programme. The latter part of it was driven at a furious pace, with a somewhat remarkable rhythm assigned to the first recurrence of the pilgrims' chant at the beginning of the coda; and when it came the turn of the brasses the theme was not overblown, as is the stertorous custom of some orchestras. It was, at any rate, a picturesque and suggestive reading.

Anton Witek, at the desk occupied last year by Willy Hess, proved himself an able concertmeister, and it was pleasant to see Alwin Schroeder in his former place as first 'cellist. The performance of Longy upon the oboe and Maquarre upon the flute was not less noteworthy than on previous occasions. It was, all in all, a concert that will live long in the memories of those so fortunate as to hear it.

RECORD

Philadelphia, Pa.

NOV 8 - 1910

HEAR MELBA SING

Boston Symphony Orchestra and Soloist In Fine Program.

The opening concert of the twenty-sixth season of the Boston Symphony Orchestra in this city occurred in the Academy of Music last night before an audience that tested the capacity of the house. The splendid record of this superb organization, established by years of artistic endeavor and accomplishment, has given it a standing in popular favor equal to that enjoyed by our own fine if more youthful orchestra.

In addition to a thoroughly enjoyable program the fact that Madame Melba was announced as soloist was sufficient to put seats at a premium, and to disappoint hundreds who wished to hear one of the greatest vocalists of our age. Melba was in unusually good condition and apparently enjoyed singing as much as the audience was transported by hearing. Her first selections—recitative, "How Susanna Delays!" and aria, "Flown Forever," from Mozart's "The Marriage of Figaro"—were received with a storm of applause and curtain calls so numerous that it was not until she appeared shaking her head in a decided negative that the program could be resumed. The celebrated "Mad Scene" from "Hamlet," which came after an orchestral interlude, with its peculiar binding together with waltz rhythm, its effective accompaniment and technical vocal difficulties, was sung in a manner that literally took the audience off its feet. Melba was compelled to respond to calls until her own patience, as well as that of some of the audience, was exhausted. No doubt there were hundreds present to whom a simple song from that golden throat would have meant a precious memory for years to come, but the rule of the Boston Orchestra prohibiting encores is almost inflexible. Melba's tones, so pure, limpid and full of brilliancy, linger in the ear for hours after she ceases to sing, so in a measure it is possible to continue the pleasure of hearing her without an encore.

The only change in the personnel of the orchestra is in the first violin. Willy Hess, so beloved by all audiences, has been replaced by Witek, who acts as concertmeister. The regular program was sufficient to please the most exacting taste, and included Schumann's beautiful "Manfred" overture; Brahms' Symphony No. 3, in F major; Wagner's "Tannhaeuser" overture, and a novelty in a comedy overture, "Puck," played for the first time in this city and composed by Strube, one of the first violins of the orchestra. The overture made a great impression and the composer, very modestly, was obliged to accept quite an ovation. After rising from his seat to bow several times he was finally induced to advance to the centre of the stage and acknowledge the applause. "Puck" is an intensely modern piece of writing, although the composer has issued no program. He merely wishes to convey the idea that it is a tonal effort to portray a sylvan picture, with the frolics of Puck as the principal figure.

The symphony was beautifully played. Fiedler bringing out thpeo etical side of the work in splendid style. The first movement was particularly effective; the opening chords and following melody were impressively powerful and majestic. The entire concert was an artistic and social success, the house resembling more an important opera night than that of a symphony concert.

RECORD

Philadelphia, Pa.

MELBA WILL SING AT THE ACADEMY

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Schumann Commemorative Concert to Be Given by the Philadelphia Orchestra.

A "POPULAR" CONCERT

Kaltenborn Quartet at Drexel Institute—Agnes Reifsnyder's Recital—The Flonzaleys.

With the season sale the largest it has had in Philadelphia in many years and with the house for the first concert completely sold out, the Boston Symphony Orchestra opens its twenty-sixth season in Philadelphia at the Academy of Music to-morrow evening. The management has been fortunate enough to secure for this concert the services of Madame Melba, whose only appearance in Philadelphia this will be during the season of 1910-11. She has just finished a tour through British America, having penetrated far into the Northwest for the first time in her career. She remains in America throughout November and December to fill her engagements with the Boston Symphony Orchestra and to sing four times with the Metropolitan Opera in New York and four times with the Chicago Opera in Chicago.

She has elected to sing two numbers. The first will be the lovely "Dove Sono" aria from "The Marriage of Figaro" and the second will be the Mad Scene from "Hamlet." Conductor Fiedler has chosen for his orchestral numbers the Schumann "Manfred" overture, Brahm's symphony No. 3 in F major, Gustav Strube's comedy overture "Puck" and the "Tannhaeuser" overture. Gustav Strube is one of the exceedingly talented men in the orchestra and his overture "Puck," which has just been published, seems destined to achieve great popularity with orchestral conductors, as it is said to be brilliant and fascinating.

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INQUIRER

ss Philadelphia, Pa.

NOV 8 - 1910

BOSTON ORCHESTRA

Its First Concert for the Season at the Academy a Great Success

The Boston Symphony Orchestra, under the direction of Mr. Max Fiedler, began its twenty-sixth local season at the Academy of Music last evening under exceptionally inspiring and significant conditions. Long before the time set for the performance to begin people were standing in line awaiting admission and, when Mr. Fiedler stepped on the stage and gave the signal to start, there was not a vacant seat to be seen anywhere in the big auditorium. Of course, this was due in part to the fact that the assisting artist on this occasion was no less a personage than Mme. Melba, who, it is said, is not to be heard in this city again during the present season, but undoubtedly the overflowing attendance expressed the appreciation of music lovers for the organization on which Philadelphia was for years mainly, or even exclusively, dependent for its symphony music, and whose excellence in the interpretation of the compositions with which its reputation is associated remains unsurpassed.

Proud as Philadelphians may feel, as they have cause to feel for their own orchestra, they know that the other one still sets the standard, and they are not unmindful of the gratitude they owe it for the pleasure and instruction of bygone years. That is why so much enthusiasm prevailed among last night's audience and why, when the conductor appeared, he was received with such a spontaneous outburst of applause. The concert which followed was most enjoyable. Brahm's third symphony in F major, Op. 90, was the central feature of the program and, while this is a sombre and far from obvious work, which lacks the charm and grace and melodic beauty of the second and the ecstatic visions of the first, it was played with so much lucidity of analysis, nicety of balance and eloquence of emotional expression that its difficulties were surmounted, its complications simplified and its many hidden beauties revealed in a manner which invested its performance with an extraordinary measure of interest and value. Probably many who had previously thought it dry were led to change their minds by Mr. Fiedler's illuminative and profoundly impressive interpretation of the score.

Of the other orchestral numbers, which comprised Schumann's "Manfred" overture, with which the program opened, and the "Tannhauser" overture, with which it closed, was Mr. G. Strube's comedy overture of "Puck." a work which had not previously been presented here and which proved to be very well worth hearing. It is cleverly conceived and skilfully written, with a piquant wit and a captivating brilliancy, and the audience evidently liked it very much, as it applauded so heartily that Mr. Strube was required to bow his acknowledgments from his place among the violins in the orchestra. Mme. Melba made her appearance immediately after the intermission following the symphony, when she sang "Dove sono," the familiar air in which the Countess, in the "Marriage of Figaro," bemoans the unhappiness caused by her husband's inconstancy, with all the purity of tone and perfection of style which it demands and with a plaintive tenderness which was deeply moving. Her other contribution was a number in a very different manner, the famous "mad scene from Ambrose Thomas' opera of "Hamlet," and here the artist showed that as a coloratura singer she has yet to find her superior. Her delivery of the florid music in its fluent facility, impeccable intonation and chromatic sparkle was a striking triumph of the vocal art. As may be supposed, there were insistent demands for encores, but the draconian rule of the orchestra on this point was maintained and the clamoring crowd was obliged to go unsatisfied.

NORTH AMERICAN

ss Philadelphia, Pa.

NOV 14 1910

SAY POLICE FAILED IN PROTECTION TO WOMEN

After Waiting All Afternoon for Seats at Concert Patrons are Brushed Aside

APPEALS QUITE USELESS

Hoodlums Formed for Rush Enter Academy of Music Unrestrained

Bitter complaints have been lodged against the police who were detailed to keep the crowds about the family circle entrance to the Academy of Music in order on Monday night, when Madame Melba sang with the Boston Symphony Orchestra, and several reports of incivility and disorder have been made to Director Clay.

Thousands of persons, mostly women and young girls, who were unable to procure tickets entitling them to seats in the Academy, stood in line on Locust street from 3 o'clock Wednesday afternoon until the doors opened at half-past seven in the evening. A number went without dinner for the privilege of hearing the great singer, and others, in order not to lose their place in line,, bought sandwiches and ate them on the street.

It was an unusual demonstration of music lovers, naturally beyond the comprehension of the police, whose rough-shod strike methods of handling a crowd were enforced. But even the "keep in line there" and other gentle admonitions of the bluecoats did not deter the women, who were willing to go through any discomfort for the sake of the concert. They stood their ground until the doors were opened, but then a wild rush of hoodlums, who had gathered at the last minute, and formed at the opposite side of the street, brushed them aside, and crowded into the Academy in their stead.

The police made no attempt to interfere. Appeals to their authority were useless. When a disappointed group of several hundred women who saw the doors closed on their faces, asked for protection, they were laughed at. One group of students that had camped on the steps for four hours was obliged to leave for home at 8 o'clock, unable to attend the concert.

n TELEGRAPH

ress Philadelphia, Pa.

WORLD OF MUSIC

Opening of Boston Symphony Season—Melba the Inaugural Soloist—Second of the "Pops"—Various Recitals.

ANOTHER season of the long career of the Boston Symphony Orchestra in Philadelphia begins on Monday night, when Mme. Melba will be associated with Mr. Fiedler and his men. Our own orchestra will give the fifth pair of regular concerts and the second of the twelve fortnightly "pops." Several other musical events are hereafter announced.

THE first of the Boston Symphony concerts will be given in the Academy of Music Monday evening at 8.15. This is the twenty-sixth successive season in which the orchestra has come to Philadelphia, its first appearance here having been in the spring of 1886, and it starts this season with the largest subscription it has had in many years. Moreover, in accordance with the set policy of the management to begin its series of concerts in each of the different cities, it visits as brilliantly as possible, the orchestra will present as soloist Madame Melba. This will be the only opportunity Philadelphia will have to hear her during the coming season. She has chosen for her numbers two strongly contrasted pieces, one the "Dove Song" aria from "The Marriage of Figaro," which demands perfection of bel canto, and the other, the "Mad Scene" from Ambroise Thomas' "Hamlet," which exacts the utmost virtuosity of execution in matters of trills and all the other ornaments which are in the armory of a coloratura. The orchestral numbers will comprise Schumann's overture "Manfred," Brahms' Symphony No. 3 in F major, Strube's Comedy Overture "Puck," and the "Tannhauser" overture. Gustav Strube, the composer of "Puck" is a man of talent, which like that of Charles Martin Loeffler, has been carefully fostered by the Boston Symphony Orchestra, of which he has been a member for the last twenty years. "Puck" is a work which has been received with such favor, and in which Mr. Fiedler has so much faith that he has placed it on all his concert programmes of this present Southern trip of the orchestra.

TELEGRAPH

Philadelphia, Pa.

MELBA THE SOLOIST WITH BOSTON PLAYERS

Only Local Appearance of Cantatrice for First Concert of Their 26th Season Here.

The first of the Boston Symphony Orchestra's concerts of the present season was given last evening in the Academy of Music before an audience as large as it was brilliant. The orchestra presented the following varied programme: Schumann's Overture to Byron's "Manfred"; Brahms' No. 3 Symphony in F major; Strube's Comedy Overture, "Puck," and the Overture to Wagner's "Tannhaeuser." Max Fiedler is again directing the orchestra this year, and his studied work leaves nothing to be desired in the way of perfection of detail; it is questionable, however, whether the orchestra reaches great imaginative heights or emotional depths. This was especially to be felt in the Wagner number. The great contrasts between the Schumann idealization of the Byronesque mood, the academic finish of Brahms' orchestration, and genuine originality of the sprightly Strube number made, perhaps, for brilliancy; but the ensemble lacked unity and left no one impression of clarity. Gustav Strube is one of the first violins of the orchestra, and his overture is an admirable musical exposition of the rascally imp, who mocks at the conventional and the commonplace. The soloist, Madame Melba, was doubtless the star that attracted an audience that taxed the seating capacity of even the Academy. Her numbers, the "Dove Sono" aria from "The Marriage of Figaro" and the mad scene from Ambroise Thomas' opera "Hamlet," were such as to reveal the full range and beauty of her still extraordinarily beautiful voice, and a more enthusiastic ovation could hardly have been given any prima donna. All the old mastery of technique is still hers that bade defiance to a singer's arch enemy, a cold, and the diva seems in the plentitude and at the height of her vocal power.

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CECILIA-SYMPHONY.

The three concerts to be given this winter by the Cecilia Society and the Boston Symphony orchestra under the direction of Mr. Fiedler mark another step in the musical growth of Boston. With the Symphony orchestra and the opera, Boston is well provided for in two great branches of music, and it only needed such an association to put choral music on the same high plane. The three concerts will be given on Thursday evening, Dec. 1; Thursday evening, Feb. 16, and Good Friday evening, April 14. The subscription sale for these concerts will open at the box office, Symphony Hall, tomorrow morning.

One unfamiliar work, one modern work of tried popularity and one of the greatest classical works will be performed. Bantock's setting of the first 54 quatrains of FitzGerald's "Omar Khayyam," the first part of his very large work, has been received with much favor in England and highly praised when it was performed at the last Worcester festival.

The soloists for this performance will be Miss Margaret Keyes, George Harris, Jr., tenor, and Robert Maitland, an English baritone of wide operatic and concert experience, who was recommended by the composer.

Pierne's "The Children's Crusade" has already had two performances here by the Cecilia Society. A choir of 100 children, trained by Prof. Hadley of Somerville will assist. The performance should be noteworthy on account of the first appearance here of Edmond Clement, the French tenor, who made a deep impression in New York last winter as a member of the Metropolitan Opera company. The other soloists will be Mme. Corinne Rider-Kelsey and Claude Cunningham.

For the last concert on Good Friday evening the work chosen is Bach's Passion according to Matthew. A boy choir of 50 will assist in the chorales. The soloists will be Marie Zimmerman, Janet Spencer, George Hamlin and David Bispham.

BOSTON SYMPHONY.

Henry Hadley, who, born in Somerville and educated musically in Boston and Vienna, after some years of conducting in European opera houses and concert halls, and now conductor of the Seattle Symphony orchestra, will conduct his new symphonic poem, "The Culprit Fay," inspired by Drake's poem, at the Boston Symphony orchestra concerts this week. Mr. Fiedler has extended to him this courtesy, as he was similarly courteous last season to Mr. Rachmaninoff. Mr. Hadley's "Culprit Fay," crowned with a prize, has been performed successfully by the Theodore Thomas orchestra in Chicago and other cities. He is known to symphony audiences by his symphonic poem, "Salome," and two symphonies. Mr. Carlo Buonamici of this city, and a favorite here, will play Chopin's concerto in F minor, No. 2, which was last played at a Symphony concert by Mr. Paderewski. The program will also comprise Tschaikowsky's suite in G major, No. 3, which closes with the variations including the Polonaise-Finale.

SYMPHONY IN CAMBRIDGE.

The second Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. Rachmaninoff's symphony, which on its repetition at the fifth Symphony concert in Boston met with great success, will be performed. The soloist will be Miss Bessie Bell Collier, violinist, who for the first time will appear with the Boston Symphony Orchestra. She will play Bruch's G-minor concerto. Chabrier's rhapsody "Espana" will complete the program.

TRANSCRIPT, MONDAY, NOVEMBER 14, 1910

NEWS OF MUSIC

New York Applauds Mr. Strube and His Overture "Puck"—The Need of Better Distributed Concerts—Mr. de Gogorza's Programme Here—Another Series of Sonata Recitals—A Race Over Debussy—English Enthusiasm for Alger's New Concerto

At last, cities other than Boston are beginning to hear Mr. Strube's music that Bostonians have so often and sincerely applauded. He has found a publisher who is willing to risk his symphony and other orchestral pieces on the engraved page and who is fairly certain to bring them to the notice of conductors in Europe and America. Now, too, the Symphony Orchestra has ventured one of his compositions in its concerts in New York, Philadelphia and Baltimore and, as the event proved, to admiring publics. In New York on Saturday afternoon, Mr. Fiedler put Mr. Strube's overture, "Puck," on his programme. The orchestra played it as brilliantly as it did here last month; the audience called Mr. Strube to his feet; and the New York reviewers yesterday were warm over it. Says the Sun: "The overture is not a pretentious work and is therefore not profound. It is unaffectedly tuneful in thematic matter, clearly and agreeably developed and scored with a firm grasp of the idiom of the orchestra. It is an ingratiating composition in a small genre and will serve to please other audiences than that which received it with so many evidences of favor yesterday. Mr. Strube was liberally applauded and several times obliged to acknowledge the approval of his hearers."

The Times is warmer: "The music is mirthful and frolicsome in its spirit. There is brilliancy in the orchestration, and large demands are made upon the orchestra's dexterity and lightness of hand. It cannot be said that Mr. Strube's thematic material has of itself great distinction or great charm; but he has shown much skill in his use of it and in making it count for the utmost. The composition scintillates, and it pleased the audience greatly." The Tribune calls the overture a fine composition, more than ingenious in orchestration, consistent and unconstrained idea, characteristic, expressive and charming.

BOSTON POST, MONDAY, NOVEMBER 14, 1910

CECILIA SYMPHONY CONCERTS SEAT SALE

The subscription sale for the three concerts to be given by the Cecilia Society and the Boston Symphony Orchestra opens at the box office at Symphony Hall this morning. On Thursday, Dec. 1, the first part of Bantock's "Omar Khayyam," will have its first performance in Boston with Margaret Keyes, George Harris, Jr., and Robert Maitland as soloists. On Thursday evening, Feb. 16, Pierne's "Children's Crusade" will be sung with Corinne Rider-Kelsey, Edith Chapman Goold, Edmond Clement and Claude Cunningham as soloists and a children's chorus of 100. The last concert will be given on Good Friday evening, April 14, when Bach's Passion Music will be given with Marie Zimmerman, Janet Spencer, George Hamlin and David Bispham as soloists and a boy choir of 50.

TRANSCRIPT, TUESDAY, NOVEMBER 15, 1910

FOR next week the Boston Opera announces a succession of eminent singers from the "affiliated" companies. On Monday, Mr. Renaud, one of the chief glories of the Manhattan Opera House through all its existence, now in like place in the Chicago-Philadelphia company, and already known in Boston by a Rigoletto, an Athanaël in "Thais," and Doctor Miracle in "Les Contes d'Hoffmann" that no other singing-actor of the hour may match, will appear for the first time here as Scarpia in "Tosca," a part that he has seldom taken in America. Heretofore in Boston, many times as Puccini's opera has been performed here, we have known only one Scarpia of the first rank—Mr. Scotti's. The more interesting, then, will it be to watch another in Mr. Renaud's. Mme. Mélis will appear as Tosca; Mr. Jadlowker of the Metropolitan, as Cavaradossi, and Mr. Moranzoni will conduct—conditions that promise a remarkable performance. On Wednesday, Nov. 23, Mr. Slezak will come again from the Metropolitan to appear as the Moor in Verdi's "Otello," in which he stirred his audience last Friday; Mme. Alda will take Desdemona again; and Mr. Baklanoff will venture Iago. On Friday, Nov. 25, Mme. Nordica will reappear in "La Gioconda" and on Saturday afternoon, Mr. Slezak will appear in his second part here, Manrico in "Il Trovatore" in which he was warmly liked as singer and actor in New York last winter. Mr. Amato, moreover, will come from the Metropolitan for the doleful but melodious count.

Mr. Jadlowker, the tenor whom the audiences at the opera house have liked so well and so justly in "La Bohème" and in "Tosca," will have the part of the King's Son in Humperdinck's new "Königskinder," when it is performed at the Metropolitan for the first time on any stage in December. For the present, he is dividing his work between his appearances at the Boston Opera House and the rehearsals at the Metropolitan, with an occasional return to his familiar parts on its stage.

Mr. Hoffmann will play with the Symphony Orchestra at its concerts of Thursday, Dec. 15, in Cambridge, and of Friday and Saturday, Dec. 16 and 17, in Boston. If he returns here for another recital, as he seems likely to do after the warmth with which his audience received him yesterday, it can hardly take place before the spring, since he has a long tour of the West before him.

After a concert in Hartford last night the Symphony Orchestra returned to Boston this morning from its first monthly journey to New York and other cities to the southward to which it pays regular visits. In each one of them very numerous audiences heard its concerts to very warm applause, and in New York in particular the reviewers were quick to note and praise the new beauty and euphony of tone to which Mr. Fiedler has now restored the band. None of his predecessors has seemed to please the varied publics of the out-of-town concerts so much as does he.

MONITOR, BOSTON, MASS., NOVEMBER 14, 1910.

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The Cecilia Society gives its first concert with the Boston Symphony orchestra in Symphony hall Thursday evening, Dec. 1, when Granville Bantock's "Omar Khayyam" has its first presentation in Boston. The sale of seats for the Cecilia series of concerts opens today.

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BOSTON POST TUESDAY, NOVEMBER 15, 1910

Joseph Hofmann's Recital in Symphony Hall

BY OLIN DOWNES

Joseph Hofmann, who is now a pianist of phenomenal powers, played yesterday afternoon in Symphony Hall before a small, but enthusiastic audience. The programme was formidable. In the hands of a lesser pianist it would have been dull. As it was, Mr. Hofmann made some sensational effects in certain instances, and, in the best of the music which he played, showed himself a musician of the highest rank.

This was the programme: Sonata, op. III, Beethoven; Scherzo in E minor, Mendelssohn; C major Fantasie, Schumann; Ballade in G minor, Nocturne in E-flat, Valse in A-flat, Scherzo in B minor, Chopin; Funerailles, Consolation, Campanella, Liszt.

Mr. Hofmann now does what he pleases with the piano, for there is no limit to his technical equipment. Whatever he thinks, he can do. To hear him build up a climax which seems as if it would never reach its highest point is alone worth sitting through one of his programmes. This is by no means the highest quality of his art, but the experience is worth while. The Chopin ballade gave a fitting opportunity to an artist of transcending imagination. The Beethoven sonata was a spiritual adventure in an even higher realm, and Mr. Hofmann was adequate to its demands. The mercury-like scherzo of Mendelssohn made a delightful bridge to the romantic greatness of the Schumann fantasie, with the vehement opening, which is like a passionate call through infinity.

It is possible that Mr. Hofmann yesterday approached nearer to the all-conquering style of Liszt when he played the last three pieces of his programme than any pianist heard here of late years. He did not attempt to gloss over reverberating passages of bombast, or to make Liszt more of a metaphysician than he is, but the "Funerailles" is a singular piece, and, with all its ostentation, full of strange pomp and grotesque imaginings. The song without words was played with more simplicity and less sentimentality than we had ever heard it before, and certainly it showed the composer in a light more favorable than usual, and the Campanella was a glittering, sparkling torrent of notes. Mr. Hofmann lengthened his programme.

BOSTON DAILY ADVERTISER NOVEMBER 12, 1910

The subscription sale of seats for the three concerts which are to be given by the Cecilia Society and the Boston Symphony Orchestra under the personal direction of Max Fiedler, will open at the box office, Symphony Hall, Nov. 14. Not since the question of having permanent grand opera here in Boston was first broached has any development in music excited so much interest as the alliance which has been formed between the Symphony Orchestra and the famous Cecilia Society.

The only recital which Josef Hofmann will give in Boston during the current season and the first recital that he will have given in seven years is set for next Monday afternoon, Nov. 14, in Symphony Hall at 2.30. The older generation will remember the enormous sensation he created 20 years ago when he was exploited throughout the East as a prodigy.

Josef Hofmann

The Return to Boston of a Long-Absent Pianist

SOME of us may still vaguely remember a foggy Saturday afternoon of December in 1887, when in the dim old Music Hall, a little Polish boy in knickerbockers and a lace collar, played the pianoforte for the first, or perhaps the second or the third, time in Boston. His name was Josef Hofmann; he was round-faced and bright-eyed; and an imposing "concert company," as the musical fashions of the distant eighties went, surrounded him. He had come to New York a month before, after varying fortunes as a "prodigy" in Europe. The musically intelligent and discriminating Continent, though it is capable to this our day, of freaks of interest in "Wunderkinder," had generally ignored him. In England, where the average muddle-headed Briton still believes all sorts of artistic achievement a kind of perverse and unusual accident, he had stirred more interest, especially among feminine and "mothering" hearers. In America, then more propitious soil for the planting of prodigies than it is now, he quickened most interest of all. A public of seekers for the newest excitement of the hour, a public of mothers and their children, a public that was quietly curious, and a public even of connoisseurs and amateurs of music flocked to hear him. Even freshmen at Cambridge, as some of us then were, took note of him. He played pianoforte pieces of many sorts—played them with an exceeding digital dexterity, with a surprising sense of beautiful, adjusted and varied tone, with a queer reticence that belied his years and avoided all real or pretended excess, and without a trace of precocious or of any other emotion. He had learned his pieces by rote; he played them out of an instinctive musical and pianistic faculty that ran no deeper into their contents. His attempts at improvision on themes suggested by a listener betrayed him, and the alleged orchestral piece "composed and scored by Josef Hofmann" was a fraud. So, for some weeks, the boy went from city to city, to the wonder of his audiences, to the profit of his managers. Then abruptly his tour ceased. As some say, the cessation was due to the interference of a society with a long name and a meddlesome disposition that had persuaded itself that this quiet, self-contained and seemingly contented boy had been overstrained. As others prefer to believe, arrangements had been made whereby rich men provided him means to continue his studies and make the beginnings of the matured pianist who will return to Boston next Monday as the Josef Hofmann of 1910, and in his thirties.

Once and fatefully, if not oftener, in the long interim Mr. Hofmann has come to Boston. Six or seven years ago, when he was by no means the ripened pianist that he is today, he gave a concert here. The audience was scanty and cold; the pianist was in a sensitive mood; and he departed resentful. If the Bostonians cared not to hear him, he had no wish to force himself upon them. Resolutely he stayed away in his tour of two years ago, when nearly every other public in America was acclaiming him. Politely but firmly he declined even an invitation from the Symphony Orchestra to play with it in a series of concerts. Again he departed and such Bostonians as had heard him had journeyed to New York or to Providence for their pleasure. This autumn Mr. Hofmann has come to America again, and the persuasions of the Symphony Orchestra and the stimulus of a hazard of new fortunes to win a public that was indifferent to him will bring him to Boston next Monday for a recital and next month for orchestral concerts in Boston and in Cambridge.

Man in his early thirties as Mr. Hofmann is now, he still keeps some resemblance in physical aspect to the boy of the Saturday afternoon in the old Music Hall. He was a snort and "chunky" lad then; there was nothing "ethereal" or romantic in his presence, and there is not now. He is short and muscular; a head that is set deep within his shoulders suggests intellectual rather than poetic qualities; his face is more immobile than expressive, except when his eyes kindle in intimate talk across a supper table, and his hands have their old "pianistic" quality—not abnormally large, long and thin, like those of some pianists, but sinewy, elastic, wide-spreading, and with a curious detachment, as it were, of finger from finger. Traits of manner in him similarly recall the boy of the eighties. Before his audiences, he is altogether occupied with his playing. He affects neither to court them nor to disdain them. Least of all would he obtrude himself as Josef Hofmann the individual, upon them. He will give them in his playing whatever satisfactions he may, and therewith he and they shall rest content. As a boy, his queer repose and poise, alike in his manner and his playing, impressed his more acute listeners quite as much as did his instinctive virtuosity. He keeps these qualities still. In and out of the concert-room, he is unconscious of himself, as wholly modest as he then was. Now, too, he is alertly intelligent and variously interested. He is no mere musician living in a little, self-centred and distorting world of his own kind. Less still, is he the mere wandering virtuoso, preoccupied with an endless succession of conquests—or defeats—and absorbed in a multitude of little irritations, vanities and perversions. Like Mr. Paderewski, for another eminent pianist, Mr. Hofmann is a cultivated man of the world. Like the other Pole he would be a man of intellectual force and quick and ranging intelligence anywhere. He is good to hear in the concert-room. He is also good to hear in conversation.

In the days when the boy, Hofmann, was a "prodigy," he received many gifts in and out of concert-rooms. His managers—the generous and careless Abbey, for example—lavished them on him; and if no one in his audiences ever sent him up a kitten—a "tribute" from a silly woman that once infuriated the youthful Mischa Elman in London—he received from them gifts as absurd. Yet only one sort of present interested him—those that had something mechanical about them. Mr. Abbey, for example, once gave him a typewriter, and for two or three days in his absorption in it, the boy would scarcely heed his concerts. Even when he first returned to America in the eagerness of young manhood and as a pianist who was no longer prodigious, but proved, those that saw something of him off the stage were surprised at his interest in all things mechanical. If he could "talk machines" with one practised in them the rest of the company vanished for him. No conversation about the art of music or indeed about anything else had half the interest for him of the dissection and reconstruction of a new piece of mechanism. No wonder, some said who watched these things, that his playing was dry, as it then seemed—technical flawlessness, perfect adjustments, delicate gradations, polished symmetry and little else. Two inborn and cultivated instincts—the one mechanical, the other pianistic—have given him to this day a technique that is as perfectly efficient to all that he asks of it, as smoothly running, as delicately adjusted as any idealized machine of a youthful inventor's visions. If he obtruded it, he would rip its magical spell; it is "transcendental" beyond the adjective as it goes with Liszt's exacting and showy exercises. Yet again, as some of these doubters said, out of these two instincts came the dryness, the lack of emotional and personal quality that made his hearers believe him "cold." He was too content, they averred, with mere pianistic perfection. His playing produced a perfect and lovely body of soulless sound. The mental half of the listener applauded, the sensuous heard coldly.

The truth probably is, since none of us quite know the processes of our own inner development, that Mr. Hofmann has ripened slowly and that, as is usually the case with such gradual progress, he will go forward—for long years await him—before comes for long years await him—to richer and richer maturity. He was not a precocious prodigy like the little Mozart, who composed almost in his cradle; he was the born and instinctive pianist. He was also, perhaps, born with a temperament in which the controlling qualities of intellect will always be uppermost. All his adult life and in a youth, too, that was singularly self-contained yet free from self-deception, he has advanced slowly and with an unusual predisposition to self-criticism. Two years ago, when he visited America, at the urgent request of Mr. Damrosch he played a concerto of his own at a concert of the New York Symphony Orchestra; and then it transpired that he had written no less than five of them and numbers of smaller pianoforte pieces that he had not published or even played in public, in spite of all the vogue that his prestige in the concert-room could have given them. To hear the concerto, which had more limitations than distinctions, was to feel the wisdom of the self-criticism that had withheld it and that would still have kept it in the pianist's portfolio. Mr. Hofmann does not love superlatives anywhere. Most other pianists do. Would he accept one, it were truest to name him "the most modest" of pianists.

As the instinctive pianist, endowed by the kindly fates with the sense of touch and of the quality of sound that it calls into momentary existence—the heaven-sent sense that trainmg may foster, but not implant—Mr. Hofmann went forward in his mastery of all the means of pianoforte to the development of a tone that is unique in its pure and disembodied beauty. With new dexterities, alike of the finger upon the keys and a most sensitive and alert foot upon the pedals, he little by little gave this tone the variety of shadings in imparting force and suggesting color that it now possesses. He trained himself to the enunciation of a melody with a beautiful precision, to the clear and elastic leading of it from progression through progression, or like a single shining thread through superposed laces of harmonic tracery and films of ornament. He became the master of rhythm, the sensitive spirit to the varied and significant movement of music, that he is. In all this advance he kept his sense of musical discrimination, and, so to say, of musical justice. Its analogy is the familiar—or, rather, the remembered—faculty of Dr. Muck as a conductor, to take each piece in its kind and to impart it with characteristically expressive voice. Mr. Hofmann kept, too, his sense of the finer musical realities, his poise of musical utterance. He will never be heaven-storming, as Mr. Paderewski sometimes is, as though he would make the music of the pianoforte and the pianoforte itself say what it had never said before. He will not subdue music and instrument to a very intense personal temperament, as Mr. Busoni often does. He cannot be merely showy, as Mr. Godowsky and Mr. Rosenthal sometimes are. He prefers to seek out the depths of his music, the inner secrets of his instrument and its tone, and to impart both for themselves.

In this process, alike in its search of subtly varied beauty of expressive tone and the means to it and in its quest of the inner and characterizing voice of widely differentiated music, Mr. Hofmann's playing was bound to gain in appeal to the listening imagination, in the quickening of his hearers' emotions. With the ripening of the years and the broadening of his life he has become also more sensitive to the poetizing and the dramatizing qualities of his music and his instrument. He is not a man who will ever wear his heart on his sleeve or deliberately open it to the profitable inspection of his audiences. His is the emotion and the imagination that will always be touched with the restraints of reason. Yet by familiar token, emotion so touched and imagination so guided usually run the deeper and the truer. They are not superficial and showy; they are rich and significant, and they are always discriminating. In a few days we in Boston may take our opportunity to know Mr. Hofmann as a pianist of the pianoforte in a time when many a pianist fancies it an orchestra or would constrain it into such function; as a pianist whose technique is of result in tone and not in display; as a pianist who has kept musical emotion continent yet deep; and musical imagery poised yet warmly sensitive; in a time when each pianist, except Pachmann, would outvie the rest in personal revelation and pianistic vehemence. They would seize and overwhelm. Mr. Hofmann persuades and touches. His fire is white.

H. T. P.

CONCERTS NEXT WEEK

Mr. Hadley's New Rhapsody, with the Composer Conducting and Mr. Buonamici for the Assisting Pianist at the Symphony Concerts—The Return of Josef Hofmann—Mme. Szumowska's Piano Recital and Mrs. Hunt's Concert of Songs

THE Symphony Orchestra will return on Tuesday morning from its journey southward and resume its concerts on Friday afternoon and Saturday evening in Symphony Hall, with Henry Hadley for a visiting conductor in his own music and Mr. Buonamici as the assisting pianist. A day earlier on Thursday, falls the second of its concerts in Cambridge at Sanders Theatre. For the pianists, Josef Hofmann will reappear in Boston for the first time in seven years at Symphony Hall on Monday afternoon, and Mme. Szumowska announces her annual recital to a friendly public for Tuesday afternoon in Steinert Hall. Of song recitals, there is only one—Mrs. Hunt's at Chickering Hall on Tuesday evening.

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Symphony Hall: Symphony Concerts

NO symphony stands on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening. Instead Henry Hadley's rhapsody, "The Culprit Fay" and Tschaikowsky's long and brilliant Suite in G-major will divide the purely orchestral part of the concert. "The Culprit Fay" won a prize offered by the National Association of Music Teachers for an orchestral composition and was performed first in the West last spring by the Chicago Orchestra. It was suggested by the like-named verses by Joseph Rodman Drake written nearly a hundred years ago and long established in American anthologies. They describe at length a midnight counsel of the fairy folk, the condemnation to exile of one of their number for slight offence, and his fantastic wanderings through air, water, light and fire into the palace of the sylphid queen. The verses may becomingly suggest music, but hardly such as Mr. Hadley wrote in his hotly and dramatically imagined tone-poem of "Salome" or in his soberer symphonies. The composer, who has been an operatic conductor at Mayence in Germany and who is now the conductor of the Seattle Symphony Orchestra will lead the Boston band in his new piece. Tschaikowsky's Suite is best known by the "Valse Melancholique" and the set of variations ending with a gorgeous Polacca which are often played as excerpts from it. An Elegy and a Scherzo make the other two of the four movements. Between the two orchestral pieces stands Chopin's concerto in F-minor for pianoforte and orchestra with Mr. Buonamici to play the solo part. When he reappeared last autumn to a public that had long missed him, it had reason to applaud his virtuosity, his quickness of imagination and his warmth of feeling.

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Sanders Theatre: Symphony Concert

THE second of the concerts of the Symphony Orchestra in Cambridge is appointed for the evening of Thursday next at eight o'clock in Sanders Theatre. For the last time hereabouts Mr. Fiedler and his men will play Rachmaninoff's symphony in E-minor, the best-liked piece in its kind that has been heard here in years. Then follow Bruch's concerto in G minor for violin, with Miss Collier to play the violin part, and Chabrier's richly colored and whirlingly rhythmed rhapsody, "Espaňa," one of the orchestra's feats of virtuosity.

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Symphony Hall: Josef Hofmann

FOR the first time in seven years and for the first time since Josef Hofmann entered into the maturing richness of his powers as a pianist; especially on the imaginative and the expressive side, he will play in Boston at a recital on Monday afternoon, at 2.30, in Symphony Hall. On Wednesday in this place an article recited his advance to his present high place among pianists and suggested the attributes by which he has won it. He has made a programme for Monday that will test them. It goes:

Sonata, Op. 111.....Beethoven
Scherzo, E Minor.....Mendelssohn
Phantasie, C Major.....Schumann
Ballade, G Minor —Nocturne, E-Flat Major.—Valse. A-Flat Major.—Scherzo, B Minor.....Chopin
Funerailles.—Consolation.—Campanella.....Liszt

HOFMANN MATURED.

Prodigy of Seven Years Ago Returns to Boston a Man, Master of His Art.

Joseph Hofmann, pianist, gave a recital at Symphony hall yesterday afternoon after an absence of seven years.

He is remembered as a youthful player of great precocity. He returned yesterday the mature artist with stability of judgment, breadth of emotional feeling and swift and eloquent power of expression.

He began his program with Beethoven's last sonata, op. 111. Last season it was played here by a formidable pianist whose merciless technic pursues all notes in and out of the picture with the insistence of a photographer's camera. Yesterday, with what imaginative art, as well as with what dignity, authority and sympathy, was the sonata heard.

The principal subject was imperious, implacable at every restatement. There was the pure, smooth singing of a melody in the slow movement against wonderfully subdued and appropriate accompaniment. In the final portion the delicate tracery of tones was as the fleeting imaginings, the evanescent sleep chasings of the world just bordering on bald consciousness.

There was at all times clarity and proportion, but there was not that elaborate pattern of lines known to the steel engraver, the faultless execution of which to some is a great art.

The ravishing delicacy of Mr Hofmann's playing was expressed in the Mendelssohn E minor scherzo. This is a scherzo in the playful sense. Chopin made it a monologue of grim humors.

But here was the lightness, the fleetness, the exquisite daintiness of it. Like a breath it was gone. It was not the mere fleetness of the metronome. There was that radiance of swiftly passing color which gives not only the sensation of speed, but the thrill of life. The piano sang. Marvelous is Mr Hofmann's mastery of the pedal.

The schumann C major Phantasie was an epitome of pianism. Here the player enriched his performance by every device of his technical and interpretative art. In it were the purity, varied color and singing power of tone, the subtle and delicate graduation of nuances, an illuminating, vitalizing variation of tempo, a use of the pedal by which he catches a new gleam and tint of color from vanishing notes, and even seems to sustain tones upon one part of the keyboard while releasing those in another.

The bold figure in the second movement towered in the majesty and nobility of passion. The metamorphoses of the figure in the last made it now repining, now questioning, now gravely philosophic.

The group of Chopin was played with sanity and brains as well as with sentiment. The first three numbers, the G minor Ballade, the E flat major Nocturne, beloved of violinists, and the A flat Valse are all familiar. The B flat minor scherzo closed the group.

The program included Liszt's Funerailles, Consolation and Campanella.

The audience was deplorably small. Applause was therefore redoubled, for Mr Hofmann was deeply appreciated by all present.

THE HOFFMANN RECITAL.

Josef Hoffmann, pianist, gave a recital at Symphony hall yesterday afternoon, playing!

Sonate, Op. III.....Beethoven
Scherzo, E minor.....Mendelssohn
Phantasie, C major.....Schumann
Ballade, G minor;
Nocturne, E-flat major;
Valse, A-flat major;
Scherzo, B minor.....Chopin
Funerailles;
Consolation;
Campanella.....Liszt

An audience of fair size comfortably filled the balconies, but there were many vacant seats on the floor. In the audience there were many who have followed and still follow Mr. Hoffmann's career with great interest. They remember his notable performances as an infant prodigy in Boston, the keen interest taken in him then by musicians of note and his retirement for study from which he emerged a few years ago. Mr. Hoffmann has undoubtedly studied hard. He has gained the technique that is expected of the virtuoso who bids for public applause. He played yesterday with many moments of technical excellence. There were no muddy spots in his work. His tone, while not ravishingly warm or highly colored—in fact, it was tiresome in its one color—was clear and carried. Pedalling, etc., delighted many music teachers and students present, but to the majority Mr. Hoffmann brought no message. If he was a well equipped pianist he was not a poet, a man with something to say, eager to play and bring a message, a lovely thought. Where was the fire and enthusiasm, the fine feeling that makes a poem out of the G minor ballade or the B minor Scherzo?

But the playing, as already said, gave technical satisfaction and if the player did not indulge in an over abundance of sentiment he did not fall with sentimentality. The E flat major Nocturne, one of the "sweetest" bits Chopin ever wrote, was not made lush, it was not distorted as many distort it. The Mendelssohn's Scherzo was played with brilliance and the Funerailles of Liszt was given with a fine appreciation of the composition's structure.

CECILIA-SYMPHONY SALE OPENS TODAY

The subscription sale for the three concerts to be given by the Cecilia Society and the Boston Symphony Orchestra opens at Symphony Hall today. On Thursday, Dec. 1, the first part of Bantock's "Omar Khayyam" will have its first performance in Boston, with Margaret Keyes, George Harris, Jr., and Robert Maitland as soloists. On Thursday evening, Feb. 16, Pierne's "Children's Crusade" will be sung, with Corinne Hider-Kelsey, Edith Chapman Goold, Edmond Clement and Claude Cunningham as soloists and a children's chorus of 100. The last concert will be given on Good Friday evening, April 14, when Bach's Passion music will be given, with Marie Zimmerman, Janet Spencer, George Hamlin and David Bispham as soloists and a boy choir of fifty.

CECILIA ANNOUNCES SEASON'S SOLOISTS

Left to right, upper row, Claude Cunningham, basso; Margaret Hayes, contralto; George Hamlin, tenor. Lower row, Marie Zimmerman, soprano, at left; Mrs. Corinne Rider-Kelsey, soprano, at right.

The soloists announced for the Cecilia-Symphony concert make a strong list. Particularly is this true of the quartet engaged for the Bach Passion music on Good Friday. It includes Marie Zimmerman, Janet Spencer, the contralto; George Hamlin and David Bispham. Equal care has been used in the selection of soloists for the other concerts, Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, who sing in Omar Khayyam on Dec. 1, and Corrinne Rider-Kelsey, Edith Chapman Gould, Edmond Clement and Claude Cunningham, in the "Children's Crusade" on Feb. 16.

Hub To Hear Mrs. Gould

TO BE SOLOIST AT CECILIA-SYMPHONY CONCERT

EDITH CHAPMAN GOOLD

NOTABLE PROGRAM FOR THE CECILIA-SYMPHONY CONCERT

The subscription sale for the three Cecilia-Boston Symphony concerts will open at the box office at Symphony Hall tomorrow morning. The Cecilia choir has always been one of the best in this country, and since the announcement of the alliance that has been made with the Symphony Orchestra new life has been put into it. It has been decided to limit the size of the choir to 175. For the first time Boston will be able to hear important choral works in which the whole of the Symphony Orchestra will be used. Granville Bantock's "Omar Khayyam" has a most elaborate orchestral dress and will demand the full strength of the orchestra. This is true almost to the same extent of Pierne's "The Children's Crusade," which is down for the second concert; and while Bach's passion music does not demand many of the instruments of brass and percussion that are found in modern music, no work has been written that demands more skilful players of strings, wood winds and trumpets and horns.

The dates of the three concerts, as already announced, are Thursday evening, Dec. 1; Thursday evening, Feb. 16, and Good Friday, April 14. The soloists engaged for the first concert are Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, barytone. Of these Mr. Maitland, an Englishman, will be the only stranger to Boston.

Pierne's charming "Children's Crusade" has already been sung here twice by the Cecilia Society, and of all choral works of recent date that have been heard here gained the greatest favor with the public. In this the choir of the Cecilia and the orchestra will be reinforced by a children's choir of 100 voices, to be trained by Professor Hadley of Somerville.

This concert will be especially notable for the first appearance here of Edmond Clement, the operatic tenor, who made such a sensation with the connoisseurs of New York last year when he was a member of the French section of the Metropolitan Opera Company. The other soloists will be Madame Corinne Rider-Kelsey, Mrs. Edith Chapman Goold and Claude Cunningham.

The quartet for the Good Friday performance will consist of Marie Zimmerman, soprano, who gained her experience as a Bach singer at the great Bach festival held in Bethlehem, Penn., several years ago; Janet Spencer, contralto; George Hamlin, tenor, and David Bispham. A boy choir of fifty will be chosen for the chorales.

Josef Hofmann's Recital Tomorrow Afternoon.

Tomorrow afternoon in Symphony hall the famous pianist, Josef Hofmann, will make his first appearance here in several years, giving his only recital this season in Boston.

Hofmann is an interesting refutation to the tradition that prodigies do not show in maturity the promise of their childhood, a tradition which persists, despite the example shown by such men as Hofmann, Kreisler and Elman, who are familiar to all classes of music lovers today.

Hofmann's connection with Boston has a certain sentimental interest, because it was here that he gave his last concert of his "prodigious" days. It was in old Music hall 20 odd years ago. All the seats, all the standing room and even the stage were filled with people. The late B. J. Lang in a sense presided over the ceremonies and gave the lad the theme on which he was to improvise. John B. Schoeffel, now of the Tremont theatre, was one of his managers, and the boy's retirement meant a loss of a fortune, for they had arranged for a tour of the country, to be followed by a trip to Australia.

His program tomorrow contains some works that are not often heard nowadays. He will begin with Beethoven's great sonata, Op. 111, and then will come Mendelssohn's rarely heard scherzo in E minor, and the first part will close with the C major "Fantasia" by Schumann. Then will come a group of Chopin and finally a group of the less known works of Liszt.

Henry Hadley to Conduct At This Week's Symphony.

Henry Hadley, the American composer, will at this week's Symphony concerts conduct his new symphonic poem, "The Culprit Fay." "The Culprit Fay" is Mr Hadley's most recent composition in large form and will be listened to with much interest. The last of his works performed here was his elaborate symphonic poem, "Salome," which was played under Dr Muck's direction.

The soloist will be Carlo Buonamici, the justly admired pianist of this city. He will play Chopin F-minor concerto, a work which has not appeared on a Symphony program in several seasons.

The final number on the program will be Tschaikowsky's G-major suite No. 3. It is many years since this entire suite was played here, but in his last year Mr Gericke presented the theme and variations which make up the last movement of the composition.

Cecilia-Symphony Concerts.

The subscription sale of seats for the three concerts to be given by the Cecilia society and the Boston symphony orchestra will open at Symphony hall tomorrow morning. The number of orders by mail which already have been received are sufficient to convince Mr Ellis, manager of the Boston symphony orchestra, who has taken charge of these concerts, that his idea of bringing about an alliance between the orchestra and the choral society has been favorably received.

Mr Fiedler, assisted by Mr Malcom Lang, has been directing the rehearsals of the Cecilia, and shortly the first rehearsal with the orchestra of Bantock's "Omar Khayyam" will be held in Symphony hall.

The first concert will be given Dec 1. Thursday evening, Feb 16, Pierne's "Children's Crusade" will be sung, and Bach's "Passion" music will be presented April 14, Good Friday evening.

Cambridge Symphony Concert.

The second Symphony concert in Cambridge will be given in Sanders theatre next Thursday evening, and Mr Fiedler has placed on this program the Rachmaninoff symphony, which on its repetition at the fifth Symphony concert in Boston had such an enormous success.

The soloist will be Miss Bessie Bell Collier, who then for the first time appears with the Boston Symphony orchestra in this capacity. She will play Bruch's G minor concerto, and the other number will be Chabrier's rhapsody for orchestra, "Espana."

JOSEF HOFMANN'S RECITAL.

The chief musical event of today will be the recital of pianoforte music to be given in Symphony Hall at 2.30 p.m. by Josef Hofmann, who has not been heard here for seven years. Hofmann's programme is: I., Sonata, Op. 111, Beethoven; Scherzo, E-Minor, Mendelssohn; Fantasia, C-Major, Schumann. II., Ballade, G-Minor, Nocturne, E-flat major, Valse, A-flat major, Scherzo, B-Minor, all by Chopin. III., Funerailles, Consolation, Campanella by Liszt.

BOSTON SYMPHONY.

The soloist for next week's Symphony concerts—Friday afternoon, Nov. 18, and Saturday evening, Nov. 19,—will be Mr. Carlo Buonamici. He will play Chopin's F minor Concerto, which has not been heard here for several years. The rest of the programme will be Henry Hadley's symphonic poem entitled "The Culprit Boy," and Tschaikowsky's Third Suitek in G major. Mr. Hadley is one of America's leading composers and this is one of his recent works.

BOSTON SYMPHONY CAMBRIDGE CONCERTS.

The second of the Cambridge concerts will be given in Sanders' Theatre, Thursday evening, Nov. 17, at which Mr. Fiedler will again conduct the Rachmanioff Symphony, which has been twice placed on the programmes of the Boston concerts. The soloist will be Miss Bessie Bell Collier.

HOFMANN RECITAL.

The Hofmann recital takes place on Monday afternoon, Nov. 14, in Symphony Hall. His programme is one of great musical interest. In the first part will be Beethoven's Opus 111 and the great C major Fantasia of Schumann, while between these two will be Mendelssohn's seldom heard Scherzo in E minor, which demands the fleetest and most delicate finger work, then will close with a group of Chopin and finally three Liszt pieces.

HOFMANN A STAR IN LISZT'S WORK

Josef Hofmann at his recital in Symphony Hall on Monday afternoon is going to interpret the Liszt transcription of the "Tannhauser" overture. Other pianists have, to be sure, tackled it before Hofmann, but few of them do more than get out of it alive, while Hofmann comes through it with flying colors. In addition to a mere execution, he gives it all its orchestral values.

This is the only recital which Josef Hofmann will give in Boston this season. It is so many years since he played here, his last appearance being when he was merely a child prodigy, that practically a new generation will listen to Hofmann, the mature artist. Since Boston has heard him he has been a pupil many years of Anton Rubenstein. The last concert that he gave here was in old Music Hall, when only a boy, he astonished all the wise ones by his marvelous ability in improvisation. The late B. J. Lang provided the theme on which he improvised at great length.

MUSICAL MATTERS.

Mr. Fiedler, the conductor of the Boston Symphony, has another rehearsal this week with the Cecilia society for the first joint concert to be given by the Cecilia and Symphony Orchestra on Dec. 1; the work in hand is Bantock's "Omar Khayyam." The sale of seats for the first concert will open at Symphony hall on Friday, Nov. 25.

Mr. Fiedler has made a slight change in the programme for this week's Symphony concerts. The original programme comprised Henry Hadley's Rhapsody for orchestra, "The Culprit Fay," which is to be conducted by the composer; Chopin's F-minor Pianoforte Concerto which is to be played by Mr. Carlo Buonamici, and Tschaikowsky's Suite in G-major, No. 3. Mr. Fiedler has added to this programme, preceding the Hadley number, Berlioz's overture, "The Roman Carnival."

EDITH C. GOOLD
CECILIA

JANET SPENCER
Cecilia Society.

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JOSEPH HOFMANN.

HOFMANN'S RECITAL

The most important recital of the season thus far will come tomorrow afternoon at 2:30, in Symphony Hall, when Josef Hofmann will make his first appearance in Boston in seven years. Moreover, this will be his only recital during the current season. Hofmann's connection with Boston has a certain sentimental interest because it was here that he gave his last concert of his "prodigious" days. It was in old Music Hall twenty-odd years ago. He had been the musical sensation of the season. Halls had not been large enough to hold the audiences that wanted to hear the little fellow play and his promise had been so unusual that the late William Steinway had interested certain wealthy men in New York, who provided for his retirement from the concert stage in order that his talent might mature normally. At that last concert in Boston the old Music Hall was filled to its utmost capacity, all the seats, all the standing room and even the stage itself was filled with people. The late B. J. Lang in a sense presided over the ceremonies and gave the lad the theme on which he was to improvise. John B. Schoeffel, now of the Tremont Theatre, was one of the managers, and to them (his managers) the retirement of young Hofmann meant an immense loss, for they had arranged a tour of the country, to be followed by a trip to Australia.

Hofmann spent the next several years chiefly under the supervision of Anton Rubinstein and in the early part of 1898 he returned to this country as a young man of 20 and made his first appearance in the Metropolitan Opera House in New York with the Thomas orchestra.

His programme for tomorrow is as follows:

Sonata, Op. 111	Beethoven
Scherzo, E minor	Mendelssohn
Fantasia, E major	Schumann
Ballade, G minor	Chopin
Nocturne, E flat major	Chopin
Valse, A flat major	Chopin
Scherzo, B minor	Chopin
Funerailles	Liszt
Consolation	Liszt
Campanella	Liszt

CECILIA—SYMPHONY

The subscription sale for the three Cecilia-Boston Symphony concerts which have already been announced will open at the box office at Symphony Hall tomorrow morning. It is the belief of those interested that Boston intends to respond most generously to the invitation it has to hear choral music performed under almost ideal conditions. The Cecilia choir has always been one of the best in this country, and since the announcement of the alliance that has been made with the Symphony orchestra new life has been put into it. Its weak spots have been strengthened and rehearsals have been going on with vigor. Some of these have been under the direction of Mr. Malcolm Lang, but Mr. Fiedler, who will conduct the concerts, exercises a general supervision over them and is present himself at many of them. It has been decided to limit the size of the choir to 175. With that number of trained singers the body of tone will be ample for any purposes and with a choir of this size it will be possible for the conductor to secure more plasticity and do finer work generally than with a large and unwieldy chorus made up partly of untrained voices.

For the first time Boston will be able to hear important choral works in which the whole of the Symphony orchestra will be used. Granville Bantock's "Omar Khayyam" has a most elaborate orchestral dress and will demand the full strength of the orchestra. This is true almost to the same extent of Pierne's "The Children's Crusade," which is scheduled for the second concert; and while Bach's Passion music does not demand many of the instruments of brass and percussion that are found in modern scores, no work has been written that demands more skilful players of strings, wood winds, trumpets and horns.

The dates of the three concerts, as already announced, are Thursday evening, Dec. 1; Thursday evening, Feb. 16, and Good Friday, April 14. Part I. of Bantock's "Omar Khayyam," which will have its first performance in Boston on Dec. 1, was performed for the first time in America at the last Worcester Festival and is announced for performance by various choral societies in the country for this season and next.

SYMPHONY HOME OF REAL MUSIC LOVERS

Impressions of a Concert and Advantages of Second Balcony.

By FREDERICK JOHNS.

Click, click, click!

It is the conductor rapping with his wand upon his music stand. Like a mantle silence covers sound. A pin dropped from the balcony would startle one by the noise of its fall. The conductor's stick descends, and a crash of rich harmony fills the hall. The Symphony has begun

The trumpets proclaim the theme, and the strings begin its development. The brasses and woodwinds play their parts. They hurl fragments of a melody at one another until it takes complete form and is sung by the whole orchestra. The full force of one hundred instruments follow the swaying leader through the mazes of the Symphonic score; clarinet, trombone, 'cello and double bass in turn pluck the melody from the melange and wave it aloft. For a full hour the Symphony continues as the composer displays his invention and musicanship.

During all this time the audience sits rapt and never a whisper disturbs the ears of the music lover. That is how Boston listens to its Symphony Orchestra.

The Foe of Sham.

The Symphony is the foe of sham. There are people who pretend to adore music; many who believe they are lovers of this greatest of arts, but a Symphony tears pretense away.

There are people who frequent the opera because of its fashion show and its pageants, who always excuse themselves when a Symphony invitation is offered. They cannot sit through the long orchestral concert.

Yet it does not require culture to appreciate a Symphony. The untutored and unlearned in music can enjoy such a concert if they have in them a love of music. The symphonies of Beethoven, Haydn, Schumann and Brahms are gardens of melody. Rarer tunes are tossed about by the instruments of great orchestras than Verdi ever imagined for his operas. But such concerts are a matter for the ear; there is little to distract the eye. It is a gratification of one of the senses alone, and unless that sense is well developed there is little enjoyment.

Symphony Audiences Select.

That is why the Symphony audiences are select. The orchestra quickly weeds out those who do not belong. Perhaps the most interesting people at a Symphony concert are those in the second balcony on Friday afternoons. These seats are unreserved and sold at a very low price to the five hundred first comers. Nobody is allowed to stand in Symphony Hall and the five hundred and first person is turned away.

The patrons of the second balcony are music students for the most part, charming girls and clean cut boys, who are willing to stand for two hours for the privilege of hearing the concert. They listen with wrapt attention, and they would quickly settle anybody who talked or otherwise interrupted their enjoyment of the music.

If people only knew it the second balcony is the best place to sit. From it one can see the orchestra, look right down upon it and study the wonderful machine which is churning forth such glorious harmonies. It is not a machine, it is a body of one hundred men, each obeying the will of a leader and working very hard. The energy of a great orchestra in action is amazing. It is a lesson in the value of cooperation to watch the strings. There are forty bows moving with exactly the same motion and at the same time, combining one round sweet gorgeous tone. There are the players of the eight bass fiddles, working together with a sideways motion and looking like great beetles.

Then there is the kettle drummer. Here is a wonderful man. His arms work like piston rods as he beats the great drums with sticks. His expression is fierce as befits a man who represents the cannons and roar of war.

Mr. Fiedler from his high stand rules the mighty engine of sound with a tiny baton of wood. His arms are tireless and they are as eloquent as Cicero. The slightest gesture brings a brazen response from the trumpets, and at a turn of the hand the fortissimo becomes pianissimo and allows the oboe, tongue of the woods and pastures, to pipe a placid lay.

The music lover, who sits with closed eyes in the orchestra chair does not know what an exciting thing it is to watch the orchestra from the second balcony. Some day it will be the balconies which are sought by the people with money, while the music students will have to be content with the floor.

MARGARET KEYES.

JOSEPH HOFMANN.

AMERICAN TO LEAD BOSTON SYMPHONY

Henry Hadley to Take Baton When His Own Symphony, "Culprit Fay," Is Given.

The Boston Symphony Orchestra will be conducted by an American and play an American symphony at the rehearsal and concert of November 18 and 19. Henry Hadley, whose works for orchestra, chorus and solo voice have won him a reputation as a composer of force, invention and scholarship, will onduct his new symphony poem "The Culprit Fay." Mr. Fiedler has extended to him the courtesy, just as last year he extended a similar courtesy to Rachmaninoff.

"The Culprit Fay" is descriptive music of the sort which attracts the modern composer. As the title suggests, it is music of the woods, the sylvan glades, where fairies sport and Oberon holds his tiny court.

The extremely elaborate symphonic poem "Salome," composed by Mr. Hadley, was played by the Boston orchestra several years ago, under the baton of Dr. Muck.

The Tschaikowsky G-Major Suite No. 3 will be played in its entirety at this concert. It is a number of years since this great work was given in full, but in his last season here Mr. Gericke played the theme and variations which make up the last movement of the composition.

Carlo Buonamici, the pianist, will be soloist at these concerts. He will play the Chopin F-Minor Concerto, a work which has not appeared on Symphony programs for several seasons.

The Second Symphony concert in Cambridge, will be given in Sanders Theatre, Thursday, November 17. The famous Rachmaninoff Symphony in C-Minor will be on the program and Chabrier's Rhapsody "Espana." Miss Bessie Belle Collier, violinist, will be soloist.

HOFMANN GONE 7 YEARS;

Now in Prime, Comes Back to Give Concert.

Josef Hofmann, the pianist, returns to Boston after an absence of seven years, and will be heard in recital to-morrow (Monday) afternoon at 2:30 in Symphony Hall. Hofman is now in his prime, and there are few pianists who can be considered his rivals in virtuosity. Yet it is twenty years since Boston went mad over a wonderful boy who played the piano like a master. The boy had toured the whole country and displayed so much real talent that the late William Steinway and other New York men of wealth provided for his retirement so that his talent might mature normally.

Hofmann's last concert as a boy prodigy was in old Music Hall, Boston. The late B. J. Lang presided over the ceremony and gave the lad the theme on which to improvise. John B. Schoeffel, now of the Tremont Theatre, was one of his managers.

For some years the boy studied with Anton Rubenstein, and in 1898 returned to this country a young man of twenty, and again won the favor of concert goers. He is now thirty-two, mature, complete master of his art. His program tomorrow includes several works not heard nowadays. They include Beethoven's great Sonata, Op. 111, and Mendelssohn's rarely heard Scherzo in E-Minor and the C-Major Fantasie of Schumann. Then will come a group of Chopin and Liszt compositions.

NOVEMBER 15, 1910
ADVERTISER, TUESDAY.

THE HOFFMANN RECITAL.

Josef Hoffmann, pianist, gave a recital at Symphony hall yesterday afternoon, playing:

Sonate, Op. III	Beethoven
Scherzo, E minor	Mendelssohn
Phantasie, C major	Schumann
Ballade, G minor;	
Nocturne, E-flat major;	
Valse, A-flat major;	
Scherzo, B minor	Chopin
Funerailles;	
Consolation;	
Campanella	Liszt

An audience of fair size comfortably filled the balconies, but there were many vacant seats on the floor. In the audience there were many who have followed and still follow Mr. Hoffmann's career with great interest. They remember his notable performances as an infant prodigy in Boston, the keen interest taken in him then by musicians of note and his retirement for study from which he emerged a few years ago. Mr. Hoffmann has undoubtedly studied hard. He has gained the technique that is expected of the virtuoso who bids for public applause. He played yesterday with many moments of technical excellence. There were no muddy spots in his work. His tone, while not ravishingly warm or highly colored—in fact, it was tiresome in its one color—was clear and carried. Pedalling, etc., delighted many music teachers and students present, but to the majority Mr. Hoffmann brought no message. If he was a well equipped pianist he was not a poet, a man with something to say, eager to play and bring a message, a lovely thought. Where was the fire and enthusiasm, the fine feeling that makes a poem out of the G minor ballade or the B minor Scherzo?

JOURNAL—SUNDAY, NOVEMBER 13, 1910.

HOFMANN RECITAL

The first prominent recital of the year will come tomorrow afternoon at 2.30 in Symphony Hall, when Josef Hofmann will make his first appearance in Boston in seven years. Moreover, this will be his only recital here during the current season. He will begin with Beethoven's great sonata, Op. 111, and then will come Mendelssohn's rarely heard scherzo in E minor and the C major Fantasia by Schumann. Then will come a group of Chopin pieces and finally a group of the less-known works of Liszt. The program in full is as follows:

	I.	
a.	Sonata, op. 111	Beethoven
b.	Scherzo, E minor	Mendelssohn
c.	Fantasia, E major	Schumann
	II.	
a.	Ballade, G minor	Chopin
b.	Nocturne, E flat major	Chopin
c.	Valse, A flat major	Chopin
d.	Scherzo, B minor	Chopin
	III.	
a.	Funerailles	Liszt
b.	Consolation	Liszt
c.	Campanella	Liszt

SYMPHONY CONCERT

Henry Hadley, the American composer, will at this week's Symphony concerts on Friday afternoon and Saturday evening conduct his own new symphonic poem, "The Culprit Fay." The soloist will be Carlo Buonamici, the pianist, who will play the Chopin F-minor concerto.

The final number on the program will be Tschaikowsky's G-major suite, No. 3.

[80]

MONITOR, BOSTON, MASS.
NOVEMBER 15, 191

JOSEF HOFMANN IN RECITAL.

THE old question: Shall I play this music or shall this music play me?

Busoni replies: Teach me all the traditions that have grown up around the allegro and variations of Beethoven's last sonata, so that when I interpret them I may know what not to do.

Hofmann, on the other hand, replies: Tell me everything that the piano masters have thought of these two movements, tell me the points of excellence in the interpretation of every player who has ever been heard in the opus 111, and I will give a reading of the music that shall sum up the whole thing. By putting together the mass of details that have found approval and by adding a touch of my own here and there, I will make you a picture that you cannot but accept. My utterance about that sonata will be the very latest, and it will be one which students of Beethoven will find some difficulty in challenging.

Now what is there to say for and against the methods of the two artists and their ways of facing the alternative just stated?

Needless that any dispute should arise over the matter.

There will always be some to take the Hofmann view as long as there are pedagogic systems and conservatories, always be some to take the Busoni view as long as there exist men with independent habits of thinking.

An advantage on the Hofmann side of the question, an advantage not to be despised when it comes to practical concert giving, is a gallery full of applauding enthusiasts.

If you want to see how matters stand on this point, just compare Josef Hofmann's recital in Symphony hall Monday afternoon with one of the Busoni recitals of last season.

We like well, say the enthusiasts, to see an artist push his energies in the Hofmann way to the outermost edge of tradition; but let him not, Busoni-like, think of o'erleaping the walls.

We applaud Hofmann because we understand him.

We do not know what Busoni is about.

A disadvantage on Mr. Hofmann's side is that his large and inclusive interpretation has no definite guiding principle.

It gives an encyclopedic view of Beethoven's sonata, brings out, we might almost say, a new style for every phrase, but it does not leave on the mind of the listener a clear and single impression.

Mr. Hofmann gives us a trustworthy account of every item of melody, harmony and rhythm, every point of dynamics and expression, in the thirty-second sonata; but he does not send us home possessed of a general and commanding idea as to the whole work.

His idea of piano playing, quite unlike Mr. Busoni's, is that a worthy interpretation is a sum of excellencies.

Logic and applause are on his side, curiosity and slow public acknowledgment on Busoni's.

The two men take extreme positions in the matter of reading the music of an old master and neither seems to have found the heights.

These lie probably at some point between them, Paderewski knows where. For does not his playing combine Hofmann's fondness for tradition with Busoni's independence and individual command?

Program of Josef Hofmann's recital: Sonata, Op. 111, Beethoven; Scherzo, E minor, Mendelssohn; Phantasie, C major, Schumann; Ballade, G minor, Nocturne, E-flat major, Valse, A-flat major, Scherzo, B minor, Chopin; Funerailles, Consolation, Campanella, Liszt.

HERALD, THURSDAY,
NOVEMBER 17, 1910.

MUSIC NOTES.

The corrected program of the Symphony concerts this week is as follows: Berlioz, overture to "The Roman Carnival"; Hadley, rhapsody for orchestra, "The Culprit Fay" (first time here; conducted by the composer); Chopin, piano concerto in F minor (Carlo Buonamici, pianist); Tschaikowsky, suite No. 3.

The sale of seats for the first Cecilia concert with the Symphony orchestra, Mr. Fiedler, conductor, will open on Friday, Nov. 25. Bantock's "Omar Khayyam," part I., will be the work performed at this concert.

BOSTON JOURNAL
NOVEMBER 15, 1910.

Performance Revelation of Sterling Artistry by Great Pianist.

Josef Hofmann, the pianist, played at Symphony Hall yesterday afternoon. It was a rare pleasure to hear him, and it should be said that it would have been a greater pleasure still if the performance had been given in a smaller hall. The audience could easily have been seated in some auditorium half the size of Symphony Hall, and the result would have been happier for both the pianist and his admirers. Many shadings are lost or else go to waste when a big auditorium like Symphony Hall is only half filled.

Doubtless there were many present yesterday who remember Hoffmann when he appeared some twenty years ago at Music Hall as a young prodigy—a chubby little boy in a sailor suit, who climbed up to the keyboard and astounded the audience not only with set pieces but with impromptus. The fact that Hofmann has become a serious and celebrated artist need not cause him to blush for those prodigious days. It was certainly an extraordinary sight—that of a child playing the classics neatly and intelligently and improvising upon themes suddenly thrust upon him.

But no less extraordinary was the grown-up Hofmann's performance yesterday. It lacked a little profundity in the Beethoven sonata, op. 111, but in the Mendelssohn E minor scherzo, the Schumann C major fantasie, the Liszt pieces —"Funerailles," "Consolation" and the "Companion"—and in the Chopin series Hofmann's playing was masterly in every sense of the term. It was sympathetic, imaginative, technically superlative. There was no showiness, though Hofmann's technique is splendid of itself; but rather the performance throughout was a revelation of sterling artistry, with virility in it and poetry, too. The Chopin nocturne in E flat major was for once a beautiful midsummer moonlight meditation, and not a maudlin hayrack ride.

Hofmann is to be ranked with the great pianists of the day—with those whose imagination is fully as impressive as their digital dexterity. His work yesterday was that of a symmetrically complete artist.

BOSTON TRAVELER,
NOVEMBER 15, 1910.

HOFFMANN RECITAL

By EDITH BURNHAM.

Josef Hoffmann, who has not appeared in this city for a number of years, gave a piano recital yesterday afternoon in Symphony Hall, before an audience, while not large, was plainly one of keen appreciation of the artist. Mr. Hoffmann played the following programme

(a) Sonate, Op. III, Beethoven; (b) Scherzo, E-minor, Mendelssohn; (c) Phantasie, Schumann II. (a) Ballade, G-minor, (b) Nocturne, E-flat major (c) Valse, A-flat major, (d) Scherzo, B-minor, Chopin III. (a) Funerailles, (b) Consolation, (c) Campanella, Liszt.

Unquestionably one of the greatest artists at the piano of the present day, Mr. Hoffmann electrifies rather than charms; his playing is full of sharp contrasts that suddenly arrest the attention, and he holds his audience transfixed by the mere suspense of his playing. Motifs and phrases never glide smoothly from one to the other, but rather each one makes a special announcement at the outset. His music is cerebal and spinal rather than introspective, although at times he becomes the philosopher and dreamer, as in a cantilena or a bit of phantasy.

The Schumann phantasie was almost bizarre and fantastic, and the coloring was oriental in vividness. The Chopin ballade was one of the electrifying numbers, and it lost much of its intrinsic value in tones that were merely phosphorescent, bright flashes of light in which there was no warmth. Too often mere thinking and reasoning and not feeling led to logical conclusions, but not to convincing and appealing expression. Again there was not time to analyze impressions, which were registered to suddenly for the average nerve sensations to respond.

In the Liszt numbers Mr. Hoffmann was the most convincing. He made the piano an instrument of many nerves and ganglia, all of which communicated with the great nerve centres of his brain. The Funerailles was a wonderful composite, the awful solemnity and dread of death, the martial tread of feet, with the sweetly spiritual breathing over it all.

In his singing notes Mr. Hoffmann dwells long and expectantly, but even then there is something lacking in their deepness of tone; they do not haunt one after the piano has ceased singing, but are rather a thing of the moment. But in his pedal work he brings out orchestral values; he often produces the effect of opening the stops of an organ, bringing into play new banks of keys and causing organ pipes to give forth new and beautiful tones.

Mr. Hoffmann's audience was most enthusiastic and recalled him at the close of the recital.

TRANSCRIPT, FRIDAY,
NOVEMBER 18, 1910

News of Music

MANY familiar parts in operas that are many times repeated have fallen into an established and usually a justifiable convention. Outside a few slight variations, there is practically only one way to impersonate Radames in "Aida," for example, or the Consul in "Madama Butterfly," or Kurwenal in "Tristan." Per contra other parts as familiar invite and sanction as many different impersonations as the imaginations of the singing-actors can devise and elaborate. Wednesday evening at the opera house Mr. Galeffi happened to play the vindictive Tonio in "Pagliacci," not only without any particular individuality or thoughtful artifice, but with little definite characterization at all. He made it almost a "straight" part, and the contrast was sharp with all the diversified and calculated versions of Tonio that our operatic stage has known since "Pagliacci" was established on it. We have had the Tonio, who was an uncouth and rather boyish lout, yet admirably schooled in the art of song, of Mr. Sammarco; the Tonio who was a decayed old actor fallen now to a troop of strolling players that wandered about the country-side of Mr. Forsell; the gawky, malignant and insistently leering Tonio of Mr. Amato; and the Tonio of Mr. Scotti that suggested a man of finer nature than were his companions, who had sunk to their level through weakness and mischance and in whom the pent humiliation of the years had festered into a kind of universal hatred, a kind of bitter and consuming passion for malignant evildoing. No doubt Mr. Scotti, who has a very acute mind, tends to make the part over-subtle and to reconstruct a part, as it were, for Tonio. No doubt also Mr. Sammarco's lout and Mr. Forsell's "old-timer" are inventions of their own for which Leoncavello's text and music give little warrant. He, seemingly, saw Tonio as no more than the rejected and resentful clown who turned momentary spy because Nedda would have none of his advances. Because the composer has so little defined the part, the wider is the leeway for diverse impersonation of it. Now the ambitious singing-actor that takes it is duly bound to elaborate a version of his own.

A violinist, unannounced in the prospectus for the new year, will appear at the Symphony Concerts next week—Felix Berber—long the leader of the violins of the Gewandhaus Orchestra at Leipsic under Mr. Nikisch and esteemed in Germany as one of the numerous "heirs" to the Joachim tradition. Accordingly, as it seems, he will play Brahms's concerto, in which he began his tour the other day in New York, but under such hampering conditions that he is counting his appearances here next week as his real début.

Mr. Fiedler exceeds in industry and in "staying power" of mind, body and nerves any conductor that the Symphony Orchestra has known. His work with it gives him a hundred and more concerts—and the preparation for them—between the beginning of October and the end of April. Yet, as willingly as though it were a mere trifle of time and labor, he undertook the conducting of the concerts of the Cecilia. The original plan was that Malcolm Lang, who has some of his father's aptitudes as a choral conductor, should take charge, under Mr. Fiedler's supervision, of the preliminary rehearsals. In practice the conductor has found—or rather snatched—more time for them than he anticipated, and already the singing of the chorus bears the stamp of his painstaking hand. "Rehearsals in the morning, scores in the afternoon, another rehearsal or a concert in the evening—these are my days with short nights between"—Mr. Wood once wrote of his work in London. The words describe Mr. Fiedler's too.

Mr. and Mrs. Mannes, who were the pioneers hereabouts of the sonata recitals that have now become a musical fashion, will return to Boston for two such concerts on the evenings of Tuesdays, Dec. 13 and Jan. 24, in Steinert Hall. For their programmes they have picked sonatas for pianoforte and violin from Biber, a German of the seventeenth century and one of the earliest composers of music for the violin; from Beethoven, Schubert and Schumann; and from Enesco, the Roumanian who, as violinist and composer, has won his place among Parisian musicians.

The programme at the Symphony Concert in Boston today traverses Berlioz's overture "Carneval at Rome"; Mr. Hadley's new rhapsody, "The Culprit Fay;" Chopin's concerto in F minor for pianoforte—with Mr. Buonamici to play the solo part and Tschaikowsky's suite in G major. In New York, at the concert of the Philharmonic Society, Mr. Mahler is playing Debussy's new "Rondes de Printemps," Schumann's overture to "Manfred," Brahms's first symphony and, with Mr. Hofmann, Saint-Saëns's fourth concerto for pianoforte. In Chicago the "Rondes de Printemps" are also on Mr. Stock's programme, along with Debussy's "Scottish March," Brahms's first symphony, and Goldmark's concerto for violin with Mr. Macmillen in the solo part. (Evidently in the view of Mr. Mahler and Mr. Stock, Debussy and Brahms mate—or contrast—well. In Philadelphia Mr. Pohlig has returned to the elder classics, with Bach's suite in B minor, Mozart's "Jupiter" symphony and his concerto for two pianos, and Weber's overture to his opera, Euryanthe" to fill the afternoon. Mr. Hutchison and Mr. Randolph are, of course, the pianists.

POST, FRIDAY, ADVERTISER, SATURDAY MORNING, NOVEMBER 18, 1910

WOMEN MUST REMOVE HATS

Management of Symphony Hall Recognizes That Removal of Hats Is Compulsory by Law, and Seeks Co-operation of Its Women Patrons

Mayor Fitzgerald today sent a letter to Louis H. Mudgett, manager of Symphony Hall, saying that he may be compelled to revoke the license of Symphony Hall, if women attending the Symphony rehearsals persist in ignoring the law by keeping their hats on. The mayor says that he has received many complaints from persons who experience discomfort by the practice of wearing hats. He adds that he has delayed taking the matter up, hoping that Mr. Mudgett would be able to abolish the nuisance without resorting to extreme measures. It would be a calamity, the mayor thinks, if it were found necessary to put an end to these concerts for so trifling a cause. The mayor's letter is as follows:

Nov. 18, 1910.

Louis H. Mudgett:

Dear Sir—I wish to call your attention to chapter 3, Revised Regulations of Aug. 5, 1898, relating to the covering of the head in places of public amusement.

I have received many complaints of the constant violation of this law in Symphony Hall at the rehearsals and concerts of the Boston Symphony Orchestra. I am informed that despite the printing of the regulation on the programme and the posting of cards in the Hall, many, if not most, of the ladies who patronize these concerts ignore the law to the extreme discomfort of their neighbors.

These complaints have of late become more numerous and more emphatic. I have delayed as long as possible taking the matter up, not wishing to embarrass the Boston Symphony Orchestra, which is one of the chief glories of the city, and hoping you would find some means to abolish the nuisance without resorting to extreme measures. It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause; but the law is very clear, and distasteful as it is to me, I may be compelled to enforce it even to the point of revoking the license of Symphony Hall.

For twenty-nine years these concerts have been a centre of the social and æsthetic life of Boston. The city has one of the finest orchestras in the world, and for this reason, if for no other, occupies a unique place in the world of music. I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies, and when the matter is presented to them in a proper light, so that they will understand that a continuance of the custom must mean an end of the concerts, their loyalty to the orchestra and their respect for the law itself will bring about the reform asked for.

I beg to enclose a marked copy of the license under which Symphony Hall is operated.

Yours very truly,
John F. Fitzgerald, Mayor.

Present agitation regarding the wearing of hats during performances at Symphony Hall has placed the management in a peculiar attitude, for while it desires to please its patrons in every possible way, it recognizes that law is law, as Manager Louis H. Mudgett states, and at this hall, so he added, they of course cannot expect to depart radically from the practice in force at other places of amusement or entertainment.

For a long time the management has printed in its official programmes a courteous request to women patrons to remove their hats, and again and again small cards bearing the injunction of the law have been handed to offenders, yet without avail, in most cases, as women, conscious that their millinery is attractive and becoming, have been reluctant to take off their hats. Again, disposal of the large hats in vogue is easier, if kept on the head, than if held in the lap.

The management has been as lenient as possible in the matter, because the majority of women patrons have preferred to keep on hats, whereas the minority have removed theirs. Present remonstrance against the custom comes from the few, rather than from the many, yet these few have the law on their side. It is from them that the complaints have been made to the mayor, who, in consequence, has been forced to act in the matter.

It is a singular condition that while most of the women patrons of the Friday afternoon public rehearsals of the Symphony Orchestra keep their hats on, these same women, as patrons of almost all other afternoon concerts in the hall remove their millinery, without hesitation, before a concert begins. In the evening no hats ever are worn and it is simply at the Friday rehearsals that the law is ignored.

Not a few patrons of the hall have made urgent requests to the managers to have the hall kept dark, other than for the lights above the stage, just as is done in like places abroad and in theatres everywhere. They desire that this be done at both afternoon and evening performances. People who have made a remonstrance against the wearing of hats claim that their objection to this is because they frequently are unable to get a satisfactory view of the performers, especially soloists, and that failure to see as they wish to detracts from full enjoyment of attending concerts. Mr. Mudgett states that as the management does not make laws, and is, on the other hand, expected and bound to observe them, it finds itself in the position of urging women patrons to coöperate courteously in helping settle the difficulty by complying with the law.

LADIES, OFF WITH HATS AT CONCERTS

Mayor Wants Law Observed at Symphony Hall

War has been declared upon the custom of wearing hats at the Symphony concerts and rehearsals which has been practised since time immemorial by the feminine portion of Boston's ultra fashionable set.

As a result the fair patrons of these exclusive music feasts are destined to receive a severe jolt via their millinery.

ENFORCED IN THEATRES

Some years ago a city ordinance was passed making it compulsory for women to remove their hats in places of public entertainment.

All of the theatregoers were forced to comply with the ordinance, although many of the women objected loudly and long to this shearing of their feminine prerogatives.

But the ordinance was never enforced at the Symphony concerts. There they took the ground that the patrons of Symphony Hall went to hear, rather than to see, so that the wearing of hats could not interfere with the enjoyment of anyone.

In consequence of this the Symphony concerts of late years have numbered among the few public functions at which good dressers could display millinery.

That they made the most of the opportunity in this direction was the size and substance of the protests which reached the city authorities. The objectors to this "sea of millinery," as one person described it, said that the headgear of the feminine patrons of the concerts made it almost impossible to see the costumes of the fair artists who performed there, not to mention its preventing one from seeing their fellow patrons while being seen.

The Mayor issues the license for Symphony Hall and can revoke the same any time that he discovers that the management is not enforcing the laws and ordinances. It is understood that the Mayor is in sympathy with this movement to enforce the ordinance.

MONITOR, BOSTON,
NOVEMBER 18, 1910.

HATS OFF, LADIES, MAYOR SAYS AT SYMPHONY HALL

Mayor Fitzgerald has written a letter to Louis H. Mudgett, manager of Symphony hall, calling Mr. Mudgett's attention to the statute requiring women to remove their hats in places of amusement.

The mayor says that he has received many complaints from visitors at the rehearsals and he is informed that despite the regulations printed on the programs and notices posted in the hall that most of the women at these concerts ignore the law.

Mayor Fitzgerald requests Mr. Mudgett to take cognizance of this warning and have the law obeyed.

BOSTON TRAVELER,
NOVEMBER 19, 1910

BOSTON SYMPHONY ORCHESTRA

The soloist for the seventh Symphony programme is a violinist new to Boston, Prof. Felix Berber of Leipsic, who was for many years concert-master of the famous Gewandhaus Orchestra in Leipsic under Arthur Nikisch, and is regarded as one of the foremost violinists of Germany. He is to play the Brahms Concerto, which has not been played here for five years. There are two novelties on this programme, one a Debussy, "Rondes de Printemps," the third part of the Suite entitled "Images." It had its first performance in America last Tuesday night by the Philharmonic Orchestra in New York. The other novelty will be an Adagio and Fugue for string orchestra by Mozart. It was originally written for piano, then rearranged for orchestra. The other number on the programme will be Strauss's tone poem, "Death and Transfiguration."

FIRST HEARING OF HADLEY'S CULPRIT FAY

SYMPHONY AUDIENCE GIVEN AMERICAN MUSIC

Berlioz "Carnaval Romaine" Overture and Works of Chopin and Tschaikowsky.

By Louis C. Elson.

PROGRAMME.

Berlioz. "Carnaval Romaine" overture.
Henry Hadley. Symphonic poem, "The Culprit Fay."
Conducted by the composer.
Chopin. Piano concerto in F minor.
Soloist, Mr. Carlo Buonamici.
Tschaikowsky. Suite in G major.

A bright and thoroughly agreeable programme, with no headachy puzzles and few unresolved dissonances. In listening to this concert one could almost believe that music was intended for enjoyment and not for a severe task and lesson. The second concerto, in F minor, really composed first of Chopin's pair, is the better of the two concertos. Neither of them had thorough orchestration and they have therefore been retouched in this particular. The composition is another instance of the influence of women in music, for Chopin thought of his beloved Constantia Gladkowska when he wrote the larghetto movement, and in this there is much of the language of passion.

It is a work which can readily be sentimentalized. But Carlo Buonamici does not sin in this respect. He is always masculine and this virility gives to Chopin a charm which is not always found in his interpretations. Carlo Buonamici comes by his excellent gifts as a pianist and a poetic musician by inheritance, for his father has been the best pianist in all Italy, and has been somewhat affiliated with the German school as well.

The Klindworth orchestration, and the very effective Burmester cadenza (the latter a masterly summing up of the movement), are always points to be mentioned with respect. Mr. Buonamici did not play from memory, but had the music before him, which we think is a good practice. Why torture the soloist without necessity? It is much better that the music should be on the rack than that the pianist should be.

The Larghetto was played with especial power and beauty, but every point of Mr. Buonamici's work may be well spoken of, and the audience evidently thought so, too, for they recalled him again and again, which is a very unusual thing to do at the afternoon concerts. In spite of the revised orchestral part the work still remains more of a piano solo with accompaniment than a true concerto. A concerto should be far more sympathetic than this composition is.

Better a good Suite than a poor Symphony. Tschaikowsky's Suite in G major is one of the most charming examples of this style of composition, which is less formal and ambitious than the Symphony. A Russian seems only to be quite happy when he is very melancholy, and there is both an Elegy and a Valse Melancolique in this Suite for the composer to heave his sighs at the audience. But there is also a folk-song element in the work which is very attractive, and there are variations which are absolute gems.

We still doubt the effect of the waltz as a movement in classical form. Berlioz tried it first in his "Symphonic Fantastique," where it forms the least attractive movement of the work. Tschaikowsky has used the waltz-form otherwheres in his symphonic works, but even his skill and melodic grace does not reconcile us to the waltz as a classical movement. The Scherzo was one of those themal conflicts in which Tschaikowsky takes delight. There was in it much of the "Pride, pomp and circumstance of glorious War." But this militant part was finally overcome by mirth and jollity. The conflict between the two contrasting elements was well portrayed.

But the last movement of the Suite, the Theme and Variations, is much the finest part of the work. The theme, in the first place, is very attractive and might almost be a Russian folk-song, although it is the work of the composer himself. The contrasted style of the variations is striking, they are chorale-like, dance-like, contrapuntal and fugal by turns, and the climax, which was splendidly performed, was in the vein of a Polonaise, a rhythmic fantasie which is more than a mere dance and is often the climax of Russian occasions of festivitity.

Such variations always serve well to display each department of an orchestra, and violins, woodwind, brasses, all passed in review with credit, but the variations with violoncellos and contrabasses pizzicato was of especially commendable character, while the crashes of the finale made a very exciting climax to a work in which many styles of composition as well as of orchestration are displayed finely.

But the chief interest of this concert centred in the young American composer and his new work, heard here for the first time. Henry Hadley is a most promising member of that small band of Americans who have been able to plant the standard of cis-Atlantic music in Germany. He is not an over-ambitious writer who demands an orchestra of twice the classical dimensions before he will begin even a Slumber-song, and he does not lie awake nights thinking of how to manufacture some new discord that Reger and Strauss have not yet discovered.

Mr. Hadley has been wise in the choice of his subject, for James Rodman Drake drew his inspiration from native sources and was perhaps the first American to idealize our own rivers, lakes and mountains. "The Culprit Fay" is something that gives plenty of room for the display of contrasted musical moods. The fay has sinned by receiving the glance of a mortal maiden's eye, and is sentenced by the monarch of fairyland to two quests.

"Thou shalt seek the beach of sand,
Where the water bounds the elfin land,
Thou shalt watch the oozy brine
Till the sturgeon leaps in the bright moonshine,
Then dart the glistening arch below
And catch a drop from his silver bow."

The second quest is as follows:—

"Thy flame-wood lamp is quenched and dark,
Thou must re-illumine its spark.
Mount thy steed and spur him high,
To the heavens blue canopy;
And when thou seest a shooting star,
Follow it fast and follow it far.
The last spark of its burning train
Shall light the elfin lamp again."

Many are the obstacles which the fay meets in his two quests, both oppositional and the lure of temptations, before his final triumph.

Mr. Hadley has in this work rather followed Debussy than Strauss, since the subject calls for the delicacy of the modern French school. The work tends to extreme pianissimo effects and has some points of orchestration that are both novel and effective. The use of the violins in very high positions and in harmonics is remarkable, and at one place there is a picture of immensity, of vast distance, which is achieved by these harmonic tones against deep tone of the wood-wind, the harmonics sounding empty fifths; which is far in advance of Berlioz's attempt to picture a similar effect by combining pedal trombone tones against the piccolo. This last effect may be found in Berlioz's Requiem, and the two parts mingle about as well as oil and water. But in Hadley's work there was a perfect blending of tone and all the orchestral experiments were successful.

The extreme delicacy of many of the touches in this work may be well understood if one thinks of the hero as described by Drake:

"He has put his acorn helmet on;
It was plumed of the silk of the thistle-down;
The corselet plate that guarded his breast
Was once the wild bee's golden vest;
His cloak of a thousand mingled dyes
Was formed of the wings of butterflies:
His shield was the shell of a lady-bug queen,
Studs of gold on a ground of green;
And the quivering lance which he brandished bright
Was the sting of a wasp he had slain in fight."

Such a hero demands a style of treatment such as Berlioz accords to Queen Mab, and Mr. Hadley attains it with success. Tangible and attractive melodic thoughts are present through the work, and the dash of the sturgeon, the gallop after the meteor, the capture of the sacred spark, can all be followed without any strain of the imagination. All modern touches are employed in this tone poem which is scored for a large orchestra, and harp, muted horns, muted trumpets, and all other resources of the grand orchestra are drawn upon royally.

The end justifies the means, for here the full orchestra is used not merely to display modern cleverness, but for a definite purpose. We cannot imagine a more delicate setting of a more delicate subject, and it is pleasant to remember that poem and poet, composition and composer, are all American.

The concert began with Berlioz's "Carnaval Romaine" overture, in which English horn, piccolo and bassoon deserve especial mention, and the Saltarello was given with an appropriate joyful skip.

We ought to mention the fact, in closing, that Mr. Hadley was recalled over and over at the end of his work, which he conducted very successfully. It was a very spontaneous tribute, and one which reflected credit upon the judgment of the audience.

[82]

BOSTON, MASS., SATURDAY, NOVEMBER 19, 1910

American Composer and Local Pianist Seize Opportunity

Henry Hadley sings his prize song, Carlo Buonamici discourses pianistic scholarship at Symphony concert.

WAS it the fairy that did it? If not, what was the disturbing influence in the symphony music of Friday afternoon?

Heretofore, Oberon's people, when invited to take part in our concerts, very properly, after giving us their half hour of entertainment, have retired to make room for serious things. But on Friday the fairy king was not in a disciplinary mood. He handed his scepter over to Puck; and Puck told the rest to go ahead and take possession of the Symphony flutes and fiddles and not let go until they had their fun out.

So there was only fairy music at Mr. Fiedler's sixth matinee; or, to put it more correctly, there was some music that Oberon's folk made, other music that they spoiled; fairy fiddling, we might say, and fairy meddling.

The trouble began when the "Roman Carnival" overture was about a third part played. You would have said that the conductor when preparing for the concert had taken his men just that distance in the overture, and finding they were doing well, rapped his baton for a halt and practised the work of Berlioz no further. You might have said, too, that the Friday matinee was showing itself to be in truth what its official name implies, only a rehearsal and not in the severest sense of the word a concert.

Insufficient explanations. The blame lies with Oberon for letting his scepter go out of his hands. Thought Puck: "If this is a Roman carnival, I surely belong in it. Fairies! To your posts!" and at every violin's bridge at once a fairy stood, and into the tube of every flute, clarinet and horn crept another.

Such a jogging as the rhythm got at that moment! And it never found its balance again while the overture lasted.

"That was not very well done of us," said Puck to his crew. "No harm, however, for 'carnival' means each one act as he pleases. Ready, now, to go to your places again! Here comes Mr. Hadley, who brought us to Boston today, and we must do our best for him. All remember your tricks. Which of you is to be the spotted toad? Who is to be the leaping fish, and who the shooting star? Yes, and just as the fiddling is coming to an end, Mustardseed is to crow. Make it more like a sneeze, Mustardseed, and they will all laugh in spite of themselves. Twenty minutes before your turn comes. Watch Mr. Hadley, everybody!"

The orchestra does not need to keep anything secret from its Boston patrons. Mr. Fiedler and his men, coming home from a brilliant southern tour which maintained the musical reputation of our city and perhaps added something to it, could not be expected to prepare one of the heavier pieces of their repertory. Although the players arrived home early in the week, the work of the trip practically held on until the Cambridge concert of Thursday evening. The elaborate modern symphonies will come in good measure when Mr. Fiedler has time to give them the necessary study.

Suppose the director of the orchestra had undertaken to present this week a Strauss number, where would Mr. Hadley, the visiting conductor, have been with his little tone poem on the "Culprit Fay"? Surely, if the conductor of the Seattle orchestra were coming across the continent to perform his music here, the courteous thing to do was to let him have the first honors of the program. You cannot give American music writers a fair chance, you see, unless you retire your German favorites for the time being into the background.

Two things worth knowing we learned on Friday; first that we have a native composer with ability to write a score which in idea, imagination, color, workmanship and all other musicianly points is worth the consideration of a Schumann, Bruckner, Strauss orchestra; and second, that we have piano scholarship in our city that merits the Symphony orchestra's recognition.

Describe Mr. Buonamici's playing in the terms of praise that are customary in estimates of solo performance. Write down, touch, tone, execution and all the other words that relate to piano technique and place with each of them some adjective that conveys a compliment. Put the old phrases together in any pretty way you like, the result will not overestimate Mr. Buonamici. But take care when you come to tell about the performance of orchestra and soloist as a whole; for there you have the meddlesome fairies to reckon with. Puck, the considerate fellow, did keep his hands off Mr. Buonamici's piano.

Program of the sixth Symphony rehearsal and concert:

Berlioz, overture, "The Roman Carnival," op. 9; Henry Hadley, "The Culprit Fay," rhapsody for orchestra, conducted by the composer; Chopin, concerto No. 2, F minor for piano and orchestra, op. 21; Tschaikowsky, suite No. 3, in G major, op. 55; soloist, Carlo Buonamici.

* * *

CONCERT NOTES.

Felix Berber, a violinist new to Boston, is the soloist at the Symphony concerts of Friday afternoon, Nov. 25, and Saturday evening, Nov. 26. Mr. Berber was for many years concert master of the Gewandhaus orchestra of Leipsic, under Arthur Nikisch. He will play in Boston the Brahms violin concerto. The new work of the seventh Symphony program is Debussy's "Rondes de Printemps," which is a part of an unfinished suite entitled "Images." An adagio and fugue for string orchestra by Mozart will have its first Boston performance. The piece calling for the larger powers of the Symphony men is the "Death and Transfiguration" tone poem of Richard Strauss.

* * *

Max Fiedler is a busier conductor this year than he has ever been before since he came to Boston, and all to the benefit of our musical life. The Cecilia Society's choral program now entrusted to his care will call out those energies which the performance of Beethoven's Ninth Symphony indicated were latent in him. Bantock's "Omar Khayyam" is the work to be given at the first Cecilia concert, Mr. Fiedler directing, and the complete Symphony orchestra assisting Thursday evening, Dec. 1, in Symphony hall.

Only season tickets for the three Cecilia concerts will be obtainable until Friday, Nov. 25, when unsubscribed tickets will be put on sale at the Symphony hall box office.

BOSTON JOURNAL, NOVEMBER 19, 1910

SON OF SOMERVILLE LEADS AT SYMPHONY

Henry Hadley Conducts His Rhapsody for Orchestra.

PIECE POSSESSES SINGULAR BEAUTY

Third Tschaikowsky Suite Is Orchestral Feature of the Concert.

A native son of Somerville, Henry Hadley, was the foremost figure at yesterday's Symphony concert. Mr. Hadley, who was formerly a student here in Boston, and who is a pupil of Jacques Hoffmann and a brother of Arthur Hadley, both members of the Symphony Orchestra, conducted his rhapsody for orchestra, "The Culprit Fay," which is a setting of Joseph Rodman Drake's poem. It was with this piece that the ex-Somervillian—who last year jumped across the country to take the conductorship of the Seattle Symphony Orchestra—won the $1000 prize offered by the National Federation of Music Clubs. The Theodore Thomas Orchestra played it through the Middle West last season, but this was its first hearing in Boston.

The rhapsody deserves to be performed by every symphony orchestra in the land. It is scholarly and imaginative. It conjures up the fairyland where elfs and fays fogather when the watch strikes the hour of midnight on his bell of pearl, and where, according to the story, the culprit fay was condemned for his misdemeanor of permitting some mortal maiden to catch sight of him; it pictures the culprit regaining fairy favor by catching a drop from the rainbow of spray through which the sturgeon leaps, and catching, too, the spark from the trembling star; it makes a fairy tone poem that does credit not only to the composer, but to the organization that invited it.

It is written in the new style and it possesses that singular delineative beauty which characterizes the writings of Debussy and Loeffler. It is tone poetry of the most charming description, in which the imaginative element is matched with mastery of orchestral forces. When it was over the audience kept the towering young composer bowing for several minutes.

Another son of Greater Boston, this time an adopted one, Carlo Buonamici, was also one of the heroes of the occasion. He played Chopin's second concerto so well that it almost seemed worth while. His cyrstal-pure tone, his unerring legato, his intelligent interpretation of a piece that might easily have been made to bore the audience, and his brilliant technical proficiency combined to win high favor for him. It was an artistic performance, worthy of a better composition. The enthusiasm was in this case altogether a tribute to the virtuoso.

The orchestral feature of the concert was the performance of the third Tschaikowsky suite Berlioz' rousing "Roman Carnival" overture was the introductory number.

RECORD, SATURDAY, NOVEMBER 19, 1910

WOMEN MUST TAKE OFF HATS

Or Symphony Hall May Lose License

Mayor Fitzgerald has called the attention of the management of the Boston Symphony orchestra to complaints against women wearing their hats in Symphony hall, particularly at Friday afternoon rehearsans. He says that he is compelled to see that the regulations are enforced, even to the point of revoking the license of the hall.

The mayor in a letter to Louis H. Mudgett calls attention to the regulations of Aug. 5, 1898, and says:—

"I have received many complaints of the constant violation of this law in Symphony hall at the rehearsals and concerts of the Boston Symphony orchestra. I am informed that, despite the printing of the regulation on the programme and the posting of cards in the hall, many, if not most, of the ladies who patronize these concerts ignore the law, to the extreme discomfort of their neighbors.

"These complaints have of late become more numerous and more emphatic. I have delayed as long as possible taking the matter up, not wishing to embarrass the Boston Symphony orchestra, which is one of the chief glories of the city, and hoping you would find some means to abolish the nuisance without resorting to extreme measures.

"It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause; but the law is very clear, and distasteful as it is to me, I may be compelled to enforce it even to the point of revoking the license of Symphony hall.

"For 29 years these concerts have been a centre of the social and aesthetic life of Boston. This city has one of the finest orchestras in the world, and for this reason, if for no other, occupies a unique place in the world of music. I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies, and when the matter is presented to them in a proper light, so that they will understand that a continuance of the custom must mean an end of the concerts, their loyalty to the orchestra and their respect for the law itself will bring about the reform asked for."

TRANSCRIPT, SATURDAY, NOVEMBER 19, 1910

Symphony Hall: Symphony Concerts

DEBUSSY'S new "Images" for orchestra, originally played in Paris late last winter were sure to make two of the interesting new pieces in symphony concerts in America this season. By common consent the conductors have begun with the shorter of the two, "Rondes de Printemps," performed in Chicago and in New York this week and to be played at the Symphony Concerts of next Friday afternoon and Saturday evening. The title "Springtime Roumds" and the gay motto of the joys of the returning spring that Debussy has prefixed to the music, sufficiently suggest the vein of the substance. The substance and the manner of it are all of the composer as he is today. Side by side with the "Rondes" goes Strauss's tone-poem "Death and Transfiguration," the last of his pieces to the power of which every one agrees and which more and more account his finest achievement. The first half of the programme is classical, with an Adagio and Fugue for string orchestra from Mozart, to be played for the first time here, and Brahms's concerto for violin to divide it. In the concerto, Felix Berber, long the leader of the strings in the Gerwandhaus orchestra at Leipsic, and a violinist of the Joachim traditions, will play the solo part.

Thursday evening, Dec. 1, in Symphony Hall, the first of the joint concerts of the Cecilia, with its chorus raised to 175 singers and of the Symphony Orchestra, with Mr. Fiedler conducting. The chosen music is the first part of Bantock's setting of the Rubaiyat of Omar Khayyam, in warmth of imagination, freedom of expression and sustained interest one of the remarkable choral compositions of our time. The solo singers are Margaret Keyes for the Beloved; George Harris, Jr., for the Poet, and Robert Maitland, an able English baritone, for the Philosopher.

Friday afternoon, Dec. 2, in Symphony Hall, eighth of the afternoon series of concerts by the Symphony Orchestra, with Mme. Melba for the assisting singer.

Saturday evening, Dec. 3, in Symphony Hall, eighth of the evening series of concerts by the Symphony Orchestra, with Mme. Melba as just noted.

ADVERTISER, SATURDAY, NOVEMBER 19, 1910

DEMANDS THAT WOMEN TAKE OFF HATS IN SYMPHONY HALL

Mayor Writes to Management as to Complaints About Practice at Concerts, and Says Rule Must Be Enforced Unless License Is to Be Revoked.

Mayor Fitzgerald has called the attention of the management of the Boston Symphony orchestra to complaints against women wearing their hats in Symphony hall, particularly at Friday afternoon rehearsans. He says that he is compelled to see that the regulations are enforced, even to the point of revoking the license of the hall.

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"I have received many complaints of the constant violation of this law in Symphony hall at the rehearsals and concerts of the Boston Symphony orchestra. I am informed that, despite the printing of the regulation on the programme and the posting of cards in the hall, many, if not most, of the ladies who patronize these concerts ignore the law, to the extreme discomfort of their neighbors.

"These complaints have of late become more numerous and more emphatic. I have delayed as long as possible taking the matter up, not wishing to embarrass the Boston Symphony orchestra, which is one of the chief glories of the city, and hoping you would find some means to abolish the nuisance without resorting to extreme measures.

"It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause; but the law is very clear, and distasteful as it is to me, I may be compelled to enforce it even to the point of revoking the license of Symphony hall.

"For 29 years these concerts have been a centre of the social and aesthetic life of Boston. This city has one of the finest orchestras in the world, and for this reason, if for no other, occupies a unique place in the world of music. I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies, and when the matter is presented to them in a proper light, so that they will understand that a continuance of the custom must mean an end of the concerts, their loyalty to the orchestra and their respect for the law itself will bring about the reform asked for."

[83]

Josef Hofmann

The Newly Ripened Traits That Make Him a Rare Pianist

USUALLY singers and virtuosi come to Boston well-heralded or long-familiar; and their hearers speedily settle into remembered or anticipated pleasure of them. Very rarely does circumstance give us the delight and the excitement of discovery, and it was this experience that made Josef Hofmann's recital in Symphony Hall last Monday unique among the concerts of many seasons. To all practical intents the occasion was his return to Boston for the first time since he came to it, nearly twenty-five years ago, as a prodigy. Once at least in the long interval he has played here; but then to so small an audience and in such relative immaturity of expressive powers that few after seven years could recall either the pianist or his playing. At one leap, then, with his public in Boston, Mr. Hofmann has passed from a prodigy for the wonder and the pastime of the hour into a pianist of the first rank, to be heard with every receptive and appreciative faculty at full stretch and with deeply satisfying reward to the ear, the mind and the emotions. The audience that he assembled on Monday was numerous, as such audiences even for eminent pianists go here, and it was finely and variously representative of the æsthetic life of the town. Youth was especially numerous in it, and youth is a welcome thing, since the pianoforte and pianists presumably have a future, at such recitals. No more was middle age lacking; yet probably few of the elders of the audience recalled the Josef Hofmann of the concerts of 1886 in the old Music Hall. Fewer still could have been of the handful of listeners to whom he played in Boston seven years ago; and as few, probably, were those who had chanced to hear him in his more recent visits to America in which he has resolutely disdained Boston, because Boston once disdained him. Thus were the discovery and the pleasure of it as complete as such things can well be. Perhaps, in turn, Mr. Hofmann discovered too that an exceptionally intelligent audience of Bostonians could warmly appreciate him.

The sum of the discovery was the disclosure of Mr. Hofmann as a pianist of the first rank by the titles of a command of all the resources of his instrument, alike when he made them fullest and when he kept them finest; of a mastery of the gradation, the coloring, the shading, the transformation, and the appropriate and expressive quality of tone that raised it now to beauty and now to power and often simultaneously to both; of a superlative skill in the enunciation and the interweaving of melodies and in the maintenance and the variation of the rhythm that gives them motion; of a clear comprehension of the chosen music and a discriminating penetration into it; and of a flow of ardent imagination and imparting emotion, directed but not checked by intellectual faculties that were always unobtrusively and objectively in play. Mr. Hofmann is not of the expository pianists, whom German audiences so cherish, that pour great music in pedagogic pints into the little pitchers waiting before them. No more is he of the heaven-storming band who raise their listeners into titillating tremors of nervous excitement. Least of all is he of the pianists who make calculating play with an "eccentric" personality. He is a man of the world practising an art that he cherishes and following a profession that he respects for what he can worthily accomplish in it. He does not expect his audiences to be interested in Josef Hofmann, the man; perhaps even he is too resolved that they shall not be. (No pianist so short and thick-set and still a little gawky, none so much preoccupied with his work and so little heedful of his audience, will ever much fleck the shallow fancies of the matinée maidens.) He does expect them to be interested in Josef Hofmann, the pianist, and in the playing that he accomplishes, because he will make them deserve such heed. Consciously or unconsciously, pianists of all ranks are prone, unless they are on their guard, to become more or less feminized by much playing to excitable feminine audiences. There is much and wholesome masculinity in Mr. Hofmann; he plays as a man to men; while he surely sets himself a man's job when he makes a programme, as he did on Monday afternoon, that continued for two hours without extra pieces; that included Beethoven's "last" Sonata and Schumann's Fantasia, beside exacting groups out of Chopin and Liszt.

Such a list indeed tested Mr. Hofmann's present powers and on the sides along which they have most ripened. The reproach long followed him that he was cold to the heats of romantic music and that he kept his audiences hearing it as objectively as did he. Now, if ever there was romantic pianoforte music, it is Schumann's Fantasia. It belongs to the years when he was happiest and when he was most his spontaneous self, before he took thought of what the illustrious Mendelssohn or the rest of the musically conventional might say; when his imagination teemed with thick-coming fancies and his creative spirit was as quick to invent and heat expression for them. It is not easy to say in cold blood just what the lines from Schlegel that he prefixed to the Fantasia really mean; and it is no easier to interpret the sub-titles that originally divided the music. The truth is that like the piece itself, they are all of a romantic mood—of the mood that in endless variations possessed Schumann and many another fine spirit of his time through the whole length and breadth of Europe. Now, the intrinsic appeal and stimulus of romance in any of the arts to us that are sensitive to it is its tang of strangeness, of mystery, of glamour. In an art so intangible as music, this appeal must be all of vision finding expression in tones. The Fantasia, then, is a succession of such ardent and varied visions—we may each make them what we will—finding voice in music that gives them also evanescent shape, intoxicating substance and iridescent color. The Fantasia must sound as a very masque or pageant of romance in the tones of the pianoforte—now all magnificence and luminosity as of deeply radiant visions and deeply answering emotions, again all restless movement and fitful expression as of racing flecks of mood; while yet again it must be as of shadowed and tender images, that soothe and whisper as they pass. Recall Mr. Hofmann's playing of the Fantasia. Dismiss for the moment all recollection of the bent and absorbed figure at the pianoforte. Forget even the means, remarkable as they were, to all that he accomplished. Think only of the voice of the music. And then how richly, variedly, sympathetically and completely he summoned it. At last he has looked on the face of romance and heard her voice; and the contemplation and the listening have made him such a pianist as he never was before.

Similarly Mr. Hofmann was long reproached with a lack of susceptibility to large, grave, striving and turbulent passion—the passion of fulness of years and of might and torture of spirit. They that so depreciated him granted him many-sorts of minute and flawless perfections, but averred that the more strenuous and agitated utterances of music were not for him. Unquestionably Beethoven's "last" sonata that he played on Monday is of such passion and utterance. When Beethoven wrote it he was already restlessly bursting the bonds of established musical form (as musical form then was), because it could not bear the weight of his thoughts and the might of his passions. He needed Choral Symphonies and great Masses for them; he was preparing to remodel the string quartet to his will; he was wrestling even with the pianoforte sonata. Of these struggles and aspirations is the music that Mr. Hofmann chose. The restless and striving passion of the first movement is large, grave, deep, mighty in its wrestlings with itself and with the power of tones. The following arietta is the voice of calmer but as deeply passionate song; to the end Beethoven continues in the vein of mighty and changeful rhapsody. Recall, again, Mr. Hofmann's playing of the sonata. The arietta may have been lacking in sustained exaltation of mood and expression. It may have been a little too beautifully crystalline. Elsewhere, however, in the strivings of the first movement with its alternations of emotional tumult and emotional exhaustion, in the rhapsodic excitement of it and of the finale, in the pervading voice of a mighty spirit in agitation Mr. Hofmann was as puissant as the music. The expository pianist would have kept the excited interplay of the musical ideas wholly clear; the purely emotional pianist would have blurred the whole with his smoky heats of passion. Mr. Hofmann fused the music as music and the passion as passion into a whole that the welding of emotion and its utterance.

And so, in turn, with the music of Chopin and of Liszt that the pianist played. Certain minds and temperaments will always demur to his versions of Chopin, because their Chopin must be super-sensitive, highly neurotic, a little feminized into endless and changeful excitability. To them he is as a most delicate nerve upon which every breath of feeling within or without momentarily played. Mr. Hofmann's Chopin is of more masculine and better controlled vein—the singer who knew the voice of the pianoforte as has scarcely another; who sang his songs now delicately, now warmly, now even strenuously, out of the changeful emotions of his heart while an imagination that was never still and always sensitive wove harmonies in endless and iridescent tracery about them. Mr. Hofmann's Chopin thinks as well as feels in his music; he does not merely cry or dream in tones. The thought of reason and method as well as of fancy and caprice in the composer orders the varied pace, the plastic outline that Mr. Hofmann gives his music. Of course, his Liszt is a Liszt who exacts a "transcendental" virtuosity, but also a Liszt who is not all technical rhetoric. Mr. Hofmann can find in the music its deeper and more imaginative qualities, as he found and imparted the sombre tone-picturing of the "Funerailles," the soft plangency, alike of mood and of sound in the "Consolation," and the aerial fancy of the "Campanella." Being a man of mind and imagination himself, he finds the like possessions in the much too depreciated Liszt of the virtuoso pieces, who did not often forget that technical show might express emotional substance.

Thus, then, does Mr. Hofmann now enter into the content and the spirit of the music that he plays, approaching it at once intellectually and emotionally, sensitive, yet continent; alert, yet poised. Having so comprehended and felt it, letting it play upon him and him upon it, he gives it imparting voice through the beauty, the power, the diversity, plasticity and subtlety of his tone. He is no pianist that would have the pianoforte the orchestra that it is not and that it can never be. He has searched its secrets too assiduously and revealingly; he cherishes it too much to have it aught but what it is. The old fancy that a musical instrument, thing of wood or metal, wire or catgut that it might be, yet had a spirit that inhabited it, has its fine significance. There is a community of spirits between the player and his instrument when a Kreisler or a Hofmann has both caressed and commanded it to his will. There is a sublimated technique that is less skilful command than spiritual persuasion and of such is Mr. Hofmann's. If there be spirits in the pianoforte—and there must be imps and demons in some—he can conjure them.

Only from such an affectionate and spiritualized technique—whatever it may have been once in the days when Mr. Hofmann was coolly and flawlessly perfecting it—could come such a tone and such a range of tone as his now are. His tone has not merely beauty and power; it has all the [illegible] all the powers. It can be superbly magnificent, clangorous, luminous. It can be all soft brightness, light-spun, a thing of iridescent gossamer. Between it can be songful intensity, firm proclamation, playful fancy, whispering suggestion, the sound of many voices woven into one. Its gradations are endless and water is not more fluid; its tints are countless and a prism is not more crystalline; the whole gamut of light is in it from shimmer to shadow. It bears melody meltingly; it glints with rhythm; it phrases as water makes circles in its edgeless flow. It is the voice of the pianoforte idealized, the voice of Mr. Hofmann's spirit, the voice of all that music may contain or suggest beside its absolute self. The "touch" that makes it is not only the intimate community of finger and ear and but the equal community of mental and emotional direction. The pedalling of Mr. Hofmann is as sensitive, too. With such a tone, as he matures yet more, he may do what he will with the chosen music, impart what he may from it. All that he may will that this tone shall bear, will not be more beautiful, more puissant, more commanding or more melting than it is in itself. Mr. Pachmann has tirelessly refined the voice of the pianoforte; Mr. Paderewski has driven it from might to might; Mr. Hofmann has idealized it.

H. T. P.

ADVERTISER, SATURDAY NOVEMBER 19, 1910

MUSIC NOTES.

The Sanders theatre concerts of our orchestra in Cambridge are becoming more and more interesting in their development of home talent. On Thursday evening Miss Bessie Bell Collier made a decided success with Bruch's G minor Violin Concerto. Miss Collier is one of the most promising of our younger violinists and has a breadth and expression that speak of artistic maturity. In the slow movement of this Bruch Concerto she displayed these qualities at their best. Her debut in these Symphony concerts was in every way most successful, and she was recalled several times at the end of her performance, received many floral tributes and evidently won the audience completely. We hope that Miss Collier may soon be heard in the Boston series as well.

A violinist new to Boston will be the soloist on the seventh Symphony programme which will be played next Friday afternoon and Saturday evening. This is Prof. Felix Berber of Leipsic. Prof. Berber was for many years concert-master of the famous Gewandhaus Orchestra in Leipsic under Arthur Nikisch and is regarded as one of the foremost violinists of Germany. He made his debut in New York two weeks ago with much success. He will play the Brahms Concerto which has not been heard here in five years.

The subscription sale of seats for the three concerts to be given at Symphony Hall by the Cecilia Society and the Boston Symphony Orchestra, which has been in progress at Symphony Hall now a week, indicates that the management made no mistake in bringing about the alliance of the two organizations. The sale of unsubscribed seats for the first concert which will be given on Thursday evening Dec. 1, will open at Symphony Hall next Friday morning, Nov. 25. Season tickets, however, can be secured up to the time of the first concert.

THE BOSTON HERALD, SATURDAY, NOVEMBER 19, 1910

HENRY HADLEY'S "CULPRIT FAY"

Prize-Winning Rhapsody Conducted by Composer at Boston Symphony.

MUSIC 'SOUNDS' AND CHARMS

Reminder of Early American Lyric Flight Now Too Little Read.

By PHILIP HALE.

The sixth public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Carlo Buonamici was the pianist. The program was as follows:

Overture, "The Roman Carnival".....Berlioz
"The Culprit Fay," Rhapsody for orchestra.....Hadley
Concerto in F Minor, No. 2.....Chopin
Suite in G major, No. 3.....Tschaikowsky

Mr. Hadley's Rhapsody was composed in 1908-09, and it won the prize offered by the National Federation of Music Clubs in America. The composer conducted his work yesterday as he did when his composition was played for the first time at Grand Rapids, Mich., May 28, 1909.

The Rhapsody was suggested by Drake's poem of the same title. It would be interesting to know how many in the audience had read this poem by a New Yorker, who believed that the Hudson as well as the Rhine might inspire romance in verse and prose. The poem is to be found in its mellifluous length in "The Household Book of Poetry," collected and edited by Charles A. Dana in 1858 before he became embittered and when he had a poetic soul. Who reads Drake today, or knows of his close friendship with Fitz-Greene Halleck? "The Culprit Fay" has gone its way with Percival's "Coral Grove" and "Seneca Lake" with its sibilant lines:

"On thy fair bosom, silver lake,
The wild swan spreads his snowy sail."

Mr. Farwell provided Mr. Hadley with an argument, in order that an audience, hearing the music, might dilate with the proper emotion. It is not necessary to inquire how closely the composer followed the poet's verse. Music that is only panoramic demands little discussion. It was enough for a hearer yesterday to know that the Fay's purity had been sullied; that he was obliged to pay a forfeit; that he accomplished his task and was wooed by a beautiful spirit; that he was true to his oath, and returning in triumph, was welcomed by the Fays. He joined in the mirth. Day broke, the cock crew and the Fays were gone from mortal sight.

Mr. Hadley has indisputable facility. He has talent as composer and conductor. The conspicuous feature of this Rhapsody is the instrumentation. The music always "sounds," and thus answers the requisite of Mozart: "Musik soll klingen." The musical ideas, while they are pleasant to the ear, are not strikingly original, and in fact they have little individuality, but they are agreeably presented and there is poetic treatment. The composer has fancy; there is the suggestion of fairyland. His instrumentation is not that of an experimenter; he has fine tonal sense. An instrument is used, not because it should not be idle, but because it aids in expressing the composer's thought. His blends of tone colors are often delightful, and the Rhapsody thus pleases, rather than by fine melodic line or uncommon harmonic treatment. "The Culprit Fay" is frankly pretty. In this period, when so many composers wish to be profoundly impressive or translators of pessimistic thought, it is a relief to hear pretty music. There is room for it, as there is for pretty women. A handsome woman is often as terrible as an army with banners. She may even be as stupid as the Fotheringay. No wonder that the audience was pleased and applauded Mr. Hadley as composer and conductor.

It is to be regretted that Mr. Buonamici chose Chopin's concerto, which is for a smaller hall and a smaller orchestra. The poetic flavor of this composition is quickly dissipated in Symphony Hall, unless the pianist holds the audience by the poesy of his performance and by irresistible rhythm. Mr. Buonamici is more successful with works of extreme brilliance, works that depend chiefly on dash and tours de force. He played clearly, with fluent technic, with a command of himself that was too often severe self-restraint. His tone was crystalline, and in song passages not without warmth; but the performance as a whole was lacking in spirit. The superb recitative in the Larghetto should have been declaimed with greater dramatic force, and the rhythm of the opening measures of the finale should have been more sharply accentuated. Mr. Buonamici, who was heartily applauded, has many excellent qualities as a pianist, but this concerto did not display them brilliantly. The concerto is of an intimate nature. Mr. Buonamici shines in compositions that have exterior attractiveness; that require dash and virtuoso feats.

There have been much better performances of Tschaikowsky's Suite in Boston than the one of yesterday. The tempi chosen by Mr. Fiedler often did great harm to the music. The Scherzo, for example, was taken at so fast a pace, that it was hardly playable even by this famous orchestra. It was almost unrecognizable. There were variations that, on account of the pace set by the conductor, were merely a scramble. The composer gave the indication "molto vivace," it is true; but "molto vivace" does not mean that the music should be played so fast that it loses character and is beyond the performance of mortal men. And what is to be said of the hurried performance of the stately Polonaise at the end? The introduction for once was not impressive. There was no suggestion of an imposing preparation for something extraordinary to come. The Polonaise is pompous, ceremonious. As performed yesterday it was as any wild folk dance. Mr. Fiedler has a tendency to hurry his allegros and drag his andantes. Yesterday the performance of the Polonaise robbed it of its proud stateliness. Mr. Fiedler might answer: "But the audience applauded loudly." An audience is easily excited by din and blare and excessive speed. The public might, however, have been still more enthusiastic if the variations had been conducted with a finer sense of tempo.

The program of the concerts next week is as follows: Mozart, adagio and fugue for strings (first time in Boston); Brahms, concerto for violin (Felix Berber, his first appearance here); Strauss, "Death and Transfiguration"; Debussy, "Rondes de Printemps" (first time in Boston).

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BOSTON EVENING TRANSCRIPT. SATURDA[illegible] NOVEMBER 19, 1910

THE MUSIC OF YESTERDAY

MR. HADLEY'S NEW ORCHESTRAL RHAPSODY

His "Culprit Fay" for the Pleasure of an Otherwise Uninteresting Symphony Concert—Mr. Fiedler's Mistakes with Tschaikowsky's Suite—The Disappointing Mr. Buonamici—"La Boheme" at the Opera, with the Familiar Cast of Last Year—The Conservatory Orchestra Heard Again

Once upon a time there was a "literary afternoon" at the Symphony Concerts. Mr. Fiedler and the orchestra were to play MacDowell's posthumous tone-poem, "Lamia," and the learned "programmist" had reprinted bodily Keats's long poem of like name, which had suggested the music. Evidently it was new or forgotten to most of the audience and through all the course of the concert many read it diligently, absorbedly. With Henry Hadley's rhapsody, "The Culprit Fay," after Joseph Rodman Drake's like-named poem on the programme for yesterday, there was fair prospect to the cynically reminiscent of a second "literary afternoon." Drake's poem, which was published nearly a hundred years ago and that now the curious must hunt out of the anthologies, may not compare with Keats's in quality, but it would have been quite as new and strange to the company that assembles on Friday afternoons. Fortunately or unfortunately, the eminent "programmist" defeated these expectations. He found "The Culprit Fay" too long for insertion in even the spacious lengths of the programme book. A summary in prose that could be read in two or three minutes condensed it, and if Keats has had his day at the Symphony Concerts, Drake certainly has not.

Unexpected incidents, however, were not lacking. For the first time in some years a resident pianist, Mr. Buonamici, was the "soloist" of the afternoon, and for the first time since Mr. Pugno last played with the orchestra, a pianist had the score of his concerts before him. If to have the music before him helps rather than hampers him, there is no sensible reason why he should not have it on the pianoforte. Whatever way gives him the more freedom is the better way for him; but nineteen out of twenty pianists still memorize their concerts and the sight of Mr. Buonamici's score was a mild surprise. Then, too, there was the incident of the hats, though there was much more of it in Mayor Fitzgerald's office and in the evening papers than there was in Symphony Hall. The trouble began, it seems, a fortnight ago, when sundry women were unable because of obscuring hats to look their fill upon Miss Farrar. (Mischievous feminine tongues hinted yesterday afternoon that they "must have been dressmakers.") They and others who had been similarly irritated bore their complaints to the mayor, even as to an all-wise cadi in an Oriental town. The mayor was moved in his turn and wrote his letter. The management of Symphony Hall purposes to do all it can to persuade the women to remove their hats, without recourse to harsh measures. We shall see what we shall see; a fortnight hence Mme. Melba will appear at the concerts and necks will be craned to see her. Thereafter comes a succession of mere men, and with them the "agitation," like its predecessors in the past, is likely to subside.

Outside "The Culprit Fay" and the performance of it with the composer conducting, the concert was less interesting than any of its predecessors this autumn and for the first time the audience below stairs drifted away in perceptible numbers before it was done. In the nature of men and things and one hundred concerts here and elsewhere in six months, there is bound to be an occasional "off" Friday or Saturday at Symphony Hall and for no apparent reason. Yesterday, however, the causes were not far to seek. In the first place, Mr. Buonamici, who was clearly very nervous and who hardly did himself justice, played the pianoforte part in Chopin's concerto in F minor mechanically and drily, with little warmth of tone, variety of shading, elastic pace, sensitive rhythm or adept contrast. In the second place, unless there is some pianist like Mr. Paderewski or Mr. Pachmann, of very fine and sympathetic understanding to play the concerto, it sounds more and more antiquated and out of place in a concert-room of 1910, especially when Mr. Fiedler carries the accompaniment in such weighty accents and heavy sonorities as he did yesterday. In the third and last place, as a Scottish dominie might say, Mr. Fiedler dimmed the tonal brilliancy, obscured the rhythms, blurred the instrumental colors and generally distorted the scherzo, the variations and the final polacca of Tschaikowsky's suite in G major by the extraordinarily fast pace at which he took it. Plainly his men—and the highest of speed usually little perturbs these virtuosi—could not keep to his beat and play some of their instruments. Once, in a symphony of Beethoven, Dr. Muck so drove his men to a speed that they could not compass and maintain. Mr. Fiedler brought them to like case yesterday.

Of course the suite is brilliant, romantic music, rich in diversified and intense instrumental coloring, abounding in varied musical incidents and musical moods, frank of emotion, likely to stir any band of virtuosi that plays it and any audience that listens. Those who recalled it came to it with warm recollection and high expectation of the wistful and reiterated song of the "Elegy" that begins it, of the shadowed and haunting voices of the "Melancholy Waltz," in which it continues, of the vivid tonal contrasts of the scherzo, of the fanciful variations, of the thrilling sweep into the final polacca and of the stately and gorgeous march of the dance itself. The whole piece was of a sort that Mr. Fiedler and the band, especially when it is at the top of its form, usually play brilliantly, excitingly. The "Elegy" and the "Melancholy Waltz" went interestingly, but with no particular stir to the listening imagination. Mr. Fiedler gained the long rich curves, the mellow ascent and descent in the orchestral voices, the wistful "dying falls" of the song of the "Elegy" and by pace and quality of tone kept the waltz a phantom waltz moving against its shadowed background as to the reiterated beat of moody, sorrowing thought, sorrowing, in Slavic wise in the arts, for the sake of sorrow.

In the confusions and distortions of overspeed and misplaced accents the scherzo began. The hearer felt little of the contrast between the gay beginning and the ghostly march of the trio; the end was a whirl of inchoate sound. The variations followed in light play of Tschaikowsky's ready and changeful fancies. Better than in the scherzo, Mr. Fiedler kept their contours, their rhythms; but as he advanced them, he blurred more and more in a perverse zeal for a hot pace that was evidently mastering him. He flung his band upon the introduction to the polacca—kindling suspense in tones if there was such a thing—and the pace was too swift for the music to sound either sonorous or brilliant. Even the ritardando, which is the climax of the suspense, was lost in the instrumental bustle. The polacca itself began, continued, ended and all the way was only a blind ruse of orchestral speed in which the proud rhythm, the sumptuous color, the romantic stateliness were ground, as it were, under foot. In a sense, music so brilliant could not help "sounding"; but it ought to have "sounded" more—and far differently.

When Chopin himself played his concerto in F minor at Warsaw in the thirties, he believed that the first movement was "quite unintelligible" to the audience that then heard it. Yesterday, it was too intelligible to those that were listening to it eighty years later—in its meagreness of form, its bareness of orchestral chess, its monotonous alternations of orchestra and pianoforte, its want of most of the qualities of lyric and personal hopin who was now trying to be big and conventional. Mr. Hadley's playing of the accompaniment, which was heavy-handed and weighty of string tone did not much mend matters and Mr. Buonamici at the pianoforte was mechanical and nothing else. In the slow movement were the beginnings of pleasure because Mr. Buonamici's tone occasionally had songful quality, variety of accent, irridescence and intimacy. Yet he seemed to ignore more than the superficial contrast of the recitative in which the pianoforte seems to answer in melancholy voice its own richer and warmer song. To finale went better simply because Mr. Buonamici played with a keener sense of rhythm, of flashing phrase, of elastically modulated pace than he had shown in all the rest of the piece, and because Mr. Fiedler was lighter with his intervening orchestra. Yet the whole impression of the performance was disappointing. The concerto sounded singularly meagre, barren, virtuous. It needs a master of the finest intuitions, of the most adroit execution to play it, if it is to be played at all nowadays. It belongs to the historical hopin who is dull and threadbare and not to the hopin who lives because the beauty of his intimate and passionate melody, the irridescence of its harmonic glamor, and its sensitiveness to voice every lyrich mood are deathless.

Thus, the pleasure of the day lay chiefly in Mr. Hadley's rhapsody and the apt and fanciful fashion with which the orchestra played it. As the music of symphony concerts goes, "The Culprit Fay" is a light, almost a gay piece. It expresses itself, the composer's imaginings, the suggestions of the poem behind almost wholly in the quality and the interplay of the instrumental voices. Mr. Hadley has imagination and invention in timbres. He can make them fascinate in themselves and suggest the image, weave the atmosphere, imply the violin that he would compass. He can choose no combinations and contrasts of the instrumental voices, reanimate old to his purpose, modulate and shade them subtly. "The Culprit Fay" is not notable for melodic invention; for Mr. Hadley, like the other young moderns, seeks serviceable rather than distinctive musical ideas that still posses the hearer for himself. The form of the rhapsody is free but never spumeless, and though it is designedly brief, it does not seem short-breathed. The composer could have said more, pictured more, adapted more of Drake's poem had he chosen. His means to his ends are his harmonic dress, which is often fanciful and sometimes daring, and his resource and imagination in instrumental timbres.

Thus equipped, Mr. Hadley is indeed a wise young man in the choice of a subject exactly suited to his purposes. Drake's verses summon the fairy train at still and moonlit midnight; the guilty fairy—he had endured the glance of mortal maiden—is condemned and sent to his punishment—to swim the depths and fetch a drop of the glistening spray that the leaping sturgeon flings from his glistening back; to reach the stars and fetch a spark of their falling fire. Off he sets; a toad cheers his way; he has light adventures in the water and they are elfin; he has temptations in the stars, and they are of spirits. He achieves the quest; he returns to the fairy court; the faint flicker of dawn whisks it away. Tone picturing clearly for fanciful and adroit instrumental timbres. Now it must be—and is—as light as gossamer; now eerie with elfin voices and elfin steps; now flecked, as it were, with the spray and the spark; now swelling into baby tumult over the perturbed, the battling or the hurt on the way, wistful with a gentle longing not quite of mortal passion since it is of star-sprite and fairy; now gay with little touches of humor; now lightly solemn elfin-wise, when the fairy court gives judgment; now of tender fancy, as with the solo violin; now "creepy" of the terror—to elfin mind—of the night and the quest, now whistling with the eeriness of it all to elves, to us, and, may be to the orchestra itself. A trifle of light, buoyant, fine and inventive fancy that expresses itself as gaily, dexterously, pictorially and imaginatively in instrumental timbres. From beginning to end Mr. Hadley, as the saying is, "carries it off," and yesterday the orchestra was at one with him.

H. T. P.

THE BOSTON AMERICAN
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HATLESS WOMEN AT SYMPHONY CONCERT

Styles for Evening Help Carry Out Mayor Fitzgerald's New Order.

When Louis H. Mudgett saw the audience file into Symphony Hall last night for the regular concert he drew a long breath of relief.

"Thank goodness," he ejaculated, "they are not wearing hats!"

The manager had been in a fever of apprehension on this subject. Mayor Fitzgerald had told him that the law must be obeyed relative to the appearance of hatless people at a theatrical performance. The manager wanted to obey the law. But he did not know just how the audience would take it.

Suppose, for instance, some woman should say, "I'll not take off my hat, so there!" what would the poor manager do?

So Manager Mudgett concocted a neat, perstuasive little paragraph, which he inserted in the program, in which he asked the ladies please not to wear any hats.

Dame Fashion decrees that women in evening dress shall not wear hats. That helped the manager out last night. There were two or three women who wore hats, but when an usher told them the situation they readily removed them and the music proceeded without a discordant note.

But all the trouble is not over yet. In the afternoon there is no such fashion edict. Women may wear hats in the afternoon. Next Friday afternoon there will be a Symphony concert. Nearly all of the women will appear in all sorts of artistic headpieces.

"But I think by that time," said Manager Mudgett, "they will realize that it is 'hats off' here, and that I shall have no trouble. I hope so, anyway. The law must

TRANSCRIPT, TUESDA[illegible]
NOVEMBER 22, 1910

MME. MELBA'S present visit to the United States will end on Dec. 17, when she returns to London to proceed with her plans for the opera company that next summer she purposes to carry to Australia. In the interval she will sing at concerts in the provinces and in opera at Covent Garden. Here in America she will appear four times at the Metropolitan Opera House; twice more at the Auditorium in Chicago, where she has already sung Gilda and Mimi; and twice with the Symphony Orchestra in Boston on Friday and Saturday, Dec. 2 and 3. Her numbers at the Symphony Concerts will be the Countess's air, "Dove Sono" from "Figaro's Wedding," and Ophelia's "Mad Scene" from Thomas's "Hamlet."

HERALD, THURSDAY,
NOVEMBER 24, 1910.

MUSIC NOTES.

The sale of seats for the first Cecilia Symphony Concert will open at Symphony Hall tomorrow morning. The concert will be on Thursday night, Dec. 1, when Bantock's setting of the first 54 quatrains of Fitzgerald's "Omar Khayyam" will be sung for the first time in Boston. The solists will be Miss Margaret Keyes, George Harris Jr., and Robert Maitland. The entire Cecilia Society of 175 voices, the entire orchestra of 100 musicians will take part, with Mr. Fiedler as conductor.

The seventh program of the Symphony orchestra, which will be played tomorrow (Friday) afternoon and Saturday evening, contains the latest of Debussy's compositions for orchestra, "Rondes de Printemps," part III. of the suite "Images." Another novelty will be an Adagio and Fugue for string orchestra by Mozart. Felix Berber, the soloist, is a violinist with high credentials. He has been the concert master at the Gewandhaus in Leipsic, and he succeeded Hugo Heermann in the Conservatory in Frankfort and later Henri Marteau in the Conservatory of Geneva as professor of the violin. He will play Blahms's Concerto. Straus's "Death and Transfiguration" will also be played.

BOSTON SUNDAY POST
NOVEMBER 20, 1910

ALL HEADS BARED AT SYMPHONY

Mayor Wins His Fight Against Display of Millinery

Mayor Fitzgerald has won in his fight against the millinery display at the Symphony concerts. Last night not a hat or bonnet was to be seen in the great hall.

In response to a somewhat tearful appeal from the Symphony management, the women concertgoers took off their hats and toques.

The Saturday concerts are, of course, composed of different patrons than the Friday rehearsals, so that virtually none of the women who defied the Mayor Friday were present last night.

Friday afternoon has always, it has been claimed, brought out the fashionable ones, and the display of millinery at those performances has been up to the limit in style and elegance. So that, although the Saturday night trouble has been adjusted, those interested are wondering how the next Friday afternoon gathering will receive the Mayor's latest edict.

L. H. Mudgett, manager of the hall, and W. E. Walter, the press representative, expressed great pleasure that so general a response had been in evidence to the demands of the Mayor, police, fire department and management of the hall and orchestra.

Both Mr. Walter and Mr. Mudgett said that the action of the Mayor in stating that unless hats were removed the license of the hall must be revoked was laudable, for they saw no excuse why hats should not come off, as they do elsewhere.

The order of the Mayor relative to the law on hats was circulated throughout the hall on printed slips, which were inclosed in the programmes, and this was considered as being responsible for the general response last evening.

Mr. Walter said, last night: "There is no reason why the ladies should not remove their hats. We have tried to allow those who wore hats that did not obstruct the view to leave them on, but the feeling seemed to prevail that if one woman had her hat on, of course another could do likewise, and the same ran through the entire audience. The result was that ultimately all of the ladies got into the habit of wearing their headgear. I think that things will right themselves now.

"When Sergeant Barry and his patrolman were here earlier in the evening they expressed themselves as being satisfied with the conditions which they found and went away.

"If we do have any trouble it will come next Friday afternoon and if any arrives it will be necessary to ask the offending party to leave."

BOSTON JOURNAL
NOVEMBER 20, 1910.

CECILIA-SYMPHONY CONCERTS POPULAR

The subscription sale of seats for the three concerts to be given at Symphony Hall by the Cecilia Society and the Boston Symphony Orchestra, which has been in progress at Symphony Hall, is said to indicate that the management made no mistake in bringing about the alliance of the two organizations. The sale of unsubscribed seats for the first concert, which will be given on Thursday evening, December 1, will open at Symphony Hall next Friday morning. Season tickets, however, can be secured up to the time of the first concert.

The Cecilia Society, which has been at work on "Omar Khayyam," has attended the rehearsals with much enthusiasm. Mr. Fiedler has had charge of several rehearsals, the others falling to Malcolm Lang.

NOTED VIOLINIST COMING

A violinist new to Boston will be the soloist on the seventh Symphony program, which will be played next Friday afternoon and Saturday evening. This is Professor Felix Berber of Leipsic. Professor Berber was for many years concert master of the famous Gewandhaus Orchestra in Leipsic, under Arthur Nikisch, and is regarded as one of the foremost violinists of Germany. He made his debut in New York two weeks ago with much success. He will play the Brahms Concerto, which has not been heard here in five years.

Two novelties are on the program, Debussy's "Rondes de Printemps" and an adagio and fugue for string orchestra by Mozart. The other number on the program will be Strauss' tone poem, "Death and Transfiguration."

CORINNE RIDER-KELCEY. CECILIA SYMPHONY SOLOIST.

EMILIO DE GORGOZA CONCERT BARRITONE

BERBER TO MAKE BOW HERE NEXT FRIDAY

Leipsic Violinist Will Appear as Soloist on the Seventh Symphony Program.

A violinist new to Boston will be the soloist on the seventh Symphony program next Friday afternoon and Saturday night. This is Professor Felix Berber of Leipsic. Professor Berber was for many years concert-master of the famous Gewanhaus Orchestra in Leipsic under Arthur Nikisch, and is regarded as one of the foremost violinists of Germany.

He made his debut in New York two weeks ago with success. He will play the Brahms Concerto, which has not been heard here in five years.

Two novelties are on the program. The more interesting of the two promises to be Debussy's "Rondes de Printemps," which is the third part of the suite which is entitled "Images." This had its first performance in America last Tuesday by the Philharmonic Orchestra in New York.

Debussy has anounced three parts to this suite, but only two have yet been published, the "Rondes de Printemps" and the second part "Iberia." The first part, the "Gigue Triste" is still unknown. The "Iberia" and "Rondes de Printemps" were first performed by the Cologne Orchestra in Paris last Winter.

The other novelty will be an Adagio and Fugue for string orchestra by Mozart, which was anounced for an earlier concert, but broken off. The Fugue was originally written for piano, then he arranged it for orchestra, and added an Adagio prelude. The other number on the program will be Strauss's tone poem, "Deaht and Transfiguration." The order of the program:

Mozart—Adagio and Fugue for String Orchestra.

Brahms—Concerto for Violin in D-Major, Op. 77.

Strauss's tone poem, "Death and Transfiguration," Op. 24.

Debussy—Rondes de Printemps.

Soloist—Felix Berber.

* * *

The subscription sale of seats for the three concerts to be given in Symphony Hall by the Cecilia Society and the Boston Symphony Orchestra, which has been in progress at Symphony Hall now a week, indicates that the management made no mistake in bringing about the alliance of the two organizations. It is as if the old days had returned, when choral music was so popular.

There has always been a demand for concerts of this kind, but for various reasons interest in them had fallen off. But the response this year has been immediate and large. The sale of unsubscribed seats for the first concert, which will be given on December 1, will open in Symphony Hall next Friday morning. Season tickets, however, can be secured up to the time of the first concert.

The Cecilia Society, which has been at work on "Omar Khayyam," has attended the rehearsals with much enthusiasm, for the composition is extremely interesting. Mr. Fiedler has had charge of several rehearsals, the others falling to Malcolm Lang. The first general rehearsal for the chorus and orchestra is called for Symphony Hall Sunday afternoon, November 27. The general rehearsal with soloists is called for the night before the concert.

MME. JOMELLI. CONCERT CONTRALTO.

BOSTON SUNDAY GLOBE—NOVEMBER 20, 1910.

HATS WORN BY ONLY FEW WOMEN

Symphony Concert Has No Incidents.

About 25 With Headdress Not Violators of Law.

Crucial Test Is Expected Next Friday.

There were no new developments last evening in Mayor Fitzgerald's campaign against women wearing hats at the Symphony hall concerts.

The regular Saturday evening symphony concert took place without incident so far as the hat question is concerned, notwithstanding the rebellious spirit that had been shown at the Friday rehearsal, by some of the women who were asked to remove their hats.

About 25 women wore their hats, to be sure, during last evening's concert, but they were all occupying seats in the back rows in the hall, so that there was no one behind them whose view could be obscured, and so they were acredited with not violating the law.

Manager Mudgett said that not the slightest trouble had been anticipated last evening, as the women who attend the Saturday concerts have been voluntarily removing their hats for a year or more, or wearing none to the concert, and so the fact that all save a few on the outskirts were hatless was the regular thing and nothing to cause comment.

The crucial point will come next Friday at the rehearsal in the afternoon, when every woman save those against the wall will be given a last opportunity to remove her hat. What will happen if a considerable number again refuse has not been divulged, though it is hinted that the mayor will then revoke the license of the management to give entertainments in Symphony hall, and that will effectually put a stop to the Symphony concerts.

One of the knowing ones said last evening that this whole hat trouble has been caused by two very small groups, first simply a few objectors against the presence of hats in the audience, a great majority of the auditors believing that the music can be enjoyed just as much when the hats are in evidence as when they are not; second, a comparatively small number of women who live in more or less distant cities and towns, who come to Boston to the Friday Symphony rehearsal and to do shopping, and, not knowing Boston ways and sometimes laden with bundles, insist that it is utterly impracticable for them to remove their hats.

BOSTON SYMPHONY CONCERTS.

The concerts of the Boston Symphony orchestra in Symphony Hall on Friday afternoon, Nov. 25, and Saturday evening, Nov. 26, will be of unusual interest. Debussy's "Rondes de Printemps" will be performed for the first time in Boston, and Felix Berber, violinist, will play here for the first time. Debussy's piece was performed for the first time in America at a concert of the Philharmonic Society of New York, led by Gustav Mahler, last Tuesday (Nov. 15). Mr. Berber played for the first time in this country at one of Walter Damrosch's concerts in New York Friday, Oct. 28. Theodore Thomas' orchestra of Chicago played Debussy's piece at its concerts yesterday and the day before.

"Rondes de Printemps" is the third composition in a series entitled "Imagee." The first, a Gigue, has neither been performed nor published. The second, "Iberia," was played for the first time at a Colonne concert in Paris, Feb. 20, 1910. It contains three movements, "Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fete." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Iberia.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Iberia" repeated, but while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Iberia" aroused "frenetic applause and vehement protestations."

"Rondes de Printemps" was performed for the first time at the third concert of French music in Paris early in March of this year. Debussy conducted. The composition was then described as "short, luminous, full of color, always free in form and vague, according to the habitual methods of the composer, but an ingenious use of the folk roundelay, 'We Shall Go No More Into the Woods,' gives it cohesion and unity." This composition bears a motto: "Hurrah for May, welcome be May, with its wild gonfalon," and, written in 1909, it is dedicated to Debussy's wife (his second). It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, three bassoons, double bassoon, four horns, kettledrums, triangle, tambourine, cymbals, celesta, two harps and strings.

The other orchestral pieces to be played next week are Richard Strauss's tone-poem, "Death and Transfiguration," and an adagio with fugue for strings by Mozart.

The latter piece has probably not been played in Boston. Mozart wrote the short adagio in July, 1788, at Vienna, and then arranged the fugue, which he had composed in December, 1783, for two pianos. Beethoven liked this fugue and wrote out the parts—in score.

Mr. Berber will play Brahms' violin concerto which he played in New York. He was born March 11, 1871, at Jena. He studied at the Dresden and Leipsic conservatories, especially with Adolf Brodsky at Leipsic. In 1889 he lived in London. From 1891 till 1896 he was concert master of an orchestra at Magdeburg, where he led a string quartet. He lived in Chemnitz (1896-8), then moved to Leipsic, and was concert master of the Gewandhaus orchestra from 1898 to 1902. In 1904 he taught at the Royal Academy of Music in Munich; in 1907 he succeeded Heermann at the Hoch Conservatory at Frankfort-on-the-Main; in 1908 he succeeded Henri Marteau at the Geneva Conservatory of Music, and he is leader there of a string quartet. He has made many concert tours in Germany, the Netherlands, Russia.

CECILIA SYMPHONY.

The subscription sale of seats for the three concerts to be given at Symphony Hall by the Cecilia Society and the Boston Symphony Orchestra, which has been in progress for a week, indicates that the management made no mistake in bringing about the alliance of the organizations. The sale of unsubscribed seats for the first concert on Thursday evening, Dec. 1, will open at Symphony Hall Friday morning, Nov. 25. Season tickets can be secured up to the time of the first concert.

The Cecilia Society, which has been at work on "Omar Khayyam," has attended the rehearsals with much enthusiasm. Mr. Fiedler has had charge of several rehearsals, the others falling to Mr. Lang. The first general rehearsal for the chorus and orchestra will be in Symphony Hall Sunday afternoon, Nov. 27. The general rehearsal with soloists will be on the night before the concert.

BOSTON POST, NOVEMBER 22, 1910

HAT EDICT PUTS MAYOR IN QUANDARY

Woman Patron Wants Symphony License Revoked

Still another phase of the Mayor's war upon the old custom of making the concerts and rehearsals of the Symphony Orchestra millinery exhibitions reached the Mayor's office yesterday.

Miss Mary Buckingham of 96 Chestnut street, Beacon Hill, wrote to the Mayor saying that the management of Symphony Hall leaned backward in its efforts to strictly enforce the Mayor's anti-hat dictum, and she urged that the Mayor revoke the license for the Symphony concerts unless the management apologizes for the action of one of its ushers at last Saturday evening's concert.

ALLOWS SMALL HATS

She stated that although the ordinance which the Mayor directed to be enforced specially provides that a low head covering without any projection may be worn, the ushers at Saturday night's concert insisted that everything in the shape of headgear must be taken off.

Failure to comply with the directions of the ushers, she stated, brought threats of violent ejection.

Miss Buckingham said that although the headpiece worn by her mother did not violate the city ordinances, an usher "brutally" insisted that she take it off or be forcibly ejected.

She declared that she has demanded an apology from the management and asked the Mayor to revoke the concert license if he did not receive notice of the requested apology within 24 hours after her letter reached him.

The Mayor is now in a quandary. He threatened to revoke the license of the Symphony Hall people if they did not make the women take off their hats, now he is asked to revoke the license because the management made a complete job of it and insisted that everybody who listened to the Symphony Orchestra last Saturday night do so with bared head.

BOSTON TRAVELER NOVEMBER 23, 1910.

Concert Sale Opens Friday at Symphony

Friday, Nov. 25, the seat sale for the Cecilia-Symphony concerts opens at Symphony Hall.

This is the first season of the combination of the Cecilia and Boston Symphony, and the chorus and orchestra are now rehearsing for their first joint concert, at which Bantock's "Omar Khayyam" is to be given.

Bantock, now a man of 45, and Peyton professor of music at Birmingham University, England, was first known here as a composer last season, when Mr. Fiedler placed on his programmes his charming overture entitled "Pierrot of the Minute." Bantock is an orientalist, his music being tinged with the colors of the East. It was undoubtedly his love for the color of the East that led him to set the "Omar Khayyam" to music. He has divided it into three parts, and the part which is to be given here is a setting of the first 54 quatrains. There are three characters in it, the "Beloved," sung by a contralto, the "Philosopher," sung by a baritone, and the "Poet," sung by a tenor.

The orchestration is elaborate and will require the best efforts of the entire orchestra. The soloists are Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, bass.

JOURNAL—THURSDAY, NOVEMBER 24, 1910.

The sale of seats for the first Cecilia Symphony concert will open at the box office at Symphony Hall tomorrow morning. The first concert comes a week from tonight, when Bantock's "Omar Khayyam" will be sung for the first ... Boston.

BOSTON POST, SATURDAY, NOVEMBER 26, 1910.

MAYOR'S ORDER DEFIED; WOMEN KEEP HATS ON

Unless Symphony Patrons Obey Order Hall Will Be Closed—Management Alarmed

The request of the Symphony management regarding the orders of Mayor Fitzgerald failed yesterday to induce women patrons of the Symphony orchestra to remove their hats, and now the management, face to face with the dilemma of losing its license unless the edict is obeyed, is planning ways to resist the unwillingness of their feminine patrons.

Tonight Symphony Hall will be a battleground between the management and its patrons, and women who are not inclined to remove their hats will be requested to leave the hall. What action will be taken if a number of women present refuse to leave the hall or to remove their hats the management refuse to state, but they hope that summary methods may not be forced upon them.

WOMEN WIN FIRST ROUND

Yesterday afternoon the women won. Every employee worked valiantly distributing cards requesting women to remove their hats. Every woman present read through the printed request carefully. Then the wand of the conductor waved and at the first bar of the orchestra a few hands plucked hesitatingly at hatpins.

But the number of women who complied with the request was pitifully small

WEAR HATS AND DEFY THE MAYOR

Women Win First Round in Symphony Hall Battle

Continued from First Page

in contrast with the hats that still stood out prominently above heads. Bucket hats, toques, new hats, old hats, hats of every description seemed to be held even a little higher than usual and the fate of the Symphony Orchestra was trembling in the balance.

Mayor Fitzgerald's edict against wearing hats at Symphony concerts became known about noon, and as soon as possible neat cards bearing the following inscription were distributed:

Are Violating Law

"Ladies wearing hats in Symphony Hall during a concert are violating the law. Will you kindly remove your hat? You will thereby oblige those seated behind you and aid in observing the law."

Ushers and other employees darted about in the crowd in front of the hall distributing them and made sure that every woman to enter received one. Here and there a bared head could be noticed in response to the edict, but there were hats everywhere on the floor and the balconies were hedges.

Mayor Fitzgerald may not have realized the audacity of his request for Symphony Hall on Friday afternoon, as it has been known from time immemorial as a show place of millinery. Probably no other place in the city ever abounds in so many creations of the milliner's art, and the majority are the freshest Paris fashions.

Men dodged back and forth yesterday just as they have dodged for Friday after Friday. They caught slight glimpses of Henry Hadley of Somerville conducting his symphonic poem, "The Culprit Fay," they caught fainter glimpses between waving feathers and plumes of Carlo Buonamici, the pianist. Birds of paradise, ravens and chante-

Not the First Attempt

The present crusade of the Mayor is not the first time that the feat has been attempted, and tonight's occurrences are awaited with interest by all who are familiar with the situation. But never before has the loss of the orchestra been threatened to Boston if the edict is not obeyed, so that it is judged probable that hats will be removed tonight, although the gnashing of teeth and remarks under the breath may not be welcome music to the Mayor's ears.

Tonight this slip will be inserted in all the programmes:

"His Honor the Mayor has notified the management of Symphony Hall that, unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the Symphony rehearsals and concerts, he will be forced to revoke the license of Symphony Hall.

"This will mean an end of the Boston Symphony concerts. It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter.

"THIS LAW WILL BE STRICTLY ENFORCED."

Manager Welcomes Edict

The strongest objection to the new ruling, it appears, comes from those who live out of town, and who must fasten themselves up considerably to meet the ordeals of wind and weather. But Mr. Ellis, manager of the Boston Symphony orchestra, welcomes the edict from the Mayor. He said yesterday: "The ruling of the Mayor, who has written us an excellent letter as a result of many complaints which have reached him, will be absolutely enforced here.

"It was impossible to do very much this afternoon, though many of the audience were quick to oblige. But, in the first place, the ruling of Mayor Fitzgerald is perfectly justifiable from every point of view, and, in the second place, if the measure does not go through, Symphony Hall will lose its license, which no one in Boston desires. Mayor Fitzgerald, in the discharge of his duty as a public official, is assisting us to bring about conditions which we have tried to establish by request rather than command for several seasons. No hats obstructing the view will be worn in Symphony Hall next Friday afternoon or Saturday evening, or at any of the Symphony concerts following."

Mayor Fitzgerald's Letter

Mayor Fitzgerald's letter to Louis H. Mudgett, the manager of Symphony Hall, was as follows:

"City of Boston.

"Office of the Mayor, Nov. 18, 1910.

"Mr. Louis H. Mudgett, Symphony Hall, Boston, Mass.:

"Dear Sir—I wish to call your attention to chapter 3, revised regulations of Aug. 5, 1898, relating to the covering of the head in places of public amusement.

"I have received many complaints of the constant violation of this law in Symphony Hall at the rehearsals and concerts of the Boston Symphony Orchestra. I am informed that despite the printing of the regulation on the programme and the posting of cards in the hall, many, if not most, of the ladies who patronize these concerts, ignore the law to the extreme discomfort of their neighbors.

"These complaints have of late become more numerous and more emphatic. I have delayed as long as possible taking the matter up, not wishing to embarrass the Boston Symphony Orchestra, which is one of the chief glories of the city, and hoping you would find some means to abolish the nuisance without resorting to extreme measures. It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause; but the law is very clear, and distasteful as it is to me, I may be compelled to enforce it, even to the point of revoking the license of Symphony Hall.

"For 20 years these concerts have been a centre of the social and esthetic life of Boston. This city has one of the finest orchestras in the world, and for this reason, if for no other, occupies a unique place in the world of music. I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies and when the matter is presented to them in a proper light, so that they will understand that a continuance of the custom might mean an end of the concerts, their loyalty to the orchestra and their respect for the law itself, will bring about the reform asked for.

"I inclose a marked copy of the license under which Symphony Hall is operated. Yours very truly,

"JOHN F. FITZGERALD,
"Mayor."

HADLEY CONDUCTS

Native of Somerville at Head of Orchestra in Performance of Own Composition — Buonamici, Local Pianist, Soloist

By Olin Downes

A very enjoyable programme, and one which meant a great deal to Bostonians, was offered yesterday afternoon in Symphony Hall, at the sixth public rehearsal of the season by the Boston Symphony Orchestra. Henry Hadley of Somerville conducted in person his own orchestral rhapsody, "The Culprit Fay," a delightful piece, after the poem of Joseph Rodman Drake, Carl Buonamici, the excellent pianist of this city, won a triumph with Chopin's F minor concerto. The programme commenced with Berlioz' overture, "The Roman Carnival," and came to an end with four movements from Tschaikowsky orchestral suite in G, op. 55.

"The Culprit Fay" won the $1000 prize offered by the National Federation of American Musical Clubs for such a composition in the spring of 1909. Mr. Hadley has written very programmatically. The argument of the poem is followed closely step by step. The fairies assemble at midnight to sit in judgment on the Culprit Fay, whose elfin purity has been sullied in "the glance of a mortal maiden's eye." The penalty for the Fay is to procure a glistening drop from a sturgeon as it leaps from the deep, to mount the skies and procure a spark from a falling star. The Fay is discouraged, for his wings are soiled and his fairy chain broken, but he takes heart and leaps on the back of a frog. He plunges into the moonlit water, but the water spirits attack him, and he turns back in dismay. In a mussel boat he fares over the waters. Up leaps the sturgeon and he has his drop of spray. He makes the shore and mounts a firefly to the sky. A beautiful spirit of the air tempts him, but his word has been given to the queen of fairies and he goes forward on his quest. In the sky the star trembles, the meteor bursts, the Fay catches his spark and is welcomed back by the fairies. He joins in the dance, the cock crows for the dawn of day and the Fays have gone.

Mr. Hadley has written in a delightfully fanciful vein. There are, in turn, the suggestions of all the phases of the poem, the moonlight night, the court, the ride on the toad, the leap of the sturgeon, and the final pages, in a most refined manner, are truly impressive. The scoring is as felicitous as it could well be. The workmanship reveals the practised hand and the gifted musician. Mr. Hadley has steadily progressed as a composer for a number of years. He was recalled repeatedly for his admirable conducting, as well as his composition.

Plays From Score

Mr. Buonamici played from score and therein showed his good sense. A certain rather cruel tradition has developed in pianistic circles since the days of Liszt, who played without notes. It seems since to have become almost a matter of honor with a pianist to abstain from score during performance, and there is no greater nonsense. Some pianists have good memories, others have none. A will prefer to play with his notes before him, B cannot do himself justice unless he is entirely free of his score. Is there any earthly reason why a virtuoso should not establish the conditions to make himself heard to the best advantage—when he can?

Mr. Buonamici's performance was masterly. He did not modernize the concerto, which remains today one of the loveliest examples of that form of composition; neither did he perfume it or affect the languishing graces which many pianists seem to think characteristic of Chopin. Admitting that the performance was of a more robust description than may have seemed to some most characteristic of a very refined piece of music, it was musical and proportionate and full of delicious color. In spite of his masculine treatment, more especially of the opening movement, Mr. Buonamici played with true elegance, and he was so thoughtfully indiscriminative that, for once, the music came from its real period—just a little in advance of Field and Moscheles, and by no means of such modern origin as the concertos of Liszt, Chopin, fresh from the hands of Zellner, and in the midst of Kalkbrenner, Czerny and their confederates, wrote a concerto which was in disconcertingly serious vein at the time, yet retaining the old forms and the old orchestration.

Who, listening yesterday, would have preferred different scoring? Mr. Buonamici's pianism was of the most artistic description. His execution was as clean as a knife, and his tone, whether in forte or pianissmo passages, was always pure, singing, and legato when demanded, no matter how fast the tempo pace. To play this rather looked-down-upon concerto is a real feat, and a pianist who can sing the larghetto so beautifully and yet so simply, and give the finale such unstudied grace and piquancy, may well rejoice in the maturing of his powers. Mr. Buonamici was recalled again and again, and certainly his reception was justified.

The orchestral performance was brilliant in the extreme.

JOURNAL—SATURDAY, NOVEMBER 26, 1910.

HATS ALL OFF AT SYMPHONY CONCERT

One Lone Woman Refuses and Her Money Is Promptly Returned.

One lone woman refused to take off her hat at the Symphony Orchestra rehearsal in Symphony Hall yesterday afternoon. She ended up by going to the box office and getting her money back. The several hundred-odd women who last week absolutely refused to comply with the hat-off edict promulgated for just such affairs by Mayor Fitzgerald last week, either weren't present or had changed their minds.

The wearing of small opera bonnets, which are a headcovering worn under the ordinary hat and which might come under the ban if the law were rigidly interpreted, was permitted. Any other form of headwear was not.

It was the surrender of a privilege that the women Symphony-goers had long enjoyed, and one which it might be expected they would stubbornly defend. The law requiring the removal of hats has been printed in the program for a number of years, but any effort at enforcement has always ended as soon as it began almost. The class of patrons that attended the concerts were not to be trifled with, apparently.

The Friday afternoon rehearsal and the Saturday evening concert last week looked as if the mayor would have to take back water. There were just as many women present as ever, and just as many as ever wore their hats. Ushers distributed printed slips calling attention to the mayor's orders, but the women threw them aside.

Manager Ellis must have awaited yesterday with some inward trepidation. He need not have. Because the women came in, removed their hats as calmly and peacefully as if they were in a theater, and the Symphony Orchestra played, the heavens didn't fall nor did the earth open.

Mayor Fitzgerald when asked to comment on the manner in which the women complied said: "I was very sorry that I was compelled to issue such an order, but the complaints forced me to do so. I am deeply gratified that the women acted as they did; it is characteristic of the city of Boston, and also in accordance with good government."

TRAVELER, SATURDAY, NOVEMBER 26, 1910.

OFF GO HATS AT CONCERTS OF SYMPHONY

When the Symphony concert began yesterday there was great trepidation felt on the part of many eager watchers. Manager Mudgett felt a little nervous. The ushers felt a trifle uncomfortable. But all was quiet and tranquil. No manifestations of fury were seen. Law and order had won. Hats in Symphony Hall will hereafter be nothing but a memory. One more Lost Cause is enrolled.

Only one woman held firm. Only one sacrificed the concert to her hat. She sat tranquilly through the first half until intermission. She did not see the worried face of Manager Mudgett, or the nervous dallyings of the usher he urged to approach her.

Finally one was thrust forward. Delicately he indicated the programme on which was printed the suggestion that ladies must remove their hats or leave the hall.

With haughty languor the Lady of the Hat arose and left the hall.

RECORD, TUESDAY, NOVEMBER 29, 1910

The Cecilia society and the Symphony orchestra on Sunday afternoon held their first joint rehearsal on Bantock's "Omar Khayyan," which is to have its first hearing in Boston on Thursday evening in Symphony hall. The work has turned out to be one of enormous difficulties, but so thorough has been the preparation that a remarkable performance is promised. Those who heard it on Sunday afternoon are confident that it is going to enjoy a very popular success.

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BOSTON POST, MONDAY, NOVEMBER 21, 1910

Hats Off (?) to the New Symphony Leader

TRANSCRIPT, MONDAY, NOVEMBER

After the reaction of Friday afternoon, the Symphony Concert of Saturday evening was sure to go better. Mr. Fiedler was content to take Tschaikowsky's Suite at a less obscuring and much more impressive pace, and he was generally more light of hand; while Mr. Buonamici had his nervousness in tighter control and so improved his performance of Chopin's concerto. The honors of the evening, however, rested with Mr. Hadley and his rhapsody of "The Culprit Fay," as they did on Friday afternoon. He conducted in it with like command of his men and ability to gain his smallest ends; while the music seemed as imaginative and suggestive play with instrumental colorings as it had at a first hearing. Sometimes, however, tempted no doubt by the sonorities of which the orchestra is capable, he sought a body of tone that made his fays and sprites and foam-drops and star-dust far too material things. Altogether the experiment with a composer-conductor of "local interest" succeeded; while that of a "soloist" of like appeal did not. Of course the Symphony Orchestra has its obligations to the city that maintains it. There are also obligations to the standards that have made it what it is.

Hats, Concerts—and Mistakes

THE mayor and Council of Boston have ordered the removal of women's hats at all public meetings. Hitherto theatre managers throughout the country have been obliged to make war on big hats unaided by the law, and they have won the fight, as hats are no longer worn by the women in theatres. But the afternoon concerts of the Symphony Orchestra have been noteworthy in Boston for the display of elaborate and monstrous headgear. The excuse of the women is that people go to the concerts to hear and not to see. This is not reasonable, but it suffices for a woman's reason. Of course, everybody wants to see the solo singer, whether it is Miss Geraldine Farrar or Mr. David Bispham. The musically educated wish to follow Mr. Mock's (sic) motions, and their enjoyment of the music is increased by the sight of the bows moving in unison over the strings. However, nothing in this is exactly to the point. Big hats in public places are nuisances. They ought to be abolished, not only at plays and concerts, but in churches and lecture halls as well.

The Boston ordinance, however, though perhaps justifiable as a matter of public expediency, is open to question. We are getting too many laws. If we have a law affecting headgear in the theatre, why may we not also have one regulating the cut of bodices, another prohibiting the interruption of performances by ill-timed applause? The theatre managers suppressed the big hat, with the aid of a powerful, untrammeled press, with ridicule, censure and insistence. The big hat hurt their trade, and they overcame it. It is now a matter of custom for women not to wear hats in the theatre. The custom could be established by the same means at concerts and lectures. Laws of all sorts should be made slowly, gravely, with much deliberation of their effect. Boston's big-hat law seems to us superfluous and ill-considered. [The New York Times.

News of Music

RIGHTLY, the Parisian contends that American audiences in the opera house with indifference to the outward illusion that the singing-players should convey of the personages they are assuming. You, they say, tolerate and even applaud Mr. Caruso, for example, as Faust or as des Grieux in "Manon Lescaut," when every aspect of his figure and nearly every movement that he makes is the negation of the romantic air that should enwrap such operatic lovers. Did they know the American operatic stage better, they might add that we have similarly applauded Aidas, who in figure and in the sootiness of their complexions, suggested nothing so much as a Negro laundress stopping to leave the "wash" on her way to a "fancy dress" ball. There was thought of these things before the Aida of Mme. Mells on Saturday at the opera house when, for a rare once, since Mme. Eames left our stage, the Ethiopian princess had beautiful and illusive aspect. No doubt the Egyptians were "sun kissed" and no doubt the sun kissed the Ethiopians, yet more warmly, but there is no need as Mme. Mells and Mme. Eames have persuasively proved, that in color Aida should be full sister to the "black Othello" of Shakspeare's line which most Italian players, in and out of opera, still construe as though it were literally and not derisively spoken. Voice is voice, it is true, in the opera house, and singing is singing, and there are those that would rather hear Mr. Caruso with all his unwieldy bulk and plebeian manners in romantic parts than look upon the illusive impersonator of them, if he happen to have less magnificent tones. On the other hand, the opera house is a theatre of both music and drama. The eye receives the first impression there as it does in any theatre, and an impression of color most of all. Black Aidas and black Othellos, as Mme. Mells and Mr. Slezak have discovered, are not for American spectators, even if a prejudice that Continental audiences know not, is at the bottom of such distaste.

Minor items of news are that Mr. Renaud has arrived in town ready to undertake Scarpia in "Tosca" at the Opera House tonight and that he expects to appear and in more than one part five or six times in the course of the season; that Mr. Hofmann will play Liszt's familiar concerto with the Symphony Orchestra in Cambridge on Dec. 15 and Rubinstein's in D minor at the concerts of Dec. 16 and 17 in Boston; and that the programme of the next concert of "the Kneisels" at Chickering Hall on Dec. 6 will comprise three quartets by Reger, Tanéieff and Cherubini, respectively.

"Madama Butterfly" was performed for the first time this season at the Metropolitan Opera House on Saturday, and at the suggestion of Mr. Puccini with a new variation of the vexatious final episode with the course of which he and intelligent stage-managers and singing-players have long been dissatisfied. The Sun describes it: "Formerly Cio-Cio-San put her child on the floor and retired behind a screen to inflict the fatal wound upon herself. Then she staggered out and, falling prone, struggled dying toward the child, which waved a United States flag. Yesterday Cio-Cio-San gave the child a doll to play with and after passionately kissing the little one pushed it out into the garden. Then she slew herself at the top of the steps and rolled lifeless to the floor. Sharpless subsequently searched for the child and finding it in the garden brought it forward in his arms to gaze upon its dead mother. This ending, while perhaps less melodramatic than the original one, was equally theatric and moving."

THE BOSTON JOURNAL—MONDAY, NOVEMBER 21, 1910.

Peggy Frowns On Hat Wearers At Concerts

ASSERTS FAIR-MINDED WOMAN WILL HAVE THOUGHT FOR THOSE BEHIND HER

It is an admission that a woman is not abreast of her times or that, which is worse, she is indifferent to the rights of those about her, when she neglects or refuses to remove her hat at the theater, in the concert or lecture room or wherever it causes any inconvenience to those in her company or proximity. Women as a class recognize this and do observe the rule pretty faithfully, although those who are obliged to enforce it have complained that they need frequent reminders of the courtesy they owe others.

One feels wrathy at and at the same time sorry for the woman who in these days has to be persuaded by an usher or other authoritative person to remove her hat. You feel that she does not go about enough to become familiar with the custom which has become a practise in the last decade, and in this we nd cause to pity her, for life must be monotonous indeed to the woman who is so home-bound that she is ignorant of what is expected of her under the varying circumstances of ordinary social life.

HAS NO SIGNIFICANCE FOR NUMEROUS WOMEN

I am quite convinced that there are many women who go so little that the necessity of removing a hat at a lecture or concert has no significance for that reason. I sat behind such a woman at a recent lecture, which was accompanied by views. I was indignant at first, for while the woman's hat was not a monstrous affair, it did interfere with my view and my enjoyment. Looking at her and recognizing in her a type of woman who would not purposely give offense, I momentarily expected to see her come to and take it off. However, she did not and it finally dawned upon me that she was wholly unconscious that she was not fulfilling any and all obligations she might owe the public.

And so she sat thus all through the evening with women about her bare of head, even to her seatmate with whom she was on terms of intimacy. It wasn't vanity; the thought that she looked more attractive in her hat or the wish to display any imported headgear, for she was a plain woman, wearing a plain hat. Hers was a case of too little chance to observe and become versed in the habits of people who are more worldly wise. I doubt not at all that she has read many a pertinent story dealing with the very subject—that she has heard it discussed, but she has failed to apply it to herself because her little pleasurings are so few. It would not be fair to state of women stay-at-homes that they all fail, because some of them are just as much alive to the rights of others and the prevailing customs as anyone. But in audiences everywhere easily may be selected the women who do not remove their hats because usage has not made it natural.

SOME WHO ARE VAIN AND VERY SELFISH

Every one who is in any sense a theater habitue has seen a woman who typifies the very reverse of the one just mentioned. She is worldly to the extreme, vain and selfish. No one is of consequence except herself; no one's rights except her own are of any importance. She wears a hat for show and not for protection. If she thinks it enhances her beauty and charm she attempts to wear it regardless of the law or rights of others. She wears it just as long as she can without interference of the long suffering usher, and when he asks her to remove it she does so in a manner that speaks volumes for what she considers his impudence and inferiority.

She knows that the custom has become almost as an unwritten law among women who wish to be considered law-abiding, reasonable and considerate. She resents louder than any other woman the one who shuts off her view by means of a wide-spreading hat, yet she will deliberately wear her own when it suits her pleasure and express the greatest indignation at a politely worded request to remove it. She ought not to be tolerated, and while she is more numerous than she should be, she is by no means representative of women.

The woman who would like to wear and is tempted to wear her hat has only to put herself in the place of the woman behind her. If she will do this and is at all fair-minded her hat will come off and there will be an end of it. The woman who does not do this voluntarily in these days will be accused of narrowness, selfishness and ignorance, three things that the modern woman will not mother as her faults.

PEGGY QUINCY.

POST, TUESDAY, NOVEMBER 29, 1910

Cecilia-Symphony Rehearse "Omar Khayyam"

The Cecilia Society and the Symphony Orchestra on Sunday afternoon held their first joint rehearsal on Bantock's "Omar Khayyam," which is to have its first hearing in Boston on Thursday evening in Symphony Hall. The work has turned out to be one of enormous difficulties, but so thorough has been the preparation that a remarkable performance is promised. Those who heard it on Sunday afternoon are confident that it is going to enjoy a very popular success.

ADVERTISER, NOVEMBER 29, 1910

The Cecilia society and the Symphony orchestra on Sunday afternoon held their first joint rehearsal on Bantock's "Omar Khayyan," which is to have its first hearing in Boston on Thursday evening in Symphony hall. The work has turned out to be one of enormous difficulties, but so thorough has been the preparation that a remarkable performance is promised. Those who heard it on Sunday afternoon are confident that it is going to enjoy a very popular success.

GLOBE- NOVEMBER 26, 1910.

AT THE SYMPHONY.

Debussy Novelty Is Heard For First Time.

Felix Berber, Violinist, Makes His Debut in Boston.

Debussy's "Roundelay of Spring" and a Mozart adagio and fugue were played at the seventh Symphony rehearsal yesterday afternoon for the first time in Boston. Felix Berber, the German violinist, made his local debut in the Brahms concerto. Mr Fiedler closed the program with Strauss' tone poem, "Death and Transfiguration."

Debussy's new work is the third number in his suite, "Images." The first, "Gigue Triste," is as yet unpublished and unperformed. The second, "Iberia," was played at a Colonne concert, Paris, last February; the third, the "Roundelay of Spring," was first performed March 2 last at a concert given by Jacques Durand, Debussy's publisher. The composer conducted.

Mr Mahler and the Philharmonic society played it in New York Nov 15 for the first time in America. Mr Stock and the Theodore Thomas orchestra played it at Chicago at their concerts of last week.

Debussy has not written a large work for orchestra since "The Sea: Three Symphonic Sketches," first played in the fall of 1905 and brought out here by Dr Muck in the spring of 1907. This composer does not attempt to hasten or compel inspiration, for he may now take his ease. He has said he might never touch his opera "Tristan and Isolda" again, that he had not done so for months, and would not until he felt the mood upon him.

It had been feared that this cessation argued for a declining, a decadent Debussy. The work of yesterday would seem to denote that imagination yet remains to this man who reverences beauty and truth while he commits wanton sacrilege upon some of the rigid molds into which they have been poured, as some believe.

Neither earthen pot nor golden chalice can give the wine its spell. There is no set formula by which Debussy, or any writer, could have taken this old children's melody and have worked it over and over as a round and have made all hearers say, "That is the song of May, of spring, of eternal youth."

Debussy has heard it with less of his whole tone scale than previous writing has contained, but he still persists in sticking pins into ears to whom beauty is consonance, and "discourses" are sore distress.

Some day somebody will discover that a dessonance, a harmonic combination of notes at war with each other, resolving to a consonance, a combination of notes at peace with each other, gives that consonance redoubled character and power.

Debussy's pungent moments are not chaotic. They have purpose and design, largely because of the rhythmic structure. There is no definite melodic profile, but there is about it all the freshness, the invigorating odor, the breath of spring.

In spite of a concerto which meanders on through interminably dull pages of uninspired music, Mr Berber won a cordial welcome for his unostentatious, well schooled, musicianly playing.

His tone is pure, yet of good size. His intonation is secure. The technic throughout is reliable and adequate. He played the work with evident regard amounting to reverence. His interpretative ability does not move one to great emotional depths, but commands sincere respect.

Mr Fiedler's reading and the orchestra's playing of the "Death and Transfiguration" was searching, towering, compelling.

Here Strauss has written with salient, significant material and with purity and logic in development. The plan is stupendous, but consistent. Furthermore it is worthy, lofty, sublime.

There is no higher mount of ascension to which man may rise in religion or philosophy than the question, "O, death, where is thy sting; O, grave where is thy victory?"

Strauss has made the orchestra sound the depths of human pathos in suffering. He has done a more spiritual, a more unattainable thing in making man transfigured, all conquering through death in a mighty apotheosis of tone which was as the rolling back of the curtain of eternity. It was a memorable performance.

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"Rondes De Printemps"

A Word About Debussy's New Piece for the Symphony Concerts

IT can never be said of Claude Debussy that he is precipitate in giving his music to the world, nor that it is the fruit of hasty inspiration. For in an epoch whose feverish productivity is a questionable quality, implying a decline in self-criticism, Debussy spent ten years over "Pelléas and Mélisande." Furthermore it was three years before he brought forward his next large work, the "Symphonic Sketches," entitled "The Sea." Similarly, after a lapse of four years he turned to the composition of three "Images," "Gigue Triste," "Ibéria" and "Rondes de Printemps." The last of the three seems to have found the most favor with American conductors, for Mr. Damrosch in New York, and Mr. Stock gave it a place upon their programmes of last week, and Mr. Fiedler purposes to give the first Boston performance at the Symphony Concerts of this week. Inasmuch as Debussy's music falls strangely upon even the most receptive ears at a first hearing, some tentative analysis of the style and substance of the new "Image" may be not inappropriate.

From indications in the publishers' catalogues, these "Images" were composed in 1909, originally for two pianos. The present version for orchestra is in the nature of a free adaptation with the inevitable addition of picturesque details to the more elastic and coloristic medium of the orchestra. So far, Debussy has only orchestrated "Ibéria" and the "Rondes de Printemps," and the "Gigue Triste" seems to have remained under the ban of his critical disapproval. In "Ibéria" the composer has frankly turned towards Spain for inspiration, seeking to revivify his imagination with scenes and melodies which have haunted French composers from Chabrier to Ravel. "Rondes de Printemps" is essentially French in mood and melodic material. It is doubtful whether even the composer framed a "programme" for this work, but that he intended to give a clew to its character and prevailing spirit is evident in the quotation, "Vive le Mai, bienvenu soit le Mai avec son gonfalon sauvage." The "Rondes de Printemps" is a fanciful and rhapsodic poem to the Spring which is none the less articulate and impressionable because of its seeming vagueness. From the conventional standpoint of "tonality" and "form," this piece is free and radical even in the modern acceptance of the treatment of these technical terms, but Debussy has nevertheless attained a "form" of his own, a definite lucidity of construction in the coherent interweaving of episodes, and above all a consistent outgrowth from one rhythm to another in a legitimate mastery of technical artifice. The central melodic idea of the piece comes from a French children's song, "Nous n'irons plus au bois," but the listener who was not forewarned, would scarcely recognize the original melody in the many modifications of rhythm and harmony to which it is subjected.

While indications of structure are at best difficult if not all but impossible to follow, a brief outlining of Debussy's procedure may help to impart a greater definiteness to his rhapsodic utterance. To an opening tremolo of the violins, the bassoons and horns suggest in alternation a hint of a theme, this is taken up by the clarinets and English horn in a more palpable melodic outline. It is taken up by one instrument after another, grows in intensity, and suddenly appears in a lighter and more fantastic version with the uncommon rhythm of fifteen eighth notes to the measure. We get a hasty glimpse of the children's song in the minor mode, but the mood of the fantastic episode persists in new guises, fancifully developed along fresh lines, yet clearly connected with its earlier form. There are moments of forceful orchestral insistence upon a new melodic phrase, but these give way, aided by returns of the folk song theme, to a new episode. In much slower tempo the introductory figure in the first violins divided over a delicate accompaniment of celesta, harp and soft strings tremolo. But soon the tempo changes to allegro, the oboe gives out the theme founded on the children's song in a rhythm of frank gaiety; it is answered by 'cellos and basses. Then clarinets, oboe, English horn and piccolo toss it back and forth over a new harmony, with that scholastic device know as "imitation," which one scarcely associates with Debussy. The music grows in intensity and harmonic daring, until violas, harp and English horn utter emphatically the children's song in notes of double the previous value, another scholastic device known as "augmentation." This in turn gives way to the episode in fifteen-eight time, for the most part repeated as before until a fresh modulation introduces a light and rhythmic accompaniment in strings and flutes, against which we hear a new and joyous "augmented" version of the folk song. This is continued with fanciful gaiety, often interwoven with the song theme in its original form, until we arrive at an increasingly rhythmic climax in which the song theme is modified once more in a fresh harmonic presentation. To an increasing pace, the orchestra gains in verve and brilliance up to an outburst of its full force, then subsides with a novel harmonic sequence, intensely characteristic of Debussy's poetic vision, for a moment of delicate preparation before the upward swoop of harps glissando to its final vigorous sive message. For those to whom Debussy speaks in vague and unapproachable riddles, the comment of M. Louis Laloy, after the first performance of the work under Debussy's baton at a concert of French music organized by the Parisian publishing house of Durand, may help to elucidate its inner meaning.

"The 'Rondes de Printemps' sing the joy of a tender renewal—an innocence more than original, childlike and divine; that of the opening flowers, of the branches which give themselves to the breezes of heaven. Here the emotion comes to us direct, but it retains the motion of the air and the clarity which filters through the transparent leaves. Thus these two works ('Ibéria' and 'Rondes de Printemps'), each with a different character and in unlike proportion, bring about this alliance of sentiment and sensation which Claude Debussy has always sought, which he alone can give us, and which he has succeeded at present in giving a more concise form than ever.

"Music which is all sentiment is abstract; music which is all sensation has no continuity. By the constant and natural union of one and the other Joaquin des Prés, François Couperin and Mozart were pure musicians. Claude Debussy is of their lineage. This latest work brings him especially close to Mozart, on account of the ingenuity of the subject, which permitted him to show a like aptitude for evolving music from itself, without the intervention of circumstance, story or drama. But in Mozart, restricted by preoccupation for development and symmetry, freedom of invention appeared only at intervals. Here, on the other hand, invention furnishes everything. Without ceasing melody germinates and springs from melody, and order, more essential to an art without fixed forms than any other, constitutes itself a created order. There is not here the invariable and predestined progress of this or that movement from a sonata or symphony, but a harmony of lines, a disposition of plan, a sense of proportion, a fitness and balance, which henceforth must be found for each musical work, as in the plastic arts. It constitutes in itself a rhythm."

"Claude Debussy has long since been infallible in determining this unity of rhythm, but he has never maintained its grace with such rigorous firmness. The work is pervaded by one idea unceasingly varied, from which it flowers as from a supple branch. This idea, hardly perceptible at first, disengages itself little by little from the life which palpitates about it, but gradually takes on new motives which it fosters from its own sap, now they disappear before its say, now it becomes enveloped by their abundance, without allowing its invisible support to become obscured. This idea originated in an old children's song, which has already appeared in the third "Estampes," "Gardens in the Rain." But its transformation is such that there is no question of borrowing, and one must be warned to recognize the notes of the round in this aerial dance, in which Corot's nymphs alone with their vaporous bodies could follow the sudden caprices and the resistless buoyancy; a purely musical dance which has its own gestures, and does not ask help from material movement; a dance of tones, like them impalpable, diaphanous, which leads the imagination forward with irresistible power. From its charm one feels that the soul of the forest is awakening around about, and singing its own song, a song that we do not know, for it is not that of the birds, nor even the rustling of leaves, or the trickling of springs. All is revelation here, and not imitation."

Thus it is evident that the "Rondes de Printemps" is a work, fundamentally musical in its essence, which tells its story in its own untranslatable medium, making its imaginative appeal from its native suggestibility. It remains only to characterize briefly its orchestral style. Debussy has always shown himself a master in economy of orchestral material, in delicateset sensible variations of sonority. If in "The Sea" he attempted a larger canvas with perhaps relatively less success in bolder impressionistic splashes of color, in the "Rondes de Printemps" he returns to his early simplicity, but at the same time gains palpably in fusing it with greater richness of timbres, a more marked conciseness and surety of effect. If Debussy does not use the ultra-modern orchestra of a Strauss or a Mahler, he is none the less from his native standpoint vital and above all poetic.

E. B. H.

From even a brief outline of its structure, it can be seen that this "Image" is far removed from the reproach of aimless vagaries of form. In fact Debussy has seldom exhibited more constructive skill, and a more happy assimilation of some of the features of academic workmanship. The pliability with which he makes the children's song subserve his expressive purpose, now in one form and now in another, shows a mastery of his material which indicates no retrogression. From the standpoint of rhythm, Debussy exhibits a sensitive and imaginative manipulation of a quality for which the French in general, and he in particular, have manifested an especial predilection. This development of rhythmic interplay extends not merely to the answering of phrase by its complement, but in the adjustment of the separate episodes to one another in such a fashion as to form an organic undercurrent throughout the whole work. To achieve such distinction of inter-relation is difficult enough in the symphonic and sonata forms but is incredibly more problematic when the composer has not the conventional framework of structure to lean upon. To maintain as Debussy has done such internal elasticity without detriment either to coherence or freedom of expression bespeaks an uncommon and distinguished mastery.

To characterize the musical substance of the "Rondes de Printemps" involves the well-nigh insoluble problem of giving concrete utterance to the intangible. For in this piece Debussy has given free rein to all the subtleties of his somewhat subjective imagination. He has sought to enchain an impalpable succession of fleeting moods each instinct with one phase or another of spontaneous joy in spring. For those to whom his evanescent individuality possesses the quality of evoking and answering inward sympathy, "Rondes de Printemps" will [illegible] an obvious if at first slightly elu-

News of Music

AT the Symphony Concerts next week, when Mme. Melba will sing with the orchestra, it will play for the first time in Boston, "Brigg Fair," the rhapsody by Delius, that Mr. Fiedler originally announced a year and more ago. It is of the composer's shorter and lighter pieces, free variations as it were upon an old English folk-tune, all dressed in very compact and sensuous instrumentation, with melancholy, rather than the boorish frolic that the title suggests, for its pervading vein. With it, in addition to Mme. Melba's pieces, will go Tschaikowsky's fifth symphony—the symphony of the long and passionate song of the Andante—and since it is the alternate year that brings Weber to the programmes—his overture to "Der Freischütz."

The zeal that laid a heavy and a removing hand upon the women's hats and bonnets in Symphony Hall last Friday afternoon has not yet extended to the neighboring auditorium for smaller concerts and recitals. On Monday afternoon for Mr. de Gogorza and on Tuesday afternoon for Mme. Jomelli and Miss Nichols, the audiences in Jordan Hall were largely feminine and every woman who chose to keep her hat on her head—and nine out of ten of them did—were it undisturbed. No admonition on the programme and no word from the ushers suggested that this obstructing head-gear should be removed. Yet all the concert halls in the city are amenable to the regulation that the management of Symphony Hall is trying to enforce under Mayor Fitzgerald's prompting. Some of the aggrieved there carried their complaints to him. Presumably none has done so with the other concert rooms.

BOSTON GLOBE
DECEMBER 1, 1910.

FIRST TIME IN BOSTON.

Opening Part of Omar Khayyam to Be Given Tonight by Symphony Orchestra and Cecilia Society.

Tonight brings, at Symphony hall, the first of the Cecilia-Boston symphony concerts under Max Fiedler as conductor, when the first part of Granville Bantock's "Omar Khayyam" will have its first performance in this city.

The work is a setting of the first 54 quatrains of FitzGerald's version of the Rubaiyat. The entire Cecilia society of 175 voices will be used, and the entire Symphony orchestra of 100 musicians will also be employed.

The soloists will be Miss Margaret Keyes contralto, George Harris Jr tenor and Robert Maitland baritone.

THE BOSTON AMERICAN NOVEMBER 27, 1910.

"OMAR KHAYYAM" CONCERT FEATURE

Poem Set to Music by Cecilia Society and Boston Symphony Orchestra.

The most important musical event of the coming week in more senses than one will be the performance of the first part of Granville Bantock's "Omar Khayyam" at Symphony Hall next Thursday evening, by the Cecilia Society and the Boston Symphony Orchestra, with Mr. Fiedler as the conductor. It is expected that this concert will mark a decided revival of interest in choral music in Boston, and the concert should give to Boston as nearly a perfect choral and orchestral performance as this city has ever heard.

Bantock, which overture "Pierrot of the Minute" attracted such favorable comment a year ago at the Symphony concerts, divides with Elgar the honor of being the foremost English composer. His setting of the 101 stanzas of FitzGerald's version of the Rubaiyat is by all odds his most important undertaking. The entire setting is divided into three parts, the First Part consisting of the first fifty-four stanzas, and this in itself makes an evening's entertainment.

Dramatis Personae.

In order to make the poem more amenable to musical treatment by associating the stanzas with definite characters and making them appear as utterances of distinct personages, Mr. Bantock has provided dramatis personae for his work. These are the Poet, the Beloved and the Philosopher and at times the Chorus—at other times the chorus being employed as it was in Greek drama: to punctuate the course of the poem with reflections on the sentiments expressed by the other characters.

In order to give full and free expression to the multi-colored musical fancies which his exuberant imagination suggested, Mr. Bantock has found it necessary to make use of an orchestra of unusual proportions and to employ two separate choruses, each of which is again at times subdivided, as well as a semi-chorus. The strings of the orchestra are grouped in two distinct sections corresponding to the two choruses. This has made it possible to produce the most varied tonal effect with greater ease than could have been done with the customary arrangement. The wind instruments called for are more than ordinarily numerous, while the instruments of percussion include the kettle drum, bass drum, side drum, cymbals, triangle, tambourine, gong, Glockenspiel and harps and the composer has added a camel bell and an orchestral hand drum.

The soloists will be Miss Margaret Keyes, contralto, George Harris, Jr., tenor, and Robert Maitland, baritone. Miss Keyes, naturally, will sing the part of the Beloved, Mr. Harris that of the Poet, and Mr. Maitland that of the Philosopher. The concert will begin at 8 o'clock precisely.

Melba at the Symphony.

Madame Melba will make her only appearance of the season at next week's Symphony concerts on Friday afternoon and Saturday evening. She will sing for her first number the aria "Dove Sono" from "The Marriage of Figaro," and for her second number the Mad Scene from "Hamlet." Both of these numbers she sang with enormous success two weeks ago in New York.

The orchestral part of the program will begin with Tschaikowsky's Fifth Symphony in E Minor. Then will come one of the important novelties of the season Fritz Delius's English Rhapsody entitled, "Brigg Fair." This had its first performance in America a short time ago by the Damrosch Orchestra in New York. Delius is one of the leading English composers and his "Paris," which was played last year, made a distinct impression on those who heard it. The final number will be the "Der Freischutz" overture by Weber.

RECORD, THURSDAY,
DECEMBER 1, 1910

FIRST CECILIA-SYMPHONY CONCERT TONIGHT

Tonight brings at Symphony Hall the first of the Cecilia-Boston Symphony concerts under Max Fiedler as conductor, when the First Part of Granville Bantock's "Omar Knayyam" will have its first performance in this city. The work is a setting of the first 57 quatrains of FitzGerald's version of the Rubaiyat, in which the composer has taken the liberty of giving various of the stanzas now to the Beloved, now to the Poet, now to the Philosopher and now to the chorus. The entire Cecilia Society of 175 voices will be used and the entire Symphony Orchestra of 200 musicians will also be employed.

The soloists will be Miss Margaret Keyes, contralto; George Harris jr., tenor, and Robert Maitland, baritone.

HATS OFF AT SYMPHONY HALL

HATS OFF AT SYMPHONY

Law is Obeyed--Defiant Woman Leaves in Middle of Concert.

The second round of the battle of the hats at the symphony rehearsals yesterday afternoon resulted in a complete if polite victory for the antihatters.

This does not by any means signify that no hats were worn during the concert.

The back rows of the balconies were full of "hatties," in all the varieties of grotesquerie that the minds of the milliners have conceived. But there was nobody behind these hats but the statuary, and that could see over them, being of heroic size.

Also there was one woman downstairs, in the middle of the audience, who kept a large black confection defiantly on her head through the first half of the concert—and then left the hall altogether, going away in an automobile. This woman had a veil pinned round her head, and the veil was fastened in a peculiarly inaccessible place, down the middle of the back of her head, with pins. If she had succeeded in taking that hat off she never could have put it on again unaided.

Furthermore, another woman stood beneath the balcony, well down toward the front, wearing her hat. This was by special arrangement with the management, for this woman went to Mr Ellis' office and asked for permission. She had a seat in the front row, she said, but she simply couldn't take off her hat. Rather than miss the music she was willing to stand, if Mr Ellis was willing to let her.

Less than a dozen older women, wearing close-fitting bonnets, were allowed to keep them on without protest. And one very old man kept his hat on during the first part of the rehearsal, taking it off upon request by an usher. The protest against his wearing his hat came from a woman newspaper reporter.

Considerable interest was shown in the question whether it would be necessary for the management to ask a woman to leave the hall because she would not take off her hat. The first attempt to have hats removed was at the rehearsal a week ago, in response to a request from the mayor. At the Saturday night concert last week there were almost no hats, but this is usual. The real test was expected to come yesterday.

Of course the bad weather may have prevented a fair test; that is, it is possible that on account of the rain some women may have worn hats easier to take off than the regularly ordained symphony hats would have been—and for that matter gowns in which it is easier to reach up to the hatpins than the regularly ordained symphony rehearsal gowns.

Manager Mudgett, who by long contact with the public has learned lots of this lore, says: "Many women simply cannot take off their hats. The hats are put on for them at home by maids, and cannot be removed until they have the assistance of a maid. Some of the older women, with close-fitting gowns, cannot reach up to their hairpins."

The management prepared yesterday, by printed appeal slips tucked into the programs, and lettered cards in the lobby, as far as possible. The cards said "Please Remove Your Hats During the Concert," and there was one larger one which read, "Ladies are requested to remove their hats during the concert, to obviate the cause of complaints by subscribers whose view of the stage has been obstructed." The program slips were more elaborate still, they said:

"His honor the mayor has notified the management of Symphony hall that unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the Symphony rehearsals and concerts he may be forced to revoke the license of Symphony hall.

"This would mean an end of the Boston Symphony concerts.

"It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter.

"The law will be strictly enforced."

As the audience began to flow in it was noticeable that more than half of the women went to the women's cloakroom, and nearly every one came out again bareheaded and carrying her hat in her hand. By 2:30, the time for beginning, the great audience had hardly a hat in sight. One or two, here and there, were still covered, but most of these took their hats off when the ushers spoke to them.

Six women persisted; a second request from the ushers whittled these down to two, and these two were the center of all gazing during every pause in the music. By the time Herr Gerber had finished his solo one woman had taken her hat off, and the other left the hall.

Mr Mudgett wouldn't say whether he would haev put any woman out if she had persisted in keeping her hat on, but there was a rumor in the corridor that this course had really been determined upon.

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JOURNAL—SUNDAY, NOVEMBER 27, 1910.

"OMAR KHAYYAM" THURSDAY NIGHT

One of the most important musical events of the coming week will be the performance of the first part of Granville Bantock's "Omar Khayyam," at Symphony Hall, next Thursday evening, by the Cecilia Society and the Boston Symphony Orchestra, with Mr. Fiedler as conductor. It is expected that this concert, being the first of the three which have been announced, will mark a decided revival of interest in choral music in Boston. Since early in the fall the Cecilia Society has been hard at work preparing the very difficult music, partly under the direction of Malcolm Lang, partly under the direction of Mr. Fiedler, and as the chorus is composed of trained voices which this year have been selected with particular care, some notable results should be achieved.

The soloists will be Margaret Keyes, contralto, George Harris, Jr., tenor, and Robert Maitland, barytone. Miss Keyes will sing the part of the beloved, Mr. Harris that of the poet and Mr. Maitland that of the philosopher.

MELBA AS SOLOIST

Mme. Melba will make her only appearance of the season at next week's Symphony concerts on Friday afternoon and Saturday evening. She will sing for her first number the aria, "Dov Sono," from "The Marriage of Figaro," and for her second number the mad scene from "Hamlet." The orchestral part of the program will consist of Tschaikowsky's fifth symphony, Fritz Delius' new English rhapsody, "Brigg Fair," and the "Der Freischuetz" overture by Weber.

FELIX BERBER AT SYMPHONY CONCERT

YOUNG VIOLINIST SCORES UNMISTAKABLE HIT

Earns Right to Be Classed as One of the World's Best Artists—Hats-Off Rule Obeyed.

By Louis C. Elson.

PROGRAMME.

Mozart. Adagio and fugue for string orchestra. (First time in Boston.)
Brahms. Concerto for violin. Soloist, Felix Berber.
Debussy. Ronde de Printemps. (First time.)
Strauss. "Death and Transfiguration," tone poem.

The concert began with a novelty. An adagio and fugue by Mozart, heard for the first time in Boston. The composer of this new composition is decidedly different from what we demand a modern composer to be. The rules of ultra-modern composition can be formulated as follows: The composer must first of all be unintelligible: only weak composers can be comprehended. There must be plenty of dissonances left hanging in the air; only a student resolves his dissonances nowadays. There must be a weird and mystical story told by the instrumental music. The composition must be as "Long as a night in Russia, when nights are longest there!" It must employ an orchestra as big as a political convention.

Not one of these demands did this absurd Mr. Mozart fulfil. The adagio was melodic, the fugue clear. The work was short and really ceased when it had no more to say. Each and every progression was according to the laws of harmony. Therefore Mr. Mozart, you must not attempt to thrust yourself among the much more ponderous gentlemen of the present epoch.

The performance was admirable and it gave good opportunities for our string orchestra to prove again that they are the best organization of this kind in the world. The fugue itself, however, is not as beautiful as some of the Bach fugues are, or even as Mozart's double fugue in his requiem. Its skill was too apparent. It had not the art of concealing art.

There are so many excellent solo violinists in our orchestral ranks that it seems almost unnecessary to import any stars to help out our programmes in this direction. But it was very interesting, nevertheless, to listen to the new European artist who comes to us without any preliminary flourish of trumpets, or ecstasies of press agents. Less interesting is the work itself. Brahms' violin concerto is full of technical difficulties, and can be attempted only by great artists. But it has less inspiration than his piano concertos and far less than his symphonies. The formalist cannot find any cause of complaint; everything is as correct as a Sunday school, but there is not a trace of that soulfulness that is in the Bruch G minor violin concerto, or of the masculine force that is in the Beethoven concerto. An exception must be made however, of the finale, which is by all odds the most attractive of the long work. The first two movements have a deadly length.

Mr. Felix Berber came as a surprise. He had not played many measures before one became aware of the fact that he belongs to the world's great artists, that he is one of the elect. His pure and incisive tone, his broad bowing, his surety even in the highest positions, his fiery "martellato," all showed great technique, and the phrasing and ensemble showed something yet higher. The difficult cadenza was given most fluently, and in spite of the fact that it was not good violin weather, his tones had good carrying power.

In the adagio a word of praise may be spoken for the excellent horn playing. The final rondo was given with much dash and verve. A tumult of enthusiasm followed, and it was entirely deserved. Mr. Berber was recalled many times and it was quite evident that the public fully appreciated the high character of his work. He has not yet the power of an Ysaye, but he combines strength and delicacy in a noble manner and is one of the best violinists that we have recently heard.

Now followed Debussy's "Ronde de Printemps," No. 3 of a set of orchestral works which he calls "Images."

Any new work by Debussy is sure to arouse interest in Boston, where there is a small, but devoted, band of Debussyites. The Gallic composer celebrates spring with a very large orchestra and sometimes more boisterously than is his wont. The motto attached to the work justifies this, for it runs:—

"Vive le Mai, bienvenu soit le Mai,
Avec son Gonfalon sauvage!"

Some of the progressions are rather bitter for May-time, unless they are intended to portray Spring medicine. If Spring is like that in France, we in Boston will say no more about our east-winds. It was wrong to make the ladies take their hats off in such raw Spring weather. Yes, the ladies took off their hats! With every programme there was handed out this notice:

"His honor, the mayor, has notified the management of Symphony hall that, unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the Symphony rehearsals and concerts, he may be forced to revoke the license of Symphony hall.

"This would mean an end of the Boston Symphony concerts.

"It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter.

"THE LAW WILL BE STRICTLY ENFORCED."

We supposed that a regular "Bataille des Dames" would ensue. We thought that every dame would demand at least a ladies' maid to do up her hair after removing the chapeau. We hoped that some of the more defiant would form a hollow square while Mr. Hartshorne vainly charged against it at the head of his ushers; we thought to hear female voices

Oh say can you see in the afternoon light
What so proudly we wore when the [illegible] was beaming,
Hitched on with elastics, and pinned doubly tight,
With ostrich plume waving and bright ribbons streaming.
And the usher's meek prayer,
And the threat of the mayor,
Were not any force, for our hats are still there.
And many a hat in the hall you will find
To hinder the sight of the party behind.

But we were bitterly disappointed. What the ushers have vainly attempted for in these many years, our courageous mayor has accomplished with a stroke of the pen. All the hats in the body of the hall were removed from the heads of their wearers without a protest, a murmur, or an expostulation.

Revenons a notre Debussy! Although the orchestration of the work was strong, there were no trombones or trumpets evident, much variety of tone-color being elicited from the wood-wind. There were some really original and effective points in the orchestration. The introduction of a folk-melody made the work more tangible than it otherwise might have been, and there was some figure treatment that was highly interesting. Nevertheless, we are not yet accustomed to the bitter-sweet of much of the flavor of this work. We would like to hear it again soon, for it is as well worth repeating as some of the long symphonies which we have studied twice in a season. It was superbly played and so was the Strauss work which followed it. "Death and Transfiguration" has not yet had so good an American performance as it received yesterday. A slight slip in the brasses counted for nothing amidst the great power and excellence of the interpretation. The general reviewer, however, is, to the present writer, the most powerful of his purely orchestral works. Its subject gives it a higher "raison d'etre" than the large symphonic poem which circles around the domestic affair and the nursing bottle, and the nursery hearth truer than the conceited "Hit rings much which Richard Strauss celebrates in his "Hero's Life," in the grandeur of Richard Strauss. It brought the concert to a magnificent close.

Mme. Melba will make her only appearance of the season at next week's Symphony concerts on Friday afternoon and Saturday evening. She will sing an aria from "The Marriage of Figaro," and for her second number the mad scene from "Hamlet."

CECILIA-SYMPHONY CONCERT.

The performance of Granville Bantock's "Omar Khayyam" by the Cecilia Society and the Boston Symphony in Symphony Hall on Thursday evening, Dec. 1, in more ways than one will be a particularly notable event of this season. Bantock today divides with Elgar the reputation of being the foremost English composer, and this first part of his setting of FitzGerald's version of the Rubaiyat is the most ambitious of his undertakings.

With a choir of skilled singers like that of the Cecilia Society, with the entire force of the Symphony Orchestra, the whole under the personl direction of D. V. Fiedler, Bantock's work will have the most perfect performance imaginable.

In order to give full and free expression to the multi-colored musical fancies which his exuberant imagination suggested, Bantock has found it necessary to make use of an orchestra of unusual proportions and to employ two separate choruses, each of which is again at times sub-divided, as well as a semi-chorus. The strings of the orchestra are grouped in two distinct sections corresponding to the choruses.

The wind instruments called for are more than ordinarily numerous, while the instruments of percussion include a kettle drum, bass drum, side drum, cymbals, triangle, tambourine, gong, glockenspiel and harps, and the composer has added a camel bell and an oriental hand drum.

The soloists will be Miss Margaret Keyes, contralto; Geo. Harris jr., tenor, and Robert Maitland, baritone. Miss Keyes, naturally, will sing the part of the Beloved, Harris that of the Poet and Mr. Maitland that of the Philosopher.

JOURNAL—SATURDAY, NOVEMBER 26, 1910.

NEW VIOLINIST IS SYMPHONY SOLOIST

Felix Berber Plays Brahms Concerto in Dashing Style.

The big figure at yesterday's Symphony concert was a new comer from Geneva, Felix Berber, violinist, who played the Brahms concerto in a dashing style that evoked exuberant applause. Mr. Berber is especially strong on the technical side. His playing of the first and third movements, which bristle with difficulties, was sparkling, if not altogether brilliant, and in the second movement he showed sincere poetical feeling. His tone is clear and true, but dry. All in all, he revealed himself as a very well trained musician, a sympathetic interpreter of Brahms and a master of the instrument which is so popular that it has furnished three of the six soloists heard at the Symphony concerts so far this season—Macmillen, Witek, Berber.

There were two novelties on the program, an adagio and fugue for strings by Mozart, and Debussy's "Rondes de Printemps." The fugue, a stirring composition, was played in the orchestra's most brilliant manner. The Debussy number, as generally happens with Debussy's novelties, left the audience pleased, yet puzzled. Such strange, yet impressive music is not to be thoroughly understood, not to say enjoyed, at a single hearing. The piece deserves an early repetition, like the Rachmaninoff symphony, which was comparatively banal.

The concert ended with a spirited performance of Richard Strauss' tone-poem, "Death and Transfiguration." So far as the orchestra itself is concerned, yesterday's concert was the most brilliant of the season. Mr. Fiedler was in his element.

Cecilia and Symphony to Perform This Week

Bantock's "Omar Khayyam" to Be Heard for First Time in Boston—Poet and Composer—Special Features of the Work

The most important musical event of the coming week will be the first performance in Boston by the Cecilia Society and the Boston Symphony Orchestra next Thursday evening in Symphony Hall of Granville Bantock's "Omar Khayyam," which will be heard for the first time in this city. Mr. Fiedler will conduct. The concert should be the signal for a marked revival of interest in choral performances here, for there is every reason to believe that the alliance of the great choral and orchestral organizations will result in the best performances of the kind yet seen in Boston.

Since early in the fall the Cecilia Society has been hard at work preparing the difficult music, partly under the direction of Malcolm Lang and of late Mr. Fiedler, who has taken much interest in the work. The assistance of the entire Symphony Orchestra has been enlisted for this occasion, for the score is one of many complications and justice could hardly be done it by a smaller orchestra.

Bantock is only known in Boston by an inconsiderable fragment, the overture, "The Pierrot of the Minute," which was played at the Symphony concerts of last season. This overture is only part of the music which Bantock wrote after the poem of Dowson, nor does it rank among his most distinctive works, pleasing as it was. "Omar Khayyam" was first heard in America last fall at the Worcester festival, when Dr. Mees conducted. The entire setting is divided in three parts, the first part consisting of the first 54 stanzas and constituting in itself an evening's entertainment.

The Poem

In order to make the poem more amenable to musical treatment by associating the stanzas with definite characters and making them appear as utterances of distinct personages, Bantock has provided "dramatis personae." The Poet, the Beloved, the Philosopher, and at times the chorus, express the different motives of the poem. For adopting this method the composer found justification in certain stanzas which Omar evidently supposed to be spoken by the Poet to his Beloved as they recline by the water's edge. These stanzas concern themselves with the beautiful things of life and love. To the Philosopher has been assigned the reflections on the mystery of man's life, his whither and whence; the chorus finally occupies somewhat the position of the chorus of the old Greek drama, commenting in a general manner upon the utterances of the lovers and the Philosopher. Occasionally, however, this chorus becomes more positive, more particularly in those verses to which the poet has imparted the sense of a moving crowd.

In order to give complete and untrammelled expression to his multifarious musical imaginings Bantock has made use of a modern orchestra of unusual proportions and employed two separate choruses, each of which is again at times divided and sub-divided, as well as a semi-chorus. Thus there is a great variety of tonal effects, leaving aside the orchestral virtuosity of the composer. As for the orchestra, the wind instruments called for are more than ordinarily numerous, while the instruments of percussion include a kettle drum, bass drum, side drum, cymbals, tambourine, gong, glockenspiel, raps, a camel bell and an oriental hand drum.

Of Omar, the poet, the philosopher, the astronomist and tentmaker of the eleventh century, it is hardly necessary to speak at length. Today he is known only as a poet, but in his time his greatest fame rested upon his discoveries in mathematics and kindred sciences. In the year 1074 A. D. his aid was sought in revising the Mohammedan calendar. The immense popularity of FitzGerald's masterly translation of the quatrains, since the first appearance of the volume in 1859, is known to all. The frankness of the Persian, his humanity, his directness in dealing with the problems of life and death, make him a "modern" poet, in the real sense of the word, for many a day to come. He scorns hypocrisy and lays much stress upon simple living. He is genuinely devout, but this does not preclude his enjoyment of all beauty, whatever its form, and his melancholy in treating of the ephemeralness of all earthly things. Yet it has been well said, that whatever the religious or philosophic principles of Omar Khayyam, he has set them forth with such rich yet delicate beauty, with such happy imagery, that the abstract ideas are often lost sight of under the lulling fascination of their poetic dress.

Bantock's American Visit

Mr. Bantock, a very active gentleman, conducted performances here in Boston as conductor of the "Gaiety Girls" Company in 1894-95, when Cissy Fitzgerald, famous for her dances and her wink, was before him. He did not read Omar Khayyam according to FitzGerald until his 30th year. In 1898 a copy of the Rubaiyat was among his wedding presents. Mr. Bantock had already given much evidence of oriental tendencies as a composer. He read through the quatrains, three times running, resolved to set them to music, and quickly memorized the text. He considered his setting, it is said, for seven years. The first part, which will be heard next Thursday, was written early in 1896, orchestrated in six weeks of July and August, and produced at the Birmingham Festival of that year. The second part appeared in 1897, and the third in 1899.

The orchestral score is very rich in effects. The introduction opens with the Muezzin's call to prayer at evening. The orchestra discourses of the poet's sadness—of the poet as he lies half dreaming through the night—the languor, the love, the fatalism of the East. There is intimation, at first vague, of the break of the new day. Suddenly the chorus hails the sun, and the orchestra seems to suggest the vibrant morning light. The people clamor for the opening of the tavern door, and reiterate an important phrase—there are more than a half dozen motives which recur significantly in the score—"You know how little time we have to stay." There is a thundering chorus for stanza nine, "What have we to do with Kaikobad the great?" There is then the setting, as a duet for tenor and soprano, of the lines beginning, "A book of verses underneath the bough." "On the duet," says one of the admirers of Mr. Bantock, "breaks the reckless swing and full-throated vigor of the 'Glories of This World' choruses, most joyously vulgar and commonplace, and thus full of a natural truth which marks one of the supreme touches of genius in this work." After the 13th stanza—

"They say the lion and the lizard keep
The courts where Jamshyd gloried and drank deep,"

there is an extraordinary postlude, sombre, introspective.

Second Part

This brings an end to the first part of the first part. The second half commences with the poet's lines beginning, "I sometimes think that never blows so red." There is a gay sing-song with an oriental twist for the verse, "And we, that now make merry in the room—" The philosopher puts a riddle or two, and is accompanied by a motive from a Bach Fugue in D from the "Well-tempered Clavichord." Later on, a picturesque idea is conveyed by orchestral depiction of the march of a caravan across the desert, coming from the far distance, with the verse, "A moment's halt—a moment's taste." A fanfare of the brass announces the approach of the procession. The chorus hums over a rhythmic accompaniment and Turkomani melody, and a camel bell is heard in the orchestra. The singers announce the "momentary halt," and the caravan makes haste, as the Muezzin's prayer, which opened the work is again intoned. The first part ends with a brilliant and defiant chorus anent the "fruitful grape."

The soloists on Thursday evening will be Margaret Keyes, contralto; George Harris, tenor; Robert Maitland, baritone. The concert will begin at precisely 8 o'clock.

SYMPHONY ORCHESTRA

Mme. Melba will make her only appearance of the season at next week's Symphony concerts on Friday afternoon and Saturday evening. She will sing for her first number the aria "Dove Sono" from "The Marriage of Figaro" and for her second number the mad scene from "Hamlet." Both of these numbers she sang with enormous success two weeks ago in New York.

The orchestral part of the programme will begin with Tschaikowsky's fifth symphony in E minor. Then will come one of the important novelties of the season—Fritz Delius' English rhapsody entitled "Brigg Fair." This had its first performance in America a short time ago by the Damrosch orchestra in New York. Delius is one of the leading English composers and his "Paris", which was played last year, made a distinct impression on those who heard it. The final number will be the "Der Freischutz" overture by Weber.

MUSIC AND MUSICIANS

"Omar Khayyam" to Be Heard Thursday.

Cecilia Society Gives First Presentation Here.

Robert McCormack to Sing at the Opera.

On Thursday night of this week at Symphony hall the Cecilia society, Max Fiedler, conductor, will bring Part 1 of Bantock's "Omar Khayyam" to its first hearing in Boston.

The philosophic character of the text permits slight dramatic characterization. The composer has employed three solo voices, a contralto for the Beloved, a tenor for the Poet and a baritone for the Philosopher. The following singers upon this occasion will take the parts in the order named: Margaret Keyes, George Harris Jr and Robert Maitland.

Miss Keyes is a concert singer of beautiful natural voice, of intelligence and fine musical sense. She sang for the first time in Boston at the performances of Beethoven's ninth symphony last spring. She sang the music of the Beloved at the performance of the "Omar Khayyam" at the Worcester festival last September.

Mr Harris sang at a recital given in Symphony hall last season by Mme Lina Cavalieri at her last appearance in Boston.

This concert by the Cecilia society is the first under the alliance with the Symphony orchestra, with Mr Fiedler as conductor. The new relationship holds obvious advantages for the Cecilia. It guarantees an orchestral accompaniment which will be adequate in preparation and in the size of the string choir, two elements which have obviously and necessarily suffered heretofore.

There are three parts to Bantock's setting of Fitzgerald's version of the Rubaiyat of Omar Khayyam. Newspapers, both daily and musical, have made the statement that the performance of part I at Worcester was the first in America. In the name of New England and Massachusetts this was patriotic, but misleading. The belief was doubtless prompted by a statement in the Worcester program book reading: "The present performance is the only complete one of any part of Omar Khayyam in this country," which for the sake of strictest truth is valid, sound and proper.

The author of the notes in the program book made acknowledgment therein to Mr Bantock for conferences with him about the work in London during the summer.

It is said the first performance took place as long ago as 1906 at Birmingham, Eng. It is curious that the piece should be so long in crossing the water.

As a matter of fact, it was performed two years ago in Brooklyn (April 28, 1908) by the Brooklyn choral society, when under the direction of T. Bath Glasson. The Brooklyn orchestral club played. The soloists were Genevieve Wheat and Messrs James and Schneider.

In reply to a personal inquiry about this performance Mr Glasson wrote that the work (first part) "was practically given in its entirety, save for a few minor cuts."

Acknowledgement is also made to Mr Glasson for the copy of a letter of appreciation which he received from Granville Bantock at the time of his concert, in which the composer wrote as follows: "I wish I could see you in person and thank you for the introduction of my 'Omar Khayyam' in America. I feel certain that the glowing accounts of the performance which are given in the New-York papers are richly deserved by you."

The entire Symphony orchestra will e employed at this concert on Thurs- y evening. The membership of the cilia has been enlarged to 175 voices. e rehearsals have been under the ection of Malcolm Lang.

Mme Melba Symphony Soloist.

Mme Melba will make her only appearances of the season at this week's Symphony concerts Friday afternoon and Saturday evening. She will sing for her first number the aria "Dove Sono" from "The Marriage of Figaro" and for her second number the mad scene from "Hamlet."

The orchestral part of the program will begin with Tschaikowsky's fifth symphony in E minor. Then will come one of the important novelties of the season, Fritz Delius' English rhapsody, entitled "Brigg Fair." This had its first performance in America a short time ago by the Damrosch orchestra in New York. The final number will be the "Der Freischutz" overture by Weber.

Advertiser 1/1910

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The soloists will be Miss Margaret Keyes, contralto; George Harris jr., tenor, and Robert Maitland, baritone.

CECILIA-SYMPHONY CONCERTS.

The most important musical event of the coming week in more senses than one will be the performance of the first part of Granville Bantock's "Omar Khayyam" at Symphony Hall next Thursday evening, Dec. 1, by the Cecilia Society and the Boston Symphony Orchestra with Mr. Fiedler, conductor. This concert should present to Boston as nearly a perfect choral and orchestral performance as the city has heard.

The work itself is one of great difficulty not only for the chorus, but for the orchestra, and the assistance of the entire Symphony Orchestra has been enlisted. The score is one of many complications and justice could not be done to it with a smaller orchestra.

Bantock, whose overture "Pierrot of the Minute" attracted favorable comment a year ago at the Symphony concerts, is one of the foremost English composers. His setting of the 101 stanzas of Fitz Gerald's version of the "Rubaiyat" is his most important undertaking. The entire setting is divided into three parts. The first part consists of the first 54 stanzas and this in itself makes an evening's entertainment. This part was performed for the first time at the Birmingham, England, festival in 1906. Part II. had its first performance in at the Cardiff Festival in 1907 and Part III. at the Birmingham Festival in 1909. Part I. had its first appearance in America in Brooklyn, N. Y. The work was performed at the Worcester Festival this last season.

In order to make the poem more amenable to musical treatment by associating the stanzas with definite characters, Mr. Bantock has provided dramatis personae for his work: the Poet, the Beloved and the Philosopher and at times the Chorus. At other times the chorus is employed as in Greek drama: to punctuate the course of the poem with reflections on the sentiments expressed by the other characters. The composer found justification for this in certain stanzas which Omar evidently supposed to be [illegible] by the Poet to his Beloved as they are reclining at the water's edge. These stanzas concern themselves with the beautiful aspects of life and with love. To the Philosopher have been assigned reflections on the mystery of man's life, his Whither and his Whence; to the chorus the more universal thoughts called forth by the utterances of the lovers and the Philosopher. Occasionally, however, the chorus represents active participants in the course of events.

Mr. Bantock found it necessary to make use of an orchestra of unusual proportions and to employ two separate choruses, each of which is again at times subdivided, as well as a semi-chorus. The strings of the orchestra are grouped in two distinct sections corresponding to the two choruses. This has made it possible to produce varied tonal effects with greater ease. The wind instruments are more than ordinarily numerous, while the instruments of percussion include a kettle drum, base drum, side drum, symbals, triangle, tambourine, gong, Glockenspiel and harps, and the composer has added a camel bell and an oriental hand-drum.

The soloists will be Miss Margaret Keyes, contralto, George Harris, Jr., tenor, and Robert Maitland, baritone.

MELBA AT THE SYMPHONY.

Mme. Melba will make her only appearances of the season at this week's Symphony concerts on Friday afternoon and Saturday evening. She will sing the aria "Dove Sono" from Mozart's "Le Nozze di Figaro," and also the Mad Scene from "Hamlet." Both of these arias she sang with great success two weeks ago in New York.

The orchestral part of the program will begin with Tschaikowsky's fifth symphony in E minor. Then will come one of the important novelties of the season—Fritz Delius's "English Rhapsody," entitled "Brigg Fair." This was first performed in America a short time ago by Damrosch's Symphony Orchestra in New York. Delius is one of the leading English composers, and his "Paris," which was played here last year, made a distinct impression. The final number will be the overture to "Der Freischuetz," by Weber.

NOTES.

The first performance of Granville Bantock's "Omar Khayyam," Part I, is to be given in Symphony hall tonight by the Cecilia Society and the Boston Symphony orchestra, with Max Fiedler as conductor. This is the first of a series of three concerts by them. The Bantock work has been long in preparation and the rehearsals promise a performance of unusual merit. The soloists will be Miss Margaret Keyes, contralto; George Harris, Jr., tenor, and Robert Maitland, baritone.

Miss Corene B. Harmon has returned from European study with Godowsky, Pugno and Gabrilowitsch and opened a studio at Huntington chambers.

John Gutterson's first lecture recital of the season was given before the Marlboro Woman's Club; the subject, Verdi's "Il Trovatore."

MUSIC NOTES.

The Cecilia Society, with the Boston Symphony orchestra, Mr. Fiedler conductor, will give the first of its three concerts in Symphny Hall tonight at 8 o'clock, when Granville Bantock's "Omar Khayyan" (Part 1) will be performed for the first time in Boston. The solo singers will be Miss Margaret Keyes (The Beloved), George Harris, Jr. (The Poet), Robert Maitland (The Philosopher). The chorus will number 175 and the orchestra 100. The concert should be one of unusual interest, for Mr. Bantock's work has excited admiration wherever it has been performed.

Mme. Melba will sing "Dove Sono," from "Le Nozze di Figaro," and Ophelia's mad scene from Thomas's "Hamlet," at the Symphony concerts this week. The orchestral pieces will be Tschaikowsky's Symphony No. 5; "Brigg Fair," a rhapsody founded on an English folk song by Delius (first time here), and Weber's overture to "Der Freischuetz." There will be no Symphony concerts next week.

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STANDARD UNION,
BROOKLYN, N. Y.
NOV 27 1910

The second Boston Symphony concert will be given in the Academy of Music on Friday evening, Dec. 9. The soloist will be Josef Hofmann, by all odds the greatest pianist now in America. He will play Rubinstein's Concerto in D Minor No. 4. This should be more than ordinarily interesting. Hofmann is the greatest of Rubenstein's pupils, and no one plays this concerto so nearly like the master as does this young Pole. The rest of the programme will be announced in due time.

From LIFE
Address BROOKLYN, N. Y.
Date NOV 9 1910

The Boston Symphony Concert.

A VARIED and charming program was provided for the initial concert of the thirtieth season of the Boston Symphony Orchestra in Brooklyn on Friday evening of last week and the audience was large enough to give the appearance of taking up the entire seating capacity of the Academy of Music, though a very close inspection might have revealed a few vacant seats here and there. At all events it was a very large audience and if anything testified to the increasing popularity of these delightful instrumental concerts. It was also as enthusiastic as Brooklyn musical audiences, which are by no means remarkable for effusiveness, usually are. Mr. Fiedler, the conductor, received a distinctly cordial if dignified reception upon his first reappearance and the soloist, Madame Jeanne Jomelli, was encored with considerable, if not compelling, energy after singing in her clear and expressive soprano with the orchestra Saint-Saëns's "Hymn to Pallas Athene" and Azael's recitative "These Joyous Airs" and the aria, "O Time That Is No More," from Debussy's "The Prodigal Son." To the writer, who makes no pretense of being a musical critic, the most appealing number on the program was Sibilius' symphonic poem, "Finlandia," with which it came to a conclusion. It has all the plaintive beauty peculiar to the music of northern peoples and it is not to be wondered at if it is true that it evoked such patriotic enthusiasm in the composer's native land that the Russians prohibited its performance there during a recent recrudescence of political disaffection. Its effect upon an impressionable Finnish nature might easily be conducive to knocking a Slav on the head. The Richard Strauss tone poem, "Don Juan," was another modern number, but in vivid contrast, its power of appeal being in its stormy and passionate brilliancy. All the numbers referred to were in the first half of the program, which opened with Schumann's overture to Byron's "Manfred," followed by Brahms's Third Symphony in F major. In the audience were noticed Mr. and Mrs. James L. Morgan, Mr. and Mrs. Walter H. Crittenden, Mr. and Mrs. William H. Nichols, Jr., Mr. and Mrs. Percy S. Mallett, Mr. and Mrs. George A. Allin, Mr. R. Huntington Woodman, Miss Seaman, Mr. John Garrett Underhill, Miss Wingate, Mr. and Mrs. William L. Newton, Mrs. George A. Price, Mr. Frank J. Price, Mrs. John Anderson, Mr. Thomas S. Perkins, Miss Perkins, Miss Elizabeth Tousey, Mr. E. P. Walker and Mr. George E. Hyatt.

om HERALD
dress New York City.
até NOV 20 1910

Only One Woman Wore a Hat.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Saturday. — Society women who attend the concerts and rehearsals of the Boston Symphony Orchestra think Mayor John F. Fitzgerald is real mean because he has ordered that the practice of wearing big hats at those affairs be stopped immediately. But they have to obey the order or be responsible for the symphony management having its license revoked. At the sixth concert of the orchestra to-night in Symphony Hall only one hat was worn during the performance and that was so small that the wearer was not requested to remove it. The Symphony management distributed notices to all women attending the concert to-night appealing to them to help the management out of its dilemma.

Mayor Fitzgerald admits that the complaints against the big hats came from men, but he refuses to make public the names of the complainants.

1884

AMERICAN
New York City.
NOV 27 1910

Boston Symphony Orchestra.

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om HERALD

dress New York City.

até NOV 20

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HERALD

New York City.

NOV 25 1910

MUSIC LOVERS TO HEAR FINE CONCERT

Kneisel String Quartet Announces the Programme To Be Produced in Academy of Music.

Music lovers will be interested to know that the Kneisel String Quartet will give its second concert this season before the Brooklyn Institute of Arts and Sciences next Thursday evening in the Brooklyn Academy of Music, with Mr. Arthur Foote, of Boston, as assisting artist.

The programme will consist of the quartet in B minor, by Cherubini; the trio No. 3 in B flat major, for piano, violin and 'cello, by Arthur Foote, and Grieg's G minor quartet. The composition by Cherubini is one of the brightest and freshest of all his chamber music works, in spite of the fact that it was written when Cherubini was in his seventy-fourth year. The appearance of Mr. Arthur Foote as pianist, with Mr. Kneisel and Mr. Willeke in one of Mr. Foote's own compositions is a matter of much interest.

Mr. Foote's trio was first performed in Boston two years ago, with the same members of the Kneisel String Quartet, and shows Mr. Foote as a composer at his best.

The quartet in G minor, by Grieg, is as full of beauty and as deeply emotional as Schubert's D minor quartet with the variations on "Death and the Maiden," or Smetana's autobiographic, "Aus Meinem Leben."

The second concert by the Boston Symphony Orchestra in Brooklyn will be given Friday evening, December 9, in the Academy of Music. The soloist will be Josef Hofman. He will play Rubinstein's concerto in D minor, No. 4. This should be more than ordinarily interesting. The rest of the programme will be announced later.

TIMES

New York City.

NOV 20 1910

A BIG-HAT ORDINANCE.

The Mayor and Council of Boston have ordered the removal of women's hats at all public meetings. Hitherto theatre managers throughout the country have been obliged to make war on big hats unaided by the law, and they have won the fight, as hats are no longer worn by the women in theatres. But the afternoon concerts of the Symphony Orchestra have been noteworthy in Boston for the display of elaborate and monstrous headgear. The excuse of the women is that people go to the concerts to hear and not to see. This is not reasonable, but it suffices for a woman's reason. Of course, everybody wants to see the solo singer, whether it is Miss GERALDINE FARRAR or Mr. DAVID BISPHAM. The musically educated wish to follow Mr. MOCK'S motions, and their enjoyment of the music is increased by the sight of the bows moving in unison over the strings. However, nothing in this is exactly to the point. Big hats in public places are nuisances. They ought to be abolished, not only at plays and concerts, but in churches and lecture halls as well.

The Boston ordinance, however, though perhaps justifiable as a matter of public expediency, is open to question. We are getting too many laws. If we have a law affecting headgear in the theatre, why may we not also have one regulating the cut of bodices, another prohibiting the interruption of performances by ill-timed applause? The theatre managers suppressed the big hat, with the aid of a powerful, untrammeled press, with ridicule, censure, and insistence. The big hat hurt their trade, and they overcame it. It is now a matter of custom for women not to wear hats in the theatre. The custom could be established by the same means at concerts and lectures. Laws of all sorts should be made slowly, gravely, with much deliberation of their effect. Boston's big-hat law seems to us superfluous and ill-considered.

WORLD

New York City.

HATS OFF, LADIES, AT SYMPHONY CONCERTS

Mayor Fitzgerald Threatens to Close a Boston Institution if Women Don't Obey Law.

(Special to The World.)

BOSTON, Nov. 18.—The fashionable, music loving women who attend the Boston Symphony Orchestra's concerts must take off their hats in Symphony Hall else Mayor Fitzgerald will silence the orchestra, he threatens. The Mayor insists that the city ordinance forbidding women to wear hats at public performances must be obeyed in Symphony Hall as it is in other places of entertainment. Almost sadly he remarks that he had "expected the class of people who go to symphony concerts would be the first to obey the ordinance."

Mayor Fitzgerald has written a letter to Louis M. Mudgett, assistant manager of the symphony organization, in which he says:

"I have received many complaints. I am informed that the ordinance is printed on the programmes and posted in the hall, yet many, if not most, of the ladies who patronize these concerts ignore the law, to the extreme discomfort of their neighbors.

"I hope you will find some means to abolish the nuisance without resorting to extreme measures. It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause. But the law is very clear, and distasteful as it is to me, I may be compelled to enforce it even to the point of revoking the license of Symphony Hall.

"I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies, and when the matter is presented to them in a proper light their loyalty to the orchestra and their respect for the law itself will bring about the reform asked for."

There is a Symphony concert to-morrow night; it remains to be seen if the women will take off their hats to, or for, Mayor Fitzgerald.

REVOLT AGAINST HAT RULE CRUSHED

BOSTON, Nov. 19.—While Conductor Hadley to-night led the Boston Symphony Orchestra through the mazes of "The Culprit Fay," the management of the institution declared the revolt of Boston's fashionable women against the hats off order had been crushed.

Not a hat was visible at to-night's concert, and the Symphony management declared there had been no necessity to use the little cards informing the women patrons they violated the law by wearing their millinery. Mayor Fitzgerald threatened to revoke the license of the hall if the law was not obeyed.

EVE. POST.

New York City.

NOV 26 1910

Josef Hofmann will be the soloist at each of the second pair of concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, December 8, and Saturday afternoon, December 10. On Thursday evening he will play Beethoven's Concerto in G-Major No. 4, and on Saturday afternoon he will play Liszt's Concerto in E-flat Major No. 1.

From Daily Citizen,

Address Brooklyn, N. Y.

Date NOV 26 1910

The second Boston Symphony concert will be given in the Academy of Music on Friday evening, Dec. 9. The soloist will be Josef Hofmann. He will play Rubinstein's Concerto in D-Minor No. 4. This should be more than ordinarily interesting. Hofmann is the greatest of Rubinstein's pupils, and no one plays this concerto so nearly as did the master as does this young Pole. The rest of the programme will be announced in due time.

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n EVE. MAIL

ess New York City.

Josef Hofmann will be the soloist for both of the Boston Symphony concerts to be given December 8 and 10 in Carnegie hall. Thursday evening he will play the Beethoven G major concerto in G major, and Saturday afternoon he will play the Liszt E flat major.

Hofmann will give his third recital in Carnegie hall next Saturday afternoon, when he will play a programme opening with Bach-Tausig and including the sonata op. 3 of Beethoven. There will be a group of Chopin, the Schumann C major fantasie, a group of character sketches of his own and two Rubinstein numbers.

MORN. TELEGRAPH

s New York City.

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TRIBUNE

ss New York City.

BOSTON SYMPHONY ORCHESTRA.

Josef Hofmann will be the soloist at each of the second pair of concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, December 8, and Saturday afternoon, December 10. On Thursday evening he will play Beethoven's concerto in G major, No. 4, and on Saturday afternoon he will play Liszt's concerto in E flat major, No. 1.

PRESS

s New York City.

NOV 27 1910

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e First Established and Most Complete Newspaper Cutting Bureau in the World.

Daily Eagle, Brooklyn, N.Y.

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NOV 26 1910

The second Boston symphony concert is to be given in the Academy of Music on Friday evening, December 9. The soloist, Josef Hofmann, is one of the greatest pianists now in America, probably the greatest. He will play Rubinstein's Concerto in D minor No. 4. No one plays this concerto so nearly like Rubinstein as does this young player, who was a pupil of Rubinstein's. The rest of the programme will be announced later.

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PRESS

ss New York City.

NOV 27 1910

The famous young violinist Mischa Elman will arrive in New York from Europe during the Christmas holidays to pass a week in filling social engagements before beginning his tour with the Boston Symphony Orchestra. Because of the demand for Elman's services throughout America and Canada, he will play in only one recital in New York, to be given in January.

TIMES

ess New York City.

NOV 27

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SUN

ss New York City.

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m EVE. GLOBE

dress New York City.

te NOV

Josef Hofmann will be the soloist at each of the second pair of New York concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, Dec. 8, and Saturday afternoon, Dec. 10. On Thursday evening he will play Beethoven's concerto in G major No. 4, and on Saturday afternoon he will play Liszt's concerto in E flat major, No. 1.

WORLD

New York City

NOV 27 1910

The second of the five Philharmonic concerts by the Boston Symphony Orchestra, Max Fiedler conductor, will be given Friday evening, Dec. 9, at the Academy of Music. On this occasion Josef Hofmann, the great pianist, will be the soloist.

WORLD

ess New York City

NOV 27 1910

Boston Symphony.

Josef Hofmann will be the soloist at each of the second pair of concerts of the Boston Symphony Orchestra which will be given in Carnegie Hall on Thursday evening Dec. 8 and Saturday afternoon, Dec. 10. On Thursday evening he will play Beethoven's Concerto in G Major No. 4 and on Saturday afternoon he will play Liszt's Concerto in E flat Major No. 1.

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n PRESS

ress Philadelphia, Pa.

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Boston Symphony Concert.

The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's concerto in G major No. 4. Mr. Fiedler has placed on the program Rachmaninoff's symphony in E minor No. 2, which had its first performance in America by the Philadelphia Orchestra a little over a year ago.

RECORD — PUBLIC LEDGER

Philadelphia, Pa. — Philadelphia, Pa.

ENCORE DENIALS NOT JUSTIFIABLE

Patrons of Boston Symphony Concert Disappointed by Melba's Short Program.

NUISANCE AT CONCERT

Suppression of Annoyances at Musical Events—A Young Composer of Promise.

A situation arose during last Monday's concert of the Boston Symphony Orchestra, well worth examination. It is declared to be the theory of the management of that orchestra that encores destroy the unity, and therefore the power of the presentation of an evening's program. Even if this idea has any merit, a uniform observance of the rule of no encores, not only ends in sharp disappointment to the audience, but gives distinctly the impression that the rule is not well founded. There is no musical unity in a program composed of selections from different writers. It goes without saying that the rendition of a symphony would suffer serious impairment of unity, if encores were permissible. But it is difficult to see how encores can disturb the unity of a diverse program, or in any way infringe upon its unity. Applause of every variety is indulged frequently during the rendition of a composition. If anything in the world mars unity or breaks continuity, it is applause. Therefore, it would be just as rational to forbid applause as to prohibit encores. The former is irrepressible. The latter are legitimate and thoroughly justifiable. The demand for encores is a form of approbation, similar in principle to applause. If one is permissible the other should be. Encores are a higher form of approval than applause, because they are a demand for a repetition of the pleasure afforded by the music. If encores and applause are similar in principle, as they plainly are, either both should be entirely abolished, or both permitted. The permission of one and the prohibition of the other leave a decidedly bad impression, almost suggesting snobbishness.

The situation in point was the renewed demand, evidenced in applause, for a song from Madame Melba. Her singing was limited to arias. While they were immensely enjoyed, their severe classicism was quite beyond many in the audience. But every person in the audience hoped that the great singer would gladden their hearts by one of her immortal songs. The demand for encore was ignored. It is manifest that Melba's singing not only interrupted, but entirely suspended the musical unity of the orchestral program. Hence there was no justification, even upon an absurd theory, for the refusal to grant the wish of the audience, emphasized in several minutes of applause, for a song from the distinguished artist. People stood in line, outside the Academy, from 5 o'clock until the box office opened, almost entirely for the purpose of hearing Melba sing one or more of her songs. This form of patronage should not only be encouraged, but it should never be disappointed by a practice so entirely unjustifiable. The treatment of the audience resulted in more than a distinct disappointment; it evoked a good bit of warm and adverse criticism, which, it must be admitted, can not in turn be criticised, but ought to be commended. It is to be hoped that a practice, founded upon no maintainable theory, may in the future, be abandoned, as it has been, in some instances in the past.

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ewspaper Clipping Bureau in the World

ITEM

NOV 9 1910

Peggy Shippen's Society Review

The Return of Melba Awakens Memories. Clubs After New Quarters—Contrasting Marriages.

POLLY DEAR: The first Boston Symphony Concert of the season, on Monday last, brought together such an audience as has rarely been seen since the establishment of the Philadelphia Orchestra cut under the Bostonians. Every seat was taken, and, if applause is any indication, by enthusiastic admirers. Friedl is a great leader, my dear, and has his men under marvelous control—but it was not so much the fine Brahms Symphony No. 3 that drew the vociferous crowd of dilettante, my dear, but Melba. Once more was demonstrated the fallacy of Shakespeare's celebrated query: "What's in a name?" Why, to Melba today her name is everything. It means what her voice has been, i. e., not only big money, but mad applause, crowded houses, triumphs, and, which is more, perhaps, the illusion that she is still the leading diva of the lyric stage. For all those things, alas, those who were present on Monday night could not help realizing, are fast becoming things of the past, now embodied in the symbol of her name and in her personality.

* * *

The magic voice that charmed us long ago,
And e'en the critic lulled to gentle mood,
May not be all it was, but yet we know,
We hear it now with more than gratitude.

* * *

As a fact, her voice has lost that downy, mellow roundness of the perfect instrument that her name evokes in the memory of the trained "opera goer." The organ betrays the wind that passes through the lungs. The velvety notes are a little frayed. Of course, the splendid technique of the great coloratura prima donna remains, but even in this respect time is revealing in undesirable plainness certain defects which her brilliant vocal quality once forced into insignificance. Her trills are still of the purest quality, but in the long runs of the mad scene of Ophelia the unevenness of the transition from her upper to her lower register was displayed; and after the last supreme effort of the difficult score she actually gasped, Polly. No, it was no longer the smiling, playful cantatrice, who toys on the high Cs, with liquid, sparklingly crystalline notes, as did the Melba of ten years ago; but it was the artist "quand meme," who can still manage to sing her repertoire, bravely facing the end—and unafraid of destroying the impression created by her superlative excellence in her splendid halcyon days.

From EVE. TELEGRAPH
Philadelphia, Pa.
Address
Date

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ewspaper Clipping Bureau in the World

EVE. BULLETIN
Philadelphia, Pa.

NOV 9 1910

NO HATS AT SYMPHONY HALL

Boston, Nov. 19.—Women who attend the rehearsals and concerts of the Boston Symphony Orchestra in Symphony Hall in the future must remove their hats in accordance with the regulation, or the license may be revoked. Such in brief was the notice sent to Louis H. Mudgett, manager of Symphony Hall, by Mayor Fitzgerald to-day.

The Mayor in his communication calls attention to the number of complaints received by the Mayor's office in relation to the persistent violation of the hat regulation, a violation which increases rather than diminishes as time rolls on.

The Mayor says that he does not wish to embarrass the orchestra and so hopes that the management may find some means to abolish the nuisance without resorting to extreme measure.

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NOV 18 1910

The Boston Symphony Orchestra's second concert is to be given at the Academy of Music on Monday evening, December 5, with Josef Hofmann as soloist. Mr. Hofmann will play Beethoven's Concerto in C-major, No. 4, for piano and orchestra, and Mr. Fiedler has placed on the program Rachmaninoff's Symphony in E-minor, No. 2, which was performed for the first time in America by the Philadelphia Orchestra about a year ago.

ewspaper Clipping Bureau in the World

novelty of the season for the second Boston Symphony Orchestra concert, which will be given in Infantry Hall next Tuesday evening. This will be Rachmaninoff's Symphony in E-Minor No. 2, a work which was received with such extraordinary favor in Boston that three weeks after its first performance it was repeated with greater success. It is one of the most notable contributions to modern symphony music. The other orchestral number will be Brahm's Academic Festival overture, and Josef Hofmann, the great pianist who will be the soloist, will play Beethoven's Concerto in G-major.

Newspaper Clipping Bureau in the World

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Hofmann for Symphony.

The second concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, December 7. The soloist will be Josef Hofmann, by all odds the greatest pianist in America at the present time. He will play Beethoven's Concerto in C major, No. 4.

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Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, December 7. The soloist will be Josef Hofmann, by all odds the greatest pianist in America at the present time. He will play Beethoven's concerto in G major No. 4.

Newspaper Cutting Bureau in the World

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SECOND CONCERT OF SYMPHONY

Josef Hofmann To Be Soloist, Playing A Beethoven Concerto.

The second concert of the Boston Symphony Orchestra will be given in the Lyric Theatre on Wednesday evening, December 7. The soloist will be Josef Hofmann. He will play Beethoven's Concerto in G major No. 4.

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The management of the Boston Symphony orchestra takes great pleasure in announcing that famous organization will give a concert in Woolsey hall on Monday evening, December 12. It is six years since the orchestra last visited New Haven, and that concert was one of the most successful this city has ever known. Paderewski was the soloist and Woolsey hall was filled to its utmost capacity. At the coming concert the soloist will be another pianist almost as famous as Paderewski himself. This will be Josef Hofmann who is playing in December 10 concert engagements with the Boston Symphony. Hofmann will play the Rubinstein Concerto in D-Minor and the Symphony will be Beethoven's in C-Minor.

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ber 19, at Foot Guard Hall.

Boston Symphony Orchestra.

Parsons Theater will be filled to capacity Monday night when the famous Boston Symphony Orchestra appears for the first of its series of concerts. It is important that patrons be seated before 8:15 o'clock. The event will doubtless be accounted one of the most brilliant society and musical affairs of the season. A few seats are obtainable at John M. Gallup & Co.'s music store.

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BALTIMORE, MD.

NOV 13 1910

AN ARTIST'S IMPRESSIONS

Of Mme. Melba and Rachmaninoff of Boston Symphony.

Mrs. Berenice F. H. Roney, who is a musician of note and a student at the Peabody, in a letter to The American gives her impressions of Rachmaninoff, and Madame Melba, with the Boston Symphony Orchestra, which was here last week. Mrs. Roney says:

It seems so good to have the symphony season again after the gayety and froth of the summer season, and Mr. Feidler was more enthusiastic in his readings than ever before. Of course, Madame Melba, the soloist, was sufficient to enthuse anyone, even the Herr Conductor. In her first number, however, she seemed to lack that "I-don't-know-what," as the French have the expressive idiom. It seemed that she was entirely out of sympathy with the number and portrayed so sharply the only criticism that was ever given her—that of such coldness, absolute lack of warmth and color in her voice. But in the mad scene from "Hamlet" she found and restored herself. In the first place, the aria is a great favorite with the diva, and she sang it with more warmth and color than she ever displayed here before.

But to go on to Rachmaninoff—the very "heart of the symphony," as it were. I sometimes think of the composers of the different periods as men and women of the past and present. I think of the beings who existed in the antebellum days as compared with those of the present generation. Those people were naive, frank and honest, sometimes even blunt. Of course, that is not faithfully recorded. But the modern musicians have caught the modern spirit of restlessness, vague portrayal of thought and emotion which the moderns consider subtle and clever, and this is why I like Rachmaninoff and Russian moderns as opposed to the new French schools and Strauss, just as it is refreshing to meet the person who is not so subtle and vague, because frankness today is a very diplomatic weapon.

It is refreshing to recognize the pure, frank style of this great composer, and yet, like Tschaikowsky, he has that plaintive, sometimes melancholy, imagination which exists in the true Russian heart of the moment and which gives enough variety to the work to be interesting. The third movement—the adagio one—was particularly an epic of the Russian situation, while the others were on more cosmopolitan lines. I predict even greater things for Rachmaninoff.

From NEWS
Address Baltimore, Md.
Date

JOSEF HOFMANN TO PLAY

The second concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, December 7. The soloist will be Josef Hofmann, the greatest pianist in America at the present time. He will play Beethoven's Concerto in G Major No. 4.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY

The announcement that the Boston Symphony orchestra in its entire strength of one hundred men, with Josef Hofmann, the celebrated pianist as soloist, is to give a concert in Woolsey hall on Monday evening, Dec. 12th, has excited a great deal of favorable comment here. There was a time not so many years ago when the orchestra was a regular visitor in New Haven, but of recent years it has seemed to skip this city. As a matter of fact its last concert was given here on March 20th, 1905. Many changes have come in the orchestra since that time. Mr. Gericke, who was then the conductor, has been in retirement for four years, and the orchestra now is under the efficient direction of Max Fiedler, who is now in his third year as conductor. Mr. Fiedler is becoming famous for his programs and he has provided one of exceptional interest for New Haven. It comprises Weber's "Oberon" 'overture, Beethoven's C-Minor Symphony, Richard Strauss' tone poem "Don Juan" and Sibelius' tone poem "Finlandia," while Mr. Hofmann will play Rubinstein's Concerto in D-Minor.

The tickets will go on sale at the box office of Woolsey hall on Thursday, Dec. 8th. In the meantime, mail orders may be addressed to the Boston Symphony orchestra, 126 College street, with check made payable to C. A. Ellis. The scale of prices will be $1.00, $1.50 and $2.00. On the night of the concert the gallery will be sold unreserved for 25 cents each.

m JOURNAL

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NOV 22 1910

The second concert of the season by the Boston Symphony Orchestra will be given this evening at 8:15 o'clock in Infantry Hall. The soloist will be Josef Hofmann, pianist.

1884

Newspaper Clipping Bureau of the World
NEWS
PROVIDENCE, R. I.
NOV 3 1910

BOSTON SYMPHONY ORCHESTRA TUESDAY

Josef Hofmann, who is to be the soloist at the second Boston Symphony concert, Max Fiedler, conductor, on next Tuesday night in Infantry Hall, will play Beethoven's Concerto in G major. It is difficult to see how anybody who is in the least interested in the piano and the literature of the piano can afford to miss an opportunity to hear this very great artist play this concerto, which is one of the greatest in the whole literature of the piano. To be sure, in recent years it has been rather overshadowed by the frequency with which pianists have played the concerto in E flat, but that is merely a matter of fashion, and fashion rules in music as it does in everything else. There are many who believe that this is the greatest of the five concertos Beethoven wrote for the piano.

Hoffmann is by all odds the greatest pianist now in America. All the promise he held out as a "child wonder" 20 odd years ago he has more than fulfilled. No pianist who has been in America in recent years has received such enthusiastic and laudatory notices as he. His technique is said to be flawless and his musical and temperamental qualities are highly developed. He is a pianist who has never resorted to false methods for the sake of publicity, and his quiet, unassuming personality wins friends for him wherever he goes. His appearance with the orchestra here is one of the very important events of the season.

Mr. Fiedler has elected to give Providence at this second concert the great Rachmaninoff Symphony, which has been nothing short of a tremendous sensation in Boston. He put it on two programs within four weeks, and the enthusiasm it created at the second concert was even greater than that which had distinguished it at the first. Rachmaninoff is the greatest of living Russian composers ,and may be considered the true artistic descendant of the great Tschaikowsky. In fact, he openly admits that Tschaikowsky is his ideal, and it is not difficult to see in this symphony what a profound influence Russia's greatest composer has had on this young man. It is intensely modern in spirit, although not in manner, for he follows the traditional symphonic poem, and avoids the acrid dissonances of which the Strauss school is so fond.

The final number will be Brahms' Academic Festival overture, the one in which the composer has made use of familiar German student songs. He wrote it in 1880 as an expression of thanks to the University of Breslau for having bestowed upon him the degree of doctor of philosophy. The program in full is as follows:

Rachmaninoff. Symphony in E minor, No. 2, Op. 27.
I. Largo, Allegro Moderato.
II. Allegro Molto.
III. Adagio.
IV. Allegro Vivace
Beethoven. Concerto for piano, No. 4, in G major, Op. 58.
Allegro Moderato.
Andante Con Moto.
Rondo (Vivace, Presto).
Brahms. Academic Festival overture, Op. 80.
Soloist—Josef Hofmann.

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BIG SYMPHONY ORCHESTRA IS TO PLAY HERE

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The first apeparance of the Boston Symphony Orchestra in New Haven since the season of 1904-05 is scheduled for Monday evening, December 12, in Woolsey hall. The greatest of all orchestras is bringing with it as soloist Josef Hofmann, who is by all odds the greatest pianist now in America and one of the very few really great pianists in the world. Hofmann will have played eight concerts with the Boston Symphony by the time it comes to New Haven and will still have some engagements to fill with that organization.

With the Symphony will come Max Fiedler, conductor, who will be a stranger to New Haven and he has arranged an exceedingly interesting program. Its orchestral numbers will comprise the "Oberon" overture of Weber, Beethoven's Fifty Symphony, Richard Strauss' "Don Juan" and Sibelius' "Finlandia." Hofmann will play the Rubenstein Concerto in D minor.

The sale of seats will open at the box office of Woolsey hall on Thursday, December 8.

WORLD
New York City.
NOV 2 1910

BIG HATTED WOMAN PUT OUT OF SYMPHONY HALL.

Escorted to Door of Famous Concert House, Boston, and Ejected in Midst of Rainstorm.

(Special to The World.)

BOSTON, Nov. 26.—In spite of the edict of Mayor John F. Fitzgerald that patrons of the Symphony concerts must remove their headgear, a dozen women wore their hats through most of this afternoon's programme. One woman who refused to remove her hat was escorted out of the hall into Huntington avenue in the rain

One woman who wore a particularly big hat that was not easy to remove obtained the permission of Manager Ellis to stand at the back of the hall throughout the concert, giving up her reserved seat in row A. A dozen elderly women wore close-fitting bonnets. Twelve women wore large hats during the first half of the concert. All were asked to remove them; six refused. A second request narrowed the offenders to two. Finally one of these took off hers and the other was asked to go.

COURANT.
HARTFORD, CONN.
NOV 1 1910

Boston Symphony Orchestra.

The first concert of the series of three by the Boston Symphony Orchestra will be given at the Parsons Theater Monday evening at 8:15 o'clock sharp. The complete program follows:—

"Symphony in B minor, No. 6," "Pathetic," Op. 74.....Tschaikowsky
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.
Aria—"Abscheulicher," from "Fidelio," Beethoven
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,—in Rondo Form," Op. 28.....R. Strauss
Aria from "Tannhauser," "Dich theure Halle, gruess' ich wieder".....Wagner
"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7.....Sibelius
Soloist—Madame Berta Morena.

Seats are on sale at John M. Gallup & Co.'s music store.

Newspaper Clipping Bureau in the World

Mr. Winer.

MAY SECURE SINGLE TICKETS.

Music Students Get Reduced Rates at Boston Symphony Concert.

The Rhode Island Federation of Music Clubs, announces that single tickets to any of the remaining concerts of the Boston Symphony Orchestra will be sold to music students vouched for by the federation for $1 each, provided at least 100 students present applications.

Music teachers are requested to send the names of pupils who will take advantage of this reduction of price to Mrs. John R. Hess, 21 Oriole avenue, Providence, the chairman of the committee, before Saturday, Nov. 20. If a sufficient number of names is received an alphabetically arranged list will be placed at Steinert's on the day of the sale and the students whose names are enrolled will be able to buy the regular $1.50 seats for $1 each.

The active members of clubs devoted to the study of music and those enrolled in the extension course of Prof. MacDougall at Brown University are considered as students.

Boston Symphony Orchestra

With Josef Hofmann, the famous pianist, as the soloist, the second concert of the Boston Symphony orchestra, Max Fiedler, conductor, in Providence, which will be given in Infantry hall on Tuesday evening, Nov. 22nd, should be fully as interesting as the memorable opening concert. Hofmann is today the greatest pianist now in America, and he is one of the few very great pianists in the world. His success in New York this year has been enormous and Symphony hall in Boston yesterday (Monday) afternoon, when he gave his first recital there, contained the most enthusiastic audience it has held in many a day. With the Symphony orchestra he will play Beethoven's Concerto in G-major, which is one of the greatest works in the literature of the piano. The sale of seats for the concert will as usual open at Steinert's, on next Saturday morning, Nov. 19th.

Morning Tribune
Providence, R.I.
Nov 23 1910

BRILLIANT CONCERT BY SYMPHONY ORCHESTRA

Josef Hofmann Asisted in Programme That Awoke Enthusiasm in Notable Audience.

Another large and highly appreciative audience gathered in Infantry Hall last night for the second of the series of concerts by the Boston Symphony Orchestra. This organization of wide reputation and solid merit is receiving an endorsement this year from the music-loving people of Providence that is as well deserved as it is complimentary to the good judgment and good taste of those who make up the audiences. It is a gathering before which any musical body might well be pleased to play, being composed of all classes of people, those who understand and appreciate to the full the fine work of the orchestra, those who cannot enjoy it to the full, but are finding in these concerts a means of cultivation of the musical taste, those who move in social circles and those who loom large in the business and professional world. And there is no lack of evidence of appreciation of the opportunity to listen to such a high-class of music as is rendered in so capable a manner by this aggregation of musicians. Providence audiences may be cold at times, but there is nothing even chilly about the reception that is being accorded this orchestra this season.

The programme last evening was one of the best that has been heard in this city for a long time, and not a few of those who enjoyed it were overheard to say in passing out of the hall that it was the best ever given here. It opened with the Rachmaninoff Symphony and closed with Brahm's Academic Festival overture, and between these two selections by the orchestra was set Beethoven's concerto in G-minor, played by Josef Hofmann, the widely celebrated pianist. These three numbers filled the evening and constituted an offering that it would be difficult to surpass:

The programme in detail follows:

Symphony in E-minor, No. 2, Op. 27, Rachmaninoff
I. Largo—Allegro moderato.
II. Allegro moto.
III. Adagio.
IV. Allegro vivace.
Concerto in G major, No. 4, for Pianoforte, Op. 58.....Beethoven
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Academic Festival Overture, Op. 80, Brahms

This symphony took Boston by storm when it was first presented and indeed was so favorably received that it was repeated within a few weeks and awakened as much enthusiasm at its second rendition as at its initial presentation. The audience here was therefore prepared for something of more than ordinary excellence and it was not disappointed, for the music was a character to inspire the hearers. The selection is one of more than ordinary length, occupying more than an hour in its rendition, but it is of such excellence that it did not become tiresome in the least. It is a great production and it was rendered in a style that made a deep impression upon the audience. Those who are familiar with Tschaikowsky's work noticed evidences of the effect of that author's style upon this composer, but these are so slight in comparison with the original work embodied in the symphony that they did not detract in any degree from the reputation of the composer, who has an assured place among modern music writers and gives prohecy of an enviable future. The symphony theme runs through it like a thread of gold cropping out at frequent intervals. The technique is almost faultless and the quality of the tone hardly to be surpassed, while the finale is of a nature to awaken the highest enthusiasm and bring a storm of applause.

Mr. Hoffman is no stranger to Providence, having been heard here from time to time ever since he began his career as a pianist as a mere boy, and he is always warmly welcomed by the host of those who esteem him as one of the best pianists of the day. It was evident last night that he is still growing in his art and increasing his skill. He showed a rapidity of execution and a finished form of instrumentation that are rarely seen in the work of any pianist and he won several calls before the audience would allow him to leave the stage.

The second selection by the orchestra was of a livelier nature than the symphony and was executed with a grace and delicacy that were most enjoyable. It formed a delightful contrast to the more solid style of the symphony and made a very pleasing conclusion to the programme.

The work of the orchestra under the conductor, Mr. Fiedler, was of the same high degree of excellence that marks all its efforts and left nothing to be desired by any lover of the best in music. It is making new friends and strengthening its hold on all its old ones at every concert.

Boston Symphony Orchestra

Conductor Max Fieldler promises the first important novelty of the season for the second Boston Symphony concert which will be given in Infantry hall on next Tuesday evening, Nov. 22nd. This will be Rachmaninoff's Symphony in E-minor, No. 2, a work which was received with such extraordinary favor in Boston that three weeeks after its first performance, it was repeated again with even greater success than it had in the beginning. It is one of the most notable contributions to modern symphonic music. The other orchestral number will be Brahm's Academic Festival overture and Josef Hofmann, the great pianist, who will be the soloist, will play Beethoven's Concerto in G-major.

Newspaper Clipping Bureau in the World
PROVIDENCE, R.I.
NOV 20 1910

Musical Notes

1884

THE second Boston Symphony concert Tuesday evening will bring as the soloist Josef Hofmann, while the symphony will be Rachmaninoff's in E-minor. The interesting announcement is made by the management that the subscription sale this year is the largest in the history of the local symphony concert series, and that the first concert broke all records in receipts. The programme for Tuesday is as follows:

Rachmaninoff, Symphony in E-minor No. 2, op. 27 (1, largo, allegro moderato 2, allegro molto; 3, adagio; 4, allegro vivace), Beethoven, Concerto for piano No. 4, in G-major, op. 58 (allegro moderato, andante con moto; rondo, vivace presto); Brahms, "Academic Festival Overture," op. 80.

Mr. Hofmann is recognized as among the greatest pianists of the world and undoubtedly the greatest now playing in this country. He shines in conspicuous contrast to some others of his profession by the absence of theatric eccentricities in manner and appearance while his technique and temperamental command of musical interpretation have won the unreserved approval of the critics. He will play Beethoven's Concerto in G-minor which, though often played a few years ago, has less commonly been heard of late, having for some reason been replaced in many programmes by the Concerto in E-flat.

JOSEF HOFMANN.

Much is expected from the performance of Rachmaninoff's Symphony. He is not a "modern" in the sense of one who revels in bizarre dissonances and goes far in the search for weird tone effects. He is a close follower of Tschaikowsky, writing conservatively and yet with ample command of the beauties of orchestral melody.

The last number of the programme will be Brahms' "Academic Festival Overture." This, as is well known, was written by Brahms in 1880, as an expression of his thanks to the University of Breslau for having given him the degree of Doctor of Philosophy. In it he incorporates some of the best-known German student songs. It has not been heard here in a number of years.

Boston Symphony Orchestra This Evening.

The concert at the Parsons Theater this evening will commence promptly at 8:15 o'clock. That the performance of the beautiful Tschaikowsky Symphony may not be marred by late comers the management particularly requests that the audience be in their seats at the above named hour. Gallery admission tickets can be obtained at the door. Subscribers who have not already done so, should call at John M. Gallup & Co.'s store for reserved seat tickets as early in the day as possible.

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JOSEF HOFMAN TO PLAY HERE.

Pianist to be Soloist at Boston Symphony Concert Tuesday Night.

Josef Hofman, known as one of the most accomplished pianists in the world, will be the soloist at the second Boston Symphony concert to be given in Infantry Hall next Tuesday evening, Nov. 22. He received enthusiastic comment in New York last Saturday morning on the work done at his recital in Carnegie Hall on the preceding afternoon.

Hofman may be said to have more than justified the promise of his boyhood. He will play Beethoven's Concerto in G-major, No. 4, next Tuesday night. The rest of the programme will be arranged within a few days. Tickets may be secured at Steinert's next Saturday morning and after.

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FIRST CONCERT OF BOSTON SYMPHONY.

THE FAMOUS ORCHESTRA MAKES ITS BO—

Brilliant Playing Charms Great Audience.

MADAME MORENA SHOWS RICH SOPRANO.

The Boston Symphony Orchestra gave its first concert of the season at the Parsons Theater last evening, playing before a brilliant audience that completely filled the house. There was unusual enthusiasm displayed and Mr. Fiedler was twice obliged to call on his men to rise and share the applause with him. Of course Mr. Fiedler himself was very warmly greeted and the soloist, Madame Berta Morena, made her first Hartford appearance in a highly successful manner.

The always lovely "Pathetic" symphony by Tschiakowsky had the place of honor on the program and it was played with splendid effect. All the wealth of its melodies was shown, the graceful oddities of tempo seemed more pleasing than ever, the chaotic and beautiful third movement was played at great speed and with splendid clearness and the wonderfully rich finale came, as it always does when the symphony has adequate performance, with a truly tremendous effect. Mr. Fiedler's reading of the work is full of feeling but it never descends to sentimentality; the dramatic values are given, the tonal beauties of the work are made fully apparent, the sentiment is there—but it is sentiment shown in strength and virility.

Madame Morena sang two famous arias, the one from Beethoven's "Fidelio," the other from Wagner's "Tannhaeuser." In each her rich voice was admirably shown and her splendid presence was as much a delight to the eye as was her voice to the ear. The singer is a dramatic soprano—and that means a voice of great range, of power, and, in Madame Morena's case, of much sweetness. Both arias were splendidly phrased and broadly sung and there was much applause accorded the singer. To those who heard her sing last evening it may be of interest to know that Madame Morena is announced as the Elizabeth in "Tannhaeser" at the Metropolitan tomorrow evening and is scheduled to sing on Friday in "Die Walkuere." That would seem to round out a pretty fair week's work for any singer.

When Richard Strauss composed his "Till Eulenspiegel's Merry Pranks" he showed his great skill in doing strange things musically. The work presents the oddest compound of sounds imaginable; sweet melodies follow passages of the strangest tone-combinations; a climax that is simply tremendous in effect has many measures in which (if one didn't know the orchestra) there might well be the feeling that "someone had binndered." The playing was full of power, of light and shade, and every inflection that it seemed Mr. Fiedler's idea to produce was given perfectly in the voice of the orchestra. "Till Eulenspiegel" is a thing to wonder at, however it is played; it is to be thoroughly enjoyed when it is played as it was last evening. When it was over it was necessary for the players to share the applause with their leader.

"Finlandia," symphonic poem by Jean Sibelius, was the final number on the program and it proved most interesting in its brilliance and breadth and in the splendid melodic fineness of what seemed really a chorale developed into the conclusion of the work. The playing here was of superb quality, the balance of tone was perfect. The finale came all too soon for the audience and conductor and orchestra were given the unusual compliment of long-continued applause after the concert was all over. And for the second time during the evening the players were called on to acknowledge the appreciation that was shown their work.

It is good to hear the Boston Symphony players again. They may not always play programs that are ideal to every music lover in the audience but the playing has always wonderful richness, fineness of quality, depth of effectiveness; and it is always authoritative. A rendition of a symphony by the orchestra means that a splendid talent for leadership has been exercised over a body of splendid musicians whose every technical ability is put to the task of interpreting the work. Great music, as played by such organizations, becomes something more than entertaining, something higher than educational, even; it brings an uplift in its perfection to every person who listens to it. And that is why an organization of the quality of the Boston Symphony Orchestra is one of the great things of the earth.

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LADIES THERE AND HERE.

The Springfield Republican has been observing the troubles the managers of the Boston Symphony concerts have in persuading the ladies who attend the concerts to remove their hats, and makes some observations on them. Boston has an ordinance requiring ladies to remove their hats in public gatherings. Mayor Fitzgerald, bound that the ordinance shall be obeyed, has ruled that every manager of a public entertainment who does not at least make a strenuous effort to have the law obeyed shall lose his license. Accordingly, the management of the symphony posted this notice:

Ladies wearing hats in Symphony hall during a concert are violating the law.

Will you kindly remove your hat?

You will thereby oblige those seated behind you and aid in observing the law.

"Nevertheless," the Republican observes, "only two or three complied with this courteous request." It admits that many urge the defense that truly cultured people go to symphony concerts to hear, not to see, but guesses that they also go to show off their millinery. It sees in their attitude toward the law the same reasoning that many women employ toward smuggling, and wonders whether women will have any more respect for laws when they help to make them.

The management of the New Haven symphony concerts prints in the program: "Ladies are asked to remove their hats"—just that and no more. At the first concert this season probably 99 per cent. complied with this request, and it is a reasonable assumption that many of those who did not failed to see the notice. In any case, it is fair to draw the conclusion that New Haven, without the assistance of any law, is better off than Boston with the law, and to add that the comparison at least reflects no discredit on the ladies of New Haven.

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SOCIETY

The management of the Boston Symphony orchestra takes great pleasure in announcing that famous organization will give a concert in Woolsey hall on Monday evening, December 12. It is six years since the orchestra last visited New Haven, and that concert was one of the most successful this city has ever known. Paderewski was the soloist and Woolsey hall was filled to its utmost capacity. At the coming concert the soloist will be another pianist almost as famous as Paderewski himself. This will be Josef Hofmann who is playing in December 10 concert engagements with the Boston Symphony. Hofmann will play the Rubinstein Concerto in D-Minor and the Symphony will be Beethoven's in C-Minor.

Newspaper Clipping Bureau in the World

PROVIDENCE R. I.
NOV 13 1910

Boston is looking forward to more choral music than usual, as a result of the alliance of the Cecilia Society and the Symphony Orchestra. Chorus singing was once an important feature of musical life in the Hub, but of late years it has dwindled notably in importance. Interest in it is expected to revive as a result of the new alliance, by which three concerts will be given this winter, Bantock's "Omar Khayyam" having been selected for the first. This work had its first performance in America at the last Worcester Festival, where it was more than favorably received and it is scheduled for full performance by a number of choral societies throughout the country. As it has a most elaborate orchestral dress the ability to use the whole of the Symphony Orchestra should enable it to have an extraordinary performance. The soloists engaged for this are Miss Margaret Keyes, contralto; George Harris, jr., tenor, and Robert Maitland, basso.

The First Established and Most Complete Newspaper Clipping Bureau in the World

PROVIDENCE, R. I.
NOV 20 1910

...had a soft spot in my heart for Rhode Island ever since."

MUSICAL NOTES.

Boston Symphony Orchestra's Second Concert Tuesday.

Josef Hofmann, who is to be the soloist at the second Boston Symphony concert Tuesday night in Infantry Hall, will play Beethoven's Concerto in G-major. It is difficult to see how anybody interested in the piano and the literature of the piano can afford to miss an opportunity to hear this great artist play this concerto, which is one of the greatest in the whole literature of the piano. To be sure, in recent years it has been rather overshadowed by the frequency with which pianists have played the concerto in E-flat, but that is merely a matter of fashion, and fashion rules in music as it does in everything else. There are many who believe this is the greatest of the five concertos Beethoven wrote for the piano.

Hofmann is by all odds the greatest pianist now in America. All the promise he held out as a "child wonder" twenty-odd years ago he has more than fulfilled. No pianist who has been in America in recent years has received such enthusiastic and laudatory notices as he. His technique is said to be flawless and his musical and temperamental qualities are highly developed. He is a pianist who has never resorted to false methods for the sake of publicity, and his quiet, unassuming personality wins friends for him wherever he goes. His appearance with the orchestra here is one of the most important events of the season.

Mr. Fiedler has elected to give Providence at this second concert the Rachmaninoff Symphony, which has been nothing short of a sensation in Boston. He put it on two programmes within four weeks and the enthusiasm it created at the second concert was even greater than that which had distinguished it at the first. Rachmaninoff is the greatest of living Russian composers and may be considered the true artistic descendant of the great Tschaikowsky. In fact, he openly admits that Tschaikowsky is his ideal and it is not difficult to see in this symphony what a profound influence Russia's greatest composer has had on this young man. It is intensely modern in spirit, although not in manner, for he follows the traditional symphonic poem and avoids the acrid dissonances of which the Strauss school is so fond.

The final number will be Brahm's Academic Festival overture, the one in which the composer has made use of familiar German student songs. He wrote it in 1880 as an expression of thanks to the University of Breslau for having bestowed upon him the degree of Doctor of Philosophy. The programme in full is as follows:

Rachmaninoff—Symphony in E-minor, No. 2, Op. 27
I. Largo-Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Beethoven—Concerto for piano, No. 4, in G-major, Opus 58.
Allegro moderato.
Andante con moto.
Rondo (Vivace: Presto).

Brahms—Academic Festival overture, Op. 80.

Soloist—Josef Hofmann.

Tomorrow evening, November 14th, the Bostoon Symphony Orchestra, under the direction of Max Fiedler, with Anton Witek, who succeeds Willy Hess as concertmeister, gives its first concert of the season. The program as usual, is a notable one, including the Symphony in B minor, No. 6, by Tschaikowsky, which is scored for three flutes, the third of which is interchangeable with piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one base tuba, a set of three kettle drums, gongs and strings; the great scene for soprano from Beethoven's "Fidelio"; the Rondo opus 28, by Richard Strauss, which is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet, in D, two clarinets, one bass clarient, three bassoons, one double bassoon, four horns, with the addition of four horns ad lib, three trumpets, with three additional trumpet ad lib, three trombones, one base tuba, kettledrum, snare drum, bass drum, cymbals, triangle, a watchman's rattle and strings; the great scene and aria from Wagner's "Tannhausser"— "Dich, teure Halle, guess' ich wieder"; and the symphonic poem for orchestra opus 26 entitled "Finlandia" by Sibelius.

The latter number and the Strauss Rondo have never been heard here before and are naturally anticipated with eager curiosity. Mme. Berta Morena, dramatic soprano, of the Metropolitan Opera house, will be the soloist. She is a great artist, and the possessor of a glorious voice, bith of which facts will doubtless secure for her a great triumph here.

Newspaper Clipping Bureau ...
JOURNAL
PROVIDENCE, R. I.
NOV 20 1910

HATS OFF, LADIES, AT BOSTON'S SYMPHONIES

City Ordinance Must be Obeyed, Fitzgerald Says.

COMPLIANCE IS DEMANDED

Mayor Threatens to Revoke License if Fair Sex Refuses to Yield.—Many Complaints Received, He Says in Letter to Assistant Manager of Organization.

Boston, Nov. 19.—The fashionable, music loving women who attend the Boston Symphony Orchestra's concerts must take off their hats in Symphony Hall, else Mayor Fitzgerald will silence the orchestra, he threatens. The Mayor insists that the city ordinance forbidding women to wear hats at public performances must be obeyed in Symphony Hall as it is in other places of entertainment. Almost sadly he remarks that he had "expected the class of people who go to symphony concerts would be the first to obey the ordinance."

Mayor Fitzgerald has written a letter to Louis M. Mudgett, assistant manager of the symphony organization, in which he says:

"I have received many complaints. I am informed that the ordinance is printed on the programmes and posted in the hall, yet many, if not most, of the ladies who patronize these concerts ignore the law, to the extreme discomfort of their neighbors.

"I hope you will find some means to abolish the nuisance without resorting to extreme measures. It would be a calamity if it should be found necessary to put an end to these concerts for such a trivial cause. But the law is very clear, and distasteful as it is to me, I may be compelled to enforce it even to the point of revoking the license of Symphony Hall.

"I am confident that the wearing of hats at these concerts is simply the result of thoughtlessness on the part of the ladies, and when the matter is presented to them in a proper light their loyalty to the orchestra and their respect for the law itself will bring about the reform asked for."

There is a Symphony concert to-night: it remains to be seen if the women will take off their hats to, or for, Mayor Fitzgerald.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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Local Society

Symphony Concert.

A very large and brilliant audience assembled in Infantry Hall last night for the second Symphony concert of the season. In the gathering were Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. William W. Weeden, Col. H. Martin Brown, Col. and Mrs. Harvey A. Baker, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Miss Virginia Shepley, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. Charles Morris Smith, Mr. and Mrs. Erling C. Ostby, Miss Helen Ostby, Mrs. Gilbert C. Carpenter, Miss Carpenter, Mrs. James A. Coggesha[illegible]s Corliss, Mr. A. Duncan Chapin [illegible]frs. Gertrude Child Barrows, [illegible]nd Mrs. Charles W. Brown, Mrs. [illegible]e Gilbreth Cross, Mr. and Mrs. S[illegible] Edwards, Mr. and Mrs. Albert Steinert, Mr. and Mrs. James A. Kinghorn, Dr. and Mrs. Ernest Charbonnel, Mr. Frederick A. Chase, Miss Helen Chase, Mr. and Mrs. Horatio A. Hunt, the Misses Hunt, Dr. John H. Peters, Mrs. C. L. Harris, Miss Beatrice Harris, Judge and Mrs. William H. Sweetland, Mr. Julian Herreshoff, Miss Herreshoff, Miss Harriot E. Barrows, Rev. and Mrs. Richard R. Graham, Mr. and Mrs. G. M. Congdon, Col. and Mrs. Walter J. Comstock, Mr. and Mrs. Alfred Lustig, Mr. and Mrs. Charles O. Read, Mr. and Mrs. Prescott O. Clarke, Mrs. Olney Arnold, Miss Linda Arnold, Miss Ethel Shipman, Mr. and Mrs. Henry W. Roth, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. H. B. Huntoon, Mr. and Mrs. Charles Sisson, Dr. W. Louis Chapman, Prof. John H. Greene, Mr. and Mrs. Lucian M. Copeland, Mr. and Mrs. Arthur Upham Pope, Mrs. S. V. Cushing, Mrs. William von Gottschalk, Mrs. Webster Knight, Miss Adelaide Knight, Dr. and Mrs. Jewett, Mrs. Oscar Lapham, Mr. and Mrs. Edward S. Clarke, Miss Edith Kimball, Mrs. W. B. M. Miller, Mr. George Parker Winship, Miss Helen B. Pettis, Mr. and Mrs. Otis Clapp, Mr. Fred Clapp, Mr. and Mrs. John T. Cranshaw, Mrs. D. H. Wellman, Miss Slocum, Mr. and Mrs. John C. Davis, Mr. and Mrs. George H. Lomas, Miss Harriet J. Miller, Miss Mary D. Phillips, Mr. Walter J. Towne, Mr. and Mrs. Gene Ware, Mr. and Mrs. Hans Schneider, Miss Helen Tyler Grant, Miss Edith Gyllenberg, Miss Dorothy Seymour, Miss Ethel Riley.

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SYMPHONY CONCERT.

Crowded House Marks Second Appearance of Boston Symphony Orchestra.

The second concert by the Boston Symphony Orchestra, given in Infantry Hall last night, was marked by a crowded house and much enthusiasm over the splendid performance by the orchestra and Mr. Josef Hofmann, soloist. While the programme was of rather unusual length, the first number alone consuming more than an hour, the attention and interest of the large audience did not flag. The order of the music was as follows:

Symphony in E-minor, No. 2, Op. 27. Rachmaninoff
I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.
Concerto in G major, No. 4, for Pianoforte, Op. 58 ..... Beethoven
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Academic Festival Overture, Op. 80..... Brahms

The symphony in E-minor by Rachmaninoff is a gorgeous piece of tone painting, enough in itself to make the reputation of a composer. This young man has already won a distinctive place for himself and is justly regarded as the foremost composer of what may be called the new Russian school. He has ideas and a remarkably sure grasp of the technic of instrumentation. Also, it may be said, a tendency to prolixity, as witness the astounding length of the first movement of this symphony. Again and again it seems to be approaching a natural close, but the composer finds it impossible to tear himself away from his powerful principal theme, and takes it up afresh and with renewed vigor. For all that the musical dress is most pleasing and varied, a feeling of strain overtakes the hearer at being held so long in suspense. The other movements, shorter and finely contrasted and ending with a splendidly worked out finale, leave a fine impression.

Rachmaninoff has originality beyond question, yet this symphony is not without elusive hints of the style of Tschaikowsky, and there are times when the combinations of instruments used for certain effects are strangely suggestive of the tricks of that past master of orchestration, Hector Berlioz. But it is great music upon the whole, and one does not wonder that its composer is looked upon to go farther and higher if his career runs its natural course. There is a new note in the music of these Russians, hard to segregate and classify, but distinguished from the product of the other moderns as distinctly as from the style of the old classical masters.

The soloist was Mr. Josef Hofmann, whose place among contemporary pianists is already firmly established—and, be it noted, very close to the top. There are more brilliant concertos for the soloist than Beethoven's in G-major, which he elected to play last night, but whatever he undertakes is so well done that one can but enjoy it. It has been often said that Hofmann has broadened much in his art of late years, and this is undeniably true. Moreover, he is a most excellent and well-rounded musician, a matter that counts heavily, and he always had a technic to be envied. Even that, indeed, is more finished and perfect as the years go by. He played superbly last night and was honored with several recalls.

A spirited performance of Brahms's lively "Academic" overture closed the thoroughly interesting programme. The performance of the orchestra under Mr. Fiedler's energetic leadership was, indeed, of highly sustained excellence throughout the evening. The third concert of the series will be given on Tues- evening, Jan. 3.

W. A. P.

PROVIDENCE, R. I.
NOV 27 1910

...of useful and ornamental articles.

Symphony Concert.

A very large and brilliant audience assembled in Infantry Hall Tuesday night for the second Symphony concert of the season. In the gathering were Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. William W. Weeden, Col. H. Martin Brown, Col. and Mrs. Harvey A. Baker, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Miss Virginia Shepley, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. Charles Morris Smith, Mr. and Mrs. Erling C. Ostby, Miss Helen Ostby, Mrs. Gilbert C. Carpenter, Miss Carpenter, Mrs. James A. Coggeshall, Miss Corliss, Mr. A. Duncan Chapin, Jr., Mrs. Gertrude Child Barrows, Prof. and Mrs. Charles W. Brown, Mrs. Anne Gilbreth Cross, Mr. and Mrs. Seeber Edwards, Mr. and Mrs. Albert Steinert, Mr. and Mrs. James A. Kinghorn, Dr. and Mrs. Ernest Charbonnel, Mr. Frederick A. Chase, Miss Helen Chase, Mr. and Mrs. Horatio A. Hunt, the Misses Hunt, Dr. John H. Peters, Mrs. C. L. Harris, Miss Beatrice Harris, Judge and Mrs. William H. Sweetland, Mr. Julian Herreshoff, Miss Herreshoff, Miss Harriot E. Barrows, Rev. and Mrs. Richard R. Graham, Mr. and Mrs. G. M. Congdon, Col. and Mrs. Walter J. Comstock, Mr. and Mrs. Alfred Lustig, Mr. and Mrs. Charles O. Read, Mr. and Mrs. Prescott O. Clarke, Mrs. Olney Arnold, Miss Linda Arnold, Miss Ethel Shipman, Mr. and Mrs. Henry W. Roth, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. H. B. Huntoon, Mr. and Mrs. Charles Sisson, Dr. W. Louis Chapman, Prof. John H. Greene, Mr. and Mrs. Lucian H. Copeland, Mr. and Mrs. Arthur Upham Pope, Mrs. S. V. Cushing, Mrs. William von Gottschalk, Mrs. Webster Knight, Miss Adelaide Knight, Dr. and Mrs. Jewett, Mrs. Oscar Lapham, Mr. and Mrs. Edward S. Clarke, Miss Edith Kimball, Mrs. W. B. M. Miller, Mr. George Parker Winship, Miss Helen B. Pettis, Mr. and Mrs. Otis Clapp, Mr. Fred Clapp, Mr. and Mrs. John T. Cranshaw, Mrs. D. H. Wellman, Miss Slocum, Mr. and Mrs. John C. Davis, Mr. and Mrs. George H. Lomas, Miss Harriet J. Miller, Miss Mary D. Phillips, Mr. Walter J. Towne, Mr. and Mrs. Gene Ware, Mr. and Mrs. Hans Schneider, Miss Helen Tyler Grant, Miss Edith Gyllenberg, Miss Dorothy Seymour, Miss Ethel Riley.

Symphony Orchestra To-night.

The musical and social event of this evening will be the second Boston Symphony concert in Infantry Hall. The soloist will be Josef Hofman, the greatest pianist now in this country, and the programme is as follows: Rachmaninoff, Symphony in E-minor, No. 2, Op. 27; Beethoven, Concerto for piano, No. 4, in G-Major, Opus 58; Brahms, "Academic Festival" overture, Op. 80; soloist, Josef Hofmann, pianist.

Newspaper Cutting Bureau in the World
Providence R.I.
Nov 23/10

BIG AUDIENCE ENJOYS BOSTON SYMPHONY CONCERT

A large and enthusiastic audience marked the second concert of the series by the Boston Symphony orchestra, in Infantry hall last evening, and music lovers were given an unusual treat, not only by Dr. Max Fiedler and his splendid players, but also by Josef Hofmann, the world-wide pianist, who was the soloist.

As uusal everything about the concert was as near perfection as possible, and the only note of criticism heard was in relation to the length of the first number on the program, which required more than an hour to play it, but the playing was such that this was no hardship, and at no time did the work of the orchestra become tedjous.

The program was:

Symphony in E minor, No. 2, Op. 27.. ..... Rachmaninoff
I. Largo—Allegro Moderato.
II. Allegro Molto.
III. Adagio.
IV. Allegro Vivace.
Concerto in G major, No. 4, for pianoforte, Op. 58..... Beethoven
I. Allegro Moderato.
II. Andante Con Moto.
III. Rondo: Vivace
Academic Festival Overture, Op. 80.... ..... Brahms

As a piece of tone painting the symphony in E minor by Rachmaninoff is a most remarkable composition, and while undoubtedly there is much that is absolutely original in the vast work, here and there touches of Tschaikowsky are manifest, and even more so touches of Hector Berlioz, but it certainly is wonderful music, of the new Russian school, and as an exhibition of the mastery of the technic of instrumentation is a model for students to follow.

Josef Hofmann is a pianist, who among the great ones while, perhaps, not quite on the top rung of the ladder, is very far up, and he is evidently an artist who does well everything that he undertakes to do. Perhaps his choice of concerto in G major of Beethoven may not have been as pleasing to many of his hearers as it was to himself, for it is by no means the most brilliant of the great master's works, but his playing was magnificent, while his technic is more finished than it was years ago.

The Academic overture of Brahms is full of snap and life, and was a most fitting close for a splendid program. The orchestra, under the direction of Dr. Fiedler, did some of its very best work, and altogether the concert was one of the best ever given by this great musical organization in Providence. The third concert will be given on Tuesday evening, Jan. 3.

From
Address
Date

THE SOFT ANSWER THAT TURNETH AWAY WRATH.

There are Boston ways of doing things and there are other ways. Sometimes the Boston way is peculiar and sometimes the the way is cultured and leads back to an earlier day, when courting rather than business dominated most of the relations of life. The art of pleasant expression in letter writing, whether of a public or private nature, is a delightful one. Sometimes it is far more agreeable because there is an unselfish and gracious presence behind it.

All who are interested in music here in New England recognize how much they owe to Banker Henry L. Higginson, who has supported and labored untiringly in behalf of the Boston symphony orchestra. There was a great fluttering in the dovecotes last week because Mayor Fitzgerald had declared that ladies must remove their hats at the coming concerts and rehearsals. Many of the ladies did not feel kindly to the mayor, but they very promptly removed their hats on arriving at Symphony hall, where the greatest of New England musical organizations delights the residents of its home city.

One might have thought the incident closed, but the Symphony hall management, and particularly Mr. Higginson, are of the old-fashioned mind that when a lady has to be requested to comply with an order and does so, a fuller explanation is necessary. Mr. Higginson does not find any fault with the mayor, in a communication he sends through the papers to the ladies. In fact, he smooths things over, declaring that the mayor "was loth to vex the ladies, but felt compelled to enforce this law, as he enforces other unpopular laws," and then the gracious and unselfish Higginson says: "It may not be amiss to remind the ladies that many men are bald and suffer from unavoidable draughts, but do not wear their hats. Perhaps the ladies will draw comfort from the fact that their hair, hereafter to be in view, is, at the worst, more attractive than their hats, and is often beautiful."

Few will dispute the present to be the most glorious and prosperous time in the history of the world, but one cannot help thinking there must have been great good in days when such treatment as this distinguished Bostonian extends to the ladies was more common than it now is.

From
Address
Date

The second Boston Symphony orchestra concert will be given this evening at 8:15 o'clock in Infantry hall. The soloist will be Josef Hofmann, pianist.

Newspaper Cutting Bureau in the World
From
Address PROVIDENCE, R. I.
Date NOV 27 1910

The first concert of the Students' Course will be by the Flonzaley Quartet in Memorial Hall next Friday evening. The programme is to be as follows: Haydn, quartet in G-minor, op. 74, No 3; allegro, menuetto, largo assai, finale; Haendel-Pochon, "Chaconne," for violin and 'cello (Messrs. Pochon and d'Archambeau); Debussy, quartet in G-minor, op. 10; anime et tres decide, andantino doucement expressif, assez vif et bien rythme, tres modere—tres mouvemente et avec passion.

* * *

To-morrow afternoon at 4 o'clock the fourth in the series of free lectures under the auspices of the Rhode Island Federation of Music Clubs will be given at Manning Hall, Brown University, by Leonard Smith. The lecture will be on the programme of the Flonzaley String Quartet and the music of the Haydn and Debussy Quartet will be played in full. The lecture on the programme of the Boston Symphony Orchestra given last Monday by Mrs. Emma Winslow Childs was so largely attended that the room at Maxcy Hall was filled to overflowing and arrangements have been made to give the remaining lectures, which are free to the public, at Manning Hall.

Newspaper Cutting Bureau in the World
PROVIDENCE, R. I.
NOV 27 1910

Musical Notes

1884

HOW about encores? Are they an inalienable right of the concert-goer or a favor to be extended or withhheld at will? Philadelphia is musically excited about the question just now, as the result of a Boston Symphony concert situation there the other night, which is thus discussed by Alice Gordon Hogan in the Record of that city:

"It is declared to be the theory of the management of the Boston Symphony Orchestra that encores destroy the unity, and therefore the power, of the presentation of an evening's programme. Even if this idea has any merit, a uniform observance of the rule of no encores, not only ends in sharp disappointment to the audience, but gives distinctly the impression that the rule is not well founded.

"There is no musical unity in a programme composed of selections from different writers. It goes without saying that the rendition of a symphony would suffer serious impairment of unity, if encores were permissible. But it is difficult to see how encores can disturb the unity of a diverse programme, or in any way infringe upon its unity.

"Applause of every variety is indulged frequently during the rendition of a composition. If anything in the world mars unity or breaks continuity, it is applause. Therefore, it would be just as rational to forbid applause as to prohibit encores. The former is irrepressible. The latter are legitimate and thoroughly justifiable.

"The demand for encores is a form of approbation, similar in principle to applause. If one is permissible the other should be. Encores are a higher form of approval than applause, because they are a demand for a repetition of the pleasure afforded by the music.

"If encores and applause are similar in principle, as they plainly are, either both should be entirely abolished, or both permitted. The permission of one and the prohibition of the other leave a decidedly bad impression, almost suggesting snobbishness.

"The situation in point was the renewed demand, evidenced in applause, for a song from Mme. Melba. Her singing was limited to arias. While they were immensely enjoyed, their severe classicism was quite beyond many in the audience. But every person in the audience hoped that the great singer would gladden their hearts by one of her immortal songs. The demand for encore was ignored.

"It is manifest that Melba's singing not only interrupted, but entirely suspended the musical unity of the orchestral programme. Hence there was no justification, even upon an absurd theory, for the refusal to grant the wish of the audience, emphasized in several minutes of applause, for a song from the distinguished artist. People stood in line, outside the Academy, from 5 o'clock until the box office opened, almost entirely for the purpose of hearing Melba sing one or more of her songs. This form of patronage should not only be encouraged, but it should never be disappointed by a practice so entirely unjustifiable.

"The treatment of the audience resulted in more than a distinct disappointment; it evoked a good bit of warm and adverse criticism, which, it must be admitted, can not in turn be criticised, but ought to be commended. It is to be hoped that a practice, founded upon no maintainable theory, may in the future, be abandoned, as it has been in some instances in the past."

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GREAT BOSTON SYMPHONY ON DECEMBER 12

The interest in the coming of Boston's great orchestra to New Haven on Monday, Dec. 12, is widespread and is by no means confined to this city for many orders have already been received from the surrounding towns. The position held by the orchestra in the music of America is unique and the only regret is that it has seemed impossible to arrange for its appearances here more often, for six years between concerts is rather long. Possibly after the management has a splendid house here on the evening of the 12th, it will see fit to give at least one concert here every year, for if Hartford has three each season, New Haven at least might have one.

The program that Mr. Fielder has arranged presents many attractions. The Symphony—Beethoven's Fifth—is one of those few masterworks to which one can return time after time and always find intense pleasure and intense artistic satisfaction. It is one of the few works which seems never to grow old and heard half a dozen times in a season sounds as fresh and spontaneous the last time as it did the first. The same is true of Weber's "Oberon" overture which opens the concert.

In building his program Mr. Fielder has devoted the first half of it to the classics, the Weber overture and the Beethoven Symphony, and has given the last half of it to the moderns, although Rubinstein's Concerto in D-minor which Hofman will play may be almost regarded as a classic today. Hofman's performance will be watched with much interest. He is Rubinstein's pupil having been sent to that master when he ended his career as a "wonder child" and it is often said that no one can play this concerto so nearly as Rubinstein played it as this pupil does. The last two numbers are in a sense ultra-modern. Strauss's "Don Juan" tone poem based on Lenau's poem of the same name, is one of his earlier works and by the same token is regarded by many as one of his greatest for there is a considerable number of connoisseurs who believe that Strauss reached the highest point of his genius in his "Don Juan" and in his "Death and Transfiguration," the work which immediately followed it. It is exceedingly brilliant and demands not only a very large orchestra, but is most exacting in its demands upon the players. Sibilius, who will be represented by his "Finlandia" is a Finn who ranks among the foremost composers of our times. The "Finlandia" was inspired by the wrongs of his native country and is a work full of emotional excitement.

The concert will begin at 8:15 precisely.

The sale of seats for the concert which is to be given in Woolsey hall, will open at the box office, Woolsey hall, next Thursday morning, December 8th, at nine o'clock.

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BOSTON SYMPHONY COMES ON DEC. 12

Once, twenty-two or twenty-three years ago, the Boston Symphony orchestra in one of its western trips had arranged to have the local chorus give a short choral work under the direction of its own conductor. When the time came for rehearsal the conductor mounted the podium, and it was easy to see that he was not only nervous, but decidedly scared, and it was questionable whether he had ever conducted an orchestra, much less than one like the Boston Symphony. The chorus was present, but before it began the director made a little speech to the orchestra in which he informed them that his experience in orchestral conducting was very slight, and he did not know what he could do, therefore, "would the gentlemen of the orchestra kindly follow their concert master, Mr. Kneisel, and pay no attention to his beat, ond he would try to take care of the chorus alone." It is a matter of record that never has the orchestra given more valiant aid to a conductor than it did that day and the young musician who had the baton in his hand made a reputation as a talented conductor from which he never recovered.

The first appearance of the Boston Symphony orchestra in New Haven in six years will be in Woolsey hall, Monday evening, December 12. The sale of tickets will open at the box oce, Woolsey hall, on Thursday, December 8, but mail orders addressed to the Boston Symphony orchestra, 126 College street, with checks payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

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FOR BOSTON SYMPHONY CONCERT ON DEC. 12

It was William J. Henderson, music critic of the New York Sun, who said a few years ago that the secret of the wonderful playing of the Boston Symphony orchestra, which is now in the 30th year of its existence, lay not merely in its being a virtuoso orchestra, but an orchestra of virtuosi and one of the first published comments on the orchestra by Max Fiedler, its present conductor, was in praise of the way the different choirs have been selected. The brass choir is composed almost entirely of Germans, who are the best players of brass instruments in the world. The wood-wind choir is of Frenchmen, who excel in this department of orchestral music, and the string are of Slavs, Germans, Austrians and Americans, the best products of the great teachers of Brussels, Prague, Vienna and Berlin.

But the end is not reached merely with accomplished musicians. These musicians must have good tools to work with and must have been together long enough to get thoroughly en-rapport with each other. It is questionable whether any orchestra in the world counts so many valuable violins, violas and 'cellos as the Boston Symphony and this fact is one of the secrets of the wonderful brilliancy and plangency of its strings. It has been said with truth that there is not a medicore instrument in the string choirs while most of them are choice examples of great masters. So too it is with the wind choir, wood-wind and brass. Greatest care has been used in the selection of the instruments and every improvement which has proved its worth is adopted.

The first appearance of the Boston Symphony orchestra in New Haven in six years will be in Woolsey hall, Monday evening, December 12. The sale of tickets will open at the box oce, Woolsey hall, on Thursday, but mail orders addressed to the Boston Symphony orchestra, 126 College street, with checks payable to C. A. Ellis, will be filled in order of receipt before the opening of the public sale.

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"RUSH" TICKETS FOR BOSTON SYMPHONY

There seems to be a certain amount of misunderstanding regarding the "rush" tuckets at 25 cents each which will be sold for the Boston Symphony concert in Woolsey hall on next Monday evening. There are 388 seats in the gallery and 388 tickets will be sold, so that everybody will have a seat, but no seats will be reserved and the sale will open at seven o'clock in the evening. Moreover, in order that everybody may have an equal chance it should be distinctly understood that only one ticket will be sold to each purchaser. In other words, everybody who expects to take advange of this exceedingly generous offer will have to stand in line. This is the custom which is followed in Boston and Philadelphia where 25 cent tickets are sold, and only in this way can the prospective purchaser be treated fairly, as it would not be just that one person could come and buy half a dozen or more tickets and distribute them among friends who are not in the line.

ANSONIA, DERBY, SHELTON, SEYMOUR.
EVENING, DECEMBER 10, 1910.
THE EVENING SENTINEL

WOOLSEY HALL.

Boston Symphony Orchestra.

The first appearance of the Boston Symphony orchestra in New Haven in six years, will be in Woolsey hall, Monday evening, December 12. The season of 1910-1911, the thirtieth of the Boston Symphony orchestra, will break all records that have been made in the past by that organization. It will give the largest number of concerts it ever has—one hundred and seventeen, including the two concerts for the pension fund—and it is playing this year to the largest audiences it has ever had. On its first southern trip in early November, when it gave the first of its series of concerts in New York, Washington, Philadelphia, Baltimore and Brooklyn, it must easily have made a record for any orchestra in the world. Seven concerts were given, two in New York and one each in Philadelphia, Baltimore, Washington and Brooklyn and Hartford, and at every one of these concerts every seat in the house was sold and everywhere many were turned away unable even to secure admission.

BOSTON SYMPHONY IN NEW HAVEN ON DEC. 12

When the Boston Symphony orchestra was organized in the fall of 1881 with George Henschel as its conductor it consisted of 65 musicians drawn entirely from residents of Boston. This season, when it is in its 30th year, it has for the first time on its roll 100 musicians, which makes it by all odds the largest permanent orchestra in the world. For ordinary symphonic needs 85 men is sufficient for on that number can be built a classical symphony orchestra on a basis of 16 first violins, 14 seconds, 10 violas, 10 'cellos and eight double basses. Modern music, however, demands so many extra instruments in the wind choirs and in the percussion department that it is necessary to increase the size of an orchestra materially. With all other orchestras in the world it is the policy to call in extra musicians when some special modern work of large dimensions is being given but with the Boston Symphony it is the rule to have all the men needed for any work under contract with the orchestra and thus have their exclusive services. In this way the orchestra is always sure of having musicians of highest quality whenever extra men are needed. It is a fact that there are men under 35 weeks' contract with the orchestra who may play not more than 15 or 20 times during an entire season yet they always report at every rehearsal and enjoy the same benefits in respect to the pension fund and other things that men do who play at every single concert.

The first appearance of the Boston Symphony orchestra in New Haven for six years will be in Woolsey hall, Monday evening, December 12. The sale of tickets will open at the box office, Woolsey hall, on Thursday, December 8, but mail orders addressed to the Boston Symphony orchestra, 126 College treet, with checks payable to C. A. Ellis, will be filled in order of receipt before the opening of the public sale.

The First Established and Most Complete Newspaper Cutting Bureau in the World
om .....
dress .....
te .....

BOSTON SYMPHONY

Back in 80's One Manager of a Rural Theater Wanted a Street Parade Before the Concert.

The late Fred R. Comee, who for so many years was the assistant manager of the Boston Symphony orchestra, used to tell many times of the scores of experiences he had in the early days when the orchestra went traveling through the west. One of the best of these stories concerns a prosperous city in New York state. It was in the mid-80's. The orchestra was to give a concert there and unquestionably it was the first time anything of the kind had ever happened in the town. The special train arrived about noon and Mr. Comee went to the theater immediately to see if all arrangements were made for the concert. He was met by the manager who had a most worried appearance. Before Mr. Comee could say a word the manager asked him with great anxiety about the street parade. Mr. Comee was rather taken back and asked him what he meant.

"Well," said the manager, "we never give a minstrel show here without a street parade and if you don't parade you won't have no house." Mr. Comee, after he had recovered his breath, took the manager quietly aside and informed him that wile there were no ladies in the troupe, they were not giving a minstrel show and the parade would have to be postponed until their next visit.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From .....
Address .....

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday, December 7. Josef Hofmann will be the soloist. He will play the Beethoven Concerto in G major No. 4. If this artist could be persuaded to substitute the "Emporer" Concerto for the work chosen, it would mean an additional treat, for his interpretation of the "Emporer" Concerto is wonderfully interesting.

COURIER
ss .....
DEC 6 - 1910

A VIOLIN TALE

How an Effort to Improve String Choir of Boston Symphony Failed.

Hidden away under a mass of accumulated "properties" in Symphony Hall, Boston, are thirty fine modern violins representing an investment of several thousand dollars. Thereby hangs a tale illustrative of how nothing has been spared either in effort or money to make the Boston Symphony orchestra the most perfect instrument in the world.

The string choir of the orchestra has long been famous, but some years ago Mr. Gericke, then the conductor, thought it could be improved. He conceived the idea that if all the violins had instruments of uniform make there would be a richness and brilliancy of tone such as never had been heard. He proposed the plan to Mr. Higginson, who told him to go ahead, with the result that an order for thirty specially designed violins was placed with the most celebrated maker of these instruments in Vienna.

The most celebrated makes of violins are to be found in the Boston Symphony, this one fact accounting in part for the beautiful tone of the choir—Stradivarius, Guarierius, Guadagini and Landolfi are some of the masters represented. But on the arrival of the new fiddles, the famous ones were cast aside. The experiment was a complete failure. The violins were very good, but the tone from them was not to be compared with the tone given out by the other instruments. Consequently, after a few concerts they were consigned to the store room where they have since remained, voiceless, dusty and absolutely useless.

The first appearance of the Boston Symphony orchestra in New Haven in six years will be in Woolsey hall Monday evening, December 12. The sale of tickets will open at the box office, Woolsey hall, on Thursday, December 8th, but mail orders addressed to the Boston Symphony orchestra, 126 College street, with checks payable to C. A. Ellis, will be filled in order of receipt before the opening of the public sale.

REGISTER

FOR BOSTON SYMPHONY'S BIG CONCERT

A very important part of the equipment of the Symphony orchestra is its library; that is to say, the scores and parts of music to be played. Under the present system of publishing music the scores as a rule are very expensive and many of the modern scores cannot be sold, they can only be rented. In Symphony hall, Boston, there is a room which excites the envy and enthusiasm of musicians—the library of the great orchestra. The orchestra has been in existence now for 30 years and naturally it has a tremendous collection of music. This is all under the direct supervision of John Sauerquell, who has been the librarian for more than 20 years. The library comprises several thousand titles and represents a total investment of close to a quarter of a million dollars. At the same time these could not be replaced for such a sum of money, for many of the scores in it are not to be had in the open market today at any price. This library, supplemented by the famous Brown collection of music in the Boston public library, gives Boston the finest collection in this country, not even excepting that in the Congressional library in Washington.

The first appearance of the Boston Symphony orchestra in New Haven in six years will be in Woolsey hall, Monday evening, December 12. The sale of tickets will open at the box office, Woolsey hall, on Thursday, December 8, but mail orders addressed to the Boston Symphony orchestra, 126 College street, with checks payable to C. A. Ellis, will be filled in order of receipt before the opening of the public sale.

ANSONIA, DERBY, SHELTON, SEYMOUR

TURDAY EVENING, DECEMBER 3, 1910

WOOLSEY HALL.

Boston Symphony Orchestra.

The coming of the Boston Symphony orchestra to New Haven, on Monday, December 12th, when it will give a concert in Woolsey hall, is a musical event of utmost importance not only for New Haven, but for all the cities adjacent to it. It is six years since the great orchestra visited New Haven, and every indication is that it will have one of the largest audiences that ever was gathered in that beautiful hall of Yale University. The fame of the orchestra is more surely established than ever. Now in its thirtieth year, it has no rival in America, and the chances are it has no rival in the world. The present conductor, Max Fiedler, is one of the most popular men who ever held that important post and everywhere the orchestra goes it is greeted by crowded houses. An extraordinarily fine program has been made for the concert and added to this the soloist will be no less a person than Josef Hofmann, the renowned pianist. Mr. Hofmann will play the Rubinstein Concerto in D-Minor. There is no one so well fitted to present this work for Hofmann was Rubinstein's favorite pupil and Rubinstein elected him as his true successor.

The sale of seats for this concert will open at the box office, Woolsey Hall, on next Thursday morning at nine o'clock. The prices will be $1, $1.50 and $2. Mail orders addressed to the Boston Symphony Orchestra, 126 College street, New Haven, with checks payable to C. A. Ellis, will be filled in the order of their receipt before the opening of the public sale and seats allotted as near to the desired location as possible.

POST

ess ..... Washington, D. C.

DEC 4 - 1910

Boston Symphony Orchestra.

The second Boston Symphony concert will be given at the National Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann. Hofmann, since he came to this country twenty years ago as a "wonder child," has developed into one of the great pianists of our time. He is still a young man, and it is freely prophesied that long before he has reached the end of his career he will stand alone among the pianists of the age. It is significant of the esteem in which he is held that the Boston Symphony Orchestra has engaged him as soloist at ten consecutive concerts. Here he will play Beethoven's Concerto in G-major No. 4.

The symphony that Mr. Fiedler has chosen for this concert is Dvorak's "From the New World," a work which was written while Dvorak was a resident of this country, and was inspired by various negro melodies he heard while here, for

ington one of the greatest novelties of local amusement history.

The ballet is accorded a recognition in Russia unknown anywhere else in the world. It is supported by the government, which maintains schools devoted to that art with a twelve years' course of instruction before public appearances are permitted.

The management of the American tour terms its attraction "ocular opera," or "opera in action," and is carrying three complete scenic productions. The tour will be interrupted by two engagements of three weeks each with the Metropolitan Opera Company, with which Anna Pavlowa and Mikail Mordkin made their first American appearance last March, when they were declared the sensation of the opera season.

HERALD

ss ..... Washington, D. C.

DEC 4 - 1910

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater next Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann, who will be heard in Washington with an orchestra for the first time in many years, and this in itself is sufficient to give an unusual interest to the concert. Hofmann, since he came to this country twenty years ago as a "wonder child," has developed into one of the very great pianists of our time. He is still a young man, and it is freely prophesied that long before he has reached the end of his career he will stand alone among the pianists of our time. It is significant of the esteem in which he is held that the Boston Symphony Orchestra has engaged him as soloist at ten consecutive concerts, a compliment which has never been paid to any other artist. Here he will play Beethoven's concerto in G major, No. 4, which is one of the greatest masterpieces of pianistic literature.

The symphony that Mr. Fiedler has chosen for this concert is Dvorak's "From the New World," a work which has always been a great favorite. The other work of large proportions will be Richard Strauss' tone poem, "Death and Transfiguration," an extraordinary composition. "The Roman Carnival," by Berlioz, will also be given.

m ..... HERALD

dress ..... Washington, D. C.

NOV 27 191

te .....

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the New National Theater on Tuesday afternoon, December 6, at 4:30. The soloist will be Hofmann, by all odds the greatest [illegible]. He will play

TIMES

ress ..... Washington, D. C.

DEC 4 - 1910

te .....

HOFMANN TO PLAY AT CONCERT HERE

Pianist to Give Beethoven Concerto at Boston Symphony Recital.

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon at 4:30 o'clock.

The soloist will be Josef Hofmann, who will be heard in Washington with an orchestra for the first time in many years. Hofmann, since he came to this country twenty years ago as a "wonder child," has developed into one of the great pianists of this day. He is still a young man. The Boston Symphony Orchestra has engaged him as soloist at ten consecutive concerts, a compliment which has never been paid to any other artist. Here he will play Beethoven's Concerto in G major No. 4.

The symphony that Mr. Fiedler has chosen for this concert is Dvorak's "From the New World," a work which was written while Dvorak was a resident of this country, and was inspired by various plantation melodies he heard while here. The question of whether this symphony is representative of American folk-music has been the subject of controversy since its first performance in New York, almost seventeen years ago. Whatever the merits of the controversy, the fact remains that the work is permeated with the flavor of plantation music, and it is one of the most melodious symphonies in the literature of the orchestra. Another work of large proportions will be Richard Strauss' tone poem, "Death and Transfiguration."

Mr. Fiedler is an ardent admirer of the genius of Strauss and is one of his greatest interpreters, and his performances of this particular work have always been memorable.

The overture will be "The Roman Carnival" of Berlioz.

POST

m .....

dress ..... Washington, D. C.

te .....

DEC 7 - 1910

The second Boston Symphony concert of he season attracted yesterday its largest audience in this city in years. Not one seat or box was left, and the National Theater was filled to its capacity.

The audience yesterday was, as usual, a brilliant one. Mrs. Taft occupied one of the boxes, and with her were the Attorney General and Mrs. Wickersham, Mrs. Boardman, and Mr. and Mrs. Gordon Cumming.

Mrs. Leiter, in another box, entertained Mme. Jusserand, Dr. and Mrs. Roland Cotton Smith, Mrs. John R. Williams, and Mrs. Joseph Leiter.

Mrs. Richard Ballinger was a guest in Mrs. Charles A. Williams' box.

Mrs. I. T. Mann also entertained a box party, having with her Mrs. Thomas H. Carter and the Misses Hickey.

Mrs. James McMillan also entertained guests in her box. Mrs. Calderon Carlisle's guests in her box included Mme. de Riano, wife of the Minister from Spain; Mrs. Mandeville Carlisle, and Miss Carlisle. Mr. and Mrs. Lisner had another box.

Others in the audience were the German Ambassador and Countess von Bernstorff, the Minister of the Netherlands and Mme. Loudon. Mrs. Nicholas Anderson, Gen. and Mrs. Robert Shaw Oliver, and Miss Oliver, Mrs. Clarence Moore. Mrs. A. Garrison McClintock, Miss McClintock, Mrs. George Howard, Miss Margaret Perin, Lady Johnstone, Miss Morgan, Miss Wetmore, Mrs. Beekman Winthrop, Mrs. Edward Mitchell, Mrs. Samuel Spencer, Mrs. Samuel Hill, Mrs. Murray Cobb, Mrs. Frank B. Noyes, Miss Frances Noyes, Mrs. Ward Brown, the Bishop of Washington, the Misses Harlan, Miss Ruggles, Miss Squire, Dr. and Mrs. Ralph Jenkins, Mrs. Horace Westcott, Mrs. Robert Hinckley, Miss Hinckley, Mrs. Ten Eyk Wendell, Mrs. J. Van Vechten Olcott, Mrs. Richard Harlow, Mrs. Robert L. Taylor, Mrs. William Harryman Rapley, Mrs. Huidekoper, Dr. and Mrs. Randolph McKim, Miss Ethel Barrymore, Mr. Justice White, the second secretary of the British Embassy and Mrs. Kennard, Mr. William Bowie Clarke, Mrs. Carl Joerissen, Mrs. Clarence Wilson, Mrs. Charles Parker Stone, Mrs. Charles Fairfax, Mrs. Fremont Smith, Mrs. J. M. Culp, Miss Culp, Mrs. W. F. Dennis, Mrs. Green Clay Goodloe, Mrs. Bourne, wife of Senator Bourne, of Oregon; the Misses Cullen. Mrs. M. Lewis Clarke, Miss Ernst, Mr. and Mrs. Perry Johnson, Mrs. R. C. Bulmer, Mrs. Peyton Russell, the Misses Lee, Mrs. Duncan McKim, Miss Sophy Siebert, Miss Grace Carroll, Mrs. Heaton, Mrs. Hennen Jennings, Miss Jennings, Miss Legendre, Mr. and Mrs. Victor G. Fisher, Mr. Reginald Huidekoper, Mr. Clinton Stewart, Mr. William Hemmick, Admiral O'Neil, Count Pourtales, Baron Heyl, of the German embassy, Mrs. Crosby, Miss Marian Crosby, Mrs. J. J. White, and Dr. and Mrs. Randolph.

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TIMES

ress ..... Washington, D. C.

te .....

DEC 4 - 1910

THE ETERNAL FEMININE AND THE BONNET.

A woman's devotion to her headgear presented some perplexing illustrations at one of Boston's Symphony concerts recently. The result of the efforts to require her to remove her obstructive confection leaves the solution of the question as barren as before.

Mayor Fitzgerald had insisted all along that no hats should be worn at these concerts, but the Daughters of Eve and Virot paid no more attention to him than if he had been warbling one of his favorite ditties. A round dozen of them wore their newest creations through most of the program. Then the management began the process of elimination. All but two finally yielded, and one of these asked permission to stand in the rear of the hall, while the other was bodily ejected.

Mere man can only marvel why one persistent sister preferred to stand at the rear of the house, where no one, of course, could see her beautiful bonnet, rather than remove it. It punctures the theory that women wear these marvels of tulle and feathers for the Pharisaical purpose of being seen of men. And, again, one wonders why the other obstinate beauty should have gone to the extreme of being ushered out into the night, with a fine rain falling, which soon reduced her aigrettes to the condition of a Dominicker on a damp day.

Those things occasionally happen in France, where the name of the milliner is sure to be found in the bonnet, and creeps into the newspapers along with the other features of the sensation. It was thus the sheath gown leaped into fame. But so far as the evidence discloses, the offenders in the present instance were the real heads or wings of perfectly domestic families, with no special love for the calcium.

It must be simply a part of the willfulness which has prevailed ever since

Adam gave up Paradise for plowing,
And Eve took up the art of millinery

THE SPEAKER AND THE

m ..... EVE. STAR

dress ..... Washington, D. C.

te ..... DEC 4 - 1910

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater next Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann, who will be heard in Washington with an orchestra for the first time in many years. Hofmann, since he came to this country twenty years ago as a "wonder child," has developed into one of the very great pianists of our time. The Boston Symphony Orchestra has engaged him as soloist at ten consecutive concerts, a compliment which has never been paid to any other artist. Here he will play Beethoven's "Concerto" in G major, No. 4.

The symphony that Mr. Fiedler has chosen for this concert is Dvorak's "From the New World," a work which was written while Dvorak was a resident of this country, and was inspired by various melodies he heard while here, for which he had unbounded admiration. The question of whether this symphony is representative of American folk-music has been the subject of bitter controversy since its first performance in New York, almost seventeen years ago, the date being December 15, 1893. The other work of large proportions will be Richard Strauss' tone poem, "Death and Transfiguration."

m ..... EVE. STAR

dress ..... Washington, D. C.

te ..... DEC 7 - 1910

Boston Symphony Orchestra.

The second concert of the season by the Boston Symphony Orchestra was well attended at the New National Theater yesterday afternoon. Especial interest attached to the appearance of the famous pianist, Josef Hofmann, whose performances were enthusiastically applauded. The orchestra rendered the Roman carnival overture by Berlioz, Dvorak's Symphony of the New World and "Death and Transfiguration," by Richard Strauss.

ARTICLE INCOMPLETE

EVE. STAR

Washington, D. C.

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann. He will play Beethoven's concerto in G major, No. 4.

POST

Washington, D. C.

NOV 27

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the National on Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann, the greatest pianist now in America. He will play Beethoven's Concerto in G major No. 4.

RECORD

Philadelphia, Pa.

HOFMANN TO PLAY TOMORROW NIGHT

Will Be Soloist With Boston Symphony—Balalaika Orchestra at Forrest.

BUSY WEEK FOR POHLIG

Popular Concert Wednesday Evening—"From the New World" Symphony.

Rachmaninoff's symphony in E Minor No. 2 is the principal feature of the second Boston Symphony concert which will be given in the Academy of Music tomorrow evening. Musical Philadelphia is not unfamiliar with the work for its first performance in America took place in this city a year ago and was given by the Philadelphia Orchestra. Rachmaninoff's symphony has taken hold of the public much in the same manner as that of its great predecessor, Tshaikowsky's "Pathetic."

Fiedler placed the Rachmaninoff work on the second Boston program this fall, and so decided was the success of the symphony that he repeated it in Boston three weeks later. On the last Southern trip he played the symphony in Baltimore and New York and the applause always overshadowed that given to soloists on the same program.

One of the most interesting features of the present season is the manner in which Josef Hofmann has come into his own and has been admitted by the connoisseurs of America into that very small company of really great pianists. His development long the lines of profundity and poignancy of emotion has been most remarkable. He has lost none of his mastery of the technique of his instrument, he has still his cunning in his mixture of pianistic colors and to these he has added a new emotional quality which has placed him quite in a class by himself. Here he will play Beethoven's G-Major Concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the program will be Beethoven's overture "Leonore" No. 3.

* * *

INQUIRER

Philadelphia, Pa.

DEC 6

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening, when the central feature of the occasion was the second symphony of Rachmanninoff, which made such a favorable impression last season on its first production here by the Philadelphia Orchestra. This impression was rather deepened than at all impaired by its repetition. It is unquestionably a vital, beautiful and genuinely original composition to which a high place among modern productions in the class to which it belongs may unhesitatingly be accorded. It was admirably played last evening, with the utmost beauty of tone, refinement of finish and lucidity of statement and it was evident that the audience enjoyed it greatly. The only other orchestral number was Beethoven's overture, "Leonora" No. which received a splendidly effective interpretation. Mr. Josef Hofmann, who was heard in Beethoven's G major pianoforte concerto No. 4, which he rendered in a way well worthy of his reputation as one of the greatest of living pianists, was the assisting artist. In spite of the storm a good sized crowd was present and there was no lack of applause.

From PRESS

Philadelphia, Pa.

DEC 6 - 1915

BOSTON SYMPHONY SECOND CONCERT

Rachmaninoff's Symphony in E. Minor Admirably Given by Director Fiedler.

HOFMANN THE SOLOIST

rk, 1884

Program.

Rachmaninoff. Symphony in E minor, No. 2, Op. 27.
I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.
Beethoven. Concerto in G major, No. 4, for Pianoforte, Op. 58.
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Beethoven. Overture, "Leonora," No. 3, Op. 72.
Soloist, Mr. Josef Hoffmann.

Only a little more than a year ago, on November 26, 1903, Rachmaninoff, the Russian composer, was introduced to this city as composer-conductor, directing the Philadelphia Orchestra in his Symphony in E minor, No. 2. Last evening this composition was the symphony played by the Boston Orchestra at its second concert here this season.

This Symphony is quite modern in its scoring. There is little clear-cut melody, but the composer handles his instruments to bring out finished moods and rhythmic effects in such a way as to convey his message with clear and exacting intelligence. He has developed his figures and themes from movement to movement with a master hand, and while only here and there gushing, flowing melody creeps in, yet he never fails in coherency, and the whole is woven into marvelous climactic effect. There is a great variety in this Symphony which makes its every note vital, and entrances an audience more at each rehearsing. There are four movements. The second and fourth command the most attention. The second movement is playful throughout. The dance rhythms are voluptuous in their varied coloring. The adagio, or third movement, is noble in its message, but its full meaning is hardly discernable, except after a close study. The finale movement presents the combination of themes that have been previously heard in such a way as to arouse an audience to a high pitch of enthusiasm, and at the conclusion of the Symphony last night Conductor Max Fiedler was applauded with so much enthusiasm that he compelled his instrumentalists to stand and share with him the credit bestowed by a most delighted audience.

Josepf Hofmann, the pianist, made his third appearance at the Academy this season, and his playing delighted the audience as much as at any previous performance in this city. Mr. Hofmann selected as his solo number, Beethoven's Concerto in G minor, No. 4, a work which, in the entire repertoire of compositions for the piano and orchestra, gives him the opportunity which every pianist most desires, of not only showing his perfected art in all its various phases, but accompanies with it melody of the most divine character.

In the playing of the Concerto Hofmann combined the second and third movement as one. His reading, at all times, was noble and beautiful, and he never failed to give evidence of the fire of the enthusiastic artist. This enthusiasm he was able to convey to his audience to such an extent that the tremendous and prolonged applause that followed brought him out to bow acknowledgment half a dozen times. His technique was, as always, flawless, and the ease and the grace with which he accomplished the many brilliant passages of this beautiful Concerto, were so marked that he well deserved all the approbation that was accorded him.

The final number on the program was Beethoven's familiar overture, "Leonora," No. 3, which Mr. Fiedler and his orchestra gave in their usual careful and conscientious way. In spite of the bad night, the Academy of Music was crowded to capacity.

The third of the Boston Symphony Orchestra's concerts will be given on Monday evening, January 9, with Mischa Elman, violinist, as soloist.

RECORD

Philadelphia, Pa.

* * *

The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's Concerto in G Major No. 4. Director Fiedler has placed on the program Rachmaninoff's Symphony in E Minor No. 2, which had its first performance in America by the Philadelphia Orchestra a little over a year ago.

* * *

PUBLIC LEDGER

Philadelphia, Pa.

The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's concerto in G major No. 4. Mr. Fiedler has placed on the programme Rachmaninoff's symphony in E

NORTH AMERICAN

Philadelphia, Pa.

DEC 4 -

JOSEF HOFMANN, PIANIST

Boston Symphony Concert

The second concert this year by the Boston Symphony Orchestra will be given tomorrow evening in the Academy of Music. The symphony which will be interpreted under the baton of Max Fiedler will be Rachmaninoff's E minor, which the Philadelphia Orchestra gave here for the first time last season. Josef Hofmann, the pianist, will be the soloist and will be heard in the Beethoven concerto in G major, No. 4. The concluding number will be the Beethoven overture, "Leonora" No. 3.

This is the complete program:

Symphony in E minor No. 2.....Rachmaninoff
Concerto for piano in G major No. 4.Beethoven
Overture—"Leonora" No. 3.....Beethoven
Soloist .....Josef Hofmann

The new musical organization, the Imperial Russian Balalaika Orchestra, under the direction of W. W. Andreef, has been winning unusual praise from critical sources in New York during the last week. These artists will be heard in concerts at the Forrest Theater tomorrow afternoon and at a Tuesday matinee. Eva Mylott, the contralto, will be a special soloist.

The balalaika is something like a guitar, and it is said to be capable of musical effects of rare beauty. Other odd instruments which will be used by the orchestra are the domra, the dulcimer, the wooden spoon, which sounds like a more mellow castanet; the shepherd's reed and the reed pipe. The orchestra has only a leave of absence from Russia, and its tour in this country is restricted to eight weeks.

EVE. TELEGRAPH

Philadelphia, Pa.

The World *of* Music

Four Orchestral Concerts — The Russian Balalaika — Rich and Hofmann Week's Soloists — Other Events.

PLENITUDE of orchestral music will mark the coming week. The Boston Symphony's second, with Josef Hofmann as soloist; the first Philadelphia appearance of the Russian Balalaika Orchestra, the ninth pair by own band with Thaddeus Rich for soloist; the fourth of the "pops" are the symphony concerts listed. Various other events are also on the calendar.

THE second concert of the Boston Symphony Orchestra will be given in the Academy on Monday evening, when Josef Hofmann will be the soloist. The orchestral feature of the programme will be Rachmaninoff's Symphony in E minor No. 2. To the Philadelphia Orchestra fell the honor a year ago of giving the first performance of this work in America. Mr. Fielder put it on his second Boston programme this fall and that was sufficient to convince connoisseurs that in this second symphony Rachmaninoff had made probably the most important contribution to symphonic literature since Tschaikowsky wrote the "Pathetic." Rachmaninoff demonstrates in this work that for a composer to be a modern does not necessarily mean that he should deal chiefly in acrid dissonances nor that he should stretch the various instruments of the orchestra out of their own particular idiom. If there is one thing noteworthy about this symphony it is that all its various parts lie in the most grateful registers of the various instruments employed. His two recitals here have proved that Mr. Hofmann has added to his art an emotional depth which has not always been present. He is to play Beethoven's Concerto in G major No. 4, a work which has been more or less neglected in the last few years. The other number will be Beethoven's Overture, "Leonora," No. 3.

[100]

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PUBLIC LEDGER

VOL. CXL.—NO. 198. PHILADELPHIA, TUESDAY MORNING, JANUARY 8, 1906.

WAR TALK CONTINUES AT FRENCH CAPITAL

TROUBLE OVER MOROCCO GREATLY ANTICIPATED

GERMAN ATTITUDE PRESENTED

GERMANY SCOFFS AT IDEA OF WAR

M'CALL RESIGNATION RUMOR CONFIRMED

OPERATORS ARCHER BANKS

RUSSIAN TO RENEW

BOSTON SYMPHONY

Josef Hofmann the Soloist in Beethoven Concerto.

PROGRAMME.

Rachmaninoff.....E minor Symphony
Beethoven.....Pianoforte Concerto in G major
Beethoven.....Overture, "Leonora," No. 3

Practically every seat was taken at the Academy last ev[illegible] at the Boston Symphony Orches[illegible]ore was the usual patient file of waiting applicants outside the gallery door. Josef Hofmann was the soloist at this, his second, concert of the 26th season of this superlative organization in Philadelphia. He played the Beethoven concerto in G major, No. 4, and elicited politely tumultuous enthusiasm. Mr. Hofmann's playing this year is the last word in the technique of his art; not even Paderewski could have delivered his fingers of those marvelous runs more fluently and easily. But it is a fair question whether Hofmann does not over-particularize the separate notes; he makes each one stand forth in salient relief till the hearer in his admiration of the faultless chiseling—sometimes so pitilessly hard and clear—misses the divine fire, the careless rapture, the melting tenderness that outsoars and outshines any possible disclosure of technical proficiency. And it is a question whether Mr. Hofmann is not overdoing, and tiring himself. Last night he seemed fatigued, as at his recent recital. It will be recalled that when he appeared her as a "Wunderkind" of ten, in 1887, he was called upon to give 52 concerts in two months, his health gave way, and the Society for the Prevention of Cruelty effectively intervened to prevent the progressive assassination of his finely adjusted musical sensibilities.

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The "Leonora" overture was rendered most impressively, the fine and clear-cut tone of the first violins again maintaining an impeccable standard worthy of emulation. By a most amusing and singular coincidence, just after the famous "horn behind the scenes" was heard for the second time there came faintly floating into the auditorium from afar the notes of some ambitious practitioner of the cornet.

The third concert will be given on the evening of Monday, January 9.

EVE. BULLETIN

Philadelphia, Pa.

—o—

The second concert of the Boston Symphony Orchestra will be given at the Academy of Music next Monday evening, when Josef Hofmann will be the soloist. The orchestral feature of the program will be Rachmaninoff's Symphony in E-minor. No. 2, which was first performed in this country by the Philadelphia Orchestra a year ago. Rachmaninoff demonstrates in this work that a composer to be modern need not necessarily deal chiefly in acrid dissonances, and that he should not stretch the various instruments of the orchestra out of their own particular idiom. If there is o enthing notable about this symphony it is that all its various parts lie in the most graceful registers of the instruments employed. Still, while the composer clings to the classical symphonic poem, the spirit of the work is distinctly modern and entirely Russian. Mr. Hofmann will play Beethoven's Concerto in G-major, No. 4, a work which he has more or less neglected in the last few years, and the other number will be Beethoven's overture, "Leonore" No. 3.

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INQUIRER

Philadelphia, Pa.

NOV 27

The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's Concerto in G major, No. 4. Mr. Fiedler has placed on the program Rachmaninoff's Symphony No. 2, which had its first [illegible] America by the Philadelphia [illegible] over a year ago.

EVE. STAR

Washington, D. C.

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann. He will play Beethoven's concerto in G major, No. 4.

POST

Washington, D. C.

NOV 27

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the National on Tuesday afternoon, December 6, at 4:30 o'clock. The soloist will be Josef Hofmann, the greatest pianist now in America. He will play Beethoven's Concerto in G major No. 4.

RECORD

Philadelphia, Pa.

HOFMANN TO PLAY TOMORROW NIGHT

Will Be Soloist With Boston Symphony—Balalaika Orchestra at Forrest.

BUSY WEEK FOR POHLIG

Popular Concert Wednesday Evening—"From the New World" Symphony.

Rachmaninoff's symphony in E Minor No. 2 is the principal feature of the second Boston Symphony concert which will be given in the Academy of Music tomorrow evening. Musical Philadelphia is not unfamiliar with the work for its first performance in America took place in this city a year ago and was given by the Philadelphia Orchestra. Rachmaninoff's symphony has taken hold of the public much in the same manner as that of its great predecessor, Tshaikowsky's "Pathetic."

Fiedler placed the Rachmaninoff work on the second Boston program this fall, and so decided was the success of the symphony that he repeated it in Boston three weeks later. On the last Southern trip he played the symphony in Baltimore and New York and the applause always overshadowed that given to soloists on the same program.

One of the most interesting features of the present season is the manner in which Josef Hofmann has come into his own and has been admitted by the connoisseurs of America into that very small company of really great pianists. His development long the lines of profundity and poignancy of emotion has been most remarkable. He has lost none of his mastery of the technique of his instrument, he has still his cunning in his mixture of pianistic colors and to these he has added a new emotional quality which has placed him quite in a class by himself. Here he will play Beethoven's G-Major Concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the program will be Beethoven's overture "Leonore" No. 3.

* * *

INQUIRER

Philadelphia, Pa.

DEC 6

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening, when the central feature of the occasion was the second symphony of Rachmanninoff, which made such a favorable impression last season on its first production here by the Philadelphia Orchestra. This impression was rather deepened than at all impaired by its repetition. It is unquestionably a vital, beautiful and genuinely original composition to which a high place among modern productions in the class to which it belongs may unhesitatingly be accorded. It was admirably played last evening, with the utmost beauty of tone, refinement of finish and lucidity of statement and it was evident that the audience enjoyed it greatly. The only other orchestral number was Beethoven's overture, "Leonora" No. which received a splendidly effective interpretation. Mr. Josef Hofmann, who was heard in Beethoven's G major pianoforte concerto No. 4, which he rendered in a way well worthy of his reputation as one of the greatest of living pianists, was the assisting artist. In spite of the storm a good sized crowd was present and there was no lack of applause.

From PRESS

Philadelphia, Pa.

DEC 6 - 1913

BOSTON SYMPHONY SECOND CONCERT

Rachmaninoff's Symphony in E. Minor Admirably Given by Director Fiedler.

rk, 1884

HOFMANN THE SOLOIST

Program.

Rachmaninoff..Symphony in E minor, No. 2, Op. 27.
I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.
Beethoven..Concerto in G major, No. 4, for Pianoforte, Op. 58.
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Beethoven..Overture, "Leonora," No. 3, Op. 72.
Soloist, Mr. Josef Hoffmann.

Only a little more than a year ago, on November 26, 1903, Rachmaninoff, the Russian composer, was introduced to this city as composer-conductor, directing the Philadelphia Orchestra in his Symphony in E minor, No. 2. Last evening this composition was the symphony played by the Boston Orchestra at its second concert here this season.

This Symphony is quite modern in its scoring. There is little clear-cut melody, but the composer handles his instruments to bring out finished moods and rhythmic effects in such a way as to convey his message with clear and exacting intelligence. He has developed his figures and themes from movement to movement with a master hand, and while only here and there gushing, flowing melody creeps in, yet he never fails in coherency, and the whole is woven into marvelous climactic effect. There is a great variety in this Symphony which makes its every note vital, and entrances an audience more at each rehearsing. There are four movements. The second and fourth command the most attention. The second movement is playful throughout. The dance rhythms are voluptuous in their varied coloring. The adagio, or third movement, is noble in its message, but its full meaning is hardly discernable, except after a close study. The finale movement presents the combination of themes that have been previously heard in such a way as to arouse an audience to a high pitch of enthusiasm, and at the conclusion of the Symphony last night Conductor Max Fiedler was applauded with so much enthusiasm that he compelled his instrumentalists to stand and share with him the credit bestowed by a most delighted audience.

Josepf Hofmann, the pianist, made his third appearance at the Academy this season, and his playing delighted the audience as much as at any previous performance in this city. Mr. Hofmann selected as his solo number, Beethoven's Concerto in G minor, No. 4, a work which, in the entire repertoire of compositions for the piano and orchestra, gives him the opportunity which every pianist most desires, of not only showing his perfected art in all its various phases, but accompanies with it melody of the most divine character.

In the playing of the Concerto Hofmann combined the second and third movement as one. His reading, at all times, was noble and beautiful, and he never failed to give evidence of the fire of the enthusiastic artist. This enthusiasm he was able to convey to his audience to such an extent that the tremendous and prolonged applause that followed brought him out to bow acknowledgment half a dozen times. His technique was, as always, flawless, and the ease and the grace with which he accomplished the many brilliant passages of this beautiful Concerto, were so marked that he well deserved all the approbation that was accorded him.

The final number on the program was Beethoven's familiar overture, "Leonora," No. 3, which Mr. Fiedler and his orchestra gave in their usual careful and conscientious way. In spite of the bad night, the Academy of Music was crowded to capacity.

The third of the Boston Symphony Orchestra's concerts will be given on Monday evening, January 9, with Mischa Elman, violinist, as soloist.

RECORD

Philadelphia, Pa.

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The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's Concerto in G Major No. 4. Director Fielder has placed on the program Rachmaninoff's Symphony in E Minor No. 2, which had its first performance in America by the Philadelphia Orchestra a little over a year ago.

PUBLIC LEDGER

Philadelphia, Pa.

The second Boston Symphony concert in Philadelphia will be given in the Academy of Music on Monday evening, December 5. The soloist will be Josef Hofmann, the distinguished pianist, who will play Beethoven's concerto in G major No. 4. Mr. Fiedler has placed on the programme Rachmaninoff's symphony in E.

NORTH AMERICAN

Philadelphia, Pa.

DEC 4

JOSEF HOFMANN, PIANIST

Boston Symphony Concert

The second concert this year by the Boston Symphony Orchestra will be given tomorrow evening in the Academy of Music. The symphony which will be interpreted under the baton of Max Fiedler will be Rachmaninoff's E minor, which the Philadelphia Orchestra gave here for the first time last season. Josef Hofmann, the pianist, will be the soloist and will be heard in the Beethoven concerto in G major, No. 4. The concluding number will be the Beethoven overture, "Leonora" No. 3.

This is the complete program:

Symphony in E minor No. 2.....Rachmaninoff
Concerto for piano in G major No. 4.Beethoven
Overture—"Leonora" No. 3.....Beethoven
Soloist .....Josef Hofmann

The new musical organization, the Imperial Russian Balalaika Orchestra, under the direction of W. W. Andreef, has been winning unusual praise from critical sources in New York during the last week. These artists will be heard in concerts at the Forrest Theater tomorrow afternoon and at a Tuesday matinee. Eva Mylott, the contralto, will be a special soloist.

The balalaika is something like a guitar, and it is said to be capable of musical effects of rare beauty. Other odd instruments which will be used by the orchestra are the domra, the dulcimer, the wooden spoon, which sounds like a more mellow castanet; the shepherd's reed and the reed pipe. The orchestra has only a leave of absence from Russia, and its tour in this country is restricted to eight weeks.

EVE. TELEGRAPH

Philadelphia, Pa.

The World *of* Music

Four Orchestral Concerts — The Russian Balalaika — Rich and Hofmann Week's Soloists — Other Events.

PLENITUDE of orchestral music will mark the coming week. The Boston Symphony's second, with Josef Hofmann as soloist; the first Philadelphia appearance of the Russian Balalaika Orchestra, the ninth pair by own band with Thaddeus Rich for soloist; the fourth of the "pops" are the symphony concerts listed. Various other events are also on the calendar.

THE second concert of the Boston Symphony Orchestra will be given in the Academy on Monday evening, when Josef Hofmann will be the soloist. The orchestral feature of the programme will be Rachmaninoff's Symphony in E minor No. 2. To the Philadelphia Orchestra fell the honor a year ago of giving the first performance of this work in America. Mr. Fiedler put it on his second Boston programme this fall and that was sufficient to convince connoisseurs that in this second symphony Rachmaninoff had made probably the most important contribution to symphonic literature since Tschaikowsky wrote the "Pathetic." Rachmaninoff demonstrates in this work that for a composer to be a modern does not necessarily mean that he should deal chiefly in acrid dissonances nor that he should stretch the various instruments of the orchestra out of their own particular idiom. If there is one thing noteworthy about this symphony it is that all its various parts lie in the most grateful registers of the various instruments employed. His two recitals here have proved that Mr. Hofmann has added to his art an emotional depth which has not always been present. He is to play Beethoven's Concerto in G major No. 4, a work which has been more or less neglected in the last few years. The other number will be Beethoven's Overture, "Leonora," No. 3.

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PUBLIC LEDGER

VOL. CXL.—NO 108. PHILADELPHIA, TUESDAY MORNING, JANUARY 5, 1909.

WAR TALK CONTINUES AT FRENCH CAPITAL

TROUBLE OVER MOROCCO GENERALLY ANTICIPATED

GERMAN ATTITUDE RESENTED

Post That Kaiser Went to Tangier to Proclaim Sultan's Independence" Not Forgotten

GERMANY SCOFFS AT IDEA OF WAR WITH FRANCE

EDMUNDS HEADS NEW BOARD OF EDUCATION

OTHER OFFICERS NAMED AND BYLAWS ADOPTED

HE TELLS OF WORK TO BE DONE

CALL RESIGNATION RUMOR CONFIRMED

[illegible] Postoffice Department as to the [illegible] but opposed [illegible] this year [illegible] surprised [illegible] unalterably [illegible] bill, also [illegible] legislation [illegible] opinion [illegible] leader [illegible] Postmaster [illegible] request will [illegible] cordially [illegible] They will probably [illegible] they [illegible] effort [illegible] absence [illegible] but [illegible] will [illegible] they [illegible] thing [illegible]

[illegible] Symphony major No. 3 [illegible] the ton the [illegible] certainly [illegible] He played the [illegible] in G major, No. 4, and [illegible] tumultuous enthusiasm.

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The Rachmaninoff symphony—as the programme book pointed out—was first played in America when it was given by the Philadelphia Orchestra last season, under the composer's baton. Philip Hale, the erudite author of the critical commentary, quoted at length Mr. Philip Goepp's remarks anent the symphony, from the Philadelphia programme book. The first movement alone takes 25 minutes, and many were the late unfortunates who were shut out by the proper Draconian rule against tardy and disconcerting entrances. The whole symphony occupies an hour. It is a wonderful work of musical architecture, and the wonder grows when one reflects that the composer is but 37 years of age and has already made for himself an imperishable name. The work is not without sterile and academic stretches, where the well-spring of inspiration is dubious, if not quite dry. This is especially true of the last movement, despite the rousing climax. But the first two movements and the forepart of the third are almost thoroughly fine and compelling: in the opening largo there was the subsidence and resurgence of the waves of the sea, in which the basses, bassoons and brasses largely figured—the latter coming in, ever and anon, as vividly as the riven lightning across the seascape.

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The "Leonora" overture was rendered most impressively, the fine and clear-cut tone of the first violins again maintaining an impeccable standard worthy of emulation. By a most amusing and singular coincidence, just after the famous "horn behind the scenes" was heard for the second time there came faintly floating into the auditorium from afar the notes of some ambitious practitioner of the cornet.

The third concert will be given on the evening of Monday, January 9.

EVE. BULLETIN

Philadelphia, Pa.

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The second concert of the Boston Symphony Orchestra will be given at the Academy of Music next Monday evening, when Josef Hofmann will be the soloist. The orchestral feature of the program will be Rachmaninoff's Symphony in E-minor. No. 2, which was first performed in this country by the Philadelphia Orchestra a year ago. Rachmaninoff demonstrates in this work that a composer to be modern need not necessarily deal chiefly in acrid dissonances, and that he should not stretch the various instruments of the orchestra out of their own particular idiom. If there is o enthing notabie about this symphony it is that all its various parts lie in the most graceful registers of the instruments employed. Still, while the composer clings to the classical symphonic poem, the spirit of the work is distinctly modern and entirely Russian. Mr. Hofmann will play Beethoven's Concerto in G major, No. 4, a work which he has more or less neglected in the last few years, and the other number will be Beethoven's overture, "Leonore" No. 3.

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INQUIRER

Philadelphia, Pa.

NOV 27

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m NORTH AMERICAN

dress Philadelphia, Pa.

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HOFMANN EXCELS IN A BEETHOVEN CONCERTO

Brilliant Pianist Shows His Mastery of Instrument to Academy Audience

ORCHESTRA'S FINE WORK

Boston Symphony Brings Out New Beauties in Difficult Composition by Rachmaninoff

By H. T. Craven

THE presence of Josef Hofmann at the piano, reinforced by the superb Boston Symphony Orchestra, made the performance of the Fourth Beethoven concerto at the Academy of Music last evening an artistic gem of ray serene and compelling beauty. The composition ranks with the "Emperor" concerto among the most memorable of Beethoven's contributions to pianoforte music.

Mr. Hofmann is at his best in the interpretation of such works. Indeed, it is doubtful if Eugene D'Albert, whose reputation as a virtuoso rests largely on his ability to give complete expression to Beethoven piano music, could better the poetic and, from the technical viewpoint, masterful presentation of this concerto.

Mr. Hofmann is a finely equipped artist, but there is a certain conservative sobriety to his work which accords more harmoniously with a concerto than with compositions written exclusively for the piano. In other words, his performance last evening exhibited the sterling qualities of his art to a degree unrevealed in either of his two recent recitals here.

There was noble dignity and breadth of treatment in his handling of the first movement, while the limpid clarity of the rondo and the reassuring fluency of treatment illuminated the finale with a loveliness and radiance that is the ultimate word in the consideration of such masterworks.

The symphony was the E minor of Rachmaninoff, played for the first time in America last season by the Philadelphia Orchestra. The musical web of this work is woven with a solidity and compactness that renders its beauties not too obvious on a first or even a second hearing. There are many fine moments in the score, but though the scholarship never fails, the inspiration is not unflagging throughout. The most impressive passages are in the finale, where the broad and flowing basic theme is developed to a climax of telling power. The composition as a whole is likely to become less popular than Rachmaninoff's "The Isle of Death," which is more objective in manner and, of course, in theme, decidedly more picturesque.

The beauties of the symphony lie deeper, and Mr. Fiedler is to be thanked for making some more of them apparent. The overture "Leonore" No. 3, which no custom can stale, received an eloquent reading as the final number.

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dress Philadelphia, Pa.

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concert stage in this country.

Boston Symphony Orchestra

Rachmaninoff's symphony in E minor No. 2 is the principal feature of the second Boston symphony concert which will be given in the Academy of Music tomorrow evening. Musical Philadelphia is not unfamiliar with the work, for its first performance in America took place in this city a year ago, and was given by the Philadelphia Orchestra. It is many years since any new orchestral work of large dimensions has found such immediate favor with the public. Mr. Fiedler placed it on his second Boston program this fall and so decided was its success that he repeated it in Boston three weeks later. On the last Southern trip he played it in Baltimore and New York, and it is significant that wherever it has been played the applause given to it has overshadowed the applause given to the soloists on the same program. The soloist tomorrow evening will be Josef Hoffman, who will play Beethoven's G major concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the program will be Beethoven's overture, "Leonora," No. 3.

PUBLIC LEDGER

ess Philadelphia, Pa.

Rachmaninoff's magnificent symphony in E minor No. 2 is the principal feature of the second Boston Symphony concert which will be given in the Academy of Music tomorrow evening. Musical Philadelphia is not unfamiliar with the work, for its first performance in America took place in this city a year ago and was given by the Philadelphia Orchestra. It is many years since any new orchestral work of large dimensions has found such immediate favor with the public. The popularity of Elgar's symphony was largely the result of artificial stimulation. Rachmaninoff's symphony, however, has taken hold of the public much in the same manner as that of its great predecessor, Tschaikowsky's "Pathetic." Rachmaninoff frankly confesses that Tschaikowsky has established the ideal toward which he strives and traces of the influence of the great Russian can easily be found in this work.

Mr. Fiedler placed this symphony on his second Boston programme this fall, and so decided was its success that he repeated it in Boston three weeks later. On the last Southern trip he played it in Baltimore and New York, and, curiously enough, whenever it has been played the applause given to it has overshadowed the applause given to the soloists on the same programme. In this symphony Rachmaninoff gives ample proof that to be a modern one does not have to be dissonant. Master of the orchestra that he is, he has so written it that the music lies in the most graceful parts of the instruments employed, and the result of this is a richness of color that is seldom found even in the works of the great masters.

One of the most interesting features of the present season is the manner in which Josef Hofmann has finally come into his own, and has been admitted by the connoisseurs of America into that very small company of really great pianists of our age. His development along the lines of profundity and poignancy of emotion has been most remarkable. He has lost none of his mastery of the technique of his instrument, he has still his cunning in his mixture of pianistic colors, and to these he has added a new emotional quality which has placed him quite in a class by himself. Here he will play Beethoven's G major concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the programme will be Beethoven's overture, "Leonora," No. 3. The order of the programme is as follows:

Rachmaninoff Symphony in E minor No. 2
Beethoven Concerto for piano in G major No. 4
Beethoven Overture, "Leonora," No. 3
Soloist, Josef Hofmann.

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ldress Philadelphia, Pa.

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BOSTON SYMPHONY

Josef Hofmann the Soloist in Beethoven Concerto.

PROGRAMME.

Rachmaninoff.....E minor Symphony
Beethoven.....Pianoforte Concerto in G major
Beethoven.....Overture, "Leonora," No. 3

Practically every seat was taken at the Academy last evening to hear the Boston Symphony Orchestra, and there was the usual patient file of waiting applicants outside the gallery door. Josef Hofmann was the soloist at this, his second, concert of the 26th season of this superlative organization in Philadelphia. He played the Beethoven concerto in G major, No. 4, and elicited politely tumultuous enthusiasm. Mr. Hofmann's playing this year is the last word in the technique of his art; not even Paderewski could have delivered his fingers of those marvelous runs more fluently and easily. But it is a fair question whether Hofmann does not over-particularize the separate notes; he makes each one stand forth in salient relief till the hearer in his admiration of the faultless chiseling—sometimes so pitilessly hard and clear—misses the divine fire, the careless rapture, the melting tenderness that outsoars and outshines any possible disclosure of technical proficiency. And it is a question whether Mr. Hofmann is not overdoing, and tiring himself. Last night he seemed fatigued, as at his recent recital. It will be recalled that when he appeared her as a "Wunderkind" of ten, in 1887, he was called upon to give 52 concerts in two months, his health gave way, and the Society for the Prevention of Cruelty effectively intervened to prevent the progressive assassination of his finely adjusted musical sensibilities.

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The third concert will be given on the evening of Monday, January 9.

RECORD

ss Philadelphia, Pa.

DEC 6 1914

BOSTON SYMPHONY

Rachmaninoff Work and Solo by Hofmann on Program.

The Boston Symphony Orchestra, with Joseph Hofmann as soloist, played before a capacity audience in the Academy of Music last night. The program was one of especial interest, opening with Rachmaninoff's Symphony in E Minor, which won such golden opinions on the occasion of the American premiere with the Philadelphia Orchestra last November, when the work was conducted by the composer. The repetition by the Boston Orchestra served to reveal new beauties, necessarily unassimilated on the previous hearing. Conductor Fiedler's conception of the work and his manner of reading it were of extreme interest. The last movement, particularly, was developed in a brilliant and striking manner, bringing to the conductor and orchestra an unrestrained ovation.

Hofmann, who gave a magnificent rendition of Beethoven's rather neglected G major concerto, seemed a very familiar figure at the piano, this being his third appearance here this season.

There can be no doubt of his ability in ensemble playing, though his big tone, tremendous technique and general breadth of style seem less overwhelming when heard with an orchestra than in recital. This concerto of Beethoven was a splendid medium for Hofmann's unusual equipment. The first movement, with its many beautiful scale passages, was played in a dazzlingly brilliant style, forming a strong contrast to the poetic measures of the Andante, which Hofmann brought out in an unexpectedly expressive manner. The entire work was interpreted so originally that it assumed undreamed of importance. The third and last number on the program was Beethoven's "Leonora" Overture, No. 3. The Boston Orchestra seems to gain continually, not only in tonal balance, but in ability in gradations of tone that are unapproached by other orchestras. The

brass section is a model of what that important portion of an orchestra should be. Never permitted to detach itself from the general rich tone of the orchestra, it is no more conspicuous than the wood wind, or any other section of the combination. There is never a harsh or blatant note from the brass, but always a pure, mellow tone that supports the lighter strings with an organ-like quality that is indescribably smooth, soft and musical.

EVE. TELEGRAPH

ss Philadelphia, Pa.

Boston Symphony Orchestra.

Rachmaninoff's symphony in E minor had its second performance here within a year, by the Boston Symphony Orchestra last night. The previous performance, on November 26, 1909, was also the first performance of the work in America, and Rachmaninoff himself conducted the Philadelphia Orchestra for the occasion. The enthusiasm of the audience last night, untinctured this time by the sense of novelty or of a personal attitude toward the composer, was nevertheless as unbounded as on that auspicious afternoon. The singing third movement and the vigorous, closely coherent fourth especially aroused the listeners. The symphony has its permanent, perennial place in orchestral programmes.

Herr Fiedler's conducting of the work naturally suggested comparison with the conducting of its composer, just as unusual interest of comparison was to be felt, under the special circumstances, between the execution by our own orchestra and that of our New England neighbors. Something of the authority of the composed appeared in the way Rachmaninoff's conducting educed coherency and occasional poignancy, where at times, last night, especially in the first two movements, the same assertion was not felt.

The symphony was well associated with the two Beethoven works that followed it. The essential healthfulness, the sanity of the feeling, wherever it may range, is the same. Josef Hofmann's solo number was the Beethoven concerto in G major. The fine accordance of pianist and orchestra was a joy of finish in a performance that showed Mr. Hofmann at his very best as poetic interpreter of the greatest music and as supreme technician. He was recalled continually and at last pointed perforce to the shunted piano and shook his head wearily before the audience would settle back for the familiar Leonora overture that closed the programme.

The Academy of Music had its usual Boston Symphony crowd in spite of the sudden cold and snow.

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Second Boston Symphony.

Next Wednesday evening brings the second of the Boston Symphony concerts of the season. The soloist will be Josef Hofmann, who will be heard here with orchestra for the first time in many years. Hofmann today is one of the very few really great pianists in the world and he is one of the very few really great pianists in the world and it is freely prophesied that before his career is ended he will stand as the greatest pianist of his time. He will play the Beethoven Concerto in G major No. 4, which is one of the great masterpieces of pianistic literature.

The symphony will be Tschaikowsky's fifth in E minor, the most brilliantly scored of all Tschaikowsky's works. It has not been heard here in a number of years. The other orchestral numbers will be Berlioz's brilliant "Roman Carnival" overture and Brahms' "Academic Festival" overture.

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m EVE. BULLETIN

ress Philadelphia, Pa.

e DEC 6

...in many a musical moon.

BOSTON SYMPHONY

Second Concert of the Season, With Hofmann as Soloist

It was truly a music masters' night at the Academy last evening. Max Fiedler and the Boston Symphony Orchestra held the stage; Josef Hofmann was the soloist, and Beethoven and Rachmaninoff provided the scores for what proved to be one of the most delightful concerts of the symphonic type held thus far this season in Philadelphia. In spite of the turbulent weather the audience was all that could be desired both in point of numbers and in enthusiasm.

Mr. Hofmann selected Beethoven's Concerto in G Major, N. 4, for a display of his talents, and, as events showed, his selection was a wise one, partly for the reason that the work, because of its technical difficulties gave fullest oportunity for his powers as a pianist, and partly because it is written in a highly sympathetic and melodious vein, typical of Beethoven at his best. The adagio movement particularly, with its rich singing qualities, caught the fancy of the audience, while the sprightly rondo vivace movement which followed lent a pleasing contrast.

Evidently Hofmann has taken a leaf out of Paderewski's notebook, for he showed marked improvement in his pedaling as compared with his work of several years back. The clarity of his tones and the delicacy of his touch was a source of delight to the trained musician while his melodic handling of the

denzas caused the audience as a whole to clamor for an encore. Five times he responded with a bow to the hand-clapping, but Fiedler effectually blocked any chance of a piano solo by ordering the instrument moved back from the centre of the stage.

The Rachmaninoff symphony, in E minor, No. 2, which the composer himself conducted with the Philadelphia Orchestra during his visit to this country in November a year ago, was the other important work of the evening, and the players from Boston, be it said to their credit, made as much out of it as it is possible to get. The work is too long and

loses interest at times, particularly in the opening polyphonic movement. Its extreme brilliancy in the finale, however, compensates to a degree for this defect. Beethoven's well known "Leonora" overture completed the program.

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HOFMANN IN SECOND APPEARANCE TONIGHT

Piano Virtuoso Will Be Soloist With Boston Symphony Orchestra.

Joseph Hofmann, the great piano virtuoso, will make his second appearance in Baltimore this season with the Boston Symphony Orchestra in the Lyric tonight. Mr. Hofmann's former appearance here was at one of the early Peabody recitals of the year, when he played a big program, creating the deepest impression.

His number tonight will be the B major Concerto of Beethoven, one of the works for which he is most famous. The symphony of the evening will be Tschaikowsky's No. 5, in E Minor, and the other number will be Berlioz's overture, Opus 9, "The Roman Carnical," and Brahm's Academic Festival Overture, Opus 80. The overture is one of two written by Brahms in 1880, coming between the D Major Symphony and the one in F Major. The companion work is the "Tragic" Overture, which, although bearing the later opus mark, was really written first.

The Orchestra is playing Washington this afternoon, a number of the members stopping in Baltimore yesterday afternoon and proceeding to the Capital City this morning. Frederick H. Gottlieb entertained several of them at an informal musicale at his home on Eutaw place last night, in which all hands, including Mr. Gottlieb, who is a brilliant amateur player of the flute, took part.

Newspaper Cutting Bureau in the ... AMERICA

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Boston Symphony Orchestra.

The second Boston Symphony concert of the season will be given in the Lyric Theater tonight, beginning at 8:15 sharp. The soloist will be Josef Hofmann, the distinguished pianist. Max Fiedler will be the conductor, and the program will be as follows:

Berlioz—Overture, "The Roman Carnival."
Tschaikowsky—Symphony in E Minor, No. 5.
Beethoven—Concerto for Piano in G Major, No. 4.
Brahms—Overture, "Academic Festival."
Soloist, Josef Hofmann.

Baltimore Journal, Donnerstag, den 8. Dezember 1910.

Zweites Symphonie - Conzert.

Gediegenes Programm wird vollendet vorgeführt. — Herr Max Fiedler dirigiert meisterhaft. — Josef Hofmann, der polnische Klaviervirtuose bezaubert durch sein wundervolles Spiel. — Lyric - Theater war vollzählig besetzt.

Ganz gefüllt war das Lyric - Theater gestern Abend von einem musikliebenden, fashionellen Publikum, um den zweiten Conzerte des Bostoner Symphonie - Orchesters in unserer Stadt zu lauschen. Mit der blitzblanken Technik jedes einzelnen Orchestermitgliedes bot Herr Max Fiedler's geniale Leitung den Empfindungsreichthum der vorgeführten Compositionen in ausgiebister Weise dar!

Die Ouvertüre „Der römische Carnival", von H. Berlioz, eröffnete das genußreiche Conzert. Dieses Opus 9 war lange ein Lieblingsstück in Europa. Es ist ein glänzendes Tonstück, das neben mancher bizarren und betäubenden Stelle dem Musiker sehr viel Schönes bietet. Das schlicht anhebende Andante ist ganz reizend; immer stärker werdend, steht es schließlich im vollen Prunke des Orchesters da. Das energische Allegromotiv, eine jubelnde Windsbraut, wird gleichfalls auf das geistreichste gesteigert. Der begeisterten Wiedergabe des in blendendes Bengalfeuer getauchten „Römischen Carnivals" seitens des berühmten Orchesters folgte rauschender Applaus.

Tschaikowskys Fünfte Symphonie in E-Moll war die nächste Nummer. Zuerst wurde die sechste Symphonie (die pathetische) dieses russischen Meisters bekannt und hat rückwirkend die fünfte und vierte nach sich gezogen. Man könnte füglich diese fünfte Symphonie Programm - Musik nennen; ihre Sätze sind inhaltlich enge verbunden. Diese Musik trägt die Stempel des wirklich Erlebten und Empfundenen und das ist ihr ästhetischer Werth. Aus dieser Eigenschaft ist auch die Freiheit und theilweise neue Führung der Form entsprungen. Sehr viel Interessantes und Schönes bietet jeder der vier Sätze dieser Tondichtung.

„Tschaikowsky's Stil steht besonders dem Schumann's nahe, hat sich aber Liszt'schen und Wagner'schen Einflüssen nicht verschlossen, soweit sein im Grunde durchaus lyrisches Talent das zuließ", sagt Dr. Hugo Riemann.

„Seine Werke sind blühend in ihrer oft ergreifenden Melodik, wohllautsatt, doch ungleich an Werth und voll widersprechendsten Eigenschaften: bald eine weibliche Zartheit und Sinnigkeit, dann wieder eine halbasiatische Wildheit", liest man in „Abriß der Musikgeschichte", von Kothe-Prochazka.

Die Wahrheit dieser Urtheile erbrachte die gestern Abend gespielte „Fünfte Symphonie." Wenn auch, wie Dr. Riemann voraus sagt, manche Klavierstücke und Lieder Tschaikowsky's sich der Zukunft nicht erhalten werden, kann man doch seinen Orchesterwerken, und darunter auch der „Fünften Symphonie" ein langes Leben prophezeien.

Dem glanzvollen Vortrag durch die Bostoner folgte ein anhaltender Sturm von Applaus.

Nach der Pause ergriff der Klassiker Beethoven das Wort. Sein reizendes Klavier - Conzert in G-Dur fand unter den Händen von Josef Hofmann, begleitet vom Orchester, eine vollendete Wiedergabe. Nach der überreichen Chromatik der vorhergehenden Nummern, that das klassische Verweilen in der Tonart dem Ohre so wohl. Das ansprechende Conzerto erinnert im ersten und letzten Satze öfters an Mozart; doch fehlt es nicht an den Titanenblitzen. Durchaus Beethovenisch ist der Klavierpart. Spielend überwand Josef Hofmann die technischen Schwierigkeiten; sein Vortrag war einzig, ideal. Besonders lieblich macht sich der zweite Satz in dem sinnigen Zwiegesang zwischen Orchester und Klavier. Das Soloinstrument schwelgt geradezu in farbenreichen Akkorden.

Josef Hofmann besitzt neben seiner bewundernswerthen Technik den wahren künstlerischen Adel, eine hochgesteigerte Fähigkeit, musikalisch zu denken und zu fühlen. Er ist einer der ersten lebenden Virtuosen; den „neuerwachten Rubbinstein" hat man ihn genannt. Er bedankte sich mehrmals für enthusiastischen Beifall.

Ein würdiger Schluß des Conzertes bildete Brahms's „Akademische Fest-Ouvertüre", eine famose Composition, über bekannte Studentenlieder großartig aufgebaut, allgemein gefällig, und von der großen Hörerschaft auch höchst beifällig aufgenommen.

C. F. M.

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Newspaper Clipping Bureau in the World

MUSIC LOVERS TO HEAR HOFMANN PLAY

Famous Pianist Will Be Here With Boston Symphony.

Next Wednesday evening will bring the second of the Boston Symphony concerts of the season. The soloist will be Josef Hofmann, who will be heard here with orchestra for the first time in many years. To him has been given the distinction this year of playing at 10 consecutive concerts with the Boston Symphony, which is a compliment that has never been paid to any other artist. He will play here the Beethoven Concerto in G major No. 4, which is one of the great masterpieces of pianistic literature.

The symphony will be Tschaikowsky's Fifth in E minor, which, if it has not always enjoyed the great popularity given to its successor, the "Pathetic," has come to be regarded now as the greatest of the six.

The other orchestral numbers will be Berlioz's brilliant "Roman Carnival" overture and Brahms' "Academic Festival" overture, beloved by all students, since it is built on well-known German student songs. The program, in its order, is as follows:

Overture, "The Roman Carnival".....Berlioz
Symphony No. 5, in E minor.....Tschaikowsky
Concerto for Piano No. 4, in G major.....Beethoven
Overture, "Academic Festival".....Brahms
Soloist, Josef Hofmann.

BOSTON SYMPHONY TONIGHT

Josef Hofmann To Be The Soloist. House Sold Out.

Tonight's concert by the Boston Symphony Orchestra promises to be one of the most interesting ever given by the orchestra in Baltimore. The house is practically sold out. Mr. Josef Hofmann is to be the soloist.

The complete program for tonight is as follows:

Overture, "The Roman Carnival," Op. 9 ..... Berlioz.
Tschaikowsky.....Symphony No. 5, in E minor, Op. 64.
1. Andante; Allegro con anima.
2. Andante cantabile, con alcuna licenza.
3. Valse: Allegro moderato.
4. Finale: Andante maestoso; allegro vivace.

Concerto in G major, No. 4, for pianoforte, Op. 58.....Beethoven.
1. Allegro moderato.
2. Andante con moto.
3. Rondo: Vivace.

Academic Festival Overture, Op. 80 ..... Brahms.

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Josef Hofmann To Be Soloist.

The second concert of the Boston Symphony Orchestra will be given in the Lyric Theatre on Wednesday evening, December 7. The soloist will be Josef Hofmann, regarded by many as the greatest pianist in America. He will play Beethoven's Concerto in G major No. 4.

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BOSTON SYMPHONY ORCHESTRA'S TREAT

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Cleanness of Musical Diction Was a Predominant Feature.

Rarely, if ever, has a concert by the Boston Symphony Orchestra been heard in which the clearness of the musical diction equaled that of last night. From beginning to end there was intent and purpose in the music, which, thanks to Director Fiedler's well nigh perfect reading and the wonderful co-operation of his men, was brought out.

This was largely attributable to the absence of all work of an ambiguous character; neither did the novice in composition have an opportunity to display the results of his researches. The program consisted of the mature thought of inspired creators, and its effect was deep and lasting. Not until the ultra-modern tendencies of the day have crystalized will we hear anything to compare with Tschaikowsky's Symphony in E minor.

The program also was admirably constructed, the Berlioz overture fittingly prefacing the symphony and the Brahms' bringing it to a decisive conclusion.

In looking back it seems to the writer that one of the points of greatest effectiveness was the strong underlying and twofold principal rythms that pervaded several of the numbers. All polyphonic music is woven as a fabric as well as wrought with embellishment, but seldom are composers successful in creating, continuedly, a distinct train of thought which is formed of the composite of two or more distinct primary pulsations. The device of thematic augmentation frequently produces this result, but seldom to the extent of those episodes referred to. It was as if the music were heard in cross-sectional area, revealing a vast wealth of multicolored strata.

They presented the following program:

Berlioz—Overture, "The Roman Carnival," Op. 9.
Tschaikowsky—Symphony No. 5, in E Minor, Op. 64.
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.
Beethoven—Concerto in G major, No. 4, for Pianoforte, Op. 58.
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Brahms—Academic Festival Overature, Op. 80.

Count Wielhorski is said to have told Berliots frankly that he did not understand the "Roman Carnival" overture at all; but certainly it is a work of great brilliance, quite in accord with modern development and sincere and logical in context. It contains a direction of utterance that carries with it conviction and leave with one the assurance that gladness as well as grief may be a passion. Certain of the incidental crescendos are thrilling in their intensity, and many of the modulations, while simple in structure, are astoundingly effective in treatment.

The sympathy is a marvel of mood, and one is almost tempted to discriminate between it and the "Pathetic," in B minor. If only the master could have lived to continue in the paths he sought and found, at last, in these two works! Countles points occur which merit extended review; but suffice it to say here that never were themes of greater pregnancy created than those which dominate this symphony.

The notion still held to by some that a massive composition must close fortissimo, is, in this case, if ever, forever dispelled. Whatever may be the opinions regarding this symphony's construction, it is indisputably the work of one who has penetrated the veil of spiritual obscurity, and we can only harken with awe to the message he gives us.

Josef Hofmann approached his work with his wonted enthusiasm and sincerity and gave a splendid presentation of a seldom-played concerto. But it seemed to fail of its full effect on the program owing to too great an organic change of style which had until its performance prevailed. However, its rendition was magnificent and but increased the desire to hear him more. He is very close to all hearts in the musical world.

In the Brahms' "Academic" overture was felt with certainty the genial fellowship expressed therein, and the audience dispersed, the better for his manifold expressions of joy.

May we have the privilege of many more concerts as thoroughly enjoyable as this one was.

J. N. H.

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Hofmann Piano Soloist With Boston Symphony

The second Boston Symphony concert of the season will be given in the Lyric Theater tonight, beginning at 8.15 o'clock sharp. The soloist will be Josef Hofmann, the distinguished pianist. The program is as follows:

Overture, "The Roman Carnival".....Berlioz
Symphony in E Minor, No. 5.....Tschaikowsky
Concerto for piano in G Major, No. 4.....Beethoven
Overture, "Academic Festival".....Brahms
Josef Hofmann, soloist.

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Baltimore Journal, Mittwoch, den 7. Dezember 1910

Bostoner Symphonie Orchester.

Veranstaltet heute Abend sein zweites diesjähriges Conzert im Lyric Theater. — Joseph Hofmann, der ausgezeichnete, Pianist, als Solist. — Ein äußerst interessantes Programm aufgestellt.

Heute Abend um 8 Uhr 15 wird das Bostoner Symphonie Orchester unter Leitung seines Dirigenten Max Fiedler im Lyric Theater sein zweites Conzert dieser Saison veranstalten. Es ist ein äußerst interessantes und in künstlerischer Hinsicht hochstehendes Programm aufgestellt worden, welches bei den hiesigen Musikliebhabern zweifellos großen Beifall finden wird. Der Solist ist Joseph Hofmann, der berühmte Pianist, der Beethoven's 4. Klavier - Conzert in G-Dur spielen wird. Die andern Programm-Nummern sind: Berlioz' Ouvertüre „Der römische Karneval", Tschaikowsky's 5. Symphonie in E-Moll und Brahm's „Akademische Fest - Ouvertüre".

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Boston Symphony Orchestra.

The second Boston Symphony concert in the Lyric Theater on next Wednesday evening brings as soloist Josef Hofmann, who has not been heard here with an orchestra for a great many years. This gives a flavor of novelty to the concert which will be welcomed by the music lovers because Hofmann is by all odds the greatest pianist now in America and one of the very few really great pianists in the world. He is to play Beethoven's D-major Concerto No. 4, which is one of the great masterpieces of pianistic literature.

Mr. Fiedler in this program has confined himself to well-tried favorites, no novelties appearing in the list of orchestral works to be played. The symphony will be Tschaikowsky's Fifth in E Minor, a work which, although somewhat overshadowed by the great popularity given to its successor, the Pathetic, is generally regarded now by connoisseurs as being the greatest of the six symphonies he wrote. The other orchestral numbers will be Berlioz's "Roman Carnival" overture and Brahm's "Academic Festival" overture.

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SECOND SYMPHONY CONCERT

Josef Hofmann Will Be Soloist—An Interesting Program.

Next Wednesday evening brings the second of the Boston Symphony concerts of the season. The soloist will be Josef Hofmann, who will be heard here with orchestra for the first time in many years. He will play the Beethoven concerto in G major No. 4, which is one of the great masterpieces of pianistic literature.

The symphony will be Tschaikowsky's fifth in E minor. The other orchestral numbers will be Berlioz's brilliant "Roman Carnival" overture and Brahms' "Academic Festival" overture.

The program in its order is as follows: Berlioz's overture, "The Roman Carnival"; Tschaikowsky's symphony in E minor, No. 5; Beethoven's concerto for piano in G major, No. 4, and Brahms' overture, "Academic Festival."

Newspaper Clipping Bureau in the World

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ldress ..... DEC 7 - 1910

Symphony Concert Tonight.

The second Baltimore concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theatre tonight, beginning at 8.15 sharp. The soloist will be Josef Hofmann, the distinguished pianist. The program is as follows:

Overture—The Roman Carnival.....Berlioz
Symphony in E minor, No. 5.....Tschaikowsky
Concerto for piano in G major, No. 4.....Beethoven
Overture—Academic Festival.....Brahms
Soloist, Josef Hofmann.

From MORN. TELEGRAPH

Address New York City.

Date DEC 8 1910

New York Soon Will Be in Need of a New Concert Hall.

Carnegie Hall, say the real estate rumorists, may soon be changed into an apartment house. The reason for this, according to the practical men in the land market, is that the benevolent soul after whom it is named does not find the receipts from it profitable enough. That this is possible any one who remembers that Carnegie Hall earns little or nothing during six months of the long, sad year will readily admit. Yet we should have thought that the very fact that it was called Carnegie Hall, being largely devoted to the performance of such writers as Mozart, Beethoven, Wagner, Brahms and Strauss, should keep it fresh and green in the memory of the star-spangled Scotsman after whom it was named. Such nomenclature is, of course, a recognition of the noble and affecting fortune he has felt it his duty to his country and a protective tariff to accumulate. In Carnegie Hall and the Carnegie libraries scattered through the Scotticized universe Mr. Carnegie has already built himself monuments more perennial than brass. It would be grave pity, therefore, if this particular mausoleum-in-advance should degenerate into a mere habitation for human beings, with the raucous-voiced and sledge-hammering pianolo, that fine fruit of modern culture and avid heart hunger, taking the place of the mystic-voiced orchestras that so long have enmusicled this stately shrine.

Then there is a possibility which Mr. Andrew Carnegie is begged to hold in mind. Should Carnegie Hall become defunct, Henry Clay Frick might build a Frick Hall and eclipse his former partner.

Already does the Frick Building overtop the narrow world of Pittsburg like a Colossus, and the Carnegie Building right near to it hides its diminished head. That would never do here. Mr. Carnegie will surely arrange that we shall still go to a Carnegie Hall and not to a Frick Hall, a Cholly Schwab Hall, or, too horrible even to mention, to an Alec Peacock Hall.

As a matter of fact, if that somewhat dreary if well and courteously managed music box be allowed to run down, what should happen is this, that a number of public-spirited men should club together and build a hall, to be called the New York Music Hall. It should smack of the public and the civic in appearance and management. It should be simple in its exterior and its interior. To the standard musical societies of New York—and the Boston Symphony Orchestra is virtually one of these—its rent should be nominal, but money making concerts, pure and simple, should be made to sustain it. It should contain a large hall and a smaller hall.

It would thus unite the functions and enjoy the incomes now shared by Carnegie Hall and Mendelssohn Hall, which is also about to die the death. We do not think such an undertaking would be either unprofitable, either in the good report of those who build it or as an actual and cold-blooded investment.

EVE. SUN

New York City.

DEC 3 - 1910

Boston Explains.

TO THE EDITOR OF THE EVENING SUN—*Sir:* In your issue of Monday last you were moved to raise your voice in lamentation over the failings of your country neighbors, moralizing, as is the New York pharisaical wont, upon the sad plight, mental and moral, of all humans who choose to dwell without your lofty walls. In your editorial "Trouble in the Suburbs," beginning doubtfully and far away, you first meditate upon the melancholy days of autumn, then report the findings of certain Jersey gendarmes, and finally quote the leading exponent, of a Bigger, Better and Busier Boston: the ensemble showing a creditable knowledge of the elements of philosophy, sundry police court records and the interstices of the Boston heart.

In your grief o'er the graft rampant in exclusive Montclair, you fail to recall that that faubourg forty-five minutes from Broadway is thickly settled by ex-New Yorkers, who fled the baleful fogs arising from the city's encircling sea of oil, sugar, bank, high-cost-of-living and municipal scandals. But, alas! in their hegira this body of righteous pilgrims carried with it the inevitable number of unregenerate camp followers, who soon were up to their old tricks, by their knaveries (as listed in your editorial), besmirching the fair name of their new home. So that, while to the casual observer this blaze of dishonor in Montclair may appear to be a spontaneous combustion, yet in reality it is of incendiary origin, and those guilty of the arson are the still unregenerate camp followers whose original demesne was on the hither side of the Hudson.

As for Boston and its be-hatified Symphony Concerts, over which you weep wildly with one eye and wink broadly with the other, there are no doubt several reasons why hats have been almost de rigueur at these concerts. First of all, the Friday afternoon devotee (always feminine gender) once within the sacred precincts, forgetting all but the feast of harmony that is in store for her, makes directly for her seat and the programme book, to read therein the "dope" offered in elucidation of the music of the day. So engrossed is she in this delight that for the mere doffing of her chapeau she has not a second to spare, and when the first strains of music float out upon the expectant air she sinks back in her chair with a sigh of joy and closes her eyes tight; "soft stillness and the night become the touches of sweet harmony." Therefore, whether she or her sister enthusiasts are be-hatted or de-hatted she neither knows nor cares, and that is one reason why "hats on" is the custom.

Again, at some concerts "hats on" would be very much the lesser evil. Imagine struggling to see through 2,000 heads of hair standing on end "like quills on the fretful porcupine," and held rigidly aloft by the spell of a crashing, shuddering symphony of Strauss, Rachmaninoff, Mahler, or some other of the fearfully modern composers! Horrible thought! Ladies, keep thy hats on!

Needless to say, these explanations of the hat habit are offered only in defence of the real Bostonians. Their tasty, trim and tiny chapeaux would, de facto, be wholly unobjectionable. But on that sad day when our busy Mayor made his epoch-making descent upon Symphony Hall, most likely there was present a goodly number of fair Manhat-tanites, bedecked as to the head with all the breadth and brilliance of ultra Fifth avenue. And Mr. Mayor, aghast at such law-breaking lids, unable to discern through the forest of feathers and furbelows that the wearers thereof were aliens, was impelled to utter his famous edict "Hats off." Thus it is that Boston, through the empty vanity of its younger and giddier sister, has now to hear its music in a Symphony Hall where the lid is on, but the lids are off.

Boston, Nov. 30. JAMES A. FIDDY.

EVE. SUN

New York City.

DEC 9 - 1910

MUSIC AND MUSICIANS

JOSEF HOFMANN AND BOSTON SYMPHONY TOGETHER.

Season's Premier Pianist and the "Prima Donna" Band—"Salome" as London Swallows It Is a Lesson for Broadway—"The Girl" Rehearsed to Tears, Cheers and Curtain-Calls.

With Joseph Hofmann as their soloist, the Boston Symphony players on their second visit of the season essayed no new orchestral attempt, no joy untried. There was, however, in a somewhat familiar programme, at least the novelty of such a finished performance of Tschaikowsky's martial and stirring Fifth symphony as to bring forth applause in such volume and so persistent that Max Fiedler and his whole band of 100 men had to bow their united acknowledgment. There will be no cry for "novelty" from those who helped to crowd Carnegie Hall last night. The performance which evoked all this enthusiasm, was one of most remarkable precision and clarity, obtained, however, without sacrifice of any of the rich sonority and warmth which marks so many passages in the great Russian war-song.

The Berlioz "Roman Carnival" overture was the opening number and Brahms's "Academic" overture brought a rather generous programme to a brilliant conclusion.

Josef Hofmann was heard in Beethoven's G-major concerto. There was eloquence in every note of his playing, a reserve as well as sentiment which made a deep appeal to his discriminating hearers. The modest demeanor of this great artist was changed not a whit by the many recalls which his masterly work elicited.

To-night the borough of Brooklyn also hears its second Boston Symphony concert of the season. The big piece is Rachmaninoff's Second symphony. The second number will be Rubinstein's concerto in D minor No. 4, played by that master's pupil, Hofmann, and the programme ends with Beethoven's overture "Leonore," No. 3.

To-morrow's second matinée in Carnegie Hall brings another repetition of Dvorak's symphony "From the New World," Liszt's E flat concerto for Hofmann, Strauss's "Death and Transfiguration."

The "Leonore" No. 3 will also be played at the matinée. If this piece could be banished for five years, the constant concertgoer might hear it once more without feelings akin to murderous.

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Daily Eagle, Brooklyn N. Y.

DEC 10 1910

BOSTON SYMPHONY ORCHESTRA

A Fine Programme With a New Symphony by Rachmaninoff, and Hofmann as Soloist.

Mr. Fiedler of the Boston Symphony Orchestra is acquiring a reputation as a programme maker, but seldom has he put together a more completely satisfactory programme than that for the second concert of his Brooklyn series, heard at the Academy of Music last night.

The foundation of the structure was a new symphony by Rachmaninoff, a work of such strength and at the same time of such immediate popular appeal, that it is likely to hold a prominent place in orchestral programmes in the future. A few Americans saw this Russian composer during his brief tour here last winter, and a good many more have heard two of his preludes for piano, which have sprung into a popularity almost as great as that of the Liszt Rhapsodies twenty years ago and quite as well deserved. But as a symphonist he is a new voice and the reception accorded to his music last night shows that this composition at least is sure of a wide popularity. It is so pleasant to hear music unmistakably modern which the ordinary concertgoer need not wait to "grow up to." They have been telling us for a good many years now that we should "grow up" to Brahms, but a good many of us still find him dry, in spite of his interludes of liquid beauty. The same prophecy has been made in regard to Strauss and Debussy, and, alas, we are rapidly grown to Strauss, the lesson of whose symphonic poems seems to be that a man need not have form if only he makes enough unexpected noises in unusual places.

But there is nothing of this straining after effect with Rachmaninoff. The ear trained on Beethoven and Schumann can follow this second symphony with no sense of surprise and with a restful confidence in the adequacy and soundness of the man's workmanship.

A fondness for Berlioz and Dvorak will quicken your enjoyment of the picturesque and sparkling second movement and of the spirited finale, but those are classics on the concert platform.

The new work is Russian through and through and reveals the strongest voice that has yet come out of Russia, save Tschaikowsky. He does not storm the heights of tragedy as does Tschaikowsky, nor does he so much suggest the proverb, "Scratch a Russian and you find a Tartar." But this first movement has the fundamental Russian melancholy, set forth with a power which carries it close to the borderland of tragedy. The themes are so varied and transformed by the harmonic treatment that very likely this movement will reveal greater beauty on a second hearing than a first, but from the first it leaves no doubt that it is a cry of sadness from the heart of a strong and sincere man, while its treatment shows the resourceful and soundly trained musician. But with the second movement all doubt vanished. The brilliancy, the sparkle, the crispness of those dance rythms took the ear and imagination captive and by them the popular success of the symphony was established. The slow third movement is filled with melody, while the fourth carries the thing through to a brilliant finish with a rush of rhythmic and melodic power. The use of clearly marked earlier themes in this last movement gives to music a homogeneity and workmanlike finish very satisfying to old-fashioned ears.

The symphony was followed by Rubenstein's fourth piano concerto, played by Josef Hofmann. His welcome as he came upon the stage proved that Hofmann is held in the esteem which he deserves in Brooklyn. To play this fourth concerto at all a man has to be a good many kinds of a good pianist and Hofmann is all the kinds that there are. It is a massive, not to say a husky, work which carries the warning, "Hands off," to all merely ordinary pianists in its first dashing cadenza. Hofmann played its riotous first movement with a rush of power which was inspiring, but even in the fastest passages his playing was clear and he did not pound, save perhaps in the climax, where piano and orchestra were all down on the field in a genuine football scrimmage, and one could not be sure of the quality of the tone. But there are men who could play that first movement effectively who would yet smother the poetry of the second movement in a volume of sound. Hofmann's playing of it was marked by extreme delicacy and by poetic feeling. His unfailing technical skill was shown everywhere, but perhaps most strikingly in those passages in which he matched the tone quality of his piano strings with that of the clarinets. This concerto, indeed, gives the whole range of dynamics which is covered by a piano recital and something approaching as wide a range of feeling. For that reason it is a most satisfying concert work—when you can hear it played by a master like Hofmann.

Mr. Fiedler concluded with the "Leonore No. 3" overture, by Beethoven. Perhaps it needed this familiar overture, which everybody plays, to remind the audience of the superiority of this Boston band in purity of tone and delicacy and exactness of shading. Certainly the performance of it last night left not one smallest thing to be desired. The appeal, both to the ear and to the imagination, was potent, and the work dismissed the audience under the spell of great creative art. Thank heaven, Beethoven could modulate from key to key without planting a gutter band on the sidewalk to tell you he was moving.

Daily Citizen,

Bro DEC 9 1910

BOSTON SYMPHONY HERE AGAIN ON FRIDAY NEXT

Will Play Rachmaninoff's Second Symphony.

DEUTSCHER CONCERT, DEC. 7.

Apollo Club's First Appearance of Season on Wednesday Evening—Music Notes.

At the second Boston Symphony concert of the season on next Friday evening, Dec. 9, Brooklyn will hear that orchestra play Rachmaninoff's Second Symphony, which, as played by the Boston Symphony and interpreted by Conductor Max Fielder, has been the musical sensation of the present season. Not since Tschaikowsky gave his "Pathetic" to the world has any symphony made such an impression on music lovers of all classes.

This is all the more interesting because Tschaikowsky was a Russian as is Rachmaninoff, and Rachmaninoff was a pupil of the great master. Moreover, Rachmaninoff frankly admits that Tschaikowsky is for him the ideal figure among moderns. It is significant, too, in connection with the extraordinary success that has been given to the symphony that Rachmaninoff, while full of modern spirit, has found expression for that in the classical form and has not found it necessary to resort to strange and bizarre modes of utterance to attain his end.

His melodic invention is of a very high order and none of the modern writers for orchestra is a great master of the various idioms of the different instruments employed than this serious Russian, who just a year ago was soloist with the Boston Symphony. Because of his mastery of this part of his art, his symphony sounds, as very few modern works do, and no work in the repertory of the Boston Orchestra reveals to such a degree the tonal beauties it is capable of.

The programme, in fact, might almost be called Russian, for the second number will be Rubinstein's concerto in D minor, No. 4, which will be played by Josef Hofmann. If Rubinstein had few of those qualities in his music which mark the Russians of the school of Tschaikowsky and his followers, he must none the less be classed among the great Russian composers, not merely because that was the country of his nativity, but percause of the enormous influence he exerted in that country during his life. When Hofman gave up his concerts as a "wonder child," he went directly to Rubinstein and was taught by him up to the time of Rubinstein's death, and if there is any one who approaches Rubinstein's performance of this splendid concerto, it is this young Pole.

The final number on the programme will be Beethoven's overture, "Leonora," No. 3.

EVE. MAIL

ss New York City.

TACT THAT CONQUERS.

Were the observer at the Office Window called upon to name the most tactful man in Boston he would unhesitatingly designate Major Henry L. Higginson, and for reasons which are herewith briefly stated: On the morning following a recent matinee performance by the Boston Symphony orchestra, of which he is a generous patron, Major Higginson published a letter thanking the women who attended for their consideration in removing their hats. He pointed out that men who are bald and extremely sensitive to draughts would not think of keeping their hats on during such a performance, and added: "Perhaps the ladies will draw comfort from the fact that their hair, hereafter to be in view, is at the worst more attractive than their hats, and is often beautiful."

Could there be anything more diplomatic than that final sentence? The chances are that the woman who keeps her hat on at the next symphony concert will be suspected by all the other women there of coming without having had her hair dressed.

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The
Brooklyn Citizen

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The Great Home Paper
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Borough of Brooklyn
New York City

Dear Sir:
I take pleasure in enclosing you a clipping of Theatrical Notice which appeared in recent issue of The Brooklyn Citizen.

Yours very truly,
JOHN N. HARMAN,
Dramatic Editor
The Brooklyn Citizen

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The final number on the programme will be Beethoven's overture, "Leonora," No. 3.

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The Boston symphony concerts are scheduled for Thursday evening and Saturday afternoon. Upon both occasions Josef Hofmann will be the soloist. Thursday night he will play the Beethoven concerto in G major, and on Saturday afternoon he will be heard in Liszt's E flat major concerto.

The programme for Thursday evening will include Berlioz's "Roman Carnival" overture, Tschaiowsky's fifth symphony and Brahms's "Academic Overture." Saturday afternoon Mr. Fiedler will begin his programme with Dvorak's "New World" symphony, and it will include Strauss's "Death and Transfiguration" tone-poem and Beethoven's Leonore overture No. 3.

1 STANDARD UNION,
BROOKLYN, N. Y.
ess
DEC 10 1910

A RUSSIAN SYMPHONY HEARD AT THE ACADEMY.

How much will Russian genius contribute to the music of the future? This is a question which has aroused numerous and diversified opinions from all ends of the musical world. It is a most interesting one, and in the finality resolves itself for solution not so much in the past achievements of Tschaikowsky as in the direction taken by those who, coming after him, have nevertheless felt the sway and power of his influence. That Tschaikowsky was a great voice there is no doubt, but his followers will have to preach to a different and more modern public, and they will necessarily need to mould their thoughts and expressions so as to satisfy a broader and more sophisticated state of receptiveness.

For this reason a great deal of attention naturally centres upon any new work of importance from the pen of a Russian composer, and especially of Sergei Rachmaninoff, whose career so far has been one of great promise, and who, in fact, has already done things of significant value to modern art. Furthermore, one can hope that with Rachmaninoff the seeds planted in the fertile soil of Tschaikowsky will in time ripen into a rich and bountiful fruition. But whether his music will carry the distinction of lasting and imperishable greatness is a fact of which present evidence offers but a limited assurance.

For instance, in Rachmaninoff's Symphony in E minor No. 2, performed for the first time in Brooklyn by the Boston Symphony Orchestra at the Academy of Music last night, one was left indifferently cold to pronounced elements of thought. The emotional fervor with which Tschaikowsky actually thrills at times is absent from the E minor, although this condition does not in the least indicate a lack of sincerity of seriousness on the part of the composer. On the contrary Rachmaninoff is apt to become deeply absorbed in his subject and is fully capable of reaching into extraordinary lengths of conception, as was shown in his other orchestral pieces, and especially his "Isle of Death," which was heard in Brooklyn last season.

But in this symphony Rachmaninoff practically departs from the general scheme of programme music. He depicts no struggle of souls, as Tschaikowsky, or of life and fate, as Beethoven, aims for no picture, no symbolism, excepting so much of these ideas as may be within the conventional reaches of sound. There is a striving constantly for tonal euphony and harmoniousness, and in this respect the composer's purpose is most excellently accomplished. The melodies are conceived with a circumspection that is masterly, and their treatment, first, as themes, and secondly, as subjects for harmonic development, reveal on the whole a well-mannered if not altogether brilliant workmanship.

The first movement has a sombre introduction, moving on a background of sustained chords over which the leading motive carried by the strings soon makes its appearance. The scoring for the violins then continues for the first half of the movement in a persuasive, melodious mood, until a change in color finally occurs with a fanfare of brass following a rather passionate crescendo of the chief theme. In the closing of this first section, the listener is brought back to the sadness and melancholy of the opening phrases.

In the second movement, allegro molto, one hears a spirited dance motive, which is developed in a free and graceful style. To musicians the figures and designs in which the composer indulges must be interesting, but to the average hearer these clever decorative devices add but little to the relevance and continuity of the music. There is a sudden secession of the dance rhythm and the following episode is serious in character. But the transition is only momentary, for again the dance figures break into the text, doubling and tripping over each other in charming, tuneful repetition. But towards the end sadness again steals over the scene and the music gradually dies off into impressive silence.

The third movement is the most lyrical section of the symphony. Three melodies occur in succession, and they are treated eloquently by violins and wood winds. The music here rises and falls in swaying, undulating waves, now gently sentimental and then passionately emotional, leaving in its wake a spirit of sweetest longing and beauty. These are perhaps a few of the most precious moments in the entire symphony. The finale, allegro vivace, is vigorous, and more or less climactic in its progress. The composers give his music in this portion of the work a more decisive character, combining the two elements of lyrism and power to marked advantage.

Max Fiedler's reading of the symphony was a studious one. He trusted to the sagacity of the composers implicity, and never once endeavored to add an original touch or two, which might have indeed given the work a trifle more color than it really possesses. Instead, the symphony, although most authentically rendered on the part of conductor and musicians, seemed wanting in inspiration, and left the audience without any recollection of having been moved. Pleasing and interesting—of course the symphony was all that, but great in the sense of Tschaikowsky's fifth symphony, never.

Josef Hofmann was the soloist, and he also helped to make the concert a memorable one. His playing in the Rubenstein Concerto was distinguished by intellectual as well as artistic power. His is a talent which apparently grows and grows, ever bringing the musician in him into a stronger and more superb light. The concerto is a beautiful one in itself, and when played with so much feeling and artistry as Hofmann reveals it simply grips the mind of the listener with its wonderful expressiveness. As for technique and tone, Hofmann is well-nigh an example of perfection itself.

Beethoven's overture "Leonora," No. 3, was played as the closing number of the concert. The piece wears well, although possessing but few of the qualities which made Beethoven truly great.

EVE. MAIL

ss New York City.

MUSIC.

Hofmann Plays with Boston Symphony and Gives Fine Performance.

By EMILIE FRANCES BAUER.

A sold out house greeted the Boston Symphony orchestra and Mr. Fiedler upon their second visit this season last night in Carnegie hall. Josef Hofmann was the soloist, and he was especially welcome, as he played one of the noblest works ever written for the piano, the Beethoven concerto in G major.

In days like these when instrumental artists at ur symphony concerts are rare occurrences it is an especial joy to hear one of the best deliver a message of such importance and such splendor as that contained in the great old classic, which is as fresh and as completely satisfying as the most modern work we have heard.

Hofman sounded the profound depths and the splendid heights of his playing, which was aways impeccable from the technical standpoint, and as to interpretation there are few living who could invest it with the same flow of purity and the same eloquence and dignity of expression, the same genial appeal as he does. He was recalled many times. Mr. Fiedler presented no novelties, but his programme was nevertheless one of decided interest with the ever-welcome fifth symphony of Tschaikowsy, the Belioz "Roman Carnival" and the Brahms Academic Festival overture. The orchestra played with great brilliancy and tonal beauty.

THE BOSTON ORCHESTRA.

There were kings before Agamemnon—and after. The eminent Puccini could not keep the crowds from Carnegie Hall to hear the band from Boston, and to hear once more, as solo performer with this band, Josef Hofmann. Mr. Hofmann played the Liszt concerto, E flat major, No. 1, challenging technicians of the past, as Rosenthal, for example. But Mr. Hofmann need fear no longer any comparisons. His art satisfies on every side. Technically his performance yesterday was dazzling, if one cared to be dazzled. Mostly one does not when he plays. He scattered the golden raindrops of his treble; with a fine restraint, he brought out the clear, clean rhythm, and he carried the concerto through to a conclusion masculine and jubilant.

The orchestra played the "New World" symphony, which is perhaps more significant in its American inspiration than the opera last night; Strauss's "Death and Transfiguration," and the Leonora overture, No. 3. The huge audience was very warm in its applause.

From EVENING SUN,

Address New York City.

Date DEC 10 191

Max Fiedler and the Boston Symphony Orchestra go on their way rejoicing after to-day's Carnegie Hall matinée.

Josef Hofmann, the soloist, is to return Jan. 17 for his fourth recital.

[104]

Daily Citizen,
ess Brooklyn, N. Y.
DEC 10 1910

BOSTON ORCHESTRA PLAYS RACHMANINOFF SYMPHONY

His Second Proves Interesting, but a Bit Disappointing.

HOFMANN IS THE SOLOIST.

Heard in Rubenstein Concerto—The "Leonore," No. 3, Overture Finely Done.

Rachmaninoff's second symphony, in E minor, which has been highly praised in Boston and Manhattan, was the feature of last night's concert by the Boston Symphony Orchestra at the Academy of Music. It is interesting; of this there can be no doubt. But the large audience seemed to find it not quite up to expectations. It abounds in lovely passages, especially those for woodwinds in the third movement, and impresses one as being distinctive. But, as played last night, anyway, it seems to need liberal dashes of acid. The strings seem too much in evidence; more of the clangor of brass, more sharply accentuated color, would make its length of more varied appeal. At times it was a bit monotonous. As a medium of exhibiting the tonal qualities of such a superb orchestral instrument as the Boston Symphony Society is it is surpassed by few compositions.

The second movement, with its sudden change to a suggestion of a wildly abandoned dance, its touch of the bizarre contrasting with phrases that are like hymnal chants, and its splendid fugue, was well worth hearing. So, too, is the finale, with its joyous introduction and its passionate climax. A rehearing would be desirable.

Josef Hofmann was the soloist, appearing in the Rubenstein concerto, No. 4, in D minor. Both Mr. Hofmann and the orchestra were at their best in this, and there was prolonged applause as it ended. The pianist has grown to full musical stature, has become the great artist. His playing last night exhibited greater beauties than ever before. His tone was deliciously limpid; it sang delightfully. And when there was call for power, power was there, and ability to thrill and move.

The great Beethoven "Leonore" overture, No. 3, concluded the programme. In this the orchestra, under Mr. Fiedler, played with such glorious tone and color that the audience sat as if entranced. The shading was exquisite; the contrasts were developed with great effectiveness. None of the glorious beauties of the overture was overlooked.

This was the second concert of the series scheduled for the Boston Symphony at the Academy of Music. The third will be given on Friday evening, Jan. 13.

AMERICAN

s New York City.

BOSTON SYMPHONY CHARMS

Josef Hofmann Is the Feature of Concert in Carnegie Hall.

Again the Boston Symphony Orchestra delighted a great audience at Carnegie Hall last night by the faultless way in which it played a programme of varied interest. The scheme included Berlioz's well known "Roman Carnival" overture, a marvel of spirit, color and dramatic power; Tschaikowsky's Fifth Symphony, Brahms's "Academic Festival" overture, and Beethoven's Concerto in G major (No. 4, Op. 58), with Josef Hofmann as pianist.

Perhaps we are having a little more Tschaikowsky than we need just now. His "Fifth" is surely not his finest work. He himself (as was frankly mentioned in the printed anaysis of the work) wrote rather unfavorably of it. And Brahms, who heard it played, was not impressed by the last movement.

The symphony lacks unity of form and thought. The second movement contains passages of unusual beauty. In the third part of the symphony the composer departed boldly from the method of his predecessors by substituting a rather depressing waltz for the usual scherzo. The final episode is painfully noisy and borders on vulgarity.

The most fascinating feature of the concert was the Concerto, which Josef Hofmann interpreted with his accustomed art, taste and skill.

STANDARD UNION,
ess BROOKLYN, N. Y.
DEC 3 1910

masterpieces of modern

The second Boston Symphony concert will take place next Friday evening at the Academy of Music.

EVE. GLOBE

New York City.

DEC 9 - 1910

The Boston Symphony.

EVERY season seems to have its symphony as every age has its reputation. Perhaps this season's is to be the fifth of Tschaikowsky. Already Mr. Mahler had led it here at a concert of the Philharmonic Society when Mr. Fiedler came over from Boston to make it the pièce de résistance of the concert of the Boston Symphony Orchestra at Carnegie Hall last night. The season is still in its youth, and Mr. Damrosch, Mr. Altschuler, and the others are to be heard from.

The newspaper reviewers may fret with ample reason against having to listen to the same work at concert after concert in so short a time. The conductors would probably reply (and not without reason, even their victims must admit) that their programmes for the year are not designed for the men that must hear all concerts (or nearly all), but for the particular followings of their several organizations, which are very, very far from being identical. And so it happens that Tschaikowsky's No. 5 is the symphony of the moment, if not of the season.

But the plaint of the fretful reviewers so far cannot be against the performances, but against the symphony itself. They may conceivably detest the work, at least when administered too often, but they cannot conceivably withhold admiration from the way the work has been played under the leadership of Mr. Mahler and Mr. Fiedler. The virtuoso band from Boston covered itself with glory in the performance last night. The last movement in particular developed a Cossack fury that swept all before it. No wonder Mr. Fiedler was recalled with tempestuous applause and no wonder he bade his men rise to share the honor with him.

The soloist of the concert was Josef Hofmann and his choice of a piano concerto Beethoven's in G major. In the first movement Mr. Hofmann was hardly at his best, but with the wondrous andante he came into his own, and through that movement and the final rondo he played unsurpassably. The overlong programme began with Berlioz's "Roman Carnival" overture and ended with Brahms's "Academic Festival" overture, both of which were played brilliantly.

MAX FIEDLER,
Conductor of the Boston Symphony Orchestra.

Newspaper Cutting Bureau DRAMATIC MIRROR

From ..... New York City

Address .....

Date ..... NOV 10 1910

A Great Opportunity

THE MAYOR OF BOSTON, JOHN F. FITZGERALD, is paying considerable attention to the theatre and other amusements. The breadth of his interest is shown in his recent declaration that if women did not take off their hats at the Boston Symphony concerts he would revoke the license of the hall where the concerts are given. There is still—thanks to woman's habit of doing what she pleases—some question as to whether the license will be revoked.

More important, in a way, is Mayor FITZGERALD'S idea—delivered something like an ultimatum—that Boston shall see plays of the better sort as soon as New York sees them. He thinks Boston is being ill-treated by producing managers. He saw in New York a year ago several plays that but now are becoming known in Boston. "This is one of the best cities in the country for performances, and I wonder that the public stands for this sort of thing," he says. "If we cannot get more of the original companies in the best plays when they are put on, let us have the best second companies that can be got together. We want the plays just as early as New York gets them, and it is about time that we let the managers know it."

Truly here is an admirable combination of civic pride and timely curiosity. But managers cannot make simultaneous productions of plays in New York and Boston, and hope to come out even by the operation, valuable as Boston's theatrical patronage may be. And Mayor FITZGERALD takes no account of the views of Boston's dramatic critics, who quite likely would damn a play beyond recovery—at least in New England—if it should be presented in that city by a number two company of any calibre.

There is one thing that Mayor FITZGERALD might busy himself about profitably to his public, and in justice to the theatre. Some of the very best plays now before the public cannot be performed in Boston because of the arbitrary and unreasonable law of Massachusetts against the appearance of children on the stage.

This law, which will be marveled at as a freak of modern legislation by future generations, just as the present generation marvels at the Blue Laws of Puritanism, should be repealed. And Mayor FITZGERALD should lead the campaign against it, for while it operates the artistic representation of many plays will be out of the question in that Commonwealth.

STAATS ZEITUNG

...s ..... New York City.

DEC 9 - 1910

Symphonie-Konzerte.

Das zweite Paar der Symphonie-Konzerte des berühmten Bostoner Orchesters ist für kommenden Donnerstag Abend, resp. kommenden Samstag Nachmittag unter Leitung von Herrn Max Fiedler und unter solistischer Mitwirkung von Herrn Josef Hofmann angekündigt. Das Donnerstag-Programm umfaßt Berlioz' „Römischer Karneval"-Ouverture; Tschaikowsky's Fünfte Symphonie; Brahms' „Akademische Ouverture" und Beethoven's G-Dur-Piano-Konzert. Das Samstags-Konzert umfaßt Dvorak's „Neue Welt"-Symphonie; Strauß' „Tod und Verklärung"; Beethoven's „Leonoren"-Ouverture No. 3 und Liszt's Erstes Piano-Konzert.

Die Philharmoniker treten unter Gustav Mahler's Leitung in der laufenden Woche ihre erste Tournee an, die sie nach Pittsburg, Cleveland, Buffalo, Rochester, Syracuse und Utica führt.

Das Programm des kommenden Freitag Nachmittag-Konzertes der New Yorker Symphonie-Gesellschaft bringt als Wagner-Programm eine Reihe der populärsten Nummern aus des Meisters Musikdramen. Das Programm am kommenden Sonntag schließt u. A. zwei Novitäten von Hugo Kaun und Schubert's unvollendete Symphonie ein.

PRESS

...ress ..... New York City.

DEC 9 1910

Hofmann with Boston Symphony.

Carnegie Hall was packed last night when the Boston Symphony Orchestra gave its second evening concert of the season there. It was easy to account for the extraordinary size of the audience. Josef Hofmann appeared as the soloist, playing Beethoven's piano concerto in G major, No. 4, opus 48. The other offerings were Berlioz's overture, "The Roman Carnival," which opened the programme; Brahms's Academic Festival overture, which closed it, and Tschaikowsky's symphony in E minor, No. 5, which came second on the list.

Beethoven's G major piano concerto not only holds an exceedingly high place among the great composer's works, but is one of the most beautiful compositions of its kind in the literature of music. To say that Hofmann played it in a way that was worthy of its creator only half expresses how admirably the pianist rose to his task. His performance was masterly from every point of view, going far below the surface, if one can speak of surface in a work so profoundly inspired. His reading of the wonderful Andante alone was something to treasure in one's memory.

Max Fiedler, who gave Hofmann excellent orchestral assistance, delighted the audience with a caloric performance of Tschaikowsky's Fifth Symphony, but one that did not always reveal the Boston Orchestra to its best advantage. It would be hard to assert that the conductor always preserved perfect dynamic balance and rhythmical precision.

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TRIBUNE

...m .....

...dress ..... New York City.

...te ..... DEC 9 - 1910

MUSIC

The Boston Symphony Orchestra.

Mr. Fiedler had Mr. Josef Hofmann to help him last night at the second evening concert of the Boston orchestra, and therefore needed nothing new in the programme to challenge especial interest on the part of the public. Mr. Hofmann played Beethoven's concerto, played it chastely, beautifully, eloquently, convincingly and—because he had an audience that was discriminating to play to—he stirred it to the depths of its heart and charmed its sense and taste. The orchestral numbers were Berlioz's overture to "The Roman Carnaval," Tschaikowski's fifth symphony and Brahms's "Academic Overture"—played brilliantly, as usual.

...m EVE. WORLD

...dress ..... New York City.

Josef Hofmann Soloist With Boston Orchestra

BY SYLVESTER RAWLING.

THERE have been murmurings among musicians that we are getting too much Tschaikowsky in our concert programmes this season; but who that heard his beautiful fifth symphony played so superbly by the Boston Symphony Orchestra at Carnegie Hall last night would have preferred something else? The great audience fell completely under its spell, and at the end called out Mr. Fiedler time and again, finally forcing the whole orchestra to rise in acknowledgment of its plaudits. Such musicianship is rare, and Mr. Fiedler conducted altogether admirably.

Josef Hofmann was the soloist in Beethoven's fourth piano concerto. He played with the technical power and the artistic understanding of the master pianist that he is become, and the orchestra kept pace with him in worthiness.

Berlioz's "Roman Carnival" overture was the opening number, and the concert closed with Brahms's "Academic Festival" overture.

The

Brooklyn Citizen

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The Great Home Paper
Daily, One Cent Sunday, Three Cents

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New York City

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Yours very truly,

W. OESTREICHER

Dramatic Editor
The Brooklyn Citizen

Baxter

The second Boston Symphony concert will be given in the Academy of Music on Friday evening, Dec. 9. The soloist will be Josef Hofmann. He will play Rubinstein's Concerto in D-Minor No. 4. This should be more than ordinarily interesting. Hofmann is the greatest of Rubinstein's pupils, and no one plays this concerto so nearly as did the master as does this young Pole. The rest of the programme will be announced in due time.

SUN

...ress ..... New York City.

DEC 9 - 1910

THE BOSTON ORCHESTRA.

Josef Hofmann, the Soloist, Plays Beethoven's G Major Concerto.

The concert of the Boston Symphony Orchestra at Carnegie Hall last night had one fault, which is becoming altogether too common. It was too long. No concert of highly specialized music can chain the attention for more than an hour and three-quarters. When the hands of the clock pass 10 people should be on their way home with their minds filled with lovely memories. Conductors appear to be extremely stiffnecked in regard to this matter. It is evident that most of them are deeply enamoured of their own music.

The programme consisted of the "Roman Carnival" overture of Berlioz, Tschaikowsky's fifth symphony, Beethoven's G major concerto for piano and orchestra and Brahms's "Academic Overture." The solo performer was Josef Hofmann. In the list of compositions there is no music calling for discussion for its own sake. Nor was there anything in the interpretation of the orchestral numbers under the baton of Max Fiedler to require profound comment.

Were it essential to the repose and security of this community an observer might ruminate on the various degrees of speed at which different parts of the Tschaikowsky symphony are taken by different conductors. But perhaps the wisest comment that can be made is that despite all the conflicting points of view the composition remains a compendium of characteristic Tschaikowsky music.

Mr. Fiedler appeared to have more sympathy with the vigor of the barbaric outbursts than with the more languishing cantabiles. At any rate he did not permit his musicians to dwell and swell on these themes as sentimentally as some conductors do. Whether this treatment was closer to the intent of the composer than the more familiar one shall not be decided here. The music sounded beautiful as it was played last night and only the first bassoon threw questionable phrases into the general utterance.

Mr. Hofmann's performance of the Beethoven concerto was such as should be expected from a pianist of his rank. Without doubt many of his hearers found his playing of the first portion of the opening movement somewhat hard and overforceful, but before the movement was more than half done the pianist had softened his tone and rounded his style to its accustomed finish.

Of his delivery of the great slow movement nothing but praise can be uttered. This was a dignified, highly conceived and tenderly delivered interpretation of Beethoven's thought coupled with wonderful daintiness of touch. In the last movement Mr. Hofmann played exquisitely throughout. The orchestral support was admirable.

...ss .....

MUSIC

BROOKLYN HEARS SECOND RACHMANINOFF SYMPHONY

By Harry Chapin Plummer.

Sergei Rachmaninoff's Symphony No. 2 in E-minor (opus 27), was the principal offering of the Boston Symphony Orchestra, Max Fiedler conducting, at its second concert of the season in the New Academy of Music, Brooklyn, last night. In Anton Rubinstein's D-minor concerto for pianoforte, Josef Hofmann was heard with the orchestra, which rendered as the concluding number of the evening the "Leonore" overture No. 3 of Ludwig van Beethoven.

Barring an interval of unbalanced rhythmic maintenance and tone production in the first movement, the symphony was executed with rare beauty of melodic and harmonic utterance; the allegro divisions being marked by splendid animation in the playing of every choir of instruments employed. The rendition of the third movement was of such admirable unity as to suggest its especial qualification for separate performance in the recital programs of eminent organists heard regularly throughout the Greater City.

Hofmann's delivery of the massive soli of the mighty Rubinstein concerto, which, almost half a century ago, was classed with the "Tannhaeuser" overture of Wagner as a "chaotic and incomprehensible" type of work, wanted little of mastery and heroic authority. His forti were striking in their superbly controlled virility and potentiality of attack; his shading in lighter vein partook of an idyllic repression with a resulting limpidness of lore enchanting to the ear. The treatment accorded the orchestration emphasized the concreteness of structure of the composition.

A reading of the "Lenore" overture that was remarkable for its fidelity to the spirit, as well as the letter of the idee fixe of "Fidelio" was realized.

[105]

EVE. GLOBE

New York City.

DEC 9 - 1910

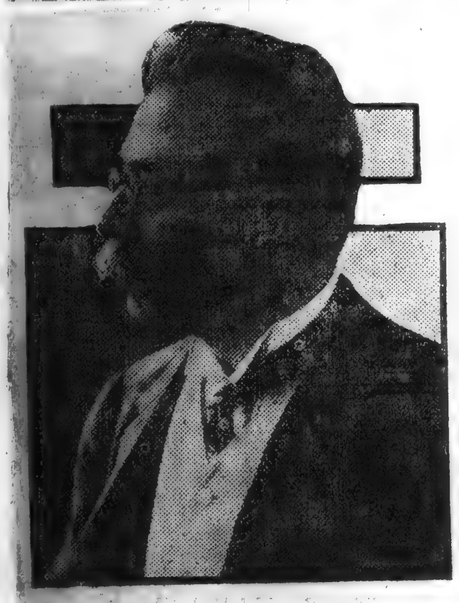
The Boston Symphony.

EVERY season seems to have its symphony as every age has its reputation. Perhaps this season's is to be the fifth of Tschaikowsky. Already Mr. Mahler had led it here at a concert of the Philharmonic Society when Mr. Fiedler came over from Boston to make it the pièce de résistance of the concert of the Boston Symphony Orchestra at Carnegie Hall last night. The season is still in its youth, and Mr. Damrosch, Mr. Altschuler, and the others are to be heard from.

The newspaper reviewers may fret with ample reason against having to listen to the same work at concert after concert in so short a time. The conductors would probably reply (and not without reason, even their victims must admit) that their programmes for the year are not designed for the men that must hear all concerts (or nearly all), but for the particular followings of their several organizations, which are very, very far from being identical. And so it happens that Tschaikowsky's No. 5 is the symphony of the moment, if not of the season.

But the plaint of the fretful reviewers so far cannot be against the performances, but against the symphony itself. They may conceivably detest the work, at least when administered too often, but they cannot conceivably withhold admiration from the way the work has been played under the leadership of Mr. Mahler and Mr. Fiedler. The virtuoso band from Boston covered itself with glory in the performance last night. The last movement in particular developed a Cossack fury that swept all before it. No wonder Mr. Fiedler was recalled with tempestuous applause and no wonder he bade his men rise to share the honor with him.

The soloist of the concert was Josef Hofmann and his choice of a piano concerto Beethoven's in G major. In the first movement Mr. Hofmann was hardly at his best, but with the wondrous andante he came into his own, and through that movement and the final rondo he played unsurpassably. The overlong programme began with Berlioz's "Roman Carnival" overture and ended with Brahms's "Academic Festival" overture, both of which were played brilliantly.



MAX FIEDLER,
Conductor of the Boston Symphony Orchestra.

PRESS

New York City.

Hofmann with Boston Symphony.

Carnegie Hall was packed last night when the Boston Symphony Orchestra gave its second evening concert of the season there. It was easy to account for the extraordinary size of the audience. Josef Hofmann appeared as the soloist, playing Beethoven's piano concerto in G major, No. 4, opus 48. The other offerings were Berlioz's overture, "The Roman Carnival," which opened the programme; Brahms's Academic Festival overture, which closed it, and Tschaikowsky's symphony in E minor, No. 5, which came second on the list.

Beethoven's G major piano concerto not only holds an exceedingly high place among the great composer's works, but is one of the most beautiful compositions of its kind in the literature of music. To say that Hofmann played it in a way that was worthy of its creator only half expresses how admirably the pianist rose to his task. His performance was masterly from every point of view, going far below the surface, if one can speak of surface in a work so profoundly inspired. His reading of the wonderful Andante alone was something to treasure in one's memory.

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Newspaper Cutting Bureau DRAMATIC MIRROR

From ..... New York City.

Address .....

Date .....

A Great Opportunity

THE MAYOR OF BOSTON, JOHN F. FITZGERALD, is paying considerable attention to the theatre and other amusements. The breadth of his interest is shown in his recent declaration that if women did not take off their hats at the Boston Symphony concerts he would revoke the license of the hall where the concerts are given. There is still—thanks to woman's habit of doing what she pleases—some question as to whether the license will be revoked.

More important, in a way, is Mayor FITZGERALD'S idea—delivered something like an ultimatum—that Boston shall see plays of the better sort as soon as New York sees them. He thinks Boston is being ill-treated by producing managers. He saw in New York a year ago several plays that but now are becoming known in Boston. "This is one of the best cities in the country for performances, and I wonder that the public stands for this sort of thing," he says. "If we cannot get more of the original companies in the best plays when they are put on, let us have the best second companies that can be got together. We want the plays just as early as New York gets them, and it is about time that we let the managers know it."

Truly here is an admirable combination of civic pride and timely curiosity. But managers cannot make simultaneous productions of plays in New York and Boston, and hope to come out even by the operation, valuable as Boston's theatrical patronage may be. And Mayor FITZGERALD takes no account of the views of Boston's dramatic critics, who quite likely would damn a play beyond recovery—at least in New England—if it should be presented in that city by a number two company of any calibre.

There is one thing that Mayor FITZGERALD might busy himself about profitably to his public, and in justice to the theatre. Some of the very best plays now before the public cannot be performed in Boston because of the arbitrary and unreasonable law of Massachusetts against the appearance of children on the stage.

This law, which will be marveled at as a freak of modern legislation by future generations, just as the present generation marvels at the Blue Laws of Puritanism, should be repealed. And Mayor FITZGERALD should lead the campaign against it, for while it operates the artistic representation of many plays will be out of the question in that Commonwealth.

STAATS ZEITUNG

...s ..... New York City.

.....

Symphonie-Konzerte.

Das zweite Paar der Symphonie-Konzerte des berühmten Bostoner Orchesters ist für kommenden Donnerstag Abend, resp. kommenden Samstag Nachmittag unter Leitung von Herrn Max Fiedler und unter solistischer Mitwirkung von Herrn Josef Hofmann angekündigt. Das Donnerstag-Programm umfaßt Berlioz' „Römischer Karneval"-Ouverture; Tschaikowsky's Fünfte Symphonie; Brahms' „Akademische Ouverture" und Beethoven's G-Dur-Piano-Konzert. Das Samstags-Konzert umfaßt Dvorak's „Neue Welt"-Symphonie; Strauß' „Tod und Verklärung"; Beethoven's „Leonoren"-Ouverture No. 3 und Liszt's Erstes Piano-Konzert.

Die Philharmoniker treten unter Gustav Mahler's Leitung in der laufenden Woche ihre erste Tournee an, die sie nach Pittsburg, Cleveland, Buffalo, Rochester, Syracuse und Utica führt.

Das Programm des kommenden Freitag Nachmittag-Konzertes der New Yorker Symphonie-Gesellschaft bringt als Wagner-Programm eine Reihe der populärsten Nummern aus des Meisters Musikdramen. Das Programm am kommenden Sonntag schließt u. A. zwei Novitäten von Hugo Kaun und Schubert's unvollendete Symphonie ein.

TRIBUNE

m .....

dress ..... New York City.

te ..... DEC 9 - 1910

MUSIC

The Boston Symphony Orchestra.

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[105]

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...dress ..... New York City.

...te .....

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Dramatic Editor
The Brooklyn Citizen

Butler

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SUN

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A reading of the "Lenore" overture that was remarkable for its fidelity to the spirit, as well as the letter, of the idee fixe of "Fidelio" was realized.

From AMERICAN

Address New York City.

Date DEC 11

HOFMANN SOLOIST WITH BOSTONIANS

Large Audience in Carnegie Hall Greets Brilliant Playing with Loud Applause.

At its second concert in Carnegie Hall yesterday afternoon the Boston Symphony Orchestra again presented Josef Hofmann as soloist, and there was an undeniable look of satisfaction on the faces of the large audience when he made his appearance.

While the entire programme was interesting, the attention of the house was centred on the Liszt concerto in which Hofmann played the piano part. This particular concerto (E flat major) appears to be a favorite of the pianists who have appeared with the Boston orchestra, for it has been played by almost all of them, from Paderewski, Rosenthal and De Pachmann to Adele Marguiles, Julia Rive-King and Olga Sumaroff.

However, it is doubtful if any of these artists has given a more brilliant reading than was heard yesterday. Hofmann managed the difficulties with a facility that might have denoted indifference and produced tones that suggested the softness of a 'cello or the singing of a flute. When he finished there was great enthusiasm, and he returned to the stage again and again to acknowledge the prolonged applause.

The orchestra opened the concert with Dvorak's "New World" symphony, which it gave for the first time in seven years. Mr. Fiedler's reading of the Bohemian's tribute to America was full of exquisite shading, careful and well-judged emphasis and symmetrical phrasing. Strauss's "Death and Transfiguration" and Beethoven's overture, "Leonore," No. 3, completed the programme.

STAATS ZEITUNG

New York City.

Bostoner Symphonie-Concert.

Kecker Humor war gerade nicht eine der charakteristischen Eigenschaften von Johannes Brahms' Künstlerschaft, aber der „Akademischen Fest-Ouverture" ist ungeachtet ihres überwiegend ernsten Inhalts doch ein Abglanz der fröhlich-derben Studentenzeit eigen. Dazu tragen die von Brahms benützten Studentenlieder natürlich am Meisten bei; diese feuchtfröhlichen Gesänge erregen immer Behagen, lösen häufig Jugenderinnerungen aus und verleihen dem Stück, mit dem Brahms für die Verleihung des Doktortitels der Breslauer Universität dankte, ein anheimelndes Gepräge. Auch gestern wirkten diese Citate stark, und als zum Schluß, von den Violinfiguren in Zweiunddreißigstel von den Bässen kontrapunktlich gehoben, das Bläserchor mit den dröhnenden Posaunen als das schwere Geschütz „Gaudeamus igitur" anstimmte, da war der Effekt ein großer.

Die meisterhafteste Leistung der gestrigen Veranstaltung aber war Tschaikowsky's Fünfte Symphonie, die Herr Fiedler mit strammem Rhythmus und weitausgreifendem Temperament dirigirte. Das unterdrückte Feuer, die Hoffnungslosigkeit im ersten Satz, die erst gegen Schluß einem Hoffnungsschimmer Platz macht, die weite Skala der Dynamit vom dröhnendsten Forte bis zum verflüchtigsten Pianissimo machte gewaltigen Effekt. Traumverloren, wie die weite Steppe, erschien der zweite Satz mit dem schwermüthigen Klagegesang (welch' herrliche Kantilene des Horns und der Klarinette), wogegen das Scherzo in Anmuth und zarter Melodik des reizvollen Walzers erstrahlte. Das gewaltige Ringen des Schlußsatzes gelangte ungemein breit und wuchtig zum Ausdruck, und der glänzende E-Dur-Schluß der Trompeten, deren Kraft bei aller künstlerischer Beherrschung gestern geradezu pompös und ungemein klang, brachte die Wirkung zum Höhepunkt. Begeistert klang der Beifall durch den bis zur Fassungskraft gefüllten Saal.

Glanz und Freude, auf welchen Grundton das gestrige Konzert gestimmt war, kam auch in der koloristisch ungemein scharf und genau gebrachten „Carneval Romain"-Ouverture von Berlioz zur Geltung, wenn wir uns auch das Tempo noch fortdrängender denken konnten. Wieder müssen wir hier der wundervollen Blechbläser gedenken, welche namentlich die schwierigen Staktati in lockendem Festesglanz brachten.

Als Solist spielte Herr Joseph Hofmann mit Orchesterbegleitung Beethoven's 4. Piano-Konzert, und zwar mit einer reifen Kunst und Selbstbeherrschung, die Bewunderung entfesseln mußte. Es war ein wirkliches Zwiegespräch des Pianos mit dem Orchester, das die köstlichsten Nuancen vermittelte. Hofmann wurde enthusiastisch gefeiert.

H.

From TIMES

Address New York City.

Date DEC 9 - 1910

MR. HOFMANN PLAYS PIANO BRILLIANTLY

Soloist with the Boston Symphony Orchestra and Earns Honors with Its Men.

Mr. Josef Hofmann was the soloist at the concert of the Boston Orchestra in Carnegie Hall last night, the second of the season. He played Beethoven's G major piano concerto so well that he stirred the large audience to enthusiasm. It was admirable piano playing, full of poetry in the andante and of brilliancy in the rondo. He was recalled half a dozen times.

The orchestra's performance of Tschaikowsky's fifth symphony was, however, even more applauded than Mr. Hofmann's piano playing. The Boston musicians and their leader were on their mettle and gave the famous symphony with great vigor and finish. After the final movement the conductor was recalled so many times that he asked his men to rise and share the applause with him.

The concert began with Berlioz's "Roman Carnival" overture and ended with Brahms' "Academic" overture in which he uses German student songs. Both were finely played and much applauded.

[illegible] where obscurity is fatal to the composer's effect. Mr. Fiedler took the symphony throughout with even more than "a certain license" in the matter of tempo that the composer not only authorizes, but directs. He allowed himself much freedom in this matter; and freedom even to such an extent is not misplaced in this work. There were splendid sonority and gorgeous color in the performance, and its appeal to the audience was immediate.

Mr. Hofmann played Beethoven's concerto with consummate mastery and the purest artistic beauty; with an obvious affection and tenderness for the gracious and poetic charm of the work, which are as fresh and unfaded to-day as when it came from the composer's hand more than a century ago. Delicacy and crystalline purity of tone and exquisite nuance in the treatment of phrase and passage were unfailing in Mr. Hofmann's playing, which was filled with sentiment of the most intimate sort. Such a performance does not excite to turbulent enthusiasm; yet it clearly touched and delighted the audience profoundly, for Mr. Hofmann was repeatedly recalled to acknowledge applause.

The orchestra's playing of the two overtures that began and ended the concert was brilliant and substantial.

Newspaper Clipping Bureau

Daily Times,
Brooklyn, N. Y.
DEC 10 1910

MUSICAL.

Second Concert by Boston Symphony Orchestra Brings a New Symphony.

A new orchestral work of importance among modern compositions was offered at the second concert of the Boston Symphony Orchestra series last night. It was the Symphony in E minor, the second work of this class, by Rachmaninoff, the Russian contemporary composer, and had a hearing in this country a year ago, and at the November concert of the Boston Orchestra in Manhattan. The symphony is in the usual four movements, and while modern in spirit, it is conservative as to form. The composer has seemed to work with the viewpoint that musical value lies more in the quality and worth of ideas rather than in radical departure from approved standard lines of procedure in making these ideas known. Rachmaninoff has confessed to a veneration for Tschaikowsky, and this symphony is a sort of confession of it, a reflection of that romantic feeling of which Tschaikowsky was a most distinguished exponent. The symphony heard last night is, however, a composition of definite and original merit, with ideas of its own, well brought out, with a beautiful adagio as a third movement. Mr. Fiedler conducted its performance, and with players responded, with a careful regard for bringing out its every significance.

Another feature of the concert of particular interest was Josef Hofmann's playing with the orchestra of Rubinstein's Concerto in D minor, and once again this pianist gave an exhibition of polished refinement in execution and authoritative mastery of interpretation that gave great pleasure to his hearers. The concert closed with the performance of the Beethoven "Leonore" Overture No. 3.

om EVE. JOURNAL

ldress New York City.

The next pair of concerts of the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening and Saturday afternoon. Josef Hofmann will be the sosoist at both, playing the Beethoven concerto in G major, No. 4, at the first and the Liszt concerto in E flat major, No. 1, at the second. The rest of the programme on Thursday will consist of Berlioz's "Roman Carnival" overture, Tschaikowsky's fifth symphony and Brahms's "Academic Festival" overture. On Saturday afternoon Conductor Max Fiedler will play Dvorak's "New World" symphony, Richard Strauss's tone poem "Death and Transfiguration" and Beethoven's "Leonora" overture, No. 3.

[106]

m STAATS ZEITUNG

dress New York City.

te

Konzerte.

Das Samstags-Konzert der Bostoner hatte einen ganz gefüllten Saal in Carnegie Hall gezogen und entfesselte lebhaften Beifall. Das Orchester spielte unter Herrn Fiedler's Leitung die Dvorak'sche „Neue Welt"-Symphonie, die „Leonoren"-Ouverture No. 3 und Strauß' „Tod und Verklärung" in der üblichen klangprächtigen und künstlerischen Weise. Der Solist war Herr Joseph Hofmann, der Liszt's Erstes Piano-Concert zu höchster Wirkung brachte. Hofmann steht heute bekanntlich als emotioneller und bravouröser Spieler ebenso hoch, denn als tief eindringender und geistig ausschöpfender. Kein Wunder, wenn er hinreißend wirkte und enthusiastisch gefeiert wurde.

[illegible] hatte kein allzu großes Publikum nach dem New Theatre gelockt. Die Anwesenden aber unterhielten sich sehr gut, denn Herr Walter Damrosch hatte mit seinem Wagner-Programm viel Glück. Die Excerpte aus „Rienzi", „Meistersinger", „Rheingold", „Siegfried", „Tannhäuser" und „Parsifal", die Herr Damrosch mit geschickter Hand ausgewählt hatte, machten große Wirkung und wurden lebhaft beklatscht.

In Mendelssohn Hall hörten wir letzten Freitag den Violinisten Herrn Henry Such Bach's „Prélude und Fuge" in C-Dur aus des Meisters 5. Sonate für Violine allein und Max Bruch's Zweites Violinkonzert spielen. Der Künstler verfügt über eine gute und theilweise polirte Technik, doch ist seine Intonation vorderhand zu unsicher, um dauerndes Behagen aufkommen zu lassen.

Im gestrigen Sonntags-Konzert des Metropolitan Opera House trat der neuengagirte Tenor Herr Sciaretti zum ersten Mal auf und errang namentlich nach dem temperamentvollen, klangschönen Vortrag von Verdi's "La donna è mobile" einen sehr warmen Erfolg. Das Publikum rief ihn wohl zehnmal und schien sich vorgenommen zu haben, die eiserne „No Encores"-Regel sprengen zu wollen, was aber nicht gelang. Der Sänger hat eine klangvolle, schön timbrirte und gut ausgebildete Tenorstimme und singt mit viel Geschmack, so daß es interessant wäre, ihn einmal eine dramatische Partie versuchen zu lassen. Sonst wirkten noch die Damen Morena und Flahaut und die Herren Hinckley und Hinshaw verdienstlich mit. Das Orchester unter Leitung von Herrn Pasternack spielte mehrere Pièces sehr annehmbar.

From EVE. JOURNAL

Address New York City.

Date

Music

PERHAPS, with the holiday mood of gladness and jollity approaching perhaps with the spirit of this time of year already in possession of your mind, it would hardly be well to strike any harmonic undertone of sadness.

Yet, perhaps you may pause a moment, and dally with reality, in spite of all the too Yuletidy gayety that is in the air. For there is to be a passing consideration of Peter Tschaikowsky and his fifth symphony, which was played last night at Carnegie Hall by the Boston Symphony Orchestra, and neither Tschaikowsky nor this symphony of his could be considered in any manner approaching gayety.

Tschaikowsky's life was lived beneath a pall of inward and introspective sadness. The futility of many things was an ever conscious substratum of thought with him. His own Russia passed him by, and only the veriest few saw the fire of genius in his work while he was still alive.

The fifth symphony is almost unrelieved sadness. At its very beginning there is published a theme significant of the grip of futility, and ever afterward, throughout the whole four movements of the work, this theme recurs at pregnant moments.

One hears the struggle to escape from this fateful conscious futility and its failure; a beautiful yearning melody sings its way through the second movement, but again the chief theme, with the force of the inevitable, sets the yearning aspiration at naught; a mockery of gayety in the third movement takes the form of a waltz, but once more the original theme floats into it from afar off toward the end. And in the finale still there is no escape for the sorely troubled spirit.

The orchestra, under Max Fiedler, played the symphony with such great skill and such beautiful insight into its meaning that the impression made on the great audience should be a lasting one.

Josef Hofmann played Beethoven's entrancing fourth piano concerto. Adjectives are no longer necessary in speaking of this great interpretative artist. It suffices to say merely that Hofmann played the concerto.

The rest of the symphony programme consisted of Berlioz's "Roman Carnival" overture and Brahms's Academic overture, both played with brilliant effectiveness by the orchestra.

STANDARD UNION
BROOKLYN, N. Y.

ess

e DEC 4 1910

THE BOSTON ORCHESTRA.

Josef Hofmann Again the Soloist, Playing Liszt's Concerto.

The Boston Symphony brought its second visit to New York to end with its concert at Carnegie Hall yesterday afternoon, at which Mr. Josef Hofmann was for the second time the assisting soloist. He played Liszt's E flat concerto, a work most familiar that took on new aspects of brilliancy and elegance as he played it. The symphony was Dvorak's "From the New World." Mr. Fiedler might have put more abandon, more power into the last movment. Will this symphony keep its vitality long unimpaired, or will it take its place with other of Dvorak's symphonic works that have already begun to pass from the minds of men? No doubt the affectionate remembrance of New York for a work written here, produced here, and much debated here at its first disclosure, will do something to keep it longer from the apparent fate of the symphonies in D minor and D major and the others now even less known.

So, too, the same question might be raised about Strauss's "Death and Transfiguration," though that has still much impressiveness and is one of the most eloquent pieces of music by a composer who now scorns eloquence. It now seems clear and direct, though the composer is a long time getting to his point at the beginning and in getting away from it at its end. The performance of it had beauty of tone, clearness, and logical consistency, but was lacking a little in fire and temperament. The audience applauded it heartily.

Beethoven's third Leonore overture, which still lives and brooks no inquiries about its health, closed the programme. There was the greatest enthusiasm about Mr. Hofmann's playing, and he was recalled to the platform again and again.

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Brooklyn, N. Y.
NOV 30 1910

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STAATS ZEITUNG

New York City.

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Glanz und Freude, auf welchen Grundton das gestrige Konzert gestimmt war, kam auch in der koloristisch ungemein scharf und genau gebrachten „Carneval Romain"-Ouverture von Berlioz zur Geltung, wenn wir uns auch das Tempo noch fortdrängender denken konnten. Wieder müssen wir hier der wundervollen Blechbläser gedenken, welche namentlich die schwierigen Staktati in lockendem Festesglanz brachten.

Als Solist spielte Herr Joseph Hofmann mit Orchesterbegleitung Beethoven's 4. Piano-Konzert, und zwar mit einer reifen Kunst und Selbstbeherrschung, die Bewunderung entfesseln mußte. Es war ein wirkliches Zwiegespräch des Pianos mit dem Orchester, das die köstlichsten Nuancen vermittelte. Hofmann wurde enthusiastisch gefeiert.

H.

From TIMES

Address New York City.

DEC 9 - 1910

Labor members	40
Nationalists	71
Independent nationalists	11
Total government coalition	397
Unionists	273

Results of Elections for New Parliament to Date.

Liberals	147
Labor members	28
Irish nationalists	45
Independent nationalists	6
Total coalition members elected	226
Total unionists elected	193
Constituencies to be heard from	251
Coalition gains	17
Unionist gains	19

LONDON, Thursday.—The fifth day of the general elections ended with the parties still running about even and with the prospect that the opposing parties are in almost precisely the same relative position they held at the start. Returns had been received up to midnight from the voting for 419 members, and the result is a unionist gain of two seats in that number over those held by that party in the last Parliament overland, and which [illegible] fatal to the composer's effect. Mr. Fiedler took the symphony throughout with even more than "a certain license" in the matter of tempo that the composer not only authorizes, but directs. He allowed himself much freedom in this matter; and freedom even to such an extent is not misplaced in this work. There were splendid sonority and gorgeous color in the performance, and its appeal to the audience was immediate.

Mr. Hofmann played Beethoven's concerto with consummate mastery and the purest artistic beauty; with an obvious affection and tenderness for the gracious and poetic charm of the work, which are as fresh and unfaded to-day as when it came from the composer's hand more than a century ago. Delicacy and crystalline purity of tone and exquisite nuance in the treatment of phrase and passage were unfailing in Mr. Hofmann's playing, which was filled with sentiment of the most intimate sort. Such a performance does not excite to turbulent enthusiasm; yet it clearly touched and delighted the audience profoundly, for Mr. Hofmann was repeatedly recalled to acknowledge applause.

The orchestra's playing of the two overtures that began and ended the concert was brilliant and substantial.

Clipping Bureau

Daily Times, Brooklyn, N. Y.

DEC 10 1910

MUSICAL.

Second Concert by Boston Symphony Orchestra Brings a New Symphony.

A new orchestral work of importance among modern compositions was offered at the second concert of the Boston Symphony Orchestra series last night. It was the Symphony in E minor, the second work of this class, by Rachmaninoff, the Russian contemporary composer, and had a hearing in this country a year ago, and at the November concert of the Boston Orchestra in Manhattan. The symphony is in the usual four movements, and while modern in spirit, it is conservative as to form. The composer has seemed to work with the viewpoint that musical value lies more in the quality and worth of ideas rather than in radical departure from approved standard lines of procedure in making these ideas known. Rachmaninoff has confessed to a veneration for Tschaikowsky, and this symphony is a sort of confession of it, a reflection of that romantic feeling of which Tschaikowsky was a most distinguished exponent. The symphony heard last night is, however, a composition of definite and original merit, with ideas of its own, well brought out, with a beautiful adagio as a third movement. Mr. Fiedler conducted its performance, and with players responded, with a careful regard for bringing out its every significance.

Another feature of the concert of particular interest was Josef Hofmann's playing with the orchestra of Rubinstein's Concerto in D minor, and once again this pianist gave an exhibition of polished refinement in execution and authoritative mastery of interpretation that gave great pleasure to his hearers. The concert closed with the performance of the Beethoven "Leonore" Overture No. 3.

From EVE. JOURNAL

Address New York City.

The next pair of concerts of the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening and Saturday afternoon. Josef Hofmann will be the sosoist at both, playing the Beethoven concerto in G major, No. 4, at the first and the Liszt concerto in E flat major, No. 1, at the second. The rest of the programme on Thursday will consist of Berlioz's "Roman Carnival" overture, Tschaikowsky's fifth symphony and Brahms's "Academic Festival" overture. On Saturday afternoon Conductor Max Fiedler will play Dvorak's "New World" symphony, Richard Strauss's tone poem "Death and Transfiguration" and Beethoven's "Leonora" overture, No. 3.

[106]

From STAATS ZEITUNG

Address New York City.

Date

Konzerte.

Dr. Smith, [illegible] nahe 3. Ave. Station.
Seit 20 Jahren der erste, bekannte Spezialist.
Keine Garantie.
Die beste Behandlung, die besten Medizinen, die geringsten Kosten und eine gründliche und schnelle Heilung in allerkürzester Zeit.
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Blut-, Haut-, Blasen-, Nieren-, Herz-, Lungen-, Leber- und Magenkrankheiten, [illegible] Mund, Zunge und Nase, offene Beine, Rheumatismus, Nervenschwäche etc., beider Geschlechter. Bevor Ihr Alle zuerst zu Dr. Smith geht, erspart Ihr Zeit, Geld und Schmerzen. Konsultation frei. Von 9—8. Sonntags 9—1.
Mai'11

DR. BONSCHUR,
Umgezogen nach 59 West 38. Str., N. Y.
Seit Jahren bekannter Spezialist für gründliche Behandlung aller Männerkrankheiten. Schnelle Entfernung und dauernde Heilung der schlimmsten Fälle. Blut-, Nieren-, Blasen-, Harn-Beschwerden usw. Stunden 9—11 Abends 7—8 Sonntags 1—1. Hütet Euch vor Leuten, welche in deutschen Anzeigen von Quacksalbern, die sich Aerzte und Spezialisten nennen. Patienten, welche streng wissenschaftliche Behandlung verlangen, sollten vorsprechen.

Publikum nach dem Neuen Theater getrieben. Die Anwesenden aber unterhielten sich sehr gut, denn Herr Walter Damrosch hatte mit seinem Wagner-Programm viel Glück. Die Excerpte aus „Rienzi", „Meistersinger", „Rheingold", „Siegfried", „Tannhäuser" und „Parsifal", die Herr Damrosch mit geschickter Hand ausgewählt hatte, machten große Wirkung und wurden lebhaft beklatscht.

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Broadtail, Persian La[illegible]
Caracul, etc.

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Kecker Humor war gerade nicht eine der charakteristischen Eigenschaften von Johannes Brahms' Künstlerschaft, aber der „Akademischen Fest-Ouverture" ist ungeachtet ihres überwiegend ernsten Inhalts doch ein Abglanz der fröhlich-derben Studentenzeit eigen. Dazu tragen die von Brahms benützten Studentenlieder natürlich am Meisten bei; diese feuchtfröhlichen Gesänge erregen immer Behagen, lösen häufig Jugenderinnerungen aus und verleihen dem Stück, mit dem Brahms für die Verleihung des Doktortitels der Breslauer Universität dankte, ein anheimelndes Gepräge. Auch gestern wirkten diese Citate stark, und als zum Schluß, von den Violinfiguren in Zweiunddreißigstel von den Bässen kontrapunktlich gehoben, das Bläserchor mit den dröhnenden Posaunen als das schwere Geschütz „Gaudeamus igitur" anstimmte, da war der Effekt ein großer.

Die meisterhafteste Leistung der gestrigen Veranstaltung aber war Tschaikowsky's Fünfte Symphonie, die Herr Fiedler mit strammem Rhythmus und weitausgreifendem Temperament dirigirte. Das unterdrückte Feuer, die Hoffnungslosigkeit im ersten Satz, die erst gegen Schluß einem Hoffnungsschimmer Platz macht, die weite Skala der Dynamit vom dröhnendsten Forte bis zum verflüchtigsten Pianissimo machte gewaltigen Effekt. Traumverloren, wie die weite Steppe, erschien der zweite Satz mit dem schwermüthigen Klagegesang (welch' herrliche Kantilene des Horns und der Klarinette), wogegen das Scherzo in Anmuth und zarter Melodik des reizvollen Walzers erstrahlte. Das gewaltige Ringen des Schlußsatzes gelangte ungemein breit und wuchtig zum Ausdruck, und der glänzende E-Dur-Schluß der Trompeten, deren Kraft bei aller künstlerischer Beherrschung gestern geradezu pompös und ungemein klang, brachte die Wirkung zum Höhepunkt. Begeistert klang der Beifall durch den bis zur Fassungskraft gefüllten Saal.

Glanz und Freude, auf welchen Grundton das gestrige Konzert gestimmt war, kam auch in der koloristisch ungemein scharf und genau gebrachten „Carneval Romain"-Ouverture von Berlioz zur Geltung, wenn wir uns auch das Tempo noch fortdrängender denken konnten. Wieder müssen wir hier der wundervollen Blechbläser gedenken, welche namentlich die schwierigen Staktatt in lockendem Festesglanz brachten.

Als Solist spielte Herr Joseph Hofmann mit Orchesterbegleitung Beethoven's 4. Piano-Konzert, und zwar mit einer reifen Kunst und Selbstbeherrschung, die Bewunderung entfesseln mußte. Es war ein wirkliches Zwiegespräch des Pianos mit dem Orchester, das die köstlichsten Nuancen vermittelte. Hofmann wurde enthusiastisch gefeiert.

H.

From TIMES

Address New York City.

Date DEC 9 - 1910

THE BOSTON ORCHESTRA.

Tschaikowsky's Fifth Symphony Played—Josef Hofmann Soloist.

There was nothing new, strange, or debatable on the programme of the Boston Symphony Orchestra's second evening concert, which it gave last evening in Carnegie Hall. Berlioz's "Roman Carnival" overture, Tschaikowsky's fifth symphony, and Brahms's "Academic" overture were the orchestral numbers. Joseph Hofmann was the soloist, who played Beethoven's G-major concerto for the piano. Had Mr. Fiedler been informed that the Philharmonic Society had played Tschaikowsky's fifth symphony in the same hall only a little while before, and would he have played some other? Only a deep student of the manners and customs of conductors could solve this problem.

Whether he knew the fact or not the course he actually took satisfied his hearers greatly; for there is rarely so much enthusiasm shown over an orchestral performance as was called forth by this one. Mr. Fiedler very justly shared the applause that was bestowed upon it with the members of the orchestra, whom he summoned to rise in a body and acknowledge it with him. It was, indeed, a very fine performance, in which the glowing richness, warmth, and transparency of the orchestra's tone, even in the most massive climaxes, appeared in their perfection, and its perfect certainty and precision gave a clearness of articulation to the complicated structure of many passages where melodies are intertwined and overlaid, and where obscurity is fatal to the composer's effect. Mr. Fiedler took the symphony throughout with even more than "a certain license" in the matter of tempo that the composer not only authorizes, but directs. He allowed himself much freedom in this matter; and freedom even to such an extent is not misplaced in this work. There were splendid sonority and gorgeous color in the performance, and its appeal to the audience was immediate.

Mr. Hofmann played Beethoven's concerto with consummate mastery and the purest artistic beauty; with an obvious affection and tenderness for the gracious and poetic charm of the work, which are as fresh and unfaded to-day as when it came from the composer's hand more than a century ago. Delicacy and crystalline purity of tone and exquisite nuance in the treatment of phrase and passage were unfailing in Mr. Hofmann's playing, which was filled with sentiment of the most intimate sort. Such a performance does not excite to turbulent enthusiasm; yet it clearly touched and delighted the audience profoundly, for Mr. Hofmann was repeatedly recalled to acknowledge applause.

The orchestra's playing of the two overtures that began and ended the concert was brilliant and substantial.

Newspaper Clipping Bureau

Daily Times, Brooklyn, N. Y.

DEC 10 1910

MUSICAL.

Second Concert by Boston Symphony Orchestra Brings a New Symphony.

A new orchestral work of importance among modern compositions was offered at the second concert of the Boston Symphony Orchestra series last night. It was the Symphony in E minor, the second work of this class, by Rachmaninoff, the Russian contemporary composer, and had a hearing in this country a year ago, and at the November concert of the Boston Orchestra in Manhattan. The symphony is in the usual four movements, and while modern in spirit, it is conservative as to form. The composer has seemed to work with the viewpoint that musical value lies more in the quality and worth of ideas rather than in radical departure from approved standard lines of procedure in making these ideas known. Rachmaninoff has confessed to a veneration for Tschaikowsky, and this symphony is a sort of confession of it, a reflection of that romantic feeling of which Tschaikowsky was a most distinguished exponent. The symphony heard last night is, however, a composition of definite and original merit, with ideas of its own, well brought out, with a beautiful adagio as a third movement. Mr. Fiedler conducted its performance, and with players responded, with a careful regard for bringing out its every significance.

Another feature of the concert of particular interest was Josef Hofmann's playing with the orchestra of Rubinstein's Concerto in D minor, and once again this pianist gave an exhibition of polished refinement in execution and authoritative mastery of interpretation that gave great pleasure to his hearers. The concert closed with the performance of the Beethoven "Leonore" Overture No. 3.

om EVE. JOURNAL

Address New York City.

The next pair of concerts of the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening and Saturday afternoon. Josef Hofmann will be the soloist at both, playing the Beethoven concerto in G major, No. 4, at the first and the Liszt concerto in E flat major, No. 1, at the second. The rest of the programme on Thursday will consist of Berlioz's "Roman Carnival" overture, Tschaikowsky's fifth symphony and Brahms's "Academic Festival" overture. On Saturday afternoon Conductor Max Fiedler will play Dvorak's "New World" symphony, Richard Strauss's tone poem "Death and Transfiguration" and Beethoven's "Leonora" overture, No. 3.

[106]

m STAATS ZEITUNG

dress New York City.

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Konzerte.

Das Samstags-Konzert der Bostoner hatte einen ganz gefüllten Saal in Carnegie Hall gezogen und entfesselte lebhaften Beifall. Das Orchester spielte unter Herrn Fiedler's Leitung die Dvorak'sche „Neue Welt"-Symphonie, die „Leonoren"-Ouverture No. 3 und Strauß' „Tod und Verklärung" in der üblichen klangprächtigen und künstlerischen Weise. Der Solist war Herr Joseph Hofmann, der Liszt's Erstes Piano-Concert zu höchster Wirkung brachte. Hofmann steht heute bekanntlich als emotioneller und bravouröser Spieler ebenso hoch, denn als tief eindringender und geistig ausschöpfender. Kein Wunder, wenn er hinreißend wirkte und enthusiastisch gefeiert wurde.

Das Wagner-Konzert der N. Y. Symphonie-Gesellschaft hatte kein allzu großes Publikum nach dem New Theatre gelockt. Die Anwesenden aber unterhielten sich sehr gut, denn Herr Walter Damrosch hatte mit seinem Wagner-Programm viel Glück. Die Excerpte aus „Rienzi", „Meistersinger", „Rheingold", „Siegfried", „Tannhäuser" und „Parsifal", die Herr Damrosch mit geschickter Hand ausgewählt hatte, machten große Wirkung und wurden lebhaft beklatscht.

In Mendelssohn Hall hörten wir letzten Freitag den Violinisten Herrn Henry Such Bach's „Prélude und Fuge" in C-Dur aus des Meisters 5. Sonate für Violine allein und Max Bruch's Zweites Violinkonzert spielen. Der Künstler verfügt über eine gute und theilweise polirte Technik, doch ist seine Intonation vorderhand zu unsicher, um dauerndes Behagen aufkommen zu lassen.

Im gestrigen Sonntags-Konzert des Metropolitan Opera House trat der neuengagirte Tenor Herr Sciaretti zum ersten Mal auf und errang namentlich nach dem temperamentvollen, klangschönen Vortrag von Verdi's "La donna è mobile" einen sehr warmen Erfolg. Das Publikum rief ihn wohl zehnmal und schien sich vorgenommen zu haben, die eiserne „No Encores"-Regel sprengen zu wollen, was aber nicht gelang. Der Sänger hat eine klangvolle, schön timbrirte und gut ausgebildete Tenorstimme und singt mit viel Geschmack, so daß es interessant wäre, ihn einmal eine dramatische Partie versuchen zu lassen. Sonst wirkten noch die Damen Morena und Flahaut und die Herren Hinckley und Hinshaw verdienstlich mit. Das Orchester unter Leitung von Herrn Pasternack spielte mehrere Piècen sehr annehmbar.

From EVE. JOURNAL

Address New York City.

Date

Music

PERHAPS, with the holiday mood of gladness and jollity approaching perhaps with the spirit of this time of year already in possession of your mind, it would hardly be well to strike any harmonic undertone of sadness.

Yet, perhaps you may pause a moment, and dally with reality, in spite of all the too Yuletidy gayety that is in the air. For there is to be a passing consideration of Peter Tschaikowsky and his fifth symphony, which was played last night at Carnegie Hall by the Boston Symphony Orchestra, and neither Tschaikowsky nor this symphony of his could be considered in any manner approaching gayety.

Tschaikowsky's life was lived beneath a pall of inward and introspective sadness. The futility of many things was an ever conscious substratum of thought with him. His own Russia passed him by, and only the veriest few saw the fire of genius in his work while he was still alive.

The fifth symphony is almost unrelieved sadness. At its very beginning there is published a theme significant of the grip of futility, and ever afterward, throughout the whole four movements of the work, this theme recurs at pregnant moments.

One hears the struggle to escape from this fateful conscious futility and its failure; a beautiful yearning melody sings its way through the second movement, but again the chief theme, with the force of the inevitable, sets the yearning aspiration at naught; a mockery of gayety in the third movement takes the form of a waltz, but once more the original theme floats into it from afar off toward the end. And in the finale still there is no escape for the sorely troubled spirit.

The orchestra, under Max Fiedler, played the symphony with such great skill and such beautiful insight into its meaning that the impression made on the great audience should be a lasting one.

Josef Hofmann played Beethoven's entrancing fourth piano concerto. Adjectives are no longer necessary in speaking of this great interpretative artist. It suffices to say merely that Hofmann played the concerto.

The rest of the symphony programme consisted of Berlioz's "Roman Carnival" overture and Brahms's Academic overture, both played with brilliant effectiveness by the orchestra.

STANDARD UNION BROOKLYN, N. Y.

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e DEC 4 1910

At the second Boston Symphony concert of the season on Friday evening, Dec. 9, at the Academy, Brooklyn will hear that famous band-play Rachmaninoff's "Second Symphony," which, as played by the Boston Symphony and interpreted by Conductor Max Fiedler, has been by all odds the musical sensation of the present season. Not since Tschaikowsky gave his "Pathetic" to the world has any symphony made such an impression on music lovers of all classes. This is all the more interesting because Tschaikowsky was a Russian, as is Rachmaninoff, and Rachmaninoff was a pupil of the great master. Moreover, Rachmaninoff frankly admits that Tschaikowsky is for him the ideal figure among moderns. It is significant, too, in connection with the extraordinary succes that has been given to the symphony, that Rachmaninoff, while full of modern spirit, has found expression for that in the classical form, and has not found it necessary to resort to strange and bizarre modes of utterance to attain his end. His melodic invention is of a very high order, and none of the modern writers for orchestra is a greater master of the various idioms of the different instruments employed than this serious Russian, who, just a year ago, was soloist with the Boston Symphony. Because of his mastery of this part of his art, his symphony "sounds" as very few modern works do, and no work in the repertory of the Boston Orchestra reveals to such a degree the wondrous tonal beauties it is capable of. The programme, in fact, might almost be called Russian, for the second number will be Rubinstein's "Concerto" in D minor, No. 4, which will be played by that great master's greatest pupil, Josef Hofmann. If Rubinstein had few of those qualities in his music which mark the Russians of the school of Tschaikowsky and his followers, he must none the less be classed among the great Russian composers, not merely because that was the country of his nativity, but because of the enormous influence he exerted in that country during his life. When Hofmann gave up his career as a "wonder child," he went directly to Rubinstein and was taught by him up to the time of Rubinstein's death, and if there is any one who approaches Rubinstein's performance of this splendid concerto, it is this modest, quiet, young Pole, who has rapidly forged to the front as one of the very few really great pianists of the world. The final number on the programme will be Beethoven's overture, "Leonora," No. 3.

m SUN

dress New York City.

te DEC 1 1 1910

THE BOSTON ORCHESTRA.

Josef Hofmann Plays Liszt's E Flat Concerto.

The Boston Symphony Orchestra's matinée at Carnegie Hall yesterday resulted in the cheering condition of "standing room only." The programme listed Dvorak's symphony, "From the New World," Lizst's E flat piano concerto, Richard Strauss's tone poem, "Death and Transfiguration," and Beethoven's "Leonore" overture, No. 3. This was a feast of delightful music. The Dvorak symphony was recently played by the People's Symphony Society, but it is a work which ought to be heard often, if only to cheer up those who become depressed by the outpour of acrid modern music. It is lovely, simple and melodious from beginning to end.

As for the Strauss tone poem, there are some who hold it to be the best composition which the great realist has given us. Whether that be true or not, it is certain that it is a brilliant, picturesque and interesting piece of music and that it affords abundant scope for the display of the best qualities of the Boston orchestra.

The solo performer was again Josef Hofmann, whose performance of the Liszt concerto was a thing of beauty. His clear, delicate and fluent enunciation of the rippling passages, and his broad, vigorous and opulent utterance of the mass effects aroused the audience to real enthusiasm. The concerto is a virtuoso piece, but it can be played with musical taste and intelligence, and these were what Mr. Hofmann brought to its interpretation.

Daily Eagle, Brooklyn, N. Y.

NOV 30 1910

Women attendants at Boston Symphony concerts, some of them, at least, have been in the habit of wearing their hats at the recitals, and this in spite of the command by Mayor Fitzgerald that the hats should be removed. Certain women paid no heed to the mayor's request, whereupon the doughty mayor approached the management and declared that, if his injunction was not obeyed he would see that the license for the hall should be cancelled. The management, thereupon, inforced the order, presenting printed requests and having them handed to owners of the non-removable hats. Some women obeyed at once, but others went to the rear of the hall and remained standing there. But the order was inforced in the seats.

m EVE. POST

ress Chicago, Ill.

DEC 1

HATS AT THE CONCERT.

We have received from one of our readers a note inclosing a copy of a modest pale-blue "dodger" that was inserted in the programs of last week's concerts of the Boston Symphony Orchestra. The "dodger" reads solemnly as follows:

His honor the mayor has notified the management of Symphony Hall that unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the Symphony rehearsals and concerts he may be forced to revoke the license of Symphony Hall.

This would mean the end of the Boston Symphony concerts.

It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter.

The law will be strictly enforced.

Our correspondent, after confessing that he does not attend the Friday afternoon rehearsals of the Theodore Thomas Orchestra, suggests that it might be a good thing to get Mayor Busse to apply to those audiences the same corrective measure which Mayor Fitzgerald applies in Boston with such sad firmness.

The cool courage of this proposal can be due only to the admission of inexperience which precedes it. Should our correspondent go but once to a Friday afternoon concert in Orchestra Hall he would understand that neither Mayor Busse, the President of the United States nor the Chief Justice of the Supreme Court would be in the least efficacious in forcing the removal of hats. Even Colonel Steward might fail—though we are not quite so sure about that as we used to be.

For the Friday concert is a good deal more than a musical performance. It is a sacred social rite. The Thomas Orchestra is a solemn enough symbol to Chicago, goodness knows. If anyone ever jumps on us for any sin, we draw back, fold our hands and stand inviolably pat on the establishment of "the orchestra." And when there is joined to this great tradition an iron-clod, brick-lined, copper-riveted law of attendance for all Society, even the rank outsider must see that the Friday afternoon rehearsal takes rank by itself as an Institution.

It is an Institution governed on an aristo-democratic basis like that of the old Greek Republics. That is, it is run by that powerful influence called "a gentlemen's agreement"—a term that is so exact technically as to excuse a little inexactness in gender when applied to the present case. The "understanding" is this: Every woman keeps her own hat on because every other woman does; there are not enough men present to bother about; it is simply a case of every woman's saving an annoying effort at the cost of a little inconvenience to a very few.

Besides, everyone wants to see everyone else's hat.

This combination is unbeatable, as has been discovered by a long line of musical critics who have broken a lance against it. Nor should we lose sight of the purely incidental fact that the uncompromising music-lovers who sit in the first rows of the balcony have discovered that our "Big Hat" theater ordinance does not apply in the remotest degree to concert halls. What "Honey Fitz" did, "Unser Fritz" could not do, no matter how deeply he might be moved by our prayers or those of our correspondent.

m Daily Citizen,

ress Brooklyn, N. Y.

e DEC 10 1910

Josef Hofmann, who gave his third recital of the year recently in Carnegie Hall, began a tour with the Boston Symphony Orchestra this week, and will play twelve concerts with that organization to be given in various cities. At the completion of this brief engagement, on Dec. 17, he will go to his estate at Aiken, S. C., where he will remain until Jan. 28, when he will continue his American tour, which will take him as far west as the Pacific Coast.

Mischa Elman, the violinist, will sail from Europe the middle of this month that he may spend the Christmas holidays in this city. His first American concert of the season will take place in Providence on Jan. 2, when he is to be soloist with the Boston Symphony Orchestra. He will be heard twice with that organization at concerts to be given in this city, and will also play here at two of the Sunday night concerts at the Metropolitan Opera House. Because of his many out of town engagements, some of which will take him into portions of Canada never before visited by a musician of first rank, Elman will be heard [illegible] violin recital in New York.

WORLD

ss New York City.

HOFMANN SOLOIST WITH THE BOSTON SYMPHONY

Tschaikowsky Symphony and Beethoven Concerto Features of the Programme.

By Reginald de Koven.

I never hear Berlioz, whose "Carneval Romaine" overture opened the programme of the concert of the Boston Symphony Orchestra at Carnegie Hall last night, without thinking what an astonishing man he must have been in and to his day and generation. Even to-day this overture, intended for an introduction to the second act of the opera "Benvenuto Cellini," with its lively salterello and brilliant orchestral coloring, sounds absolutely fresh and modern, and, as played last night, most effective.

But as W. S. Gilbert sagely remarks: "And isn't the day exceedingly long where all goes right and nothing goes wrong?" so it is almost a relief to intermit the regular pean of praise one sings about the Boston Orchestra. I never heard this generally incomparable body of musicians play in a manner more nearly ragged in its lack of absolute precision and oneness of feeling than in the first movement of Tschaikowsky's Fifth Symphony, which followed. Besides which the horns were uncertain and the bassoons, in the waltz, distinctly throaty, and there were also times when Mr. Fiedler did not have his men seemingly entirely with him, as at the opening of the finale.

Although I did not altogether like Mr. Fiedler's tempi in the two first movements, and thought his reading not always entirely lucid and too prone to alternate rapidly between deep gloom and febrile energy, the performance on the whole, and especially in the last two movements, was so forcible and impressive that the audience was moved to prolonged applause, the entire orchestra finally rising in response. The climax of the finale, as I thought, seemed to start in at the beginning and last all the way through.

The Beethoven A major concerto, No. 4, with its singular reminiscence of the "Appassionta" sonata in the first movement, its strong and varied andante and rollicking rondo—so much and undeservedly less familiar than the "Emperor" in E flat—was played by Hofmann with a beauty of tone, brilliance and delicacy of execution and a combined sentiment and classic fervor which carried everything before it.

Beethoven wrote three cadenzas for this concerto, not published until after his death. Which of these Hofmann played at the end of the first movement I am not certain, but probably the one marked Cadenza (ma senza cadere), as being the most difficult, though technical difficulties mean nothing to him after all. A spirited performance of Brahms's "Academic" overture closed the concert.

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BIG-HATTED WOMAN PUT OUT OF SYMPHONY HALL.

Escorted to Door of Concert House and Ejected.

BOSTON, Nov. 26.—In spite of the edict of Mayor John F. Fitzgerald that patrons of the Symphony concerts must remove their headgear, a dozen women wore their hats through most of yesterday's program. One woman who refused to remove her hat was escorted out of the hall into Huntington avenue in the rain.

One woman who wore a particularly big hat that was not easy to remove obtained the permission of Manager Ellis to stand at the back of the hall throughout the concert, giving up her reserved seat in row A. A dozen elderly women wore close-fitting bonnets. Twelve women wore large hats during the first half of the concert, and were asked to remove them; six refused. A second request narrowed the offenders to two. Finally one of these took off hers and the other was asked to go.

n EVE. SUN

ress New York City.

DEC 6 - 1910

For the first time since the express strike, the Boston Symphony Orchestra passed south yesterday with 118 pieces of baggage that nearly got lost in the local tieup of transportation last month. Manager C. A. Ellis hopes the season's second tour will be more peaceful.

After playing in Philadelphia, Washington and Baltimore, the Bostonians will return to New York for the rest of the week.

From TIMES

Address New York City.

DEC 4 - 1910

BOSTON SYMPHONY ORCHESTRA.

At the second pair of Boston Symphony concerts, in Carnegie Hall this week on Thursday evening and Saturday afternoon, respectively, Conductor Max Fiedler will present nothing to shock the most conservative symphony patrons in New York. Neither programme contains a novelty, and all the works are old and well-tried friends, for even Richard Strauss's "Death and Transfiguration" may thus be named in this year of 1910. At both concerts the soloist will be Josef Hofmann, who has the distinction of playing at ten consecutive concerts of the symphony orchestra, a compliment that has never been paid to any other virtuoso. On Thursday night Mr. Hofmann will play Beethoven's concert in C major, No. 4, and on Saturday afternoon he will play Liszt's concerto to E-flat major, No. 1.

The programme for Thursday evening begins with Berlioz's "Roman Carnival" overture, which will be followed by Tschaikowsky's symphony in E minor, No. 5. After the intermission will come the Beethoven concerto, and the programme will be ended with Brahms's Academic Festival overture.

On Saturday afternoon the programme will begin with Dvorak's "From the New World" symphony, which has not been played here by the Boston Symphony Orchestra in seven years. This will be followed by the Liszt concerto for piano. After the intermission will come Strauss's "Death and Transfiguration," and the programme will be brought to an end by the Beethoven "Leonora" No. 3 overture.

om HERALD

dress New York City.

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NOTED PIANIST TO BE AT INSTITUTE

Mr. Josef Hofmann Will Play at Boston Symphony Orchestra Concert.

Many interesting concerts and lectures are announced on the Brooklyn Institute programme for the coming week. Mr. Josef Hofmann will be the soloist at the second philharmonic concert by the Boston Symphony Orchestra next Friday evening, when the programme will be:—Rachmaninoff, symphony in E minor, No. 2; Rubinstein, concerto for piano in D minor, No. 4, and Beethoven, overture "Leonora," No. 3.

Daily Citizen,

ss n, N. Y.

DEC 10 1910

The series of visiting orchestra concerts under the auspices of the Pittsburg Orchestra Association was inaugurated Monday night with a brilliant performance by the Philharmonic Orchestra of New York, under the conductorship of Gustav Mahler, the first appearance in Pittsburg of this, the oldest orchestra in America. Soldiers' Memorial Hall was packed to the doors by a representative audience, which manifested its keen interest in the Bach suites, with Mr. Mahler playing the harpsichord while conducting the orchestra. An admirable performance of the Beethoven "Pastoral" symphony made a deep impression upon the audience, which was aroused to enthusiasm by the Wagner excerpts, which brought the concert to a dramatic close. The Boston Symphony and the Thomas orchestras are the remaining organizations for the series, the purpose of which is to stimulate musical interest in Pittsburg toward establishing a permanent orchestra of large proportions.

AMERICAN

ess New York City.

Institute Notes

Josef Hofman will be the soloist at the second of this season's Boston Symphony concerts in Brooklyn, which will be given next Friday evening in the opera house of the Academy.

The Boston Symphony Orchestra comes to this borough under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences, with the co-operation of an auxiliary board composed of prominent women of the borough.

This week also brings the second concert of the New York Symphony Orchestra, conducted by Walter Damrosch, which will be given next Saturday afternoon in the opera house of the Academy.

MORN. TELEGRAPH

ss New York City.

BOSTON SYMPHONY AT CARNEGIE HALL

Walter Damrosch to Give Performance of Pierne's "Children of Bethlehem."

KARL JOERN IN VOCAL RECITAL

The second pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, December 8, at 8.15, and Saturday afternoon, December 10, at 2.30 respectively. At both concerts the soloist will be Josef Hofmann. Mr. Fiedler has placed no novelties whatever on either programme, all of the works to be played being familiar friends. The programme for the Thursday evening concert is as follows:

Berlioz—Overture, "The Roman Carnival."
Tschaikowsky—Symphony in E Minor No. 5.
Beethoven—Concerto for Piano in C Major No. 4.
Brahms—Overture, "Academic."
Soloist, Josef Hofmann.

The programme for Saturday afternoon is:

Dvorak—Symphony in E Minor No. 5, "From the New World."
Liszt—Concerto for Piano in E Flat Major No. 1.
Strauss—Tone Poem, "Death and Transfiguration."
Beethoven—Overture, "Leonora," No. 3.
Soloist, Josef Hofmann.

Newspaper Cutting Bureau in the World

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At the second Boston Symphony concert of the season on Friday evening, December 9, Brooklyn will hear that famous band play Rachmaninoff's Second Symphony, which as played by the Boston Symphony and interpreted by Conductor Max Fiedler, is mentioned as a noteworthy orchestral feature of the season. Reports of the performance of the work elsewhere is to the effect that not since Tschaikowsky gave his "Pathetic" to the world has any Symphony made such an impression on music lovers of all classes. This is all the more interesting because Tschaikowsky was a Russian as is Rachmaninoff, and Rachmaninoff was a pupil of the great master. Moreover, Rachmaninoff frankly admits that Tschaikowsky is for him the ideal figure among moderns. The programme, in fact, might almost be called Russian for the second number will be Rubinstein's Concerto in D Minor, No. 4, which will be played by that great master's greatest pupil, Josef Hofmann. When Hofmann gave up his career as a "wonder child," he went directly to Rubinstein and was taught by him up to the time of Rubinstein's death, and if there is any one who approaches Rubinstein's performance of this splendid concerto, it is this modest, quiet, young Pole, who has rapidly forged to the front as one of the very few really great pianists of the world. The final number on the programme will be Beethoven's overture, "Leonora," No. 3.

m EVE. POST.

ress New York City.

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Hofmann and the Boston Orchestra.

The most enjoyable thing at last night's Carnegie Hall concert of the Boston Symphony Orchestra was Josef Hofmann's playing of Beethoven's fourth concerto, particularly in the divinely beautiful slow movement, which the Polish pianist played as if the composer himself from the spiritual world were guiding his hands.

Mr. Fiedler and his players were at their best in Berlioz's "Roman Carnival" and Brahms's "Academic" overture. Tchaikovsky's fifth symphony, on the other hand, was not so well played, from either a technical or an emotional point of view, as it has been repeatedly in the same hall by our Philharmonic Orchestra, under Safonoff and Mahler—yes, Mahler. The same Mahler who once left so much to be desired in his interpretation of the Pathétique gave an inspired and memorable performance of the fifth the other day, which brought tears to the eyes in the exquisite andante cantabile. Last night this melody—almost unequalled for loveliness in symphonic literature—did not make the usual impression on those who love it most; and in the other movements the Slavic fire and impetuosity were often missing. Yet the applause was tremendous. The Boston Symphony audiences often show a strange lack of discrimination. Never in the history of this orchestra in New York was there less reason to ask the men to get up and acknowledge the applause. They were decidedly not at their best in this symphony. Nor was the conductor.

[107]

NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ..... NEW YORK REVIEW

Address ..... DEC - 1910

Date .....

In Boston the most famous and impeccable of American orchestras continues its highly prized ministrations. Mr. Fiedler, who is again the robust, the untamed and untamable, master of Mr. Higginson's men, has already got well into his stride for the new season. The programme which he has planned for the winter's work contains a number of promising new works. He will play (or will already have played when these notes appear), the "Macbeth" of Strauss, the "Appalachia," "Dance Rhapsody," and "In a Summer Garden" of Delius, three Dramatic Dances by Granville Bantock, the Englishman, and one of Mr. Mahler's portentous and heaven-storming symphonies. The Boston Orchestra rejoices in a new concert-master, Anton Witek, a Bohemian, who has served as concert-master of the Berlin Philharmonic.

SUN

m .....

ress ..... New York City.

e ..... DEC 4 - 1910

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 8, at 8:15 and Saturday afternoon, December 10, at 2:30 respectively. At both concerts the soloist will be Josef Hofmann. Mr. Fiedler has placed no novelties whatever on either programme, all of the works to be played being familiar friends. The programme for the Thursday evening concert is as follows:

Berlioz.....Overture, "The Roman Carnival"
Tschaikowsky.....Symphony in E Minor No. 5
Beethoven.Concerto for Piano in G Major No. 4
Brahms.....Overture, "Academic"
Soloist, Josef Hofmann.

The programme for Saturday afternoon is as follows:

Dvorak..Symphony in E Minor No. 5, "From the New World"
Liszt.....Concerto for piano in E flat Major No. 1
Strauss.Tone Poem, "Death and Transfiguration"
Beethoven.....Overture, "Leonora," No. 3
Soloist, Josef Hofmann.

AMERICAN

n .....

ress ..... New York City.

4 - 1910

BOSTON SYMPHONY.

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HERALD

New York City.

BROOKLYN DAILY

DEC 10 1910

Regular subscribers to the Boston Symphony Orchestra concerts in this borough and many others were present last evening at the Academy of Music for the second concert of this season, under the leadership of Mr. Max Fiedler.

The programme was one of exceptional merit. The soloist was Mr. Josef Hofmann. The latter was heard in Rubinstein's concerto, in D minor, No. 4, for piano and orchestra. The rest of the programme consisted of two compositions, symphony in E minor, No. 2, by Rachmaninoff and Beethoven's "Leonora" overture, No. 3, which concluded the concert.

TRIBUNE

s ..... New York City.

DEC 7 - 1910

IN WASHINGTON SOCIETY.

[From The Tribune Bureau.]

Washington, D[illegible] 6.—Miss Helen Taft was the guest of honor at a dinner party to-night, with Mr. and Mrs. George Whitfield Brown as hosts.

The Boston Symphony Orchestra filled the New National with a distinguished audience this afternoon. Besides the box occupied by Mrs. Taft and her party, the holders were Mrs. L. Z. Leiter, who was accompanied by Mme. Jusserand; the Rev. Dr. Roland Cotton Smith and Mrs. Roland Cotton Smith, Mrs. John R. Williams and Mrs. Joseph Leiter, Miss Mae Williams, who had with her Mrs. Ballinger and other guests and the Netherlands Minister and Mme. Loudon. A number of other diplomats and persons from resident and official society were in the audience.

From EVE. TELEGRAM

Address ..... New York City.

Date ..... DEC 9 1910

At Carnegie Hall, the Boston Symphony Orchestra, under the direction of Mr. Max Fiedler, was heard in a remarkably interesting programme. The Fifth Symphony of Tschaikowsky, played with all the breadth of tone and wealth of contrast which this master work demands, was the principal offering of the evening.

Josef Hofmann, the soloist, played Beethoven's concerto in G major with a noteworthy precision of tone and a splendid sense of the composer's meaning. Berlioz's overture, "The Roman Carnival," as opening, and Brahms' academic Festival overture as the closing number, each played in a manner that would have gratified the respective composers could they have heard, completed a programme which was as eclectic as it was delightful.

Newspaper Cutting Bureau in the World

EVE. SUN

n .....

ress ..... New York City.

DEC 9 - 1910

When Max Fiedler and the Boston Symphony Orchestra come to town next week, Josef Hofmann will be the soloist at the second pair of concerts in Carnegie Hall. On Thursday evening the pianist will play Beethoven's concerto No. 4, in G major, and on Saturday afternoon Liszt's concerto No. 1 in E flat major.

Tschaikowsky's Fifth symphony and Berlioz's "Roman Carnival" and Brahms's "Academic" overtures fill the Bostonians' Thursday bill.

Dvorak's "New World" symphony shares the Saturday matinée with Richard Strauss's "Death and Transfiguration."

Brooklyn on Friday hears Rachmaninoff's Second symphony and, with Hofmann, a concerto of Rubinstein.

WORLD

New York City.

DEC 4 - 1910

Boston Symphony.

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Concerto for piano in G major No. 4...Beethoven
Overture, "Academic".....Brahms

The programme for Saturday afternoon is as follows:

Symphony in E minor No. 5, "From the New World".....Dvorak
Concerto for piano in E flat major, No. 1..Liszt
Tone Poem, "Death and Transfiguration"..Strauss
Overture, "Leonora," No. 3.....Beethoven

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om MORN. TELEGRAPH

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The Boston Orchestra played their second concert of the season at the Academy of Music on Monday night. Josef Hofmann accompanied the orchestra at the piano. The symphony played was Rachmaninoff's Symphony in E minor, No. 2, which was interpreted for the first time in this city last season by the Philadelphia Orchestra. The symphony is in four movements and is quite modern in treatment. Max Fiedler, the conductor of the orchestra, was given much applause, which compelled Mr. Fiedler and the entire orchestra to acknowledge it by standing and bowing. In solo numbers Mr. Hofmann demonstrated his wonderful powers at the piano. They included Beethoven's Concerto in G minor, No. 4, which was enthusiastically received. The concert concluded with Beethoven's familiar overture, "Leonora," No. 3.

WORLD

ess ..... New York City.

DEC 4 - 1910

The second concert by the Boston Symphony Orchestra will be given next Friday evening in the Academy of Music. The soloist will be Josef Hofmann, by all odds the greatest pianist now in America. He will play Rubinstein's Concerto in D minor, No. 4. This should be more than ordinarily interesting. Hofmann is the greatest of Rubinstein's pupils and no one plays this concerto so nearly like the master as does this young Pole.

PRESS

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TELEGRAM

New York City.

DEC 12 1910

AT the matinee performance of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon, Max Fiedler, and the famous organization of which he is conductor, furnished a veritable musical feast. It opened with Dvorak's New World Symphony, played as only the Boston players can, with a superb sonority, and yet with the most delicate effects when the composer indicates them. Mr. Josef Hoffmann was again the soloist in Liszt's E flat concerto, played with absolute mastery of the dashing music, in such marked contrast to the chaste Beethoven concerto which he played with equal mastery a few evenings before. Strauss' "Death and Transfiguration" and one of the Leonore overtures of Beethoven completed the programme.

From EVE. GLOBE

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Josef Hofmann will be the soloist at both concerts of the Boston Symphony Orchestra at Carnegie Hall next week. Thursday evening, Dec. 8, the programme will consist of Berlioz's "Roman Carnival" overture, Tschaikowsky's fifth symphony, Beethoven's G major piano concerto, and Brahms's "Academic Overture." For Saturday afternoon, Dec. 10, Dvorak's "New World" symphony, Liszt's piano concerto in E flat, Richard Strauss's "Death and Transfiguration," and Beethoven's third "Leonore" overture are announced.

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om EVE. MAIL

ress ..... New York City.

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The Rachmaninoff symphony will be played once more by the Boston Symphony orchestra. This will be in Brooklyn Friday night, where Josef Hofmann will be the soloist. Hofmann will play the Rubinstein concerto and the Leonore overture No. 3 will complete the programme. Carnegie hall is sold out for both Thursday night and Saturday afternoon, when Hofmann will also be the soloist.

From Daily Times, Brooklyn, N. Y.

Address .....

Date ..... DEC 3 1910

Daniel Gregory Mason's fifth Brooklyn Institute lecture recital on "Masters and Masterpieces of Modern Chamber Music," will have Arensky for topic and be illustrated by that composer's Trio, Opus 32, with Leonardo Brill, violin; Paul Kefer, 'cello, and Guiseppe Randegger, piano, as assisting artists. It will take place on Monday evening in the music hall, Academy of Music. On Thursday afternoon, in that hall, Mr. Mason will give the lecture recital preliminary to the Philharmonic Concert to be presented by the Boston Symphony Orchestra on Friday evening in the opera house of the Academy.

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ess ..... STANDARD UNION, BROOKLYN, N. Y. DEC 10 1910

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Josef Hofmann begins a tour with the Boston Symphony Orchestra this week, and will play twelve concerts with that organization to be given in various cities.

HERALD

New York City.

DEC 11 1910

MR. HOFMANN PLAYS AGAIN.

Pianist Delights Great Audience in Concert with Boston Symphony Orchestra in Carnegie Hall.

With Carnegie Hall crowded to the doors and many persons left in the lobby unable to buy seats, the Boston Symphony Orchestra gave a concert there yesterday afternoon. Mr. Josef Hofmann, who had been the soloist with the orchestra on Thursday night, played again and won prolonged applause with his superb playing of Liszt's E flat piano concerto.

He gave a virile interpretation of the heroic work and left out none of its sentimental charm. Nothing but the "no encore" rule saved him from being compelled to play other numbers.

The orchestral part of the programme, conducted by Mr. Max Fiedler, was excellent. It included Dvorak's "New World" Symphony, Mr. Richard Strauss' "Death and Transfiguration" anda Beethoven's "Leonora" Overture No. 3. All were well played.

TIMES

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DEC 4 - 1910

At the second Boston Symphony concert of the season on Friday evening, Dec. 9, Brooklyn will hear that band play Rachmaninoff's second symphony. The second number will be Rubinstein's concerto in D minor No. 4, which will be played by that master's pupil, Josef Hofmann.

The final number on the programme will be Beethoven's overture, "Leonora," No. 3.

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AMERICAN

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TRIBUNE

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DEC 7 - 1910

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WORLD

New York City.

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[108]

CECILIA-SYMPHONY JOIN IN BIG CONCERT

By EDITH BURNHAM.

The Cecilia-Symphony, in their first concert of the season, last evening in Symphony Hall, gave Part 1 of Bantock's "Omar Khayyam." The composer has cast the first 54 quatrains of the poem which make up Part 1 for three characters. The Beloved, sung last evening by Miss Margaret Keyes, contralto; The Poet, sung by George Harris, Jr., tenor, and The Philosopher, sung by Robert Maitland, baritone. Bantock has followed the text slavishly, omitting not nor changing so much as an adjective or article. Whether he thought in doing this that he was actually following the content as well as the context probably no one knows but himself. However, it is permitted to the listener who, reading and rereading this poem as most lovers of poetry have done, to feel greatly disappointed with the composer's interpretation. From a purely compositional standpoint it is a wonderful achievement—it keeps a double orchestra working for all that there is in them all the time, and when they have read their notes and gotten them in on time, or nearly so, they have exhausted their faculties. Or at least such it seemed last evening, for there was very little, if any, interpretative work done by the orchestra.

Music Is Disappointing.

The music itself is at times strongly interpretative, although the musical accent invariably falls where the poetical one should not, and produces a feeling of torn emotions for one trying to put himself in sympathy with both. Only in a vague way did the music as interpreted last evening suggest the entente of the poem; its unfinished harmonies and vague, groping phrases inevitably suggest a soul's wilderness, which is one interpretation of the poem; but they "groped" too much and found "nothing," and at any angle the poem is looked at, "something" is found. It has almost the double entendre of a Delphic oracle; read in one way and with the stress placed on one set of words and phrases, the blackest pessimism, exquisitely beautiful, but pessimism is the only reward, while again one may read into it at different places a supreme, eternal faith. Music, in order to express either one of these, or carry a suggestion of both, must do more than "grope." No soul can grope for one hour and 35 minutes, the length of the performance, and not draw nearer some goal. The music, too, has a restless rather than a cumulative activity; nervous, weird phrases rapidly work on one set of instruments until they can stand no more strain, and then they wildly jump on to another set of instruments and there dwell till instrument and player alike give out. The exhaustion of players by merely technical labor produces on an audience a feeling of profound respect, but nothing more.

Reads Poem Hurriedly.

In the so-called casting of his characters the composer has read the poem rather hurriedly, it would seem; for he gives to the poet lines which plainly belong to the philosopher—and we wished last night very much that he had had them, for Mr. Maitland was plainly the only one of the singers who knew very much what he was singing about—and the chorus, which in the main follows the idea of the chorus of the Greek play, which merely accentuates or concurs with the characters, at times entirely overleaps its bounds and assumes rights which the most modern writers of opera score would not allow it to have; it takes the plot entirely out of the hands of the characters.

Robert Maitland, singing The Philosopher, carried the entire burden of interpretation, besides furnishing a good share of the voice. He showed evidences of having been trained in the modern school, which will not permit a singer to sing his words meaninglessly, and he did not allow his tones to suffer for lack of attention either.

His rendering of the lines, "Think then you are Today what Yesterday you were—Tomorrow you shall not be less," had impelling force; he seemed to wake up the latent forces of the entire work and say to the audience with terrific force, "Don't you see, this is all about something, something that is tremendously big and real?" and he made them listen. His rendering of the closing four quatrains, the last two lines of which are, "You gaze today, while you are you—how then tomorrow, when you shall be you no more?" was intensely dramatic. He made one feel that there had been both wisdom and profit in the listening of meaningless singing just to wait for that moment.

Solo Work Colorless.

Miss Keyes sang "The Beloved" with good phrasing and intonation, her voice being of fine modulation and smooth throughout; but barring the work done in the two duos with "The Poet," she expressed very little meaning.

Mr. Harris has a voice which was plainly not equal to his task. The qaulity of the voice is flat, it has not body to cover even the tone of the music of this piece, setting aside the interpretation. He had evidently worked the piece out with studied care, and studied all the meaning out and away from it.

The chorus work, while accurate and tonally good, except at times in the soprano ranks, sang with unwarrantable stiffness, and lack of the interpretative. They might have been singing Whittier's "Snow Bound" or Longfellow's "Evangeline," and the result would have been the same. The composer has given the chorus some extraordinary work to do, and the mere note reading is a task in itself, but the haunting mystery of the East which breathes through these choruses, the occultism, which the orchestra accentuates by the introduction of new instruments are almost an East Indian "tum-tum" in an undercurrent, lost force in transmission.

It is a remarkable composition, and one no doubt that might easily and with profit consume a season's work on the part of orchestra and chorus—presumably with better effects.

MUSIC AND DRAMA

A NEW BEGINNING IN CHORAL CONCERTS

The Cecilia and the Symphony Orchestra in a Performance of Bantock's "Omar"—The Happy Signs of a Responsive Public—The Need of Better Adjustment of Orchestra and Chorus—Over-Zeal and Its Perils—The Unique Quality of the Music—Mme. Melba to Sing at the Opera House—The Balalaika Orchestra to Be Heard Here—Changes at the Globe

PERHAPS the most hopeful sign of the first concert of the allied Cecilia and Symphony Orchestra at Symphony Hall last evening was the presence of a considerable and interested audience. The Händel and Haydn Society has its faithful and peculiar public that suffices from season to season for its concerts. Other choral societies here have sung in recent years to diminishing audiences until they had plausible ground for the belief that they and their music had lost their hold upon the concert-going community. From this seeming disposition of the public in part sprang the alliance of the Cecilia, which was suffering most from it, and the Symphony Orchestra. As the event proved, the audience yesterday was larger than any choral concert in Boston, outside those of the Händel and Haydn Society, has assembled in several seasons. It was equally numerous in all parts of the house; and it was representative of many musical interests as well as of the established publics of the Cecilia and the Symphony Orchestra. The music to be performed was wholly new to Boston; and "novelties" are assumed to attract less than established pieces. The assisting solo singers, chosen for their fitness to a particular task, were not of those that draw the merely curious into the concert-room. Yet there was the audience, clearly interested in music and performance and ready to applaud both heartily whenever it had opportunity for such appreciation. There then is still a public for choral music in Boston, and duly encouraged and pleased, as it was last night, it bids fair to increase. The reëstablishment of such choral concerts and the full results of the new alliance are not to be attained in a single performance or a single winter. There is only to go forward from promising beginnings.

The full Symphony Orchestra, except a few instruments that Mr. Bantock's "Omar" did not require, and the enlarged choir of the Cecilia, shared in the concert, and the forces concerned seemed the more numerous and imposing from the peculiar disposition of them—as it were in antiphonal groups—that the composer exacts for certain contrasts and alternations that he would gain. The interest of "Omar" is oftener orchestral than it is choral; Mr. Bantock has writen opulently, insistently, even gorgeously for his instruments; Mr. Fiedler is most experienced as an orchestral conductor; and the Symphony Orchestra is capable of a very substantial and sonorous body of tone. The chorus, on the other hand, had to sing very difficult music, to the matter and often to the manner of which it was wholly new a few weeks ago, and which has required long and laborious rehearsal. It was seated in groups and not in a compact body; it had never before sung with so numerous and vigorous an orchestra; it was undergoing its first experience, outside rehearsals, with the conducting of Mr. Fiedler. These are the extenuating circumstances of a performance that, perhaps inevitably, did not maintain the just balance between orchestra and choir, between orchestra and solo singers, or among all three. As the phrase of English politics goes, the orchestra was always the preponderant partner in the triple league, and sometimes much too preponderant. Even the fact that the liveliest interest and the most striking qualities of "Omar" are in the orchestral part of the music does not justify such ill proportioning of all the forces as often clouded the performance last night. Association, experiment and experience have still much to accomplish.

The performance, again, might have been more sympathetic, comprehending and imaginative to many aspects of Mr. Bantock's music. Mr. Fiedler was in the mood for large effects, for bold strokes, for the making of the music a rushing and a swirling stream that should eddy now and then into incisive contrast. There are moments in the music that invite this heroic and excited vein and they "came off" as excitingly last night. On the other hand, much of the music runs in the vein of meditative melancholy, of contemplative image, of lyric and intimate mood, as it must, if it is to follow the course of FitzGerald's quatrains. Of such, often, are the brief interludes with which Mr. Bantock passes from quatrain to quatrain; the orchestral embroidery and suggestion which he employs on occasion in the midst of the quatrains themselves; and the passages assigned to the tenor, who sings as The Poet, and to the soprano who sings as the Beloved. The chorus, too, has its meditative, as well as its graphic and declamatory opportunities. There was little fault to find with the solo singers; they had the quality of voice; the various intelligence; and, above all, the clearness and the significance of phrase that are essential to the music. All three of them—Miss Keyes, Mr. Harris, and especially Mr. Maitland, for the Philosopher—did the composer penetrating and imparting service. The chorus, when it was secure in its music, was as praiseworthy. It sang with quick and large expression; and it did not sacrifice therein its quality of tone. Often the orchestra wrought clearly and suggestively the delineative details with which Mr. Bantock has filled the music. It kept as well its peculiar fluidity and suppleness. Yet, somehow, in what seemed an over anxious and over strenuous performance something of its glamor, something of its charm, something of its languidly pictorial quality, and much of its contemplative and melancholy voice vanished. Page after page of it is exotically oriental, as the reader follows it in the score. Its accent is as rare and strange as that of some oriental sweetmeats. Last night, and far too often; it was only accidentally romantic and emotional.

Two months ago, when Mr. Bantock's setting of these fifty-four quatrains of the Rubaiyat was performed for the first time in America at Worcester, a long descriptive and critical article about it was printed in the Transcript. There is no need to repeat now so recent a description. The performance last night, in spite of its misunderstanding, altered none of the critical impressions that the reviewer had previously received. What he said then he can only say again now: "Mr. Bantock in his [illegible] parts, which traverse the remaining quatrains, as well as in the first—has given us the unexpected. He has taken his chorus, as he has taken his instruments, and his solo voices, for so many means to his end, to be used according to his will and ability. That end was not the incidental musical decoration of the Rubaiyat or the reflection in tones of the moods that meditation upon it might quicken within him. It was the expression, in the new medium of tones, of its substance and its images, of its epicurean and its fatalistic wisdom, of its mystical suggestions and of its Oriental picturings. He would shade all these even as the ancient Persian and the modern FitzGerald had shaded them. He would make his music do these feats and yet flow and be supple. He would keep it an integral whole organically developing out of itself, yet fuse it with almost every word and every unlabored implication of the verses. He challenged, as all courageous artists do, the accomplishment to justify the means and the methods. It does richly. . . .

The relatively sterile moments were few; the inevitable halts in a long pageant of diverse pleasures. Above and beyond them remain the languorous intensity with which the introduction wrought its atmosphere; the lyric loveliness of the Poet's hushed apostrophe to roses and to wine; the sombre and stately march of the thoughts of ancient days and vanished heroes; the leaping cries to the enjoyment of life; the passion of the duet of the Poet and his mistress (A Book of Verses) and the rest of the most familiar quatrains glowing in its own heats, fading in its languors, warm again and finally echoing its own ecstacies—songful, Italianate, if you will, but tempered with a fineness and softened to a haunting melancholy that are not Italian; the felicity of twenty little strokes, the grace of a score of details, the little eddies within eddies in less sustainedly imaginative passages; the delicate expansiveness of many a melody, especially in the Poet's regretful quatrains; the poignancy of such phrases as the "Gently, gently, brother," of the clay to the potter; the gravity that was not stolid, the mystery that was not affected, in the meditative music of the Philosopher; the adroitness and not the obviousness, in the Russian way, of Oriental suggestion; the music of phantom and of reality in the picturing of the caravan; the choral climax that proclaims the joy of life for the living of it; the mirror-like and tireless flow of the supple music. Since it is eminently human it ranges wide. If it can discourse highly of the mysteries of life, it can be finely pagan with the joy of it. From beginning to end stimulating pleasure to the emotions went hand in hand with discriminating satisfaction to the mind."

The Symphony Orchestra will depart on Sunday for the second of its monthly visits to New York, Philadelphia, Washington and Baltimore, with an additional concert a week from next Monday in New Haven, where the band has not appeared for six years. Mr. Hofmann, the pianist, will go with the orchestra to play at each of the seven concerts. The programmes for the several cities contain fewer than usual of the pieces that Mr. Fiedler has recently undertaken here. Four indeed—Dvorák's symphony, "From the New World;" Beethoven's third "Leonora" overture; Beethoven's fifth symphony and Brahms's "Academic" overture—have not been played in Boston this season though, of course, they are repertory pieces. From his recent programmes here, Mr. Fiedler has taken Tschaikowsky's fifth symphony, Rachmaninoff's second and Strauss's tone-poem, "Death and Transfiguration." Mr. Hofmann will play three concertos—Rubinstein's in D minor; Liszt's in E flat, and Beethoven's in G major.

MELBA SOLOIST AT SYMPHONY CONCERT

Diva Receives Warm Welcome From Large Audience.

Mme. Nellie Melba won an ovation at the Symphony concert yesterday afternoon. It was the first time the Australian contatrice has sung with the Symphony Orchestra in nearly four long years, and as it may be as long again before she returns, if she ever does return, the interest in her appearance was the greatest shown at any Symphony concert so far this season.

There was warm applause to welcome her when she first came forth, looking as queenly as ever, and becomingly attired in black, with pearls and diamonds and with a sumptuous hat that would have taken Gainsborough's eye. There was much warmer applause after the melodious Mozart's "Dove Sono," from "The Marriage of Figaro," which she sang with much the same silver tone and marvelous grace of phrase that have made her famous the world over; and after the mad scene from Thomas' "Hamlet" came the big and prolonged outburst the like of which is seldom witnessed at Symphony concerts. It looked for a time as if the rule against encores might for the first time be broken by a woman, but after a while the still incomparable diva made her bow in her furs and the audience calmed down. It was after 4 then, with "Der Freischuetz" overture yet to come, and 4 o'clock is about the limit for a Symphony matinee.

Melba's voice, of course, has lost some of its wonderful mellowness, but it is still a rare voice, almost celestially sweet when not forced, and it is used with an art that has long been one of the most brilliant ornaments of the lyric stage.

There was an orchestral novelty on the program, an English rhapsody by Frederick Delius, called "Brigg Fair," and based on the old folk song from which it takes its name—a thing of plaintive melodies and rich massed colorings, which interested rather than stirred the audience.

Tschaikowsky's fifth symphony opened the program most satisfactorily, for the Russian is popular here and his music is always well played by the Symphony Orchestra.

BOSTON SYMPHONY ORCHESTRA.

The Symphony orchestra leaves tonight on its second trip to give concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. On Monday evening Dec. 12, it will give a concert in New Haven in Woolsey Hall. This will be the first concert it has given in that city since the winter of 1904-05. The out-of-town concerts of the orchestra this year are breaking all records in the matter of attendance. For the two concerts in New York there is a total of about 300 seats to be sold outside of the subscription, which is the state of affairs in almost as large a degree in the other cities. It is a question whether any orchestra has taken in, in seven concerts, so much money as the Symphony did on its first southern trip and the record then made is likely to be equalled this coming week. The orchestra will get back to Boston on Tuesday morning, Dec. 13.

The program of the concerts in Boston, Dec. 16-17, will be as follows: Beethoven, symphony No. 7; Rubinstein, concerto in D minor, No. 4, for piano (Joseph Hoffmann, pianist); Debussy, Rondes de Printempts (repeated by request); Wagner, overture to "The Flying Dutchman."

Thursday evening, Dec. 15, in Sanders Theatre, the third concert in the Cambridge series by the Symphony Orchestra, with Josef Hofmann for the assisting pianist. He will play Liszt's concerto in E-flat major, and the rest of the programme comprises Debussy's "Rondes de Printemps," Wagner's overture to his opera, "The Flying Dutchman" and Brahms's symphony in F major.

Friday afternoon, Dec. 16, in Symphony Hall, ninth of the afternoon series of concerts by the Symphony Orchestra, with Mr. Hofmann for the assisting pianist. He will play Rubinstein's concerto in D minor, and the rest of the programme will traverse Beethoven's seventh symphony, a repetition of Debussy's "Rondes de Printemps" and Wagner's overture to his opera, "The Flying Dutchman."

Saturday evening, Dec. 17, in Symphony Hall, ninth of the evening series of concerts by the Symphony Orchestra with Mr. Hofmann and the programme just noted.

Boston Transcript Dec 26, 1910

DELIUS AND DEBUSSY

AN INTIMATE GLIMPSE OF THE TWO COMPOSERS

Delius as He Lives in the Suburbs of Paris—A Morning of Talk with Him—Debussy and His Japanese Prints—His Memories of His Youth—His Opinions of Strauss and Wagner

BY EDWARD BURLINGAME HILL

WHILE the initial responsibility may to some extent be attributed to the suggestive pamphlet on Delius by Max Chop, it is in reality chiefly on account of the intrinsic poetry and force of his "Paris" which Mr. Fiedler gave us last winter, that I was emboldened to write the composer himself to ask if I could pay him a visit. His reply far from being nonchalant or prohibitory, was so courteous as to include an invitation to luncheon, which I was not slow in accepting. Mr. Delius lives in the small village of Grez-sur-Loing, about eight miles beyond Fontainebleau, and to reach him involved taking an early train from the Gare de Lyon almost at the other end of Paris. The view from the compartment window was like the slow reading of a proclamation whose ultimate sense was veiled by deliberate unwindings of its scroll—first uncompromisingly and sordidly suburban, then less dubiously attractive, at last disclosing broad and suave meadows thickly sown with dull-yellow grain, alternating with neatly partitioned vegetable gardens, finally achieving a gently undulating country with gracious alternation of wood and fields dotted with terra-cotta roofed houses. I was beginning to realize the just causes of the glamor exercised on painters by Fontainebleau, Barbizon and Montigny-Marlotte (where our own George de Forest Brush once lived), when the train halted abruptly at Bourron, which is the station for Grez. A sleepy omnibus conveyed me leisurely to a typical French village of whitewashed stone houses huddled together, through narrow streets with large expanses of wall space with a minimum of windows and doors (which are taxed in France); here and there were glimpses of court-yards, bright with flowers, while a gray church tower kept picturesque guard over all. At length, I was set down before a large house with pale green doors, which in spite of its scrupulous tidiness was quite unprophetic of the interior charms to come. To my feeble pull at the bell-wire, the door opened, and I found myself being cordially welcomed in a spacious living-room by Frederick Delius. He is tall, lithe, smooth-shaven, with alert, mobile features, and an incisive directness of speech. At once he discloses a trait of independent self-sufficience, the supreme quality of real individuality to be discerned alike in the works as in the man himself. Shortly, he led the way to his work-room, which is hung with harmonious and delicately colored pictures by his wife. Protesting that my visit was in part due to a chance remark of Granville Bantock, we fell naturally to talking of Bantock's irrepressible Orientalism, his settings ranging over many Eastern poets, his varied and beautiful collection of Japanese prints, his hobby for fossil relics of primitive animals, and finally of his prepared wafers of Japanese seaweed, an exotic edible first conscientiously eaten, but now kept in reserve (so malice declares) for the unwary visitor. If the sources of Delius's and Bantock's inspiration are as far apart as their musical idioms are diverse, it is evident that the thirst for artistic liberty has been the moving spirit in each, and has continued to constitute a bond of unalterable sympathy. Indeed, it is not too much to say that these two have done more than any of their countrymen to emancipate English music from the slavery of empty convention.

Turning next to the indestructible loyalty of English audiences, when their appreciation is once won, Delius characterized their love of "The Messiah" and "Elijah" in terms of exquisite irony as the real origin of the British composer. Drifting over the topics of modern musical achievement, country by country, it was soon evident that Delius derives little encouragement from the manifestations of current activity. For instance, the "whole-toned" scale, the basis upon which Debussy, Dukas and Ravel work almost exclusively, is for him a species or artistic impasse, something which in its nature leads essentially to limitation, if not to direct curtailing of musical expression. He is not insensible to the charm and even the significance of music written in this idiom, but its lack of personal appeal was only an unconscious assertion of his own imperviousness to superficial influence. The vain contrapuntal fertility of Max Reger is alike distasteful to him, and in the later Strauss, he discovers evidence that he is the victim of his own superabundant virtuosity. Nevertheless, he is far from the orthodox English standpoint which, hard pressed in discussion, reluctantly admits a grudging approval of "Death and Transfiguration," and diffidently admits the claims of "Till Eulenspiegel" for admission into the same class. On the whole, it must be confessed that Delius's opinions on modern music tend towards the iconoclastic, but the destruction is so deftly and humorously accomplished that the more impartial standards of the critic must defer to their wit if not to their invariable justice. But, nevertheless, the composer who is to maintain an individual path in the confusion of ultra-modern musical striving, cannot be receptive to each potent voice around him, he must remain as deaf as Ulysses to the calls of the sirens. That so much of modern music is without a sympathetic appeal to Delius, constitutes a natural corollary to the proof of his own artistic independence. Proceeding according to the inner promptings of his individuality, he has remained steadily true to his own nature. Among modern [illegible] possesses another trait in common with Bantock in his admiration of Ernest Dowson, the gifted Englishman whose premature death was a definite loss to British poetry. While Bantock has given us his imaginative and picturesque Prelude to "The Pierrot of the Minute," Delius has set several poems for solos, chorus and orchestra under the title "Songs of Sadness," and he is at present engaged upon a work employing another of Dowson's poems for the text.

Leaving the music-room, we turned to the garden, getting glimpses of other delightful pictures by Mrs. Delius—a garden which should solace the orchestral colorist no less than the impressionist painter. Its brilliant flowers, apparently sown without premeditation, give a harmonious totality of which the French seem to possess the instinctive secret. There are unprecise paths leading desultorily to the dull-green, slow-flowing, Loing, on whose reedy banks may be found families out for a holiday of fishing or the landscape painter. There are fleeting glimpses of the staid church, and of a slowly disintegrating ruin. All in all, house, garden and surrounding country seem singularly fitted to be the abode of the tranquil pursuit of two kindred arts, far from the world, undisturbed to seek their aspirations in peaceful abstraction, with the beauty of garden and river scene for external incitement. From time to time, as when Covent Garden mounts "Romeo and Juliet in the Village," or when Oskar Fried, Dr. Haym and other German conductors give "Brigg Fair" or some other orchestral work as recently at Zurich, Mr. Delius ventures temporarily to musical centres, but for composition he returns to Grez as an impersonal though intensely picturesque background.

We had tea, cassis-syrup, and for a rarity graham bread at one end of the garden, and then it was time for me to go. My courteous hosts escorted me to the station, and soon the train bore me to Paris—to the world of dissension, jealousy and artistic enmity, from which I had had so grateful a day's respite. To my mind, the picture is complete; the monastic exterior of the house, its hospitable and ample living-room, the personal charm and graciousness of my hostess, her sympathy in her husband's work, and its concrete manifestation in her poetic and harmonious pictures, the ardent, earnest talk, expressive of decided personality in an ideal environment, the unusual example of a mind which does not need to appropriate and patch its idiom of expression from others. If I had not known "Paris," "Sea Drift," "Appalachia" and the "Mass of Life" I should have guessed that I had been privileged to see for a few hours, one who is among the most personal and independent of living composers.

I owe the opportunity for an interview with Debussy to the kind consideration of the eminent critic, Louis Laloy, a zealous apostle of the young master, whose admirable study on the man and his music should be accessible in an English version. I had heard that Debussy was inclined to be "difficult" to foreign visitors, but nothing could exceed his graciousness when I presented myself. I had, it appeared, interrupted gardening of some importance with his young daughter, to whom the "Children's Corner" is so apologetically dedicated. Two charming Japanese elephants in blue porcelain before the outer door prepare one for the subtle insistence on the exotic to be found in Debussy's workroom. Over one door hangs the Japanese print, of which Granville Bantock possesses a replica, which serves for the cover design of "La Mer." Other Japanese engravings hang over the upright piano, on which was a few lines of manuscript sketch too minute to be decipherable at a discreet distance, while towards the opposite corner Nicholson's portraits of Kipling and Bismarck indicate a receptivity to personality exclusive of country. Debussy afterwards explained that a foreign art was far more restful to the eye through the very absence of European tradition; its very angularity was stimulating in its repose, while even a masterpiece like da Vinci's Mona Lisa would finally obtrude its personality too insistently.

Debussy's photographs hardly do him justice; they accentuate a moodiness, with even a touch of sardonic brutality, which seems absent in the man himself. One is first of all impressed by his simplicity and directness; his utter absence of pose. One feels the presence of a genuine poet, who on one side is concretely human, on the other sensitive to all the nuances of shadowy and vague dream. His ideas are those of a master whose ordered and coherent thoughts find utterance in a language as individual and characteristic as his musical speech. Telling gesture freely emphasises his verbal expression, and often he seeks momentarily the precise word, as he is content to retain a work until its details satisfy the demands of his fastidious sensibility. Bent upon clearing up some obscurity in critical analyses of his early career, I asked him to define the more important influences of his student days. Of the teaching of Guiraud and other conservatory professors the most vivid memory seems still to be its useless didactic tyranny, the lack of a rational system of technical training. The teaching of harmony in particular was remarkable for its rigid empiricism, and the absence of attempt to inculcate underlying principle. Debussy still chafes at the absurd fetich known as "the harmony of the author" in which the chance conception of the teacher is given exaggerated preference over any individual perception of the pupil. He admits passing enthusiasms for Schumann and other kindred romanticists, but on retrospect he recalls only the sense of needless repression, and the definite consciousness, even then, of a tangible individuality which was systematically denied expansion. In contrast to the narrow type of pedagogy prevalent at the Conservatory in his apprentice days, he reverted to the epoch of Palestrina, Josquin des Près and others of the old contrapuntists, who gave their disciples abundant discipline, but of a far more practical and serviceable type. From their teaching something was to be learned, but the exacting procedure of the Conservatory was contrary to artistic development. From his years spent in St. Petersburg the sole outcome was the influence of Moussorgsky's "Boris Godunof," but not in the revised edition of Rimsky Korsakoff, which was little short of vandalism. For where Moussorgsky wrote a harmony which might have been crude and angular, but vital, the experienced teacher substituted another which was smoother and more conventional, but which hopelessly spoiled the basic conception. Still the only definite influence exercised by Moussorgsky on Debussy was that of showing the path towards a greater freedom in harmonic idiom.

When I hesitatingly inquired whether he had not at one time felt the influence of Wagner, he was eager to assert that it had been but passing, and that of all the operas Parsifal exercised the most tangible sway on account of its deeply spiritual and human atmosphere. Episodically he diverged to criticise the wholesale adoption of the leading motive procedure in composition by later composers, who seemed to ignore the vast development and shades of discrimination used in the application of motives by Wagner himself. Where in the Tetralogy motives predominatingly stood for things or to depict personality, in Parsifal they were far more generally associated with ideas. This distinction, he found, had not been assimilated by modern champions of the leading motive.

To my inquiries as to his attitude towards Richard Strauss he was less disposed to be communicative. In the first place, he showed a scrupulous hesitancy in crossing the inevitable barrier which separates the French race from the German—whose methods of thought, artistic procedures, critical criteria and political convictions are unalterably opposed. The French sense of proportion, the extraordinary economy in making the most out of material, the instinct for clarity and simplicity (all typical and essential traits of the French artist), would naturally revolt at the Brobdingnagian contempt for simplicity, for severe logic, or for filing away of superfluous detail, the superabundance of idea, of exterior ornament, the chaotic conceptions of the leading modern German composers. With a picturesque sense of imagery he compared the later Strauss to a huge over-ornate railway station, in which crowds surged to and fro, hustled against one another as if in veritable battle, rushing hither and thither, but which nevertheless possessed an interest of a sublime sort of curiosity. The hearing of "Elektra" Debussy found an experience that was crushing, fatiguing and finally led to overpowering hunger. But there was one point which seemed to depart from his conceptions of artistic probity, and justly so. Strauss, in his desire to increase the profits of "Elektra" was authoritatively reported to have made a version for a smaller orchestra of seventy—in place of the original of one hundred and twenty. This was the characteristic sticking point to the French mind: either the first conception was the only one, or logically it was superfluous. Indeed, Debussy's fidelity to his creative principles was such that the existence of two versions of one work was inadmissible. Here I discovered that I had stayed imprudently close to the lunch hour, and regretfully terminated a talk full of suggestive and illuminating disclosure.

From the all too brief three-quarters of an hour interview, I carried away these prevailing impressions that Debussy is preeminently a thoughtful and sincere artist, working with conscientious scruples along a path hewn through years of doubt and misunderstanding towards a greater artistic freedom guided by characteristically French traits of order, simplicity and obedience to the inner instinct for beauty, possessing an innate respect for the classics of his own country, deploring that Couperin and Rameau are not oftener heard in Parisian concerts. In short, Debussy remains faithful according to his individual conceptions to that supreme quality so eternally the guiding light of genius, the brief answer given to Mélisande by Pelléas when she asks what they shall say to the king when her ring is lost in the fountain, "La vérité, la vérité."

MOZART'S Adagio and Fugue, with which the Symphony Concert began yesterday afternoon, is not in the least an important piece, and none too often is it interesting; since Mozart could be as routine as less talented composers. Perhaps, then, Mr. Fiedler put it wisely first on the programme; because the audience had seemingly but one preoccupation. Would the hats be generally removed? Would the obstinate be brought to submission? Would the very untractable, if there were any such, be thrust summarily from the hall? Nearly every hat, except those that were so small as to be unobjectionable or those that, being in a back row, obstructed no one, was promptly lifted from resigned heads, and the hall had an unwontedly open and agreeable aspect. The few that were obstinate yielded gradually to the persuasions of the ushers, though the process brought some awkward pauses, when Mr. Fiedler was awaiting its results. The one that was obstinate—the expert said that only a maid could possibly remove the hat—withdrew peacefully at the end of the concerto. The employee of the hall, whose cap is decked with that formidable word, "Police," had naught to do but wear it, and the only exercise for the two ordinary policemen, detailed by the watchful guardians of the public welfare, was to watch and wonder the energy that Mr. Fiedler and his men spent upon Strauss's "Death and Transfiguration." Their faces were eloquent of their surprise at such labor to such ends. Paris had its "day of dupes." Boston has had its days of hats. The episode is seemingly closed. Tonight there will be a concert at which Debussy's new "Rondes de Printemps" will be performed before an audience that can give the music unperturbed attention.

Symphony Hall: Symphony Concerts

WITH Mme. Melba's name on the programme for the Symphony Concerts of next Friday afternoon and Saturday evening, with the singer making her only appearances in Boston this season and probably for a season to come, and with the united testimony of New York and Chicago that her voice is still in its golden prime, interest in her will transcend all other at Symphony Hall, a week hence. Yet Mr. Fiedler chose two of his orchestral pieces interestingly. One is "Brigg Fair," an "English rhapsody," as the title runs, upon a folk-tune that Delius clothes in his sensuous instrumentation, leads from variation to variation in his concentrated fashion and tinges with his vein of melancholy. The music is of a lighter Delius than was the tone-poem, "Paris," that made him first known here; but it keeps a like curious individuality and accent. The other notable orchestral piece is Tschaikowsky's fifth symphony that better than the "Pathetic" endures the years and that invites Mr. Fiedler's romantic largeness and fire. The "brillian. overture" to end the programme is Weber's to his opera, "Der Freischutz," and Mme. Melba's two numbers are the Countess's air from the last act of Mozart's "Figaro" and Ophelia's "Mad Scene," the surviving relic of Thomas's opera of "Hamlet."

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Symphony Hall: Cecilia-Symphony Concert

THE new association of the Cecilia and the Symphony Orchestra will come to its first test in their joint concert on Thursday evening, at eight, in Symphony Hall. The orchestra has long needed a choir of high quality which it could summon in the performance of symphonic music that added voices to the instruments. The Cecilian turn has similarly needed the coöperation of an orchestra of the first rank, a conductor of high and established position, and freedom from the difficulties and embarassments of precarious independent existence. The alliance of the choral society and the orchestra bids fair thus to serve both. Already it has resulted in the increase of the Cecilia to 175 voices, in the aid of Mr. Fiedler at its rehearsals, and in the undertaking of a new piece that deserves all that the conductor, the band and the choir may bring to it. The piece is Bantock's setting of the first fifty-two quatrains of FitzGerald's version of the Rubaiyat. Originally performed in England, it was applauded as music that utilized chorus, orchestra and solo voices in imaginative, masterful, pliant and resourceful fashion to expressive ends; that clothed the verse with oriental atmosphere and equally enhanced and imparted its contemplative or passionate voice. It was as well received and similarly praised at its first performance in Worcester last September. Outside the oratorios of Elgar it is the most individual and remarkable choral piece that any of the new generation of English composers has written and the first performance of it here is an event in its kind comparable with a "première" at the Symphony Concerts. The music asks three solo voices, a soprano for the Beloved, as Bantock incarnates the speakers of the quatrains; a tenor for the Poet; and a baritone for the Philosopher. The chosen three are Margaret Keyes, George Harris Jr., and Robert Maitland.

Friday afternoon, Dec. 16, in Symphony Hall, ninth of the afternoon series of concerts by the Symphony Orchestra, with Josef Hofmann for the assisting pianist.

Saturday evening, Dec. 17, in Symphony Hall, ninth of the evening series of concerts by the Symphony Orchestra with Mr. Hofmann, as just noted.

Newspaper Clipping Bureau in the World
COURIER
DEC 12 1910

SYMPHONY TONIGHT

Boston Musicians, With Josef Hofmann, Play at Woolsey Hall.

The concert of the Boston Symphony orchestra, with Josef Hofman in Woolsey hall tonight, will begin promptly at 8:15, and will last about an hour and fifty minutes. The program in full is as follows:

Weber—Overture, "Obern."
Beethoven—Symphony in C minor, No. 5.
Rubenstein—Concerto for piano in D minor.
Strauss—Tone poem, "Don Juan."
Sibelius—"Finlandia."

Soloist—Josef Hoffman.

Again it should be impressed upon the public that the "rush" seats will be sold at Woolsey hall at 7:30 tonight, and the number of persons admitted will be limited to the number of seats in the gallery. Moreover, but one seat will be sold to each purchaser.

Symphony and Cecilia Produce Omar Khayyam

(From L. C. Elson's Review in The Advertiser).

Last night an important wedding took place. The Boston Symphony orchestra married the Cecilia society. The union marks an epoch in Boston music, for great performances will probably result from the union. In spite of all its excellent work in the past, under well-equipped conductors, such as Mr. Lang and Mr. Goodrich, the Cecilia has been languishing in recent seasons. Its concerts had many empty seats even when most interesting works were given. Now all this will be changed. The orchestra needed a good chorus as an auxiliary, and the Cecilia required the prestige of the orchestra. Therefore we regard this as a love-match and believe that the contracting parties will live happily ever after. The audience last night was of good augury, larger and more alert than has recently been the case with Cecilia concerts.

Bantock's "Omar Khayyam" received its first Boston performance at this concert. Music in England is advancing rapidly. Not so long ago Bridge, Mackenzie and the hard-boiled-egg brigade of contrapuntists led everything, and Sullivan and possibly Cowen were the only drops of dew in the British musical desert. When Elgar came he seemed so advanced, by comparison, that he was hailed as the greatest phenomenon that had appeared in England since Purcell. But Elgar is not quite fulfilling his promise, while rivals and superiors are springing up all over the field which was once so barren. Delius, Coleridge-Taylor, German and, above all, Bantock, have pushed English music far from the ruts in which it lay twenty-five years ago, and two of these have possibly passed even Sir Edward Elgar.

"Omar Khayyam," of which the first part only was given last night, is, in the first place an excellent poem for musical treatment. Our art lends itself well to such a gospel of epicureanism. But there is much more than epicureanism in "Omar Khayyam." There is a keen protest of the mind, that does not accept the creeds, against the meaningless character of life, its whence and whither.

The orchestral score is a large one. It calls for three flutes, a piccolo, three oboes, an English horn, three clarinettes, a bass clarinette, three bassoons, a contrabassoon, six horns, three trumpets, three trombones, a bass tuba, kettle-drums, bassdrum, side drum, cymbals, triangle, tambourine, gong, glockenspiel, harps and organ. There were last night 100 in the orchestra and 150 in the chorus. There were three soloists. Miss Margaret Keyes was the Beloved, Mr. Geo. Harris jr. the Poet, and Mr. Robert Maitland, the Philosopher.

Many special orchestral effects are given to the string orchestras, for there are two of these in the score. This unusual division makes it possible to give many antiphonal effects, to combine muted and unmuted strings, to lessen or strengthen the dynamic force very easily, and the remarkable string effects were among the striking points of the performance last night. Mr. Fiedler, our symphony director, is now director of the Cecilia, and his work last night was commendable in his new field.

All in all then last night was an epoch night in Boston's musical annals, for it inaugurated a practically new society which ought to have a great influence upon our future musical seasons, and it presented a work which, although unequal, is the most dramatic composition that has yet come from England.

GLOBE—SATURDAY, DECEMBER 3, 1910.

MME MELBA AT THE SYMPHONY

Diva Wins Long Series of Recalls.

Heard in Aria From Mozart and in Ophelia's "Mad Scene."

"Brigg Fair" Performed Here First Time.

Mme Melba was the soloist at the eighth Symphony rehearsal yesterday afternoon. She sang a recitative and aria of the countess, from act 3, scene 3, of Mozart's "Marriage of Figaro," and Ophelia's Mad Scene from Thomas' "Hamlet."

The orchestra played Tschaikowsky's fifth symphony (E minor), Delius' "Brigg Fair, an English Rhapsody," first time in Boston, and to close, the "Der Freischutz" overture.

There was an unusually large audience, doubtless due to the appearance of Mme Melba. Her aria from Mozart revealed the same virginal purity of tone and the same level lines of phrasing which have characterized her singing. It was the utterance of a voice beautiful by nature, preserved to marvelous freshness, but untroubled by any exacting plan of nuance.

In the Ophelia aria, however, her hearers were not disappointed. Save for an inflection and a bit of color here and there, Mme Melba did not attempt to inspire pathos for the delirious speech of a whirling brain. She sang the florid passages brilliantly, and this was enough to cause delight and a long series of recalls. Her treatment of staccato notes was peculiar, but there was a limpidity, a smoothness, a precision and ease of emission even with rapid passages, and withal an enforced tone, at times luscious in its beauty. Boston has not heard recently such a trill. Where is there one to stand beside her?

Those who expect to be reminded by the folk song, accompanying Delius' new piece, of the clumsy capers of rustic bumpkins in their clowning, their rude merrymaking, will face disappointment. There is no hesitancy in saying that "Brigg Fair" does not have the picturesque, bizarre effects, the unescapable tang of impressionism which were not to be evaded in his night piece, "Paris," heard here last year.

This man has spurned the usual and the routine. He has burrowed for his own idiom, and he speaks not as other men, but he knows his orchestra.

There is a plan in the varying pattern through which he has woven the old tune, the folk song. It does not bubble over or chortle with bucolic exuberance, but it breathes a plaint, as though in regret for the passing of the old county fair, the type known in Coventry since the Restoration and before.

Tschaikowsky's 5th symphony breathes a lofty, an elegiac melancholy. The opening measures in the noble chalumeau register of the clarinet—yesterday sympathetically played by Mr Grisez—possess a grave yet tender beauty. The development of the movement retains this mood.

The song for the horn in the third movement breathes rare repose and tranquillity. Yesterday its playing left something to be desired. The introduction of a waltz, to replace the scherzo, is not to be wholly admired.

The consummation comes with the triumph of the last movement. When played with authority, without mere complacency, it has strength, ruggedness of outline and a certain heroic grandeur. The performance of it yesterday was [illegible] It was unprecipitate. It was unorchestra and there con-

Newspaper Cutting Bureau in the World
NATIONAL MAGAZINE
From BOSTON MASS.
Address
Date DEC - 1910

Anton Witek, who succeeds Willy Hess this season as concert-master of the Boston Symphony Orchestra, was born at Saaz, Bohemia, January 7, 1872. He studied at Prague. In 1894 he was appointed concert-master of the Philharmonic orchestra of Berlin, which position he held until the present year. Mr. Witek has organized a trio in Boston. The 'cellist is Alwyn Schroeder, who, after an interim of seven years, resumes the first chair of the 'cellos in the Boston Symphony. The pianist is Kurt Fischer, who came this season to the faculty of the New England Conservatory, Boston, from the Royal Conservatory at Sonderhausen.

Mr. Witek made his first appearance as a soloist in this country at the fourth public rehearsal and concert of the Boston Symphony, October 28 and 29. He played the Beethoven concerto. Mr. Philip Hale said: "Mr. Witek gave an uncommonly fine performance of Beethoven's concerto. He played with serene, not indifferent composure, with respect for Beethoven and the audience."

Francis Macmillen, the American violinist, played at the symphony concerts in Boston for the first time October 14 and 15. The other soloists to appear are as follows: singers, Mme. Melba, Geraldine Farrar, Emmy Destinn, Mme. Jomelli, Mme. Kirby-Lunn; pianists, Josef Hofmann, Carlo Buonamici, Ferruccio Busoni; violinists, Mischa Elman and Sylvain Noack, and 'cellist, Heinrich Warnke. Mr. Warnke shares with Mr. Schroeder the first desk of the 'cellos in the orchestra. Mr. Noack is second concert-master.

The orchestra will make the usual five monthly tours to New York, Brooklyn, Philadelphia, Baltimore and Washington, and in January will give concerts in Pittsburg, Toledo, Detroit, Cleveland, Buffalo, Syracuse and Troy.

RECORD, SATURDAY, DECEMBER 10, 1910

Mr. Fiedler at the ninth rehearsal and concert on next Friday afternoon and Saturday evening will repeat Debussy's "Rondes de Printemps" which was heard here two weeks ago. The soloist will be Josef Hofmann, who will play the Rubinstein Concerto in D minor No. 4. The symphony will be Beethoven's No. 7 in A major and the final number on the programme will be the "Flying Dutchman" overture of Wagner.

MELBA SINGS WITH SYMPHONY

Hundreds Unable to Get In at Eighth Rehearsal

BY OLIN DOWNES

Nellie Melba was soloist with the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, at the eighth public rehearsal of the season. The audience, with the audience which greeted Miss Farrar a few weeks ago, made the two record gatherings of the season. This is not meant for a description of the crowd within the building, for Symphony Hall seats 2500 and no more. It applies to the number who were turned away without seats. Those who occupied the seats in the second balcony had begun to appear on the steps outside before 8 a. m., and a number more than equalling the capacity of that balcony were turned away.

Among the compositions toward which Mr. Fiedler seems to have a particular leaning is Tschaikowsky's Fifth Symphony, which commenced the concert. The performance yesterday was if anything, and especially in the last movement, more remarkable than that which brought the conductor such acclaim last season. Tschaikowsky was always the man first, and the artist afterwards. The symphony is a pulsing human document. The composer did not linger over long in selecting the material for his musical structures. His interpolation of a world-weary waltz has always offended certain purists, and this movement is perhaps the least of the four. But Tschaikowsky never sat on a perch to set an example. He said: "This is what I have, what I am. It is yours if you want it."

Of course, there were many present yesterday with no knowledge of music as an art, but there was certainly no one who failed to understand the proclaiming brass and the thundering drums. Mr. Fiedler was in the right mood. He took the first part at a slightly slower pace, if memory serves, than he did last season, and thereby increased its significance. At the last he taxed the virtuosity of the orchestra to the utmost and achieved thrilling results. He was recalled with the greatest enthusiasm.

Mme. Melba appeared, singing in this city for the first time in three years. She has lost none of her matchless art in that time, and she seemed in excellent vocal condition yesterday, so that the tones were round and pure and golden as of yore, with only the most occasional suspicion of breathiness or of wear in the highest register. Certainly Mme. Melba has never sung the air from Hamlet here with more admirable mastery than she displayed yesterday afternoon. There were again the opportunites to revel in her perfect scales, the finish of her phrasing and her French diction, and there was also the surprising discovery of what a great artist could do with or make of Thomas' old-fashioned, artificial air.

This was, indeed, an inspiring lesson, and it was more remarkable than the singing of Mozart's adorable music, because there one was prepared for an exhibition of even purer art.

Yet how many treat this music without rubbing the dramatic fineness and the immortal beauty from it, and leaving a succession of harmless phrases? Great was Mme. Melba's triumph yesterday afternoon, and the pleasure to the hearer was enhanced by her quiet repose of manner and the unostentation of her attire. Needless to say, she was called back times without number.

Fritz Delius' "Brigg Fair, an English Rhapsody," was the novelty of this concert, and the second piece by that composer to be heard in this city. It may be said at once that it was far more readily assimilated than the nocturne, "Paris," heard last season. Delius has written as a poet in tender memory of other times. His text, printed in the score, is the folk song, "Brigg Fair," which speaks of the fair, the dancing on the green, the right girl, eternal affection, in the merry old times.

There are recurring passages which suggest that the composer wrote not only a free orchestral rhapsody, but with thought of each verse of the old song. The use of the tubular bells with the rest of the big modern orchestra lent additional suggestion and color to the climax which occurs a little before the poetic end. There were places which sounded doubtful, a little forced, a little sour, but the piece as a whole made a very favorable impression. Weber's "Freischutz" overture brought the concert to conclusion.

TRAVELER, SATURDAY, DECEMBER 3, 1910.

MELBA SOLOIST WITH SYMPHONY ORCHESTRA

By EDITH BURNHAM.

Yesterday's Symphony might almost be called an operatic concert, for the programme included an opera overture, the overture to Weber's "Der Freischutz," and two opera arias, recitative, "E Susanna non vien?" and aria, "Dove Sono," from Mozart's "Le Nozze di Figaro," and Ophelia's mad scene from Thomas' "Hamlet," sung by Mme. Melba. The symphony of the afternoon was the Tschaikowsky Symphony No. 5. Delius' "Brigg Fair, an English Rhapsody" was placed between the two arias sung by Mme. Melba.

Melba Draws Big House.

A packed hall testified Mme. Melba's presence on the programme some moments before the concert opened, and at the closing of the mad scene she received a great ovation. Her singing of the recitative of the "Dove Sono" aria was not especially distinguished, being very dry and throaty in places and not carrying distinction of meaning and utterance; but in the aria itself she was far superior. This is the finest aria of "The Marriage of Figaro," but taken from its setting it has little that is remarkable, even in so skilful handling as Mme. Melba can give it. Her voice at times in this was of disappointing quality; but in the mad scene she sang with all her marvelous technique and vocalization.

Her mastery of her art here was indisputable at every point, and the tonal quality of her voice was full of florid, liquid beauties, and all her interpretation has broadened wonderfully. She has passed and surpassed the idea of aria singing of her earlier days in opera, and she gave to yesterday's arias a deeper, much more satisfying rendering than has characterized them in former times; they had substance as well as marvelous execution. Something of the wonder has gone out of her top notes, but the low register has grown in fullness and power of expression. She sang with delicate pathos the bits of the "flower song" that come in the score of this aria. One cannot help concurring with all the London critics that Hamlet's "To be or not to be" was not made to be said in French and much less sung in it; but the Ophelia songs suffer less from this extraordinary transit than do any other portions of the play, and the Thomas music here could not offend even the most loyal Shakesperean, for some of the original scene itself is sung.

The new number, the Delius "Briggs' Fair," is pretty illustrative and pictorial. The oboes and horns announce the different figures and the flutes ornament them with flowery tracery. The strings are seldom independent, catching most of their inspiration from the wood-winds; but they nevertheless carry to ultimate conclusion most of the airs introduced. But although of the pictorial nature, and a rhapsody, the work does not compare in effectiveness and coloring with a Debussy or a Strauss picture. It is painted in surface colors, a lack of foundation color and background takes away from the depth; one cannot pause and look into the picture and revel in the deeps and shades of it.

The Weber overture, which carries a bit of every aria in the opera "Der Freischutz" and is so full of airs that are almost household companions, made a pleasingly intimate close to the programme.

HUNTING CAMP ELECTS.

The annual election of officers of Leslie F. Hunting camp, United Spanish War Veterans, held last night at the City building, Central square, resulted as follows: George J. Costigan, commander; William J. Hagan, senior vice-commander; George W. Cole, junior vice-commander; Hugh McGuiness, officer of the day; C. J. Linehan, officer of the guard; G. W. Watson, chaplain; Dr. John O'Donoghue, surgeon; George W. Cole, trustee for three years; Jeremiah F. Downey, delegate to the department convention.

Swirl of Beauty.

The Tschaikowsky Symphony was a fitting opening to a programme of the character of yesterday's, for it has

RECORD, FRIDAY, DECEMBER 2, 1910

Symphony and Cecilia Produce Omar Khayyam

(From L. C. Elson's Review in The Advertiser).

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The orchestra played Tschaikowsky's fifth symphony (E minor), Delius' "Brigg Fair, an English Rhapsody," first time in Boston, and to close, the "Der Freischutz" overture.

There was an unusually large audience, doubtless due to the appearance of Mme Melba. Her aria from Mozart revealed the same virginal purity of tone and the same level lines of phrasing which have characterized her singing. It was the utterance of a voice beautiful by nature, preserved to marvelous freshness, but untroubled by any exacting plan of nuance.

In the Ophelia aria, however, her hearers were not disappointed.

Save for an inflection and a bit of color here and there, Mme Melba did not attempt to inspire pathos for the delirious speech of a whirling brain.

She sang the florid passages brilliantly, and this was enough to cause delight and a long series of recalls. Her treatment of staccato notes was peculiar, but there was a limpidity, a smoothness, a precision and ease of emission even with rapid passages, and withal an enforced tone, at times luscious in its beauty. Boston has not heard recently such a trill. Where is there one to stand beside her?

Those who expect to be reminded by the folk song, accompanying Delius' new piece, of the clumsy capers of rustic bumpkins in their clowning, their rude merrymaking, will face disappointment. There is no hesitancy in saying that "Brigg Fair" does not have the picturesque, bizarre effects, the unescapable tang of impressionism which were not to be evaded in his night piece, "Paris," heard here last year.

This man has spurned the usual and the routine. He has burrowed for his own idiom, and he speaks not as other men, but he knows his orchestra.

There is a plan in the varying pattern through which he has woven the old tune, the folk song. It does not bubble over or chortle with bucolic exuberance, but it breathes a plaint, as though in regret for the passing of the old county fair, the type known in Coventry since the Restoration and before.

Tschaikowsky's 5th symphony breathes a lofty, an elegiac melancholy. The opening measures in the noble chalumeau register of the clarinet—yesterday sympathetically played by Mr Grisez—possess a grave yet tender beauty. The development of the movement retains this mood.

The song for the horn in the third movement breathes rare repose and tranquillity. Yesterday its playing left something to be desired. The introduction of a waltz, to replace the scherzo, is not to be wholly admired.

The consummation comes with the triumph of the last movement. When read with authority, without mere compulsion, it has strength, ruggedness of outline and a certain heroic grandeur. The performance of it yesterday was ragged and precipitate. It was unworthy of the orchestra and these con-

Newspaper Clipping Bureau in the World

NATIONAL MAGAZINE

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Anton Witek, who succeeds Willy Hess this season as concert-master of the Boston Symphony Orchestra, was born at Saaz, Bohemia, January 7, 1872. He studied at Prague. In 1894 he was appointed concert-master of the Philharmonic orchestra of Berlin, which position he held until the present year. Mr. Witek has organized a trio in Boston. The 'cellist is Alwyn Schroeder, who, after an interim of seven years, resumes the first chair of the 'cellos in the Boston Symphony. The pianist is Kurt Fischer, who came this season to the faculty of the New England Conservatory, Boston, from the Royal Conservatory at Sonderhausen.

Mr. Witek made his first appearance as a soloist in this country at the fourth public rehearsal and concert of the Boston Symphony, October 28 and 29. He played the Beethoven concerto. Mr. Philip Hale said: "Mr. Witek gave an uncommonly fine performance of Beethoven's concerto. He played with serene, not indifferent composure, with respect for Beethoven and the audience."

Francis Macmillen, the American violinist, played at the symphony concerts in Boston for the first time October 14 and 15. The other soloists to appear are as follows: singers, Mme. Melba, Geraldine Farrar, Emmy Destinn, Mme. Jomelli, Mme. Kirby-Lunn; pianists, Josef Hofmann, Carlo Buonamici, Ferruccio Busoni; violinists, Mischa Elman and Sylvain Noack, and 'cellist, Heinrich Warnke. Mr. Warnke shares with Mr. Schroeder the first desk of the 'cellos in the orchestra. Mr. Noack is second concert-master.

The orchestra will make the usual five monthly tours to New York, Brooklyn, Philadelphia, Baltimore and Washington, and in January will give concerts in Pittsburg, Toledo, Detroit, Cleveland, Buffalo, Syracuse and Troy.

RECORD, SATURDAY, DECEMBER 10, 1910

Mr. Fiedler at the ninth rehearsal and concert on next Friday afternoon and Saturday evening will repeat Debussy's "Rondes de Printemps" which was heard here two weeks ago. The soloist will be Josef Hofmann, who will play the Rubinstein Concerto in D minor No. 4. The symphony will be Beethoven's No. 7 in A major and the final number on the programme will be the "Flying Dutchman" overture of Wagner.

TRAVELER, SATURDAY, DECEMBER 3, 1910.

MELBA SOLOIST WITH SYMPHONY ORCHESTRA

By EDITH BURNHAM.

Yesterday's Symphony might almost be called an operatic concert, for the programme included an opera overture, the overture to Weber's "Der Freischutz," and two opera arias, recitative, "E Susanna non vien?" and aria, "Dove Sono," from Mozart's "Le Nozze di Figaro," and Ophelia's mad scene from Thomas' "Hamlet," sung by Mme. Melba. The symphony of the afternoon was the Tschaikowsky Symphony No. 5. Delius' "Brigg Fair, an English Rhapsody" was placed between the two arias sung by Mme. Melba.

Melba Draws Big House.

A packed hall testified Mme. Melba's presence on the programme some moments before the concert opened, and at the closing of the mad scene she received a great ovation. Her singing of the recitative of the "Dove Sono" aria was not especially distinguished, being very dry and throaty in places and not carrying distinction of meaning and utterance; but in the aria itself she was far superior. This is the finest aria of "The Marriage of Figaro," but taken from its setting it has little that is remarkable, even in so skilful handling as Mme. Melba can give it. Her voice at times in this was of disappointing quality; but in the mad scene she sang with all her marvelous technique and vocalization.

Her mastery of her art here was indisputable at every point, and the tonal quality of her voice was full of florid, liquid beauties, and all her interpretation has broadened wonderfully. She has passed and surpassed the idea of aria singing of her earlier days in opera, and she gave to yesterday's arias a deeper, much more satisfying rendering than has characterized them in former times; they had substance as well as marvelous execution. Something of the wonder has gone out of her top notes, but the low register has grown in fullness and power of expression. She sang with delicate pathos the bits of the "flower song" that come in the score of this aria. One cannot help concurring with all the London critics that Hamlet's "To be or not to be" was not made to be said in French and much less sung in it; but the Ophelia songs suffer less from this extraordinary transit than do any other portions of the play, and the Thomas music here could not offend even the most loyal Shakesperean, for some of the original scene itself is sung.

many dramatic moments, and throughout, although made up of many airs, some of them Russian folk-songs, yet they are all so closely knit to each other than that they form a connected story, almost with a plot, it might be said. At least they are arranged in dramatic sequence. Despite the melancholy strain running through them, even in the waltz movement, they form a kind of daisy chain, one pretty flower after another strung on a silken cord. The final movement gathers up the entire chain in a swirl of beauty and tosses it in the air, and one sees a thing of many parts, but a perfect composite.

The new number, the Delius "Briggs' Fair," is pretty illustrative and pictorial. The oboes and horns announce the different figures and the flutes ornament them with flowery tracery. The strings are seldom independent, catching most of their inspiration from the wood-winds; but they nevertheless carry to ultimate conclusion most of the airs introduced. But although of the pictorial nature, and a rhapsody, the work does not compare in effectiveness and coloring with a Debussy or a Strauss picture. It is painted in surface colors, a lack of foundation color and background takes away from the depth; one cannot pause and look into the picture and revel in the deeps and shades of it.

The Weber overture, which carries a bit of every aria in the opera "Der Freischutz" and is so full of airs that are almost household companions, made a pleasingly intimate close to the programme.

HUNTING CAMP ELECTS.

The annual election of officers of Leslie F. Hunting camp, United Spanish War Veterans, held last night at the City building, Central square, resulted as follows: George J. Costigan, commander; William J. Hagan, senior vice-commander; George W. Cole, junior vice-commander; Hugh McGuiness, officer of the day; C. J. Linehan, officer of the guard; G. W. Watson, chaplain; Dr. John O'Donoghue, surgeon; George W. Cole, trustee for three years; Jeremiah F. Downey, delegate to the department convention.

Swirl of Beauty.

The Tschaikowsky Symphony was a fitting opening to a programme of the character of yesterday's, for it has

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MELBA SINGS PART OF MAD OPHELIA

Soloist at the Eighth Public Rehearsal of the Boston Symphony Orchestra.

AIR BY MOZART ALSO GIVEN

Delius's "Brigg Fair," an English Rhapsody, Is Played for the First Time.

By PHILIP HALE.

The eighth Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mme. Melba was the soloist. The program was as follows:

Symphony No. 5, E minor....Tschaikowsky
Recitative and aria "Dove Sono" from "LeNozze di Figaro".....Mozart
"Brigg Fair: an English Rhapsody"..Delius
Ophelia's Mad Scene from "Hamlet"....Thomas
Overture to "Der Freischuetz".....Weber

"Brigg Fair," by Delius, was played for the first time in Boston. A folksong with the same title is printed on a flyleaf of the score. The song is "old and plain," and perhaps "the spinsters and the knitters in the sun" and the free maids did use to chant it. The chief theme of the rhapsody is probably the tune of the old song, though Delius does not state this, and I have been unable to find either the ballad or the tune in collections of English folksongs. The hero of the ballad is represented as repairing to Brigg Fair, there to meet his dear. He spied his own true love, took hold of her hand and swore to be true to her.

For it's meeting is a pleasure,
And parting is a grief,
But an unconstant lover
Is worse than a thief.

It is not easy to find in the music of Delius any determined program. There is free pastoral preluding; the chief theme is given at first to the oboe, a pastoral instrument. This tune is presented in many ways, and there are lesser motives. The prevailing mood is reflective or sombre. There is no downright jollity, as might be expected from the title. The chief theme, though it is announced in a sprightly tempo, has the tinge of sadness that characterizes so many folk-tunes even when the words are rollicking. Or did Delius, as Sibelius and certain other composers, invent his chief theme after the manner of a folksong?

The music of "Brigg Fair" as that of "Paris" by the same composer, which was played here last season, has little profile and little euphonic charm. The composer stands aloof. He has his own thoughts and his own manner of expression. They cannot justly be characterized as dry or dull. On the contrary, the hearer feels as though he should like to break through the composer's shell and become acquainted with him.

The composer makes no personal revelation. He does not scream his joy and sorrow; he is not frank; he is impersonal. He is apparently of no school. He writes as though Richard Strauss had never existed, as though there were no ultra-modern Frenchmen. He is said to be enthusiastic over Wagner; but there are few if any traces of Wagner's influence in this music. I suspect Delius of admiration for Brahms; but the Yorkshireman has not caught the secret of Brahms' architectural skill.

The instrumentation of Delius is peculiarly [illegible]wn. It has no immediately attractive qualities. It is not gorgeous, it is not cleverly discreet; it is not sensuous, nor is it massively sonorous. At times it seems as though the composer chose deliberately expression in dialect. It would be unfair to charge him with acidity, yet his thoughts and his language have little that is genial and kindly, almost nothing that can be called emotional. Delius writes as though he were a solitary, not necessarily inimical toward men and women, but willing to live apart from them, a philosophical analyst of dead sentiments.

When all this is said, the music provokes curiosity to know more about the man himself and his purposes and methods as an artist; for Delius is by no means a weakling, and he writes as though he could afford to wait for the avenger Time.

They say there is a secret history to Tschaikowsky's symphony in E minor; that the composer wrote the symphony when he was in a peculiar state of mind. We know from his diary and his letters that he was always in "a state of mind." Deeply depressed during the process of composition, he was sure of failure. After the work was completed he said that it was good. In his more important music he took the world into his confidence; he poured out his complaints, his longings, his despair to any man in the concert hall.

Such revelations are always interesting when there is no doubt of the sincerity. There is more drama in the fifth symphony than in three-fourths of the operas, and Mr. Fiedler gave a dramatic reading. The Finale had never been played here before with the appropriate wildness, and never before had this Finale seemed so elemental and impressive.

It was a great pleasure to hear Mme. Melba again. There is no voice like unto her voice with its peculiar quality of childlike freshness and simplicity, its incomparable, golden, haunting timbre. With what exquisite tonal quality and flawless art she sang the ballad in Ophelia's scene! How deft her delivery of the Countess's recitative! How pure was Mozart's melodic line! There were times when there were traces of a cold from which she was suffering, but these were few. She sang with the gracious dignity that has always characterized her in the presence of an audience, and the audience of yesterday was enthusiastic in recognition and appreciation.

There will be no concerts next week. The program of those of Dec. 16-17 will be as follows: Beethoven, symphony in A, major, No. 7; Rubinstein, concerto in D minor, No. 4, for piano (Josef Hofmann, pianist); Debussy, "Rondes de Printemps" (repeated by request); Wagner, overture to "The Flying Dutchman."

MONITOR, BOSTON, DECEMBER 3, 1910.

A piece of orchestral music new to Boston was played at the Symphony rehearsal of Friday afternoon, the "Brigg Fair" rhapsody of Frederick Delius.

An aria was sung by Mme. Melba; in fact two arias were performed by the distinguished soprano, but only one was of much significanee, as interpretation went, and that was the scene in which Ambroise Thomas' Ophelia imitates, paraphrases, improves on—say it any way you like— the coloratura vagaries of "Lucia di Lammermoor."

There was a symphony rehearsed and in some parts noteworthily interpreted, the Tschaikowsky Fifth in E minor, an evident favorite of Mr. Fiedler.

If you were there, which did you like best, the rhapsody, the mad scene or the symphony? You may have found in the case of all three that remarkably good things and remarkably ineffective things were strangely combined. Great unevenness of inspiration in the music, you would say; and have you ever known the straightforward Max Fiedler to bother himself much trying to gloze over the defects of his composers?

The rhapsody was perhaps the best performed of anything on the program. New music is never slighted by Mr. Fiedler. An old repertory symphony must take the neglect when Cecilia concerts or other long engagements eat into practise time. There were happy strokes of tone coloring in the "Brigg Fair" picture where Mr. Delius combines bells with loud brass. Nobody but a skilful handler of tone and a fearless one could have written the crescendo passage in which the three tubes of low bell pitch sound from soft to loud at one side of the orchestra and the trumpets and allied brass sound simultaneously at the other, with the clang of both kinds of instruments in perfect blend.

None of us deny that we like soloists at Symphony concerts. What an affectation to say that we had rather have a Tschaikowsky symphony and a Delius tone poem without an air by Mme. Melba to vary things than with it! It frequently happens, though, if you will observe carefully, that those of us who like soloists the best and will go the farthest to hear them are the severest in judging them. The solo enthusiasts on Friday quickly sensed the lack of emotional warm and executive brilliancy in Mme. Melba's singing of the countess' aria from "Figaro." They will sometimes applaud undistinguished work, but they will not applaud when they are disappointed in their artist.

Melba's singing of the "Hamlet" aria was more praiseworthy by far. And let nobody say that an effect is easier to gain with this scene of the French composer than with that of the classic Mozart. If the effort was good, let it pass as good and do not qualify it. There was feeling in Mme. Melba's singing of the aria. There was the style of a great executant. There was emotional command in the closing strains which no audience, however difficult of conquest because of previous disappointment, could resist.

Program of the eighth Symphony concert: Tschaikowsky, symphony no. 5 in E minor; Mozart. "Dove Sono" from "Marriage of Figaro"; Delius, "Brigg Fair" rhapsody; Thomas, "A vos jeux," from "Hamlet"; Weber, overture to "Freischutz"; soloist, Mme. Melba.

Melba Scores Triumph at Symphony Concert

From L. C. Elson's Review in The Advertiser.

The ancient Romans went wild over the Gaditanian singers; in the 16th century the youth, Di Lasso, was kidnapped on account of his voice; in Handel's time there were duels regarding the merits of the soprani Cuzzoni and Faustina; ladies used to faint with emotion when Farinelli sang; in all ages a great voice will outweigh a famous orchestra. Therefore we placidly accept the fact that on this occasion the tail wagged the dog, the vocal adjunct excited the public more than a great symphony and an extremely curious orchestral rhapsody; the singer it was that caused a line of expectant ticket-buyers a quarter of a mile long.

Nevertheless we will venture to speak first about the symphonic and orchestral works. The fifth symphony of Tschaikowsky has been too long overshadowed by the very popular sixth—the "Pathetic." It is as characteristic as any work in the modern symphonic repertoire. It is at times savagely Russian and nothing of this savagery is lost in the interpretation by Mr. Fiedler. Bassoons, trumpets and horns deserve especial mention for good work done yesterday afternoon in this symphony. The entire wood-wind has much growling to do "a la Russe" in its lower register, especially in the first movement. The finale was brilliant in the extreme.

We had a pungent taste of Delius last season when the orchestra gave a compound of Absinthe and dissonances entitled "Paris." Delius is not entirely British, for he had German parents. But he passed his boyhood in England and that was sufficient to tinge him with such subjects as the love-ballad about "Brigg Fair," and he has founded his work on an old English melody. He uses a large orchestra in his balladizing, even bells being used in the score, and very well used too. The old Folk-song on which "Brigg Fair" is built is Germanized about as much as Strauss Germanized the Neapolitan "Funicoli-Funicola" in his "Italy."

Although the work is for a very large orchestra it is not very aggressively modern, not nearly so much so as "Paris" with its fragments of bacchanalian revelry.

It has enough beautiful moments to cause it to be classed as an important work. It did not win a great success with the audience, but was rather coolly received; yet we think that it will hold its place in the repertoire of noteworthy modern English works.

Mme Melba fairly defies the tooth of time. Her voice is fully as good as it was ten or fifteen years ago. The contrasted recitative, "bel Canto," dramatic and expressive singing, which are combined in the Mozart scena, would test any artist and no singer can be absolutely equal in these diverse styles. We find Mme. Melba less potent in the dramatic and declamatory touches of the recitatives than in the smooth and tender legato effects of "Dove Sono." The sweet quality of Mme. Melba's voice is as much a delight as ever and one does not need to use any "ifs" or "buts" in chronicling her triumph of yesterday.

MME. MELBA,
Whose singing at the Symphony concert was a triumph.

The "Mad-scene" from "Hamlet" had also a beautiful display of "bel Canto" in its folk-song (a Swedish melody) which is imbedded in it, but it presented much more "coloratura" (which may be translated vocal fireworks) than the Mozart number. The public always rise to a response to evident vocal difficulties bravely overcome and there was reason for the final enthusiasm after this number. The rule regarding encores, however, was enforced.

In the "coloratura" of the "Hamlet" scene there was once or twice a sign of effort, but these were but spots on the sun, the general brilliancy of it all swept everything before it. Ophelia is but one of the many crazy heroines of opera. Linda di Chamounix, Dinorah, and Lucia, all go to prove that the madder operatic heroines get, the better they sing.

At the end of this mad-scene there was the most determined and ill-judged attempt at an encore that we have ever seen at the Symphony Concerts. The conductor stood waiting to begin the overture, the singer did not reappear after some half-dozen recalls, but some members of the ancient and honorable order of encore-fiends kept up their applause several minutes, to the annoyance of everybody.

Possibly there might have been danger in an encore. If the singer had responded with a ballad by Hatton, for example, it might have reopened all the head-gear war. Even as it was Mme. Melba taunted the hatless ones by wearing a top-piece of very large dimensions and no audacious usher dared to insist upon her taking it off.

The Symphony Orchestra is leaving town tomorrow night on its second Southern trip, giving the usual concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn, and visiting, on Monday night, Dec. 12, New Haven, where it will give a concert for the first time in six years. Josef Hofmann is to be the soloist at all these concerts as he is to be the soloist at the Symphony concerts in Boston on Dec. 16 and 17.

HOFMANN AS SOLOIST

Mr. Fiedler, next Friday afternoon and Saturday evening, will repeat Debussy's "Rondes de Printemps," which was heard at the Symphony concerts two weeks ago. The soloist will be Josef Hofmann, who will play the Rubinstein concerto in D Minor No. 4. Hofmann studied with Rubinstein. The symphony will be Beethoven's seventh, and the final number will be the "Flying Dutchman" overture of Wagner.

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MUSIC AND MUSICIANS

Quarter Century of Kneisel Concerts.

Repertory for the Fifth Week of Boston Grand Opera.

Flonzaley Quartet—Kocian and Others in Recitals.

The 28th of this month will mark the close of the 25th year since the founding of the Kneisel quartet. There were musical and festive even s in this city and New York last yea at this time to celebrate this anniversary.

Now, at the completion of the 25 years, friends of Mr Kneisel and his associates have suggested that a banquet be tendered him to commemorate the organization of his quartet, and to pay a tribute to the service he has rendered the advancement of good music in this country.

Twenty-five years ago, on Monday evening, Dec 28, at the old Chickering hall on Tremont st, the Kneisel quartet gave its first concert.

Mr Kneisel's colleagues were Emanuel Fiedler, second violin, until this present season, a member of the Symphony orchestra; Louis Svecenski, viola, and Fritz Giese, 'cello.

The program upon that occasion included a Volkmann quartet, the canzonetta from a Mendelssohn quartet, the minuet from a Mozart quartet and the Beethoven C major quintet, Daniel Kuntz second viola.

While Mr Kneisel and Mr Svecenski have retained their membership uninterruptedly throughout the 25 years, there have been changes from time to time in the occupants of the other two chairs.

Otto Roth became the second violin in 1887, remaining until 1899. Karl Ondricek served until 1902, when J. Theodorowicz followed, until the present member, Julius Roentgen succeeded him in 1907.

In 1889 Anton Hekking became 'cellist. Alwin Schroeder played from 1891 until he moved to Frankfort to teach in the Hochschule there and was succeeded by Willen Willeke, one of the most admirable ensemble players upon this instrument.

Mr Kneisel has been rewarded for his labors as a pioneer in chamber music by the sure growth in public appreciation for it. He had to build his constituency, both here and in New York. In doing so he was catholic in his taste but uncompromising in his insistence upon works of musical value.

He was not without inducements which would have drawn him away into orchestral fields. In the spring of 1907 he received an offer from the Philadelphia orchestra to become its conductor as a salary of $12,000 for a season of 22 weeks, but he refused to be diverted from the cause of chamber music.

The second concert of the present season by the Kneisel quartet will occur next Tuesday evening. The program will include two novelties, the E-flat quartet by Max Reger and the D-minor (op. 7) quartet, by Tanieev, his third. It is dedicated to Mr Rachmaninoff. Cherubini's quartet in D minor will represent the classics.

BOSTON EVENING TRANSCRIPT, WEDNESDAY, DECEMBER 7, 1910

Delius and His Music

The Composer That Seeks Expression Yet Seems Often Expressionless

By an unfailing sign Delius has already attained note. To write of or to speak of him as "Mr." Delius would be as absurd as to do likewise of "Mr." Debussy or "Dr." Strauss or "Dr." Reger. None but English pedant-snobs, or here and there a German, with an overwhelming sense of academic obligation, "monsieurs" Debussy or "doctors" Reger and Strauss. To be called by a last name, "tout court," is one of the artist's rewards, whatever his chosen medium. By the same token, indeed, Delius, artistically, was born unique. Certainly he was not "Mr." Delius when Mr. Beecham was making his music known to London a few years ago. Perhaps he was not even "Herr" Delius in the earlier days wherein two or three devoted conductors in Germany would have their recalcitrant audiences discover and admire him. Here in America—or, rather, here in Boston, since hardly elsewhere in the United States is his music known—he has been Delius from the first. The bare name is beginning to sound familiar; yet the audiences at the Symphony Concerts have heard only two of his pieces—the Nocturne, "Paris," played a year ago last November, and the Rhapsody, "Brigg Fair," played last week. Last month Mr. Damrosch also hazarded "Brigg Fair" at one of his concerts in New York, and there as yet halts the record of performances of Delius's larger compositions in America. Our audiences ask for repetitions of novel, puzzling or admired pieces by Strauss and Debussy, by d'Indy and Rachmaninoff. They have not yet requested a repetition of "Paris" or of "Brigg Fair."

At least the conductors—much and often unjustly berated men!—have done Delius good service. But for them, from the nineties in Germany to this December of 1910, most of his music might be lying still in the portfolio in which he professes every willingness to keep it. He himself has not sat importunate upon conductors' doorsteps or despatched ingratiating emissaries to their studies. No publisher has made the performance of music by Delius a condition preliminary to the performance of the music of an established composer that was sure of favorable, or at least interested, reception. A German conductor almost lost his job because of his zeal to play pieces by Delius. In London, Mr. Beecham, in the opera house as well as in the concert-room, has been frankly propagandist for him; while Mr. Fiedler has adopted him in Boston. First came "Paris;" then "Brigg Fair," and next, at no interval of a year, will follow "Appalachia" and "In a Summer Garden." When Theodore Thomas was making Wagner's music-dramas known in America, he cared not whether his audiences applauded the chosen fragments. It was enough for him that they listened. We of the Symphony Concerts have listened to Delius; but it is doubtful whether even in the stupid seventies (as they now seem) the applause for an "excerpt" from Wagner was as scanty as that which answered both "Paris" and "Brigg Fair." If Mr. Fiedler has the faith in Delius that he professes, he ought to turn unsparing propagandist and make us, willy-nilly, hear both pieces again.

The conductor has the more reason to do so because the impression that the Nocturne and the Rhapsody both made upon the eagerest hearers was curiously obscure, confused, embarrassed. The matter and the manner of the music, its design and its detail, were equally hard to grasp. The listeners heard—and knew not what they heard. The reviewers, like Mr. Runciman, who foster Delius, even as do some of the conductors, gently intimate that he is hard to understand. To those that have heard "Paris" and "Brigg Fair," that have even read the scores and conned the apostolic articles, the intimation seems the pleasant humor of understatement. By title "Paris" was a "Night Piece;" by title it was also "The Song of a Great City." The imaginative hearer presumed tone-picturing and fancied that he caught suggestion of the mood of mystery that stirs when the beholder looks down from Montmartre at night upon the outstretched plain of Paris aglow with myriad lights and myriad secrets. Or he fancied that he felt the mood of restless excitement that the confused sounds of the city, revelling or tolling, rejoicing or sorrowing in the luminous darkness, stirred again in the beholder, as they floated inchoate upward to him. In Delius's music of them was the strange call, the mysterious power of Paris that once felt, few, when it comes anew, may resist. Or yet again, the listener fancied that in some of the wan and empty harmonies, he knew the mood that the sight of the still city, outspread and lifeless, provokes in the pale and disillusioning dawn. Yet it was quite as easy to believe that these were mere vagaries of the imagination trying to run head and head with the music or mere fungi that subsequent reflection had fastened and fostered upon it.

"Brigg Fair" the other day was as puzzling. No doubt the ballad that suggested the music has its place in English folklore, but even the most learned and diligent of "programmists" could not track it to its lair. Like the rest of us, he had to be content with the six stanzas that Delius reprints on an introductory page—simple, wistful verses beginning in gentle joy over lovers' meetings and ending in gentle pledging of lovers' faiths. The rhapsodist—since Delius calls the piece an "English Rhapsody"—proceeds presumably to rhapsodize, but it is hard to follow the course of his moods. They are changeful: now gay, now melancholy, as verse and music alike bid us infer; but again they are almost dirge-like, and yet again they swell solemnly. Behold how great—and inexplicable—a matter a little fire kindleth. So far as the emotional, delineative and suggestive intent of music goes, Strauss is explicit beside Delius; d'Indy is luminous; and Debussy vivid. Does Delius count obscurity a virtue? Does he presume upon a mental comprehension and an imaginative response in his hearers that his music does not yet awake? Or are we that hear and believe ourselves perplexed and gropers merely dull and unaccustomed? Some [illegible] were so with the music of Wagner; some of ourselves are so with the music of Debussy.

The music, as music, both in "Paris" and "Brigg Fair" leaves the hearer equally confused and embarrassed. For either piece Delius enlists a full orchestra, as it has now come to be, and he is specific over the number of the several choirs. Yet he is no such searcher into instrumental timbres as is Strauss, or even Debussy; no such experimenter with them; less capable than either of merely effective or highly imaginative strokes of color. His harmonic backgrounds, his progressions, his modulations are of himself and none other. He has not deduced them from Wagner; he cares little for the ways of Strauss; he might never have heard music by Debussy or d'Indy. The prophets of the whole-tone scale may not claim him; no more may the revellers in chromatics. Seemingly he has gone his own way as a man who would first devise and compass his own musical idiom for the ear of his own imagination and then make it do his expressive will. On this score, an analogy, if it be not pressed too far, may even hold between Moussorgski and Delius. The Russian was indeed comparatively unlearned in his art beside the more instructed Englishman; but each would write a music of his own uninfluenced by any other, in defiance, almost, of every other. They heard each his own voice and not the voices of the schools, the giants, or even of the fashions.

Seemingly Delius has meditated long upon his music, written it laboriously. The usual fruit of such a process is selection and rejection, and both are clear in "Paris" and in "Brigg Fair." Most music, even of the masters, has its transitional passages that are mere filling, its pauses for new breath, so to say, in formal commonplace. Delius takes no such cover; he will have none of the easily songful cantilena, of the obviously piquant rhythm. Every measure in these two pieces seems deliberately willed into its place in the score. More: each measure is as full of matter as the composer can pack it. To glance across and down a page of "Paris" is to wonder at the number of notes engraved there. To scrutinize them closely is to receive an impression a little akin to that of the underside of a closely woven carpet. To the sensitive ear the music of "Paris" sounded packed, tight, a little inarticulate. "With easy movement" Delius admonishes conductor and orchestra in "Brigg Fair" but the music, in spite of their presumable obedience, did not flow. Again it was tight.

As the word goes nowadays, Delius is almost a formalist. Multiplied polyphony for its own sake as a feat he eschews; he shuns no less the mere juxtaposition of loosely linked phrases. He chooses the freer forms—the tone-poem and the rhapsody in particular—but his music as music has unmistakable body and cohesion. Perhaps he may even be accomplishing the feat that Strauss achieves signally in "Don Juan" and in "Death and Transfiguration"—the inseparable linking of the musical development with the delineative and poetic intent. It is hard to say because it is hard to know with Delius just what that intent may be. Moreover, Delius's themes are as susceptible as Strauss's to the reproach that they have no vivid and individual existence in themselves; that they are mere bases for development and manipulation. The censorious might say that he worries the chief theme of "Brigg Fair" fragment by fragment; but five minutes after the rhapsody was done, who could recall it, worried or unworried, amiable bit of folk-song though it purported to be? Paris contained a wan and mysterious song for the oboe that returned often, now plaintive, now almost bleached as it were. And it died from recollection as soon as it died in the orchestra.

In sum, by every sign that the music of Delius gives, as we in Boston have heard it in "Paris" and in "Brigg Fair," it seeks expression and suggestion in the imperative fashion of the hour. It is not self-contained; it does not exist for its own sake. There is a programme behind, though the composer may not publish it. Delius's music would be music of image, of the moods of a creating imagination specifically kindled, of implication, of color. Yet so much of "Paris" seemed to ear, mind and fancy strangely expressionless. So much of it was even blank. Again, with "Brigg Fair," how bare and gaunt, how dry and arbitrary much of it sounded! In both the music plainly moved, yet dull and unwonted imaginations refused to run with it. In both was obviously an unusual scale of instrumental colors, a novel scheme of timbres thoughtfully adjusted, like the "values" in painting, into a kind of middle grayness. In both were the voice of emotion and the finger of delineation, yet neither response nor image rose spontaneously in answer. The mind and the imagination of the listener remained queerly inarticulate, and the listener would not be human who did not forthwith assume that the composer had been inarticulate too.

Taine's theory that a man's particular and puzzling work in the arts may often be explained by the life that he lives and the environment which he selects or which Fate selects for him is rather out of the fashion. Yet it has its applicability to Delius and his music. He has elected these many years a relatively solitary life. He has given himself to isolated meditations and isolated labors. He has held firmly to his resolution that no elements but those of his own imagining, of his own accomplishing, shall enter into his music. Little by little, by dint of endless reflection, exclusion and invention, he has evolved a musical idiom, a musical manner of his own and refined upon them. His music does sound like that of no other composer. None but his is so closely packed and yet so gaunt. None uses a similar scale of subdued instrumental color, is so tightly harmonized; has quite the same movement, as of a thick full stream. Delius has fashioned his own musical speech. To his ear, mind and fancy, long engrossed, it bears the thoughts, moods, images and suggestions with which he would charge it. [illegible] dreams [illegible] it. In the absorption of the process, in the solitude that has fostered it, in the realization of the end—for "Paris" and "Brigg Fair" are both finely assured—he has forgotten that the ears of his hearers, and the minds and the fancies that he must reach through them, are not as his own. He has assumed the prepared ear, intellect, imagination, and ours are unprepared. He has forgotten his audience (without which a composer labors half in vain) in his zeal for his particular and isolated ideal. If we that hear must be disciplined to Delius, we may fairly ask in return that he also discipline himself to us.

News of the Day

LITTLE by little, Mr. Fiedler is establishing a custom at the Symphony Concerts that by the time he leaves the orchestra may have become a precedent. Mr. Gericke liked an overture for almost every concert; and usually he set it at the beginning of his programme. Dr. Muck was less regular with overtures; but when he did play them, they usually began the concert. Now, Mr. Fiedler studies his audiences more closely than did either Dr. Muck or Mr. Gericke. He quickly noted their tendency, especially on Friday afternoons, to drift away before the final piece. He tried the experiment of warmly expressive and dramatically played overtures to hold them, and from the first it has succeeded. From week to week and year to year he has shaped his programmes accordingly; the "brilliant overture," or some kindred piece, to end the concert has become almost rule and custom; and the symphony seems to have lost, for good and all, what was once its appointed place. Thus, the eight concerts of the current year have ended with Schumann's overture to "Genoveva," Weber's to "Oberon," Sibelius's Finlandia," Strube's "Puck," Beethoven's overture to "Egmont," the polonaise in Tschaikowsky's third Suite, Strauss's "Death and Transfiguration" and Weber's overture to "Der Freischütz."

TRANSCRIPT, THURSDAY
DECEMBER 8, 1910

MUSIC AND MUSICIANS

CHORAL MUSIC AND ITS FUTURE AGAIN

The Aftermath of the First Concert of the Allied Cecilia and the Symphony Orchestra—A Lesson or Two for the Concerts to Come—Miss Thompson's and Mr. Sokoloff's Interesting Recital—"Mefistofele" Again at the Opera House—The Director and the Claque—Novel Casts for Next Week—Mme. Lipkowska in Chicago—The Arriving Humperdinck and the Departing Hammerstein

IT is an open secret that the results of the first concert of the Cecilia and the Symphony Orchestra in alliance were not satisfactory to those concerned. The listeners a week ago, if they knew Mr. Bantock's "Omar" by reading, performance elsewhere or divining imagination, quickly discovered that neither orchestra nor choir was doing justice to the music and the design behind, and that the allied forces were by no means as one. As the concert proceeded it was clear, on the one hand, that the chorus was none too well prepared with the difficult music; and on the other that whatever Mr. Fiedler's cooler purpose may have been, in the actual heat of the performance, his orchestra absorbed him. He did not keep the balance true between the human and the instrumental voices; he did not give the chorus the care that he gave the orchestra. He was much in earnest as he always is; he was over-energetic as he is prone to be; but he was also unused to his united forces and plainly unconscious of the precise and solicitous leading that choruses hereabouts expect. Inevitably in the week that has passed since the concert miscarried, gossip has been plentiful over it. As some say, the conductor was disappointed in the progress that the choir had made with the music, when it was his turn to set the finishing touches to the performance. As others have it, in his absorption with the orchestra, he would not, and did not, give the chorus half a chance.

Now the way to repair these errors of commission and omission, the way to bring the allied orchestra and choir to the place that they should have in the music of the city, is not to recriminate over them. Mr. Fiedler has under his hand an orchestra of virtuosi of long standing and exceptional capacity. From the days of Mr. Gericke to his own, conductor after conductor has worked his men hard. Mr. Fiedler is very busy, endlessly preoccupied with his work. Perhaps it had not occurred to him that the Cecilia is a body of independent amateurs unaccustomed to such labors and to such drill as are the routine of the professional and laborious orchestra. Perhaps he assumed too much of the Cecilia. Then has the concert surely taught him that if he would bring it to his standards of unceasing diligence and tireless ardor, he must himself, if he can find the time, undertake more of its training. Per contra, the Cecilia has to learn in its turn that the standards he and the new alliance rightly exact require harder labor on its part than, maybe, has been its custom. No less rightly, however, it can and should insist that the conductor so adjust his forces and so lead his choir that the results of this toil may tell in the actual concert. They did not a week ago. They should in "The Children's Crusade" and "The Passion Music" that are to come.

H. T. P.

TRANSCRIPT, SATURDAY
DECEMBER 10, 1910

CONCERTS NEXT WEEK

Mr. Hofmann with the Symphony Orchestra—Mr. Witek in Chamber Music—Mr. von Wahrlich for a New Singer—The Sonata Recitals—A New Song Cycle

NEXT week is the last, until Christmas is past, wherein the public is presumed to pay heed to concerts. The givers of them are busy accordingly and between next Monday and next Saturday those that are so disposed may hear Mr. Witek, the new concert master of the Symphony Orchestra, and his wife, an esteemed pianist in Berlin, in music for the violin and the pianoforte; Mr. and Mrs. Mannes, and Miss Fletcher and Mr. Platt in sonatas for the same instruments; Mr. von Wahrlich for a new "interpretative" singer of songs; and the Boston Singing Club in a concert of choral pieces, old and new, in the lighter forms. On Tuesday, the Symphony Orchestra returns from its monthly journey, and on Friday and Saturday will resume its concerts here with Mr. Hofmann, the pianist, assisting it.

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Symphony Hall: Symphony Concerts

WHEN the Symphony Orchestra has been journeying for ten days from Boston to Washington and back again with plentiful stops along the way, the conductor usually makes a programme of familiar pieces (that require no arduous rehearsal) for the concerts here of the ensuing Friday afternoon and Saturday night. Being in such circumstance, Mr. Fiedler has done so for next week, and the purely orchestral part of his programme traverses Beethoven's seventh symphony, Wagner's overture to his opera, "The Flying Dutchman," and Debussy's new "Rondes de Printemps," which deserve to be heard so soon again, since they are curious and baffling and since they require more lightly running and spirited performance than the Symphony Orchestra has yet given them. At the concerts of next week, Mr. Hofmann will play with the orchestra here for the first time in years, in the present ripeness of his powers, and in a concerto—that in D minor—by his master, Rubinstein. It invites the pupil's best powers.

In Cambridge, at the third of the Symphony Concerts in Sanders Theatre, on Thursday evening, Mr. Hofmann will also assist the orchestra, playing this time, Liszt's concerto in E flat. The purely orchestral numbers are Debussy's "Rondes" and Wagner's overture to "The Flying Dutchman" again, and Brahms's symphony in F.

TRAVELER, SATURDAY,
DECEMBER 10, 1910.

BOSTON SYMPHONY.

At the ninth rehearsal and concert of the Symphony next Friday afternoon and Saturday evening Mr. Fiedler is to repeat the Debussy's "Rondes de Printemps," which was played two weeks ago. The soloist will be Josef Hofmann, and he will be heard in the Rubenstein Concerto in D minor No. 4. His interpretation of this work will be most interesting, for he was a pupil of Rubenstein and, we are told, is in some ways a replica of his great master. Hofmann played with the orchestra on its southern tour. The Symphony of next week's concerts will be Beethoven, Symphony in A major No. 7, Op. 92. The Wagner overture to the "Flying Dutchman" is the closing number.

THE CAMBRIDGE CONCERT OF THE BOSTON SYMPHONY.

On next Thursday evening, Dec. 15, the third Cambridge concert of the Boston Symphony will be given in Sanders' Theatre. Josef Hofmann will be the soloist and he will be heard in Liszt's Concerto for pianoforte in E flat major No. 1. The feature of the concert will be the Debussy "Rondes de Printemps," which aroused so much enthusiasm when played at the Boston concert of the Symphony two weeks ago. The Symphony will be Brahms' No. 3 in F major, and the final number will be Wagner's overture to "The Flying Dutchman."

SUNDAY GLOBE—
—DECEMBER 11, 1910.

Josef Hofman This Week's Symphony Soloist.

Mr Fiedler, at the ninth rehearsal and concert on next Friday afternoon and Saturday evening, will repeat Debussy's "Rondes de Printemps," which was heard here two weeks ago. The soloist will be Josef Hofmann, who will play the Rubinstein concerto in D minor, No. 4.

It will be interesting to hear him interpret this work, for Hofmann was Rubinstein's pupil, and his playing, we are told, very closely approximates that of his great master. Hofmann has been playing with the orchestra on its second southern trip at all the concerts.

The symphony will be Beethoven's No. 7 in A major, and the final number on the program will be the "Flying Dutchman" overture of Wagner.

Symphony Concert in Cambridge.

The third symphony concert in Cambridge will be given in Sanders theatre next Thursday evening. The soloist will be Josef Hofmann, who will play Liszt's concerto for piano in E-flat major, No. 1. The feature of the program will be Debussy's "Rondes de Printemps," which aroused so much interest when it was played at a Boston symphony concert a fortnight ago.

Mr Fiedler will repeat this at this week's symphony concerts in Boston. The symphony will be Brahms' No. 3 in F-major and the final number will be Wagner's "Flying Dutchman" overture.

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HERALD, BOSTON,
DECEMBER 11, 1910.

SYMPHONY IN CAMBRIDGE.

The third Symphony concert in Cambridge will be given in Sanders Theatre Thursday evening, Dec. 15. The soloist will be Josef Hofmann, who will play Liszt's concerto for pianoforte in E-flat major No. 1. The feature of the program will be Debussy's "Rondes de Printemps." The symphony will be Brahms's No. 3 in F-major and the final number will be Wagner's "Flying Dutchman" overture.

FRIDAY—Symphony Hall, 2:30 P. M. Public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor. Beethoven, Symphony No. 7; Rubinstein, piano concerto in D minor, No. 4; Debussy, Rondes de Printemps (repeated by request); Wagner, overture to "The Flying Dutchman," Joseph Hofmann will be the pianist.

SATURDAY—Symphony Hall, 8 P. M. Ninth concert of the Boston Symphony Orchestra, Mr. Fiedler, conductor. Program as on Friday afternoon.

THE BOSTON AMERICAN—
DECEMBER 11, 1910.

HOFMANN IS SOLOIST AT NEXT SYMPHONY

Pianist to Play Rubinstein's Concerto in D Minor No. 4—Debussy Tone Poem Again.

"Rondes de Printemps," by Debussy, will be repeated at the ninth Symphony concerts on Friday afternoon and Saturday evening. Mr. Fiedler has placed this little tone poem upon the program for a second performance so soon after its premier because it excited much interest among lovers of modern music and because such works should be heard more than once to be wholly understood and appreciated.

But the soloist will be the most important feature of the program. He is Josef Hofmann, who was so successful in recital a few weeks ago. Hofmann some twenty years ago was world famous as an infant piano prodigy. Unlike many prodigies, he did not become commonplace upon maturity, but by hard study has made himself one of the great pianists of the period.

He will play the Rubenstein Concerto in D Minor, No. 4, and it is particularly interesting to hear him play this work, for he was Rubenstein's pupil, and his playing, it is said, is similar to that of the great composer in this concerto. Hofmann has been playing with the orchestra on its second Southern trip at all the concerts.

The concert will commence with the famous Beethoven Symphony in A major, always melodious and grateful to the ear. The Rubenstein concerto will follow, then the Debussey number, and the final offering will be the Wagner Overture to the "Flying Dutchman."

The Symphony concert in Sanders Theatre, Cambridge, will take place on Thursday evening, December 15. The program will resemble somewhat that of the Boston cercerts, for it will contain the Debussy "Rondes de Printemps" and the Wagner Overture to the "Flying Dutchman." Josef Hofmann will also be the soloist, but he will play the Liszt Concerto for pianoforte in B flat major, No. 1, and the orchestra will play the Brahm's Symphony in F major, No. 3, Op. 90.

The Southern tour of the orchestra has lasted two weeks and has been very successful. This is a bad season for concerts all over the country, but the Boston Symphony concerts have been largely attended.

ADVERTISER, TUESDAY
DECEMBER 13, 1910—

BOSTON SYMPHONY RETURNS.

The Symphony orchestra returns to town this morning after its second Southern trip, having given the usual concerts in New York, Baltimore, Washington, Philadelphia and Brooklyn, and last night having given a concert in New Haven, the first in six years. Josef Hofmann was the soloist on all the programmes. The astonishing business which marked the first trip was repeated and the orchestra is simply breaking all records of past business outside of Boston. Houses filled to their utmost capacity have been the rule and the enthusiasm has been high. On Friday and Saturday Josef Hofmann will be the soloist at the Boston concerts playing Rubinstein's Concerto in D Minor. The Symphony will be Beethoven's No. 7. Hofmann will also be the soloist in Cambridge on Thursday evening where he will play the Liszt E Flat Concerto.

GLOBE—TUESDAY,
DECEMBER 13, 1910.

Friday and Saturday Josef Hofmann will be the soloist at the Boston Symphony concerts, playing Rubinstein's concerto in D minor. The symphony will be Beethoven's No. 7. Hofmann will also be the soloist in Cambridge Thursday evening, where he will play the Liszt E-flat concerto.

HERALD, TUESDAY EVE'G ADVERTISER, WEDNESDAY
DECEMBER 13, 1910. DECEMBER 14, 1910

BOSTON SYMPHONY RETURNS.

The Symphony orchestra returns to town this morning, after its second southern trip, having given the usual concerts in New York, Baltimore, Washington, Philadelphia and Brooklyn, and last night having given a concert in New Haven, the first in six years. Josef Hofmann was the soloist at all the concerts. The astonishing business which marked the first trip was repeated. The orchestra is breaking all records of past business outside of Boston. Houses filled to their utmost capacity have been the rule and the enthusiasm has been high. On Friday and Saturday Josef Hofmann will be the soloist at the Boston concerts and play Rubinstein's concerto in D-minor. The symphony will be Beethoven's No. 7. Mr. Hofmann will also be the soloist in Cambridge on Thursday evening, where he will play Liszt's E-flat concerto.

JOURNAL—TUESDAY,
DECEMBER 13, 1910.

Symphony Returns

The Symphony Orchestra returns to town today, after its second Southern trip, having given the usual concerts in New York, Baltimore, Washington, Philadelphia and Brooklyn, and last night having given a concert in New Haven, the first in six years. Josef Hofmann was the soloist on all the programs. The astonishing business which marked the first trip was repeated. The orchestra is simply breaking all records of past business outside of Boston. On Friday and Saturday Josef Hofmann will be the soloist at the Boston concerts, playing Rubinstein's Concerto in D minor. The symphony will be Beethoven's Seventh. Hofmann will also be the soloist in Cambridge on Thursday evening, where he will play the Liszt E flat Concerto.

GLOBE—WEDNESDAY.
DECEMBER 14, 1910.

WITEK RECITAL.

Anton and Vita Witek Give Violin and Piano Recital to Large and Enthusiastic Audience.

Anton Witek, concert master of the Boston symphony orchestra, and Vita Witek, pianist, his wife, gave a recital at Chickering hall last night. A large audience was present and applauded at times with an enthusiasm uncommon at concerts here.

Mr Witek's reading of the Beethoven concerto at his debut here—and in America—with the Symphony orchestra Oct 28, revealed him an artist of the first rank, possessed of a thorough and brilliant technic, and the mentality and poetic insight of an intrepreter.

The concert last night afforded the first opportunity of hearing Mr Witek in the more intimate spaces of a hall excellently adapted for the performance of solo and chamber music.

His playing was distinguished by sincerity, finesse and broad musicianship. He does not strive to keep Beethoven perpetually on the mountain top, or in a chariot of fire, as a Grecian god, or, peradventure as a mighty prophet. While he played portions of the Kreutzer sonata as the written word of a man who knew nobility and loftiness of thought, and who cherished a love for grave and serious beauty, he did not forget the genial spirit, the tenderness of the lighter pages of human fancy.

Paganini's concerto in D is frankly a show piece, bristling, inlaid and shot through with appalling technical difficulties. They are such as the genius composer loved to toss off with the aplomb of an expert conjurer in a baffling feat.

It is enlivening to see a violinist's finger race fleetly after some agile scale. It is exhilarating to listen to unearthly and wrath-like purity of harmonics, even as it is to watch a trapeze performer in flight through the air.

Therefore the applause was rapturous, imperative and persistent to the extent of four recalls. When Mr Witek played a lovely adagio from a Hadyn concerto, how apt Antonio's words to the casket of gold: "So may the outward shows be least themselves."

Mme Witek played the sonata with sympthy, with admirable sense of proportion and with command of her instrument. She then essayed formidable music in the Bach chromatic fantasie and fugue and a tremendously exacting theme and variations from Charles Valentin Alkan, a neglected composer. Mme Witek was cordially received.

JOURNAL—WEDNESDAY,
DECEMBER 14, 1910.

Witeks Give Recital at Chickering Hall

Anton Witek, the concert master of the Symphony Orchestra, and Mrs. Witek, who is well known abroad as a pianist, gave a sort of introductory recital at Chickering Hall last night. It was a friendly gathering and the recital on the whole deserved to be taken in a friendly spirit. The most striking feature of the entertainment was the performance by Mr. and Mrs. Witek of Beethoven's "Kreutzer" sonata. This was played impressively with marked breadth of style and understanding.

Mr. Witek, accompanied by his wife, played the Paganini-Wilhelmj concerto in D, which is not especially suited to his pre-eminently elegant style. Mrs. Witek played the Bach "Chromatic Fantasie and Fugue," Alkan's "Le Festin d'Esope," Chopin's etude in C sharp minor and Liszt's "Campanella."

DECEMBER 14, 1910

THE WITEK RECITAL A GREAT SUCCESS

CONCERTMASTER HIGHLY EFFECTIVE IN PLAYING

Mme. Witek Also a Pianist of Technique and Intelligence—Kreutzer Sonata Played.

By Louis C. Elson.

In spite of the fact that recitals do not draw large audiences in Boston, and that another violin and piano recital of much merit was taking place at the same hour, in another part of the city, a large and very musical audience greeted Mr. and Mme. Witek on their first Boston appearance in concert, in Chickering Hall, last evening.

The occasion was well worth while. Mr. Witek, our new chief violinist ("concertmeister") of the Symphony Orchestra, made a strong impression when he recently appeared in Symphony Hall in Beethoven's Violin Concerto. At the time we thought his work too refined for Beethoven and the tone too light for Symphony Hall, but last night these points were all that could be desired. There was nobility of tone, surety of intonation, wonderful technique, intelligent phrasing, and in short everything that goes to make an effective violin recital.

Mme. Witek also proved herself a pianist of fine technique and of great intelligence. Hers was the perfection of chamber-concert playing. The ensemble in the Kreutzer Sonata was something to be highly commended. It must be borne in mind also that this sonata is not purely a violin sonata. The piano is co-partner in all of its glories. The work demands almost as great a pianist as a violinist. It is certainly a divided consulship.

In this case the two artists justly shared the honors. The two last movements were given with such perfect union of the parts that it became one of the most enjoyable interpretations of recent years. The Variations especially were elastic, brilliant, well-contrasted.

In the first movement Mme. Witek was sometimes a trifle too loud and spasmodic, but this fault disappeared in the Variations and Finale. Musically the "Kreutzer" was the glory of the concert.

After this Mme. Witek threw down the gauntlet as soloist in Bulow's arrangement of Bach's Chromatic Fantasie and Fugue, an excellent test of any pianist even if it does somewhat un-Bach the old composer. The power of the chromatic introduction, the clearness of the voices in the fugue, at once showed an artist of good school. Undoubtedly Mme. Witek is to take rank among the most important of our resident pianists.

Now followed a more purely violin work than the "Kreutzer,"—the Paganini Concerto in D. Here the artist revelled in technical display. The great difficulties were surmounted with seeming ease, and Mr. Witek at once established his rank as a great virtuoso, while the "Kreutzer" had proved him something more. Paganini's Concerto must be judged from the firework standpoint only. After the great "Kreutzer" sonata it seemed especially superficial as music, but it served its purpose excellently for showing off all the tricks of virtuosity. Double stopping, harmonies, natural, artificial, and even double, arco saltando, everything was there, and everything was executed in a manner little short of marvellous. The audience did not care whether it was great music or not,—it was great violin-playing, and a frenzy of applause followed its close, such a continued enthusiasm that the violinist was obliged to follow it with another selection—a Haydn Adagio, the pure style of which came like a benediction, although not exactly "after prayer."

The final numbers of Mme. Witek were chiefly technical also. We were glad to see her trying to make a propaganda for Alkan. Charles Henri Alkan, the Parisian composer, deserves to be better known in the American concert-room. His piano works are enormously difficult, but they are most characteristic and are original in their thoughts and execution. The "Festin d'Aesope" is a theme and variations of brilliant character. Mme. Witek played these with full mastery of their bristling technical thorns. It is only fair to say, however, that Alkan's difficulties are not put in his works merely as difficulties (as Paganini's are), but that they always seem to have a musical meaning. Mme. Witek's octave chord, and scale work, all call for praise in this: she gave the number with its true spirit and made it very interesting throughout. Its "bizarrerie" was remarkably attractive.

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BIG SALE FOR THE BOSTON SYMPHONY CONCERT

The sale of tickets for the Boston Symphony concert in Woolsey hall on Monday night which began yesterday (Thursday) morning indicates that the audience which will be present to hear this great orchestra and Josef Hofmann will be as large as that which heard the orchestra six years ago when Paderewski was the soloist. The interest in the concert is very keen and the announcement of the method in which the "rush" seats will be sold, that is to say, only one seat being allotted to each purchaser, has caused a great deal of satisfaction. By this rule everybody will be served alike and there can be no partiality shown to anyone. The sale of these seats will open at the hall at 7 o'clock on the evening of the concert.

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DECEMBER 14, 1910

CONCERT BY THE WITEKS.

Brilliant Performance by Symphony Orchestra Concert Master.

By PHILIP HALE.

Anton Witek, the concert master of the Boston Symphony orchestra, and Mrs. Vita Witek, his wife, pianist of the Berlin Philharmonic Trio, gave a concert last night in Chickering Hall. The program was as follows: Beethoven, Sonata, A major (Kreutzer), Mr. and Mrs. Witek; Bach-Buelow, Chromatic Fantasie and Fugue, Mrs. Witek; Paganini, Concerto in D, Mr. Witek; Alkan, "Le Festin d' Esope," op. 39; Chopin, Etude in C sharp minor, op. 25; Liszt a la Campanella, Mrs. Witek.

Mr. Witek gave an admirable exhibition of ensemble and virtuoso playing. It is given to few to excel in such works as the Kreutzer sonata, which was probably not played in memory of Tolstoi, and Paganini's concerto. Indeed, some may have wondered at Mr. Witek's choice of this concerto, but his fine taste and poetic reading freed the music from the reproach of being merely an applause-trap. It is the fashion to sneer at Paganini as a trickster, but those who heard him, and among them were envious violinists, were amazed and thrilled by his emotional manner of playing a melody. He was as great a master of cantilena as of pyrotechnical display.

Mr. Witek's tone was pure and warm. It would have been emotional through sheer tonal beauty, had not there been a controlling soul. In the sonata there was an abiding sense of proportion, a delicacy that did not fall into effeminacy, a strength that was manly, but not aggressive. There was also polished phrasing. Above all, intimacy was at once established between the violinist and the audience. The performance of the concerto was brilliant and at the same time eminently musical. There was no suggestion of the deliberate wonder-worker, the medicine-man with the violin.

The modesty and dignity of Mr. Witek on the stage add to the general effect of his performance. Enthusiastically applauded by an audience of good size, Mr. Witek played in a charming manner an adagio from a concerto by Haydn.

Mrs. Witek was at her best in the sonata. A note on the program gave the impression that the pianist thought the music of Alkan was not well known in this country. One of the Rakemann brothers played pieces by Alkan in New York as early as 1847. In Boston pieces by Alkan have been played by MacDowell, Bauer and Gang, not to mention others. The title of the piece heard here last night probably for the first time is a curious one, but Alkan gave singular titles to his compositions, as "Heraclitus et Democritus," "Odi Profanum Vulgus," "Pseudo-naivete." He was described in his old age—he died in 1888—as solitary, eccentric, misanthropic—but interesting. "Le Festin d'Esope," as it was played last night, sounded eccentric and misanthropic, but not at all interesting.

RECORD, WEDNESDAY,
DECEMBER 14, 1910

WITEK RECITAL A GREAT SUCCESS

From L. C. Elson's Review in The Advertiser.

In spite of the fact that recitals do not draw large audiences in Boston, and that another violin and piano recital of much merit was taking place at the same hour, in another part of the city, a large and very musical audience greeted Mr. and Mme. Witek on their first Boston appearance in concert, in Chickering Hall, last evening.

The occasion was well worth while. Mr. Witek, our new chief violinist ("concertmeister") of the Symphony Orchestra, made a strong impression when he recently appeared in Symphony Hall in Beethoven's Violin Concerto. At the time we thought his work too refined for Beethoven and the tone too light for Symphony Hall, but last night these points were all that could be desired. There was nobility of tone, surety of intonation, wonderful technique, intelligent phrasing, and in short everything that goes to make an effective violin recital.

Mme. Witek also proved herself a pianist of fine technique and of great intelligence. Hers was the perfection of chamber-concert playing. The ensemble in the Kreutzer Sonata was something to be highly commended. It must be borne in mind also that this sonata is not purely a violin sonata. The piano is co-partner in all of its glories. The work demands almost as great a pianist as a violinist. It is certainly a divided consulship.

In this case the two artists justly shared the honors. The two last movements were given with such perfect union of the parts that it became one of the most enjoyable interpretations of recent years. The Variations especially were elastic, brilliant, well-contrasted.

From EVE. MAIL

Address New York City.

Date DEC 12 1910

The Boston Symphony orchestra played Saturday afternoon before another audience which filled Carnegie hall to its capacity. Josef Hofmann played the Liszt E flat concerto with dazzling brilliancy.

TRAVELLER. WEDNESDAY, DECEMBER 14, 1910

WITEKS IN RECITAL CHARM THE AUDIENCE

By EDITH BURNHAM.

Last evening in Chickering Hall Anton Witek, concert master of the Symphony orchestra, and Vita Witek gave a recital in Chickering Hall, rendering the following programme:

Sonata, A major, Op. 47 (Kreutzer), Beethoven
Mr. and Mrs. Witek.
Chromatic Fantasie and Fugue.....Bach
Mrs. Witek.
Concerto in D, for violin.Paganini-Wilhelmj
Mr. Witek.
Le Festin O'Esope (theme and variations).....Alkan
Etude in C sharp minor, Op 25...Chopin
A La Campanella.....Liszt
Mrs. Witek.

The opening Kreutzer Sonata, with its Adagio, Andante and Finale, was a fitting vehicle for Mr. Witek's ultra-artistic style of playing; the Adagio flowed lightly from his bow in delicate lines of light, each phrase formed with utmost delicacy.

In the violin Concerto Mr. Witek was vastly larger in conception and execution than in the Sonata. Some of the exquisite phrasing and delicate tone coloring which we had from him in his one appearance with the Symphony as a soloist shone here and illuminated it throughout. Here the tendency to underplay was not so apparent, and here too he spoke with authority. His passage work, while not always brilliant, was still of the finest texture, carefully wrought in every detail, and was the work of the artists's brain and heart.

Mrs. Witek in the Chromatic Fantasie and Fugue, her first piano number, established herself as a pianist of high intelligence and authoritative expression. Hers is almost a master mind for a woman, and this masculinity of conception also marks her execution. She does not read into the music anything which the composer has not put there, and at times she fails to catch his intrinsic meaning: but she conceives everything in a large way and expresses it broadly.

It was a most interesting chamber concert, and was warmly appreciated by the audience. Mrs. Witek received a large bouquet of flowers.

MONITOR, BOSTON, MASS. DECEMBER 14, 1910.

WITEK RECITAL.

THERE were domestic symphonies before Richard Strauss began to compose them. There were pieces written in the symphonic form which under certain conditions of presentation could have an undeniable domestic character. Take, for example, the Opus 47 of Beethoven. Think of it in association with a concert hall, and it is the Kreutzer Sonata; but think of it in connection with a family which numbers among its members a violinist and a pianist, and it is the Symphonia Domestica in A major.

Such a view, at all events, could innocently be taken of the performance of the piece by Anton Witek and Mrs. Vita Witek, who appeared in Boston for the first time in recital at Chickering hall Tuesday evening. And if at a breakfast table discussion of the recital some one should take this view, there will be someone else, of course, to insist that the Witek reading of the music should be regarded in the light of its value as professional ensemble interpretation. And judicial utterance struggles to yoke together the adjective and noun that will phrase the conclusion of the whole subject. But the domestic side of the argument interrogates:

"Did you once feel during the playing of the sonata that you were listening to Anton Witek, the virtuoso, in any such way as you felt it farther on in the program when the Paganini concerto was under interpretation?"

The point is finally yielded that here was not the usual concert manner of doing things. It all had a distinctly household air. The Symphony concert master and his wife were at home playing to their friends and were not in the ordinary sense giving a recital. In concert proper some listeners might have entertained doubts as to the correctness of the violinist's intonation in the higher notes of his E string. This is perhaps explicable on the ground that the violinist became at times listener instead of player. He, like the audience, may have been chiefly concerned with how the pianist was making Beethoven sound.

Swiftness and legibility of phrasing, respect for the Beethoven spirit of allegro and andante as the old interpreters have recorded it, but a distinctly modern method of executing notes characterized Mrs. Witek's work. And what was true of Beethoven in the piano part of the Kreutzer Sonata was equally true of Bach in the solo piano number which followed, the chromatic fantasia and fugue.

Mr. Witek's talents found their best expression in the concerto of Paganini as adapted by Wilhelmj. And this was given in a true chamber music style. Virtuosity was in evidence at every point, just the right seriousness of consideration was given to Paganini's thought and the whole as a musical picture was in appropriately reduced recital dimensions.

The pieces in which Mr. and Mrs. Witek appeared together were the following: Sonata, A major, op. 47 (Kreutzer), Beethoven; concerto in D, for violin, Paganini-Wilhelmj. Mrs. Witek's piano solos were as follows: Chromatic fantasie and fugue, J. S. Bach; Le festin d'esope, op. Alkan; etude in C-sharp minor, op. 25, Chopin; A La Campanella, Liszt.

POST, SATURDAY, DECEMBER 17, 1910

RUBINSTEIN BY HOFMANN

Soloist at Symphony Exhibits Muscular Power

BY OLIN DOWNES

As soloist at the ninth public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, Josef Hofmann did terrible things to his instrument, and scored an overwhelming triumph. The concert commenced with the Beethoven Seventh Symphony. Debussy's "Rondes de Printemps" was repeated by request. In Wagner's "Flying Dutchman" overture Mr. Fiedler employed eight, instead of four, horns, thus following the example set here by Dr. Muck. Mr. Hofmann's composition was the Rubinstein concerto in D minor.

Hofmann gave a performance of tremendous virtuosity and spirit. Some thought that they again heard the lion-pawed Rubinstein at the instrument, but the authenticity of that emotion may be questioned. Mr. Hofmann did indeed play stupendously, with superb mastery, and sledge-hammer velocity. He had the concerto in the palm of his hand. The piece was written by a virtuoso who would not have dreamed of acknowledging himself weaker than a full orchestra. Mr. Hofmann, too, was a second orchestra. But Rubinstein is sadly aging, or the virtuoso, with all his authority and elan, gave more of the letter than the creative spirit, because, when it was all done, and the piano had stopped resounding, and the hands no longer caracoled over the keyboard, one said: "Was it worth while?"

Well, it was worth while for the younger generation to hear the once standard concerto in its full glory. The music sounded as it was probably intended to sound. No one, for years, at least, will be likely to hear a performance to parallel the amazing feat of yesterday afternoon. We do not believe that many want to. The concerto is now known to the young. Heaven bless its bones, and grant that it be shelved for many years to come. At least, Mr. Hofmann will not dare to tax the patience of a Symphony audience with it, for he has played it twice in succession at these concerts—the last time, in 1901, when the performance, if memory serves, was far indeed from the torrential execution of yesterday afternoon. Needless to say, the soloist was applauded to the echo, and repeatedly recalled.

Mr. Fiedler read the symphony with the utmost enthusiasm, though the orchestral tone was not always of the purest, and Beethoven thought, and wrote, the most heavenly tones—not only in his introduction—well played yesterday, but throughout. Debussy's piece was given a far better showing than three weeks ago. Again it seemed an advance in logic and distinction of workmanship, but, alas, it also seemed made, the worked-out masterpiece of a master workman. And, after all, would this music have ever been written, had it not been for the forest music in "Siegfried"? The performance was very brilliant. Wagner's overture was stormy and exciting. At the concerts of next week Sylvain Noack, the second concertmeister of the orchestra, will play a concerto in F minor, unknown here, by Lalo, the Frenchman.

SUNDAY GLOBE—DECEMBER 18, 1910

Boston Symphony Orchestra.

Mr Fiedler will present no problems in modern music on his Christmas program this week. He will start with the prelude to Humperdinck's charming musical play, "Haensel and Gretel," and the symphony will be Dvorak's "From the New World," and the other orchestral number will be the "Academic Festival" overture by Brahms.

The soloist will be Mr Sylvain Noack, the second concert master of the orchestra who made so favorable an impression a year ago, when he appeared as soloist at one of the symphony concerts.

He has chosen a work which will be new to the great majority of the patrons inasmuch as it has never been played at a symphony concert. This is a concerto in F minor for violin, opus 20, by the Frenchman, Edouard Lalo.

Chickering Hall: Mr. and Mrs. Witek's Recital

WANDERING troubadours of the violin avoid Beethoven's sonata in A major, the one nicknamed the "Kreutzer." Though dedicated to a virtuoso and bearing a subtitle "as if a concerto," it is the sort of virtuoso piece which searches out all the infirmities of the player and rewards him with few opportunities for display. Later in his programme, Mr. Anton Witek was to have, in Paganini's concerto in D, his opportunities; he could therefore submit to the ordeal by sonata.

Mr. Witek's playing is professional, it is pedagogic. We, his hearers, were positively a class. He had, at any moment, the manner of saying, "You will please note the phrasing of this," or "In the following passage you will observe the development of the second theme," or, in fine: "This is the way it ought to be done." For the first two pages of the opening movement this academic style seemed painfully cold. Where was enthusiasm for this noble work? Then attention was directed, as it should be, away from the player, to the playing and the thing played. You were asked to listen not to Anton and Vita Witek, but to Beethoven's sonata. The playing was what would be called "authoritative." There was no hesitation, no uncertainty, no inspiration of the moment. Every measure showed the patience of scholarship; the sonata had been studied and was being given with the clarity of thought and the precision of language of the university lecture or a judicial decision. If there was temperament here, it wore the academic gown; and was not at play, but put to work. Did such playing leave the hearer cold? It did and it did not. Emotionally, there was no fire to spread the palms to: intellectually, one began presently to glow. It was clear that the player did not consider this sonata a suitable occasion for the display of personal emotion. His appeal was to the intellect and those capable of following were invited to do so. At length, in the second variation of the Andante (the first in which the violin takes the solo part) the glow warmed to a lambent flame. The tone, not large, was yet singularly sweet and pure, like the voices of old people: the bowing caused the figure of the variation to play about the theme as their flames about a glowing ember, vague in brightness. The tiny voices which echoed in the slurs of tied notes were commanded with a cunning which is a secret of individual technique. Other violinists do such things, but not the same way, and generally, not so well.

Throughout went the grave, professorial manner—the "Listen, my children, and you shall hear," even to the elevation of eyebrow and rounded lips to quell some irrepressible applause during a piano interlude after bravura playing in Paganini's concerto. It was, again, the lecturer's preoccupation with his theme; the scholar exulting in the tests of his scholarship.

This account is offered not as a defence, not as a vindication, not as an eulogy of such a style as Mr. Witek's. It is an attempt to define and interpret. Scholarship in the concert room is not exactly what American audiences have been trained to expect or enjoy, though an obviously partisan audience in Chickering Hall last night signified intense pleasure. Others may play the great sonata with more individual fervor: Ysaye, for instance, like an Olympian Zeus; Kreisler like a bland Apollo; Elman, possibly, like a fiery Hector. Yet, those of us who, meanwhile, have heard Mr. Witek play it, may tell ourselves that we have been given to understand how it ought, all virtuoso decorations aside, to be played.

This ex-cathedra style was, to be sure, less happy in Paganini's concerto, avowedly a show piece. In this, while Mr. Witek's manner was not less magisterial and his bow and left-hand technique were coolly proficient, the music itself is just the sort which invites and gains by the rhapsodizing that a fiery youngster like Elman, or a rapt senior like Professor Hess gives to it. Mr. Witek was calmly infallible. His double notes were flawlessly intoned; only one harmonic of the impish crew squaked, and the flourishes of the cadenza were gallantly tossed off. We admired; we did nothing more.

It would be interesting to know what is Mr. Witek's notion of Paganini's concerto—whether as music or as a virtuoso piece. If as music, why not one of half a dozen showy concertos equally good, Wieniawski's or Vieuxtemps's, for example. If as a show piece what is the theory of a show piece: to say, "Ladies and gentlemen, you will watch me stand on my head in the saddle at full gallop," or "Ladies and gentlemen, you will note how absurdly easy it is to stand on one's head in the saddle at full gallop." Mr. Witek's appears to be the second theory.

Though the recital included four pieces for pianoforte Mrs. Witek's best playing is best suited to ensemble chamber music. Her share of the sonata was, naturally, in the same spirit as the violinist's, only not so much so. She was, if we may so say, the prize pupil—permitted to assist. The rest of us received instruction. Her solos, beside Bach's Chromatic Fantasie and Fugue, an étude of Chopin, and Liszt's Campanella, included "Le Festin d'Esope," a set of variations by the little-known Alkan. Its technical feats are prodigious. The variations, which are mostly short, compose a tolerably complete catalogue of every known keyboard figuration, neatly tied up in a parcel labelled "variation," with a number. Without asserting that the reminiscences are conscious or even not anachronistic, here are a few: in chromatics; with appogiaturas; an étude of Chopin; triplets for the right hand over a melody for the left, like Rubinstein's barcarolles; rushing octaves for both hands; heroics like Tausig's arrangement of Schubert's military march; a season of Tschaikowskified Sturm und Drang; runs for the right hand, transferring to the left; folksong; ecclesiastical measures, as for a church organ; a reiterated succession of four descending notes, such as Ravel uses to denote the atmosphere of a night in Spain; chopped rhythms, Schumannesque; and others.

L. P.

TRANSCRIPT, WEDNESDAY, DECEMBER 14, 1910

HERALD, SATURDAY, DECEMBER 17, 1910.

JOSEF HOFMANN SOLOIST.

Plays Rubinstein's Concerto at Ninth Symphony Rehearsal.

By PHILIP HALE.

The ninth public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Josef Hofmann was the soloist. The program was as follows:

Symphony No. 7.....Beethoven
Concerto in D minor for the piano.....Rubinstein
Rondes de Printemps.....Debussy
Overture to "The Flying Dutchman".....Wagner

It was a little over a year ago that Isadora Duncan danced the "interpretation" of three movements of Beethoven's seventh symphony. At the time, and a year before in the same hall, there were some who scoffed at her pretension, and spoke with a fine show of indignation concerning the "desecration" of the symphony.

And yet, when yesterday the strangely solemn strains of the Allegretto were heard, the vision of Miss Duncan came into the mind and remained until the end of the Finale, with its Dionysiac joy. And there also came the thought of music composed by Eric Satie and orchestrated by Debussy, "Gymnopedies," performed here almost six years ago by the Orchestral Club. To this music, as to Beethoven's Allegretto, Grecian youth might well have danced with the gestures that have come down to us on frieze or vase.

The symphony was well chosen to commemorate Bethoven's birthday 140 years ago, for it ranks among his greatest works, and this is to say among the greatest of all musical compositions. The symphony is nearly 100 years old. Think how wildly applauded orchestral compositions that were new and surprising only 20 or even 10 years ago are now moribund or snugly entombed forever!

There is not a note of the symphony that not been long familiar to a modern audience. Even when conductors do their best, which is the worst, to give an unfamiliar, a personal reading, the music soars above them that would twist and shape it according to their own device.

In the performance yesterday the music was allowed to go its way, and was not too personally conducted. The Scherzo was finely played; the mysterious passages in the course of the first movement were more than ordinarily effective, and the orgy of joy at the end was not for once the frenzy of a red-capped, drunken mob.

Debussy's Rondes de Printemps" was repeated by request. In this request it is to be hoped that the conductor and the orchestra joined, for the first performance a few weeks ago gave little idea of the composer's design or the character of the music. The Rondo would bear more repetitions for the sake of a clear understanding and it is easy to imagine it read in a lighter, a more delicate and a more poetic spirit.

Mr. Hofmann played Rubinstein's concerto in D minor. He played here at a concert of the Boston Symphony orchestra nine years ago, and the concerto was that of yesterday. He played here at a concert given by Theodore Thomas with the Chicago orchestra, in March, 1898, and then his choice was this concerto. It is fair to presume that he favors it; perhaps because the composer was his teacher; perhaps because he believes it to be effective; possibly because he likes it as music.

Played by many, this concerto seems old-fashioned, with its plausible brilliance and its undisguised sentimentalism. Played by Rubinstein himself, it assumed gigantic proportions. No one that ever heard the composer when he was wholly in the vein, will ever forget the opening attack, the swift descent, of the lion's paw. By the beauty of his cantabile, Rubinstein turned the sentimentalism of the middle movement into emotional song.

It is a great but deserved compliment to Mr. Hofmann to say that there were times yesterday when he recalled vividly the performance by his master. There was the superb attack, the massive chord playing, the gorgeous procession of florid passages, the clear yet dazzling runs, the succession of shifting tonal graduations, the unerring sense of proportion, the general lucidity and strength of treatment, the supreme grasp of conception. And so the performance of the first and third movements was masterly.

It was in the second movement, the Romanza, that Mr. Hofmann fell far below his master in the singing of melodic phrases. The background was deftly prepared, there was atmosphere, there was romantic suggestion, but the song itself was too pronounced, too salient. The melody was italicized until at times it was metalic in emphasis and rigidity. Nor was the song always sustained. It lacked the tenderness, the exquisite liquidity that were found, strange to say, in inherently inexpressive passages of transition or conventional bravura. There is the paradox of the pianist, as of the comedian; and yesterday this was the paradox of Mr. Josef Hofmann.

These pieces will be played at the concerts next week: Humperdinck, Prelude to "Haensel and Gretel"; Dvorak, symphony "From the New World"; Lalo, concerto in F minor for the violin, op. 20 (Mr. Noack, violinist); Brahms, Academic Festival overture.

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THE SYMPHONY CONCERT

BEETHOVEN, RUBINSTEIN AND HOFMANN

For Once Even Wagner and Debussy Fall Into Secondary Place—The Conductors and the Classics—Mr. Fiedler's Willingness, at Last, to Let Beethoven Speak for Himself—Rubinstein and the Personal Equation—Mr. Hofmann's Masterful Performance That Recreated a Concerto That Has Long Been Only Half Itself

CONTRARY to precedent in the weeks of the return of the Symphony Orchestra from its monthly journeys, the concert yesterday afternoon, was unusually spirited and interesting throughout and in Mr. Hofmann's playing of Rubinstein's concerto in D minor signally impressive. The pressure of Christmas did not perceptibly diminish the numbers of the audience and they of the second balcony were as faithful to eminence and to curiosity, whether singer, pianist or violinist stir it, as they regularly are. The company was unusually applausive too. Evidently the house knew what to expect in Beethoven's seventh symphony, liked Mr. Fiedler's leading of it, clapped him warmly at the end of each movement and called him back to the stage, when the whole piece was done. It was warmer still toward Mr. Hofmann, whose maturity of understanding, imagination and accomplishment evidently surprised it, and for a gloved company of women, for the most part, it applauded him as largely and insistently as an exciting and masterful performance of the concerto deserved. Possibly there was a hint of duty in the response of many of the listeners to the repetition of Debussy's "Rondes de Printemps." It had reason to believe—or, thought it had—that it was learning to like music that it ought to appreciate, and womanfully it fulfilled its obligation. Though the concert was not short, the overture to "The Flying Dutchman" held the house, and there the clapping audience was on firmer ground. Though Boston has an opera-house, it hears no more of Wagner on the stage—and indeed less—than it used to do. He remains in the concert-room; Mr. Fiedler does not play fragments of his music too often; and the overture to "The Flying Dutchman" actually sounded yesterday fresh and novel.

It would be easy to call Mr. Feidler's version of Beethoven's symphony conventional, much what was to be expected from a mature and practised conductor with an expert band before him. Yet it was precisely these qualities that commended the performance. The faith of conductors to the contrary notwithstanding, the classics can often speak for themselves. It was one of the glories of Mr. Gericke—and the years do not dim it—that he was willing to let his Haydn and Mozart, his Beethoven and Schubert run. Schumann indeed needs manipulation if the conductor is to set free the true voice of his music; but Mr. Feidler has often been prone to apply the process to Beethoven, where it is superfluous. Conductors are but human—and ambitious. The humblest reviewer of us all would like to say something new and striking when he must take his twentieth turn at a familiar piece. Perverse connoisseurs deliberately hear the classics in meticulous quest for some detail that shall prick their ears. So, plausibly enough, are the conductors with such music. They know its eloquence; but they would have their particular eloquence with it a little different a little "individual." Few wish them to be "reverent," which is the approved circumlocution for dryness and dulness, because the classics are not usually dry or dull; but it is wholesome discipline for them and for their hearers to let their classics speak with the composer's own voice. Then does the conductor descend from his stand with the comfortable consciousness of one who has sacrificed personal inclination to impersonal considerations, and then also does he receive the applause that is dear to him.

Mr. Fiedler has manipulated Beethoven often in the past and not always to the advantage of the music or the comfort of his hearers. Beethoven does not need an incessantly modulated pace; he certainly did not drag his songful passages as his imagination heard them and his pen set the notes on paper; his contrasts speak for themselves; his strength is not often a racing fury, and when it becomes so, it is unmistakable. The virtue of Mr. Fiedler's performance of the seventh symphony was that he was willing to forego his own individuality for Beethoven's. He would not have been the conductor of the Symphony Orchestra had he not taken the Scherzo at a racing pace in which scarcely another band could have kept clarity and rhythm, and sped the Finale through its whirl of exuberantly reiterated figures. Not once, however, did the conductor blur the profile of the music, smear its tonal colors, or cloud its voice. Grant that the seventh symphony is a symphony of the dance, but it is of the dance idealized and not of the dance as confused orgy. It is not even so wild as some of Wagner's terpsichorean rhetoric about it.

Mr. Fiedler held the music to its truer and clearer eloquence. He made it compact yet fluent of rhythm idealized. He did not over-emphasize the contrasts of the first Allegro; he indicated details, but he did not underscore them. The song of the slow movement waxed, but under it was the pliant yet insistent rhythmic beat that is the spell of the whole symphony. The pace of the Scherzo and the contrasting breadth of the Trio were unforced; the Finale had its riot—idealized. Everywhere details fell into their due place and almost everywhere they signalled once more the virtuosity of the orchestra, in the finesse of the strings in the slow movement, in the pervading quality of the wood winds, and in the flare of the brass toward the end of the symphony. Even when Mr. Fiedler made his little "effects" of his own, as he did in the sudden swelling of the orchestral voices before the end of the second movement, they

Not often, outside the Choral Symphony, has Mr. Fiedler's Beethoven been so satisfying. Later he could and did give his romantic energy of emphasis and contrast play in the overture to "The Flying Dutchman," but the sheer intellectual feat—for a German—that should give Debussy's music its lightness of motion, its flecks of suggestion, its evanescence and yet its beauty is not in him. Mr. Fiedler can paint frescoes, but not water-colors, in tones.

Rubinstein's music needs more than ever the re-creating hand. At bottom, he was more the performer than the composer, and when he wrote, and especially for the pianoforte, his imagination heard the music as though he were playing it. Debussy's music is a personal music, because it expresses—in these very "Rondes de Printemps" for example—a singular temperament disclosing its curious moods and visions by singular means. Rubinstein's music is a personal music in another way; he could not conceive it, seemingly, except as he, or one like him should perform it. There has been no such; and the music has gone out of the fashion less because of its inherent weakness of invention and of feeling, than because there has been no responsive personality to provide as Rubinstein himself did, the other and the better half of it. Mr. Hofmann did such service to the concerto in D minor yesterday, and it lived and thrilled again. The younger generation knows not how Rubinstein played the concerto; but it does know—and not to stimulating recollection—how many a pianist shakes about in it as in a shell that he cannot fill with sonorous and commanding sound. For a few years Mr. Hofmann was a pupil of the ageing Rubinstein and the years were the susceptible years of the pianist's youth. Mr. Hofmann has lived, besides, in the Russian world that counts the music of the pianoforte the most interesting of all music. There he must have heard much debate of the concerto in D minor and report of the fashion in which the composer played it. Yesterday however, it sufficed that his own performance of it, ripened these many years, was masterful in its own right. By it and through it, the concerto regained the sweep, the power, the splendor even that was more of Rubinstein the performer than of Rubinstein the composer.

Throughout the concerto, Mr. Hofmann made the music magnificently declamatory. For a time even the tonal splendor, the tonal eloquence, the sheer driving power of the performance overwhelmed very other impression. There was Mr. Fiedler leading his orchestra faithfully but not too adroitly as his way is with acompaniments; but there also was Mr. Hofmann and his pianoforte seeming to sweep the band before him, to carry it along with him, and now and then even to shepherd and persuade it. Then out of this pervading splendor and power emerged a tone that with all its brilliancy was rich, translucent, multi-colored, endless with gradations. The pace was thrilling, now with its amplitude of stride, now with its rapidity and elasticity of modulation. Yet the clarity was flawless, and the music seemed to be writing itself. The answers of pianoforte to the orchestra struck fire. Or it dominated the orchestral mass with the power and the passion of its accents. Or it flung itself in exuberance of imagination and vitality into ornament that Mr. Hofmann's command of tonal color made iridescent. The music seemed to lift itself to its climax and by its own inherent power. The power, the splendor, the sense of sweeping but ordered magnificence in it all made irresistible emotion. The pianist was recreating the music in his own image.

The slow movement demands another recreation. It must be lifted out of sentiment into large emotion. They say that Rubinstein so transformed it by the magnificence of his instrumental song. Mr. Hofmann, being of another time and another temperament, took another way. He heightened the music by an insistently fine and almost exquisite intensity. Rubinstein, again they say, made it large. Mr. Hofmann chose to make it poignant. He gave the more sentimental melody a poignancy of phrase that refined it into emotion. He clothed the more animated melody with the changeful lights of his tonal tints, with the dazzle of his ornament. The impression throughout was of delicately and endless blended light and shade, through which, now subdued, now intensified, went the songful voice of the music. Mr. Hofmann had made Rubinstein puissant; now he made him almost subtle.

The harmonies wave a background of rhapsodic fancy; against it phrase by phrase went the poignant intensity of the melody; the ornament was as the flicks of light upon it all. Large song it was not; exquisite song it was. The Finale, uprising from the shadowed close, renewed the declamatory splendor, the touch magnificence of the beginning. There were chords that were the power of sound; there were runs that were the sweep of it; the music bore itself long as in self-creating rhapsody that scattered ornament by the way. Rhetorical it was, but the rhetoric had become eloquence. The tonal color was kaleidoscopic, but each tint, each gradation of a tint fell as spontaneously as the sparkling glass into its place in the whole. In al lthe mingled pursuance and fineness of his playing, in al lhis splendor or poignancy of tone, in all his range of pace and modulation, Mr. Hofmann had not forgotten the doings and the climax of the whole. As he had conceived largely, so he ended largely, and long since he had taken the orchestra to himself—and to the recreated music.

H. T. P.

CONCERTS NEXT WEEK

A Symphony by Dvorak, Two Overtures and a Novel Concerto to Make the Programme at the Next Symphony Concerts—The Christmas Performances of "The Messiah"—Mr. Platt and Miss Fletcher's Final Recital

AS usual, the week that includes Christmas—or rather, this year, Christmas Eve—is almost barren of concerts, except those of the Symphony Orchestra, and the two performances of "The Messiah" by the Händel and Haydn Society, which are part and parcel of the time. The interloper is the final recital of sonatas for pianoforte and violin by Mr. Platt and Miss Fletcher. At the Symphony Concerts, moreover, familiar music will make most of the programme and the "soloist," Mr. Noack, the violinist, comes from the orchestra itself.

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Symphony Hall: Symphony Concerts

DVORAK'S music is much out of the fashion nowadays, and not altogether deservedly. When it does appear on current programmes it is usually the "Husitzka," the "Carnival" or the "Nature" overtures, or else the symphony, "From the New World," that he wrote during his brief and rather unhappy stay in America. It is the symphony that Mr. Fiedler will revive at the Symphony concerts of Friday afternoon and Saturday evening next, and in it is romantic music that usually kindles the conductor's imagination. The programme, further, will begin with an operatic prelude, Humperdinck's to "Hänsel and Gretel," and end with the concert overture upon student songs that Brahms wrote in acknowledgment of the degree that made him a doctor of music. The solo piece is the unusual item in the list—the concerto for violin and orchestra that the French composer, Lalo, wrote for Sarasate in the seventies. Not long thereafter his "Spanish Symphony" for violin surpassed it alike with the virtuosi and the public, and in recent years the concerto has been seldom performed. Mr. Noack will play it, and in fineness and brightness of tone he is at least akin to the Sarasate for whom the music was written.

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Symphony Hall: The Messiah

THE two performances of "The Messiah" by the Händel and Haydn Society at Christmas time are institutional. Year after year they find a ready public among those who seek all the concerts of the society, knowing the virtues of its chorus and of Mr. Mollenhauer as a choral conductor; those to whom the hearing of Händel's oratorio is a part of the ritual of Christmas; and those who now and again would hear the music less from association than from liking, for its masculine breadth, sweep and power. Come whence it may this public has annually sufficed for two performances of "The Messiah" and this year they are appointed for next Sunday and next Monday evening, at 7.30, in Symphony Hall. The solo singers for the first performance are Mmes. Hinkle and Burns and Messrs. Duffey and Cairns; for the second Mmes. Hudson and Benedict and Messrs. Miller and Martin.

Richard Platt, the pianist, and Nina Fletcher, the violinist, will end their present scenes of concerts of sonatas for their instruments on Monday afternoon, at three, at the Hotel Somerset. Already their recitals have given intimate pleasure to their audiences and proved their advance in command of their talents and in interpretative understanding of their music.

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85 MUSICIANS IN BOSTON SYMPHONY

When the Boston Symphony orchestra was organized in the fall of 1881 with Georges Henschel as its conductor, it consisted only of sixty-five musicians drawn entirely from residents of Boston. This season, when it is in its thrtieth year, it has for the first tme on its roll one hundred musicians, which makes it by all odds the largest permanent orchestra in the world. For ordinary symponic needs eight-five men is sufficient, for on that number can be built a classical symphony orchestra on a basis of sixteen fist violins, fouteen seconds, ten violas, ten 'cellos and eight double basses. Moden music, however, demands so many extra instruments in the wind choirs and in the percussion department that it is necessary to increase the size of an orchestra materially. With all other orchestras in the world it is the policy to call in extra musicians when some special modern work of large dimensions is being given but with the Boston Symphony it is the rule to have all the men needed for any work under contract with the orchestra and thus have their exclusive services. In this way the orchestra is always sure of having musicians of highest quality whenever extra men are needed. It is a fact that there are men under thirty-five weeks contract with the orchestra who may play not more than fifteen or twenty times luring an entire season, yet they always report at every rehearsal and enjoy the same benefits in respect to the pension fund and other things that men do who play at every single

HOFMANN AT THE SYMPHONY CONCERT

HEARD IN RUBINSTEIN'S D MINOR CONCERTO

Debussy's "Spring" and Beethoven's Seventh Symphony Other Features of the Programme.

By Louis C. Elson.

PROGRAMME.

Beethoven—Symphony in A major.
Rubinstein—Concerto for Piano, in D minor.
Debussy—"Rondes de Printemps."
Wagner—"Flying Dutchman" overture.
Pianist, Josef Hofmann.

A programme which was intelligible from first to last, for even Debussy is more coherent than usual in his "Rondes de Printemps," even if his Spring breezes are sometimes a trifle raw. "Happy are those Nations which have no History." Happy also are those concerts which require no elucidation. There is nothing new to be said about Beethoven's Seventh Symphony, but there is just as much to enjoy in it as ever. What a fantasy of rhythms it is! What a simple slow movement it gives: a dactyl and a spondee in alternation most of the time. Yet it is more satisfying than Strauss's thunders or D'Indy's complexities. Only the prolongation of the Scherzo by mere repetitions seems to us a case of Homer nodding.

If only some of our present-day composers would make their symphonies as brief as this we would forgive their not having as many ideas to express as Beethoven had.

The performance did not seem to us as entirely effective as usual. There was some rigidity in the Allegretto and Dionysiac fury in the finale, which made the "Allegro con Brio" the most rapid "Prestissimo" imaginable. The demon of haste marred some of the music, although the great crescendo effects of the first movement were nobly done.

The remainder of the concert made ample amends, for there was excellent interpretation of the last three numbers of the programme.

Josef Hofmann has not grown up into the "second Mozart" that was expected of him 20 years ago, but he has become a most poetic and intelligent pianist. His surety is a delight and the auditor catches some of his confidence and enjoys the work, sparing the player's own enthusiasm. The D minor is the best of Rubinstein's concertos, but it takes a pianist with poetic and grandiose to carry out its thought. This it certainly had on this occasion. The two last movements are the best of the work. The slow movement reintroduces us to the lost art of Melody. The tenderness and delicacy of Hofmann's playing in this movement was ineffably beautiful and the contrast with the more powerful episode finely made. The Finale was full of bravura, and both in the rapid scale-work and in the fiery chord and octave passages Hofmann was a Rubinstein "redivivus." Nor must we forget to speak of the cadenza-playing of the first movement. It was altogether a noble performance of a noble work, and a great wave of enthusiasm followed its completion. Hofmann was recalled again and again, and it seemed as if the applause would never end. Rubinstein is a very unequal composer; when he is good he is very, very good, and when he is bad he is padded. Here he was heard at his best.

A second hearing of Debussy's views on Spring convinced us of the composer's originality. He has that personal note that is sometimes indicative of genius. But our views of Spring (even in Boston) are less bitter. If we thought only of tonics, of umbrellas, of the danger of laying aside one's flannels, of influenza, etc., we might agree with such a sharply biting tone-poem, but there are really some good points about the vernal season that a musician might chronicle or suggest. The orchestration has some strong points and the interest is sustained all through the composition. The work was worth the second hearing. Yet the most tangible point that we could get from it was that the orchestra sneezed thrice (a happy omen) which suggested cold in the head. There is much of novelty in the work, one of Debussy's best, but we must beware of mistaking novelty for greatness.

Wagner's "Flying Dutchman" overture ended the programme with something of fury, mitigated, however, by the final apotheosis of Senta and the sea-faring gentleman. Mr. Fiedler's reading of this was superb. Every point of grandeur was emphasized, every contrast strikingly made, and amid even the greatest power, nothing was unclear or muddy-toned.

Especial tribute must be given to the trombones and the kettle-drummer, and all the brasses were in wonderful form.

The work of the horns in the Rubinstein concerto also demands complimentary notice. Altogether then, the concert was one of the kind that the public could cordially appreciate, and the conservative musician also enjoy. The next programme bids fair to continue this pleasant state of things, with Lalo, Dvorak, Humperdinck and Brahms.

HOFMANN SOLOIST AT SYMPHONY CONCERT

By EDITH BURNHAM.

The Symphony orchestra, with Joseph Hofmann as soloist, gave its ninth rehearsal of the season yesterday afternoon. The following programme was played:

Beethoven Symphony in A-major, No. 7, Op. 92.

Rubenstein Concerto, D-minor, No. 4, for pianoforte and orchestra.

Debussy. Dondes de Printemps: Images pour Orchestra, No. 3.

Wagner. Overture to the opera, "The Flying Dutchman."

The Beethoven Symphony is purely music for music's sake—harmony for harmony's sake. Thematically it is not very well endowed, and the theme of the first movement, or possibly themes, as some consider the second part of the movement has a new theme—is a long time resolving itself. Yesterday's programme stated that many commentators had read "ideas" into this Symphony, but it does not seem at all a thing of ideas, but of abstract, musical logic, without a single trace of so-called modernism. It is a striking contrast to the Debussy "Rondes de Printemps" played later. Theme development in music is very like plot development through scenes in dramatic writing, and as in the latter the closest cogency must be maintained, so it is in the former; but in the Beethoven seventh Symphony this development drags, as if the composer were so infatuated with his theme that he did not want to leave it; he is discursive, and makes many different approaches to its final resolution.

Is Rich in Theme.

The first movement is in this regard a trifle monotonous; but the second, or Allegretto, one opens with a richly sonorous theme, played by the violas, violoncellos and double basses. Most of the themes throughout the symphony are introduced by the flutes or wood-winds, but this is a striking exception and affords variety. The wood-winds develop the next theme, which is a march movement of much beau... The counterpart of this theme is carried by the violins, which were exceedingly weak yestedday—in fact, it was true of a good deal of the violin work throughout the symphony, in the work of ornamentation as well as in elaboration.

This Allegretto movement has most of the real, intrinsic beauty of the symphony, its themes are tuneful and gracefully handled; they are, however, like all the themes in the symphony, kept closely in hand—they never any of them sally forth into realms unknown or explore hidden paths or places. It is a work of much beauty, but strictest musical sobriety, no vagaries haunt its themes or phrases. The Scherzo movement was brilliant as played yesterday, the hymnal aria wending its way into the theme with a solemn, melodic grace. The finale was almost breathless in its tempo, but the strings found opportunity to do some brilliant work.

The appearance of Josef Hofmann as soloist in the Rubenstein Concerto was the occasion for much applause. Mr. Hofmann played as at his recital with remarkable brilliancy, and was as strongly assertive. He did, on the contrary, lay aside the sharp contrasts and explosives which marred the pleasure of his work on that day. He still plays chords at times as if he were hitting a golf ball, and putting it over a bunker at that, but throughout the last two movements of the Concerto his chord and arpeggio work was finely chiseled and crystalline, and his sostenuto work of the Moderato movement was full of prolonged, lingering beauty.

A Melodic Dialogue.

There is between the orchestra and the piano in this concerto a fine understanding of the possibilities of each, the orchestra completing harmony opened by the solo instrument, and the reverse also being true; instrument answers instrument in a kind of melodic dialogue which is very harmonious. The lack of sympathy which is sometimes felt in Mr. Hofmann's touch was covered by the orchestra, and only its remarkable brilliancy was felt.

Mr. Hofmann is a player of large effects, his tonal color is exceedingly brilliant at times, but often the colors move in such swift kaleidoscopic changes across the tone surface that the listener can scarcely catch and hold one of them before it flits away. Yesterday's audience was most enthusiastic over Mr. Hofmann's playing, recalling him many times.

The Debussy "Rondes de Printemps," which Mr. Fiedler repeated on yesterday's programme by request, was as much the thing of vague, shifting beauties as before—in fact, it is only after a second rendering that one can feel that one has extracted half of the joy and glory of spring from this color fantasy. It is pregnant with life—is even close to the fountain spring of life. The orchestra plays it with fine and delicate interpretation.

The closing overture to the "Flying Dutchman" was played in a finely spirited style. Its sharp contrasts, its mystery, the waves which sweep across it in blasts, the rythmic melody that slips in between these waves—bits of arias of the opera—were all brought out. In it all the natural and supernatural forces seem to be set free, to meet at the close and melt into sweetest harmony.

BOSTON SYMPHONY.

Sylvain Noack, the second concert master of the orchestra, who, at his debut as soloist last year, was so favorably received, is to be the soloist at the Christmas concerts on next Friday afternoon and Saturday evening, Dec. 23 and 24 respectively. He is to play a concerto in F minor, Opus 20, by Lalo, a new work for the Symphony concerts. The "Symphonic Espagnole" of Lalo is comparatively well known, but the concerto will be a novelty.

Mr. Fiedler has arranged a very tuneful programme for the Christmas concerts, the first number being the Prelude to Humperdick's charming musical play, "Hansel und Gretel." The symphony will be Dvorak's "From the New World," and the final number will be Brahms' "Academic Festival" overture.

GLOBE—SATURDAY, DECEMBER 17, 1910.

AT THE SYMPHONY.

Josef Hofmann Soloist in Rubinstein Concerto.

Debussy's "Roundelay of Spring" Is Repeated by Request.

The program at the ninth Symphony rehearsal yesterday afternoon was as follows: Beethoven's 7th symphony, Rubinstein's D minor concerto for pianoforte and orchestra, Josef Hofmann, soloist; Debussy's "Roundelay of Spring" (repeated by request) and the overture to Wagner's "The Flying Dutchman."

The 7th symphony of Beethoven contains some of the noblest music to be found in the symphonies.

The vivace in the exposition of the chief theme of the first movement bears a fitting name, for there is unfailing and undimmed vitality in every measure.

Here is evidence of the plan, the masterful logical sequence of Beethoven, which makes each measure the spontaneous outgrowth of what precedes.

Beside the melodic figures which have identity, there are also those in rhythm which form a part of the design, and there seemed to be no plausible warrant yesterday in eliminating the second and fifth eighth notes (six-eight time) of full voiced chords in the loud measures immediately preceding the entrance of the secondary theme, both in the exposition and again in the recapitulation.

The performance was marked by clarity and tonal beauty. The first pages of the second movement, with its melody in the grave-voiced violas, had admirable repose and tranquillity.

The scherzo, exquisite in fancy and well governed in form, although as free and spontaneous as the tracery of frost upon the window pane, was played with true delicacy and spontaneity.

Thus far the reading had given pleasure. The closing movement brought a spectacle not uncommon at these concerts—that of several dozen honest, hard-working fiddlers, doing their best to play cascades and whirlwinds of notes as though paced by the lightning, irrespective of the peace of the composer's soul.

Mr Hofmann was unduly aggressive in the first movement of the concerto. The tremendous rhythmical passages of embellishing chords against the orchestra were sonorous, but the lyrical portions suffered from an unsympathetic tone.

This was not apparent, however, in the lovely second movement, which was as an outpouring of emotional song. While he last movement is less consequential, it found Mr Hofmann's technic and intellectual grasp adequate.

The reading of the Debussy "Roundelay" was less poetic than at the first time.

The program next week is as follows: Humperdick's prelude to "Haensel and Gretel"; Dvorak's symphony in E minor, No. 5, "From tae New World"; Lalo's concerto for the violin, F minor, op 20, soloist, Sylvain Noack; and Brahm's "Academic Festival" overture.

SUNDAY POST, DECEMBER 18, 1910

CONCERTS

Mr. Fiedler will present no problems in modern music on his Christmas programme which will be played next Friday afternoon and Saturday evening, Dec. 23 and 24. He will start with the prelude to Humperdinck's charming musical play "Haensel and Gretel" and the symphony will be Dvorak's "From the New World," played by the orchestra with so much success in New York a week ago yesterday. The other orchestral piece will be the "Academic Festival" overture by Brahms.

The soloist will be Mr. Sylvain Noack, the second concert-master of the orchestra, who made so favorable an impression a year ago when he appeared as soloist at one of the Symphony concerts. He has chosen a work which will be new to the great majority of the patrons inasmuch as it has never been played at a Symphony concert. This is a concerto in F minor for violin, opus 20, by the Frenchman, Edward Lalo. Lalo is well known to the violin lovers here through his "Symphonic Espagnole" but this work [illegible]

SYMPHONY CONCERT

"My diary tells me that it was the mid-December concert four years ago," said the Sophomore.

"Did you keep a diary when you were in school?" asked the Conservative.

"Yes, weather, copper quotations and Symphony programs. My aunt will tell you what use I made of her rehearsal ticket that winter. The agreement was that I should write to her in Jamaica every Friday night and let her know how Dr. Muck conducted."

"Then you should remember something about his handling of this allegretto."

"I do; and the stately, not too slow, pace at which Dr. Muck played the opening melody impressed me as being just the right thing. I doubt whether I can ever consent to liking anything different."

The Conservative defended Mr. Fiedler for adopting a slow rate of speed in the second movement of the A major symphony on the ground of contrast. Beethoven's designation "allegretto" was of such elastic meaning that the conductor could choose any reasonable pace, slow or fast, that suited his fancy. Why not save the work as a whole from the reproach of too much lightness, and even of flippancy, by having one of its four divisions as serious as possible?

"Are you sure that the thing you really objected to," he questioned, "was not Mr. Fiedler's heavy violin tone rather than his slow pace? The string section of the orchestra has greater sonority today, you know, than it had four years ago; and unless you allow for this, music like that we are discussing sounds out of balance. A melody for violas, accompanied by 'cellos and double-basses, does not swing along so lightly when played by a Fiedler orchestra as when played by one such as Dr. Muck found in Boston when he first came here. Did not the beginning of the third movement compensate you for your disappointment in the second? Mr. Fiedler is the most honest of prospectors in the field of tone. If the metal he finds is lead, he calls it lead; but if it is gold, he lets you know what it is worth."

The Sophomore agreed that largeness of tone volume distinguished the new playing from the old, and he went so far as to say that any Beethoven score that is without heavy brass instrumentation to offset Mr. Fiedler's strings had better not be played at the Symphony concerts at all.

"It sounds antiquated, the best you can do with it," he explained. "I felt all the time that the orchestra was impatient to take hold of some modern work."

"Wait until after the holidays for that," said the Conservative. "Meanwhile, if the old-fashioned scoring must have a chance, let it be something with piano, like Rubinstein's Fourth concerto; and let Joseph Hofmann be the pianist. Mr. Hofmann can furnish the opposing color that is wanted and furnish it in such mass that our tone picture will be all in good balance."

The program of the ninth Symphony concert, which Mr. Fiedler rehearsed before the usual enthusiastic matinee audience, is as follows: Beethoven, Symphony in A major, No. 7, op. 92; Rubinstein, concerto, D minor, No. 4, for piano and orchestra, op. 70; Debussy, Rondes de Printemps; Images pour or-

Sylvain Noack, the second concertmaster of the Boston Symphony Orchestra, will be the soloist at the Christmas symphony concerts Friday afternoon, Dec. 23, and Saturday evening, Dec. 24. He will play a new work, Lalo's concerto in F minor, op. 20. The other numbers of the program will be the prelude to Humperdinck's "Hansel and Gretel," Dvorak's symphony, "From the New World," and the Brahms Academic overture.

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EVENING

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A Fine Concert

The second concert of the Boston Symphony Orchestra, under the direction of Max Fiedler, took place last night at the Lyric. A program of more than usual interest, with the addition of Joseph Hofmann as soloist, proved an attraction to many and drew forth a gathering of music-lovers that filled the auditorium.

The concert began with "The Roman Carnival" overture, by Berlioz. It was given a sparkling rendition by the orchestra. This overture is marked by the powerful individuality of the composer and his keen appreciation of tone color is shown in the brilliance of the scoring. Berlioz can truly be called the father of ultra-modern orchestration, as his passion for unprecedented orchestral combinations and gigantic mass-effects of tone practically revolutionized the art.

Many of his compositions are fantastic and seem almost grotesque in their ponderous display of pomp. However, this is not the case with "The Roman Carnival" overture. While the work is quite glaring and full of noisy outbursts, this exuberance is justifiable, for the overture really belongs in the realm of program music, depicting, as it does, gay carnival scenes.

The Fifth Symphony of Tchaikowski was the most important work of the evening. Mr. Fiedler gave it a big reading, characterized by many personal touches, some of which were perhaps too sentimental to add to the value of the work, while others increased its forcefulness. But under his baton the composition made its appeal as great music and its artistic significance and impressve tone moods were well delivered by the orchestra. The symphony is full of interest and contains many gorgeous effects of coloring. The themes are spontaneous, original and genuine, in turn expressing the dark somberness, melancholy and the warm-blooded and fiery impulsiveness of the Slavic temperament. The continued reoccurrence of certain thematic ideas combines the movements into a coherent and complete whole.

From the opening measures of the first movement, and throughout the andante, valse and finale the melodic beauty and variety of expression of the work gripped the emotions of the audience and there was a prolonged outburst of applause at the end. Mr. Fiedler gracefully shared honors with the gentlemen of the orchestra by having them rise and bow their acknowledgements.

An enthusiastic greeting was extended to Josef Hofmann, and the highest expectations of the audience were fully realized by his wonderful presentation of Beethoven's Fourth Concerto in G. Hofmann invested the performance of this concerto with lightness, elegance, breadth and dignity. The warmth and emotion of the interpretation lifted the work far above its usual interest for the hearer. Hofmann's remarkable facility of technic, his charming touch, his rare ability to graduate tone from sonorous fortissimo to feathery pianissimo, and last but not least, his masterful intellience, were all admirably set forth in his performance. The orchestral accompaniment was somewhat blurred in the lovely andante. It lacked in attack and precision. But the audience's appreciation of the soloist's playing was manifested by great applause and Hofmann was recalled again and again.

The program was fittingly closed with the beautiful Academic Festival overture of Brahms. F. C. B.

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BOSTON SYMPHONY AT WOOLSEY HALL TONIGHT

The concert of the Boston Symphony Orchestra with Josef Hofmann in Woolsey hall tonight will begin promptly at 8:15 and will last about an hour and 50 minutes. The program in full is as follows:

Weber—Overture—"Oberon."
Beethoven—Concerto for Piano in D minor.
Strauss—Tone poem, "Don Juan."
Sibelius—"Finlandia."
Soloist—Josef Hofmann.

Again it should be impressed upon the public that the "rush" seats will be sold at Woolsey hall at 7 o'clock tonight and the number admitted will be limited to the number of seats in the gallery. Moreover, but one seat will be sold to each purchaser.

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SYMPHONY CONCERTS FOR CHRISTMASTIDE

Program Opens With Prelude to Humperdinck's Play, "Haensel and Gretel."

A program of light, graceful music has been arranged for the Christmas Symphony Concerts of December 23 and 24. The prelude to Humperdinck's charming musical play "Haensel and Gretel" will be the first number. This work abounds in German folk song and nursery rhymes of exquisite prettiness.

The symphony will be Dvorak's "From the New World," which was played by the orchestra a week ago at one of the New York concerts with much success. Dvorak lived in the United States for some years and at one time intended to make this country his permanent home. His symphony is based upon negro melodies which he believed to be the proper folk songs of America. The other orchestral number will be "The Academic Festival" by Brahms.

The soloist will be Sylvian Noack, the second concert master of the orchestra, who made so favorable impression a year ago when he appeared as soloist at one of the Symphony concerts. He has chosen a work which will be new to the great majority of patrons, as it has never been played at a Symphony concert. It is a concerto in F minor for violin, Opus 20, by the French composer Edouard Lalo. Lalo's "Symphonic Espagnole" has been admired here.

The Longy Club, composed of players of wind instruments in the Symphony Orchestra, will give its usual series of three concerts in Chickering Hall this Winter. This is the eleventh season and the members are the same with one exception as last year, the flutes being Messrs. A. Maquarre and A. Brooke; the oboes, Messrs. Longy and Lenom; the clarinets, Messrs. Grisez and Himart; the horns, Messrs. Hain and Lorbeer; the bassoons, Messrs. Sadony and Mosbach, with Mr. DeVoto as pianist. Mr. Mosbach is the new contra-bassoon of the Symphony Orchestra, and takes the place of Mr. Helleberg. The three concerts will be given on Monday evenings, December 26, February 13 and March 6.

The program for the first concert comprises a suite for flute, oboe, horn, 2 clarinets and 2 bassoons by Mouquet; a sonata for flute and piano by Woollett, played by Mr. Maquarre and Mr. DeVoto, and a serenade for 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 'cello and double bass by Dvorak. The assisting artists in this last number will be Messrs. Phair, horn; J. Keller, 'cello, and Huber, double bass.

Newspaper Clipping Bureau in the World

From .....

Address .....

Date .....

BOSTON SYMPHONY HERE NEXT MONDAY

That nothing is left undone to get the finest results from the Boston Symphony orchestra is illustrated by an incident which happened a number of years ago. Mr. Gericke was then conductor of the orchestra and he got an idea that if the entire string choir had instruments of the same make, he would get a homogeniety of tone such as he had never been able to secure before. The suggestion had only to be made and Mr. Higginson ordered from a certain celebrated firm of violin makers in Vienna, 30 violins, 10 violas, 10 'cellos and eight double basses. The cost was enormous and Mr. Gericke's experiment was a complete failure. Many of these instruments are stored away in the loft of Symphony hall, Boston, covered with dust; some have been sold to other orchestras, but the money invested in them was practically irretrievably lost.

It is, however, experiments of this kind which have made the Boston Symphony what it is—the most expensive orchestra in the world. If there is a new instrument of popular make from which better results are expected, that instrument is bought immediately. The storeroom in Symphony hall is cluttered up with brass instruments and new-fangled wood-wind instruments and new-fangled tympani and the like which have been purchased and then on trial found wanting. No expense has ever been spared and it is felt that if one experiment out of a dozen is successful, the expense involved in the failures is more than justified.

And it is the same with men. A conductor of the orchestra may know of a certain particularly fine artist in Europe. He informs the management he wants him and more often than not the contract is made by cable. All this costs money but results justify it.

The first appearance of the Boston Symphony orchestra in New Haven for six years will be in Woolsey hall, Monday eveing, December 12. Seats now on sale.

HOFMANN AMAZES BY GREAT POWER

Boy Prodigy Has Developed Into a Man of Remarkable Endurance.

By FREDERICK JOHNS.

Josef Hofmann was soloist with the Boston Symphony Orchestra at its concerts Friday afternoon and last night The boy prodigy has grown to be a strong iron-wristed man, able to play the terrible Rubinstein concerto in D minor.

To play the Rubinstein concerto two mighty arms and a sound constitution are necessary, as well as powers of endurance that would qualify one for a Marathon run.

This concerto was written to awaken appreciation and enthusiasm for the powers and technique of the performer, rather than to delight, please or entertain. It is the noisiest work ever composed for piano, although there is a passage of lovely song in the middle of it.

Hofmann thundered and banged and crashed upon the keyboard in a manner which caused the old-timers, who had heard Rubinstein himself perform this huge work, to nod their head approvingly and say:

"That is the way it should be played."

Hofmann was a pupil of Rubenstein and studied this work with the composer. There is no denying his amazing technique, and if he found it hard to play the cantabile movement with proper sympathy, one could make all allowances because of the incredible labors he had gone through.

The grand old Seventh Symphony of Beethoven was played with the joyousness and fire that characterizes Herr Fiedler and his orchestra. Isadore Duncan danced three movements of this symphony in Symphony Hall last season.

The Rondo de Printemps of Debussy was repeated from a recent concert, and after a second hearing one is compelled to admit that there is something Springlike about it, although it is hard to say what.

The "Flying Dutchman" overture of Wagner brought the concert to a flourishing finish.

From EVE. JOURNAL

Address New York City.

Date .....

Music

PERSPECTIVE is a remarkable thing, isn't it? Helpful—a solution of so many difficulties and so many perplexities.

Helpful, of course, because of its commentary of the inevitable in regard to realities.

The Japanese, as an instance, and as you well know, did without it and suffered in reality in consequence, in the graphic art.

In that art perspective is a matter of distance, but it may also be applied to music, when it becomes a matter of time-distance.

And it is most efficacious as a determiner of values.

There, for example, is Dvorak's symphony, "From the New World." It was played by the Boston Orchestra at the second of the latest pair of concerts at Carnegie Hall, on Saturday afternoon. The perspective of time-distance already stretches back over six years in regard to this work and it may not be too radical a thing to say that this determiner of values has begun an adjustment.

Dvorak, a Bohemian, of no great resilence in these United States, set out to show us, in this symphony, why and how there could be such a thing as American music. But it has solved nothing and as sheer music its power already seems faded.

No, it solved nothing, for the agitated question of American music is still with us and bears every indication of continuing to be with us for a considerable time to come. There are even a few people here and there in New York who are forward enough to be of the opinion that there can be no American music as such, until there is a conscious artistic America with an American individuality. But none or these few people are forward enough to prophesy when such things may be.

It is enough to hazard the guess that genuine American music will never be fashioned into any warp patterned after negro melodies, as in the case of Dvorak's symphony.

Dvorak's symphony, moreover, leaves the impression of sentimental optimism, and that alone would have defeated his purpose. If there is to be any real American music it must consider reality, just as German music and French music and Italian music at its best has done.

Nor does one mean realism by the use of the word reality.

Richard Strauss has achieved realism in sufficient quantity to make plain its limitations of matter and its obviousness of method and manner. The "Death and Transfiguration" tone poem, played with clarity and brilliance by the Boston Orchestra, proclaimed its emptiness by reason of the very clarity and brilliance.

The most grateful portion of the programme was the first piano concerto of Liszt, in which Josef Hofmann exhibited all his powers of tecnic and interpretation, and Beethoven's third "Leonore" overture. The Beethoven overture was a contrast of delight after Strauss and Dvorak for more reasons thon one.

NEWS

Baltimore, Md.

DEC 8

SECOND CONCERT BY BOSTON SYMPHONY

Berlioz Overture Excellently Presented Under Baton Of Max Fiedler.

JOSEF HOFMANN AS PIANIST OF EVENING

Superlative Artist Gave Beethoven's G-Major With Range Of Delicious Tone Color.

In assigning comparative rank to composers or to musical creations our judgments should be based upon the potency of three qualities in the men, or in the works, considered, viz.: Their fealty to the true nature of music as an emotional language, the clearness of their individuality as manifested in conception and manner, and the measure of adequate pertinency which they exhibit.

One should not attempt to make music express sentiments and philosopical theories, nor should it be debased into mimicry and the depiction of material conditions or events, for it is the language of the soul, and its source is far deeper than that from which reason and articulate speech receive their motive impulses. The emotional germs from which the erudite and inspired composer develops impartful moods are analagous to the sounds spontaneously induced by sensation.

Individuality is a more appropriate name for that which is commonly called originality, for a work may be new in every respect and at the same time be valueless, because it is the product of brain ingenuity and not the reflex of personal feeling. In order to depict the changing phases of mood incident to an extended composition with adequate pertinency a composer must have acquired such virtuosity in the technic of his art that its tenets never veil his fancy as he paints detail and arranges the perspective of his tonal picture.

This preamble was suggested by the somewhat prevalent, indiscriminate adoration of the old masters which seeks to exalt all of their creations up into a realm where criticism or even selection is almost sacreligious. Each of those immortals created some works which will continue to edify and enoble the human kind to the end of musical time, but each and all of them often wrote when inspiration was too weak to successfully withstand the insistence of routine. They endowed their best writings with characteristic individuality, which is in each case as recognizable as are the personal traits or features of our friends. Time is our final and inexorable judge of accomplishment, and it is gradually winnowing our heritage from the great past, and those who have the true interests of art at heart should not find fault with her edicts.

Persons who suspend judgment when Beethoven, Schubert, Mozart and Schumann are concerned would naturally be so incased in shells of conventionality as to shut out the appeals of Tschaikowski and the rest of the moderns. An erudite musician of this class recently said that Tschaikowski pleased the public, but that his vogue was bound to be ephemeral because of his demonstrative artificiality. This does not seem to be a fair judgment of the great Russian, for those who have heard enough of his product to be entitled to express an opinion must feel that he was true to his conceptions, stamped his strong individuality deeply into his music, and that he possessed astounding skill and versatility. Tschaikowski certainly created a new order of music. He was intense, whether expressing sorrow or joy—the former mood seeming to characterize a large proportion of his writings. Tschaikowski's two weaknesses were a tendency to become melodramatic and a kind of redundancy; but these flaws are only slightly regrettable, for they do not seriously mar his diction.

The Fifth symphony, which has been crowded out of publicity by the remarkable popularity of the Pathetic (No. 6), is a great work. From beginning to end it bears the Tschaikowski hall marks, never once suggestion an alien individuality. The first movement is composed of many episodes, which might have been better welded into unity than they were last evening. The second movement is the gem of the symphony, and it was beautifully played. Tschaikowski in this symphony furnishes each of the wood wind, rare opportunities to exhibit the special qualities of his instrument, and no one showed meager ability; they were, in fact, delightfully adequate. This work mirrors its composer's intensely emotional nature; its themes and their development are thoroughly individual, and its orchestral coloring is gorgeous, and still it is not likely to displace the "Pathetic" in public esteem.

Mr. Fiedler presented the following:

Berlioz—Overture, "The Roman Carnival," Op. 9
Tschaikowsky—Symphony No. 5, in E minor, Op. 64.
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza
III. Valse; Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.
Beethoven—Concerto in G major, No. 4, for Pianoforte, Op. 58.
I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.
Brahms—Academic Festival Overture, Op. 80.

The Berlioz overture beautifully illustrates its composer's period-making ideas on the use of the orchestral instruments. This great Frenchman opened up a whole world of new colors in which his capable successors find unlimited resources. "The Roman Carnival" is festal, as its name implies, but it is light-footed joy which it expresses. This overture was better presented than its associate numbers on the evening's list.

One would have preferred hearing as superlative an artist as Josef Hofmann in something more pianistic, even if of less intrinsic musical value, than Beethoven's G major. He played this work with clear understanding and a wide range of delicious tone color, but in this day of aviation we like to hear one soar, if he be provided with the necessary paraphernalia. The Tschaikowski, Schumann, Liszt's E flat or Rubinstein's D minor would have better exhibited Hofmann's exceptional qualities as a pianist. The Brahms overture is a marvelous example of constructive skill. Moss-backed student songs are in it, spun and woven into a fascinating musical texture. That kind of an undertaking seems to have been uncommonly congenial to Brahms.

O. B. B.

Newspaper Clipping Bureau in the World

From JOURNAL COURIER

Address .....

Date .....

Conductor Fiedler Makes Announcement for Monday's Concert—Hofmann to Play Rubenstein's Concerto in D Minor.

The most important event of the week will be the Boston Symphony concert in Woolsey hall on Monday evening at 8:15 o'clock. The six years that have passed since this famous orchestra last visited this city has seen it grow steadily in importance and favor. Artistically it has never had a rival in America since it was organized in 181 and now in point of patronage there is no orchestra that is even nearly a competitor to it. It is a conservative statement to make that the Boston Symphony Orchestra in the course of a season of seven months plays to twice as many auditors as any orchestra in this country. Its one hundred and seventeen concerts have an average of over 2,000 auditors and this is a record that would be hard to beat even in Europe for the same number of concerts.

The program which Max Fiedler, the conductor, offers for Monday evening is full of musical delights. It begins with Weber's "Oberon" overture in the opening of which are heard the wonderful fairy horns, which is one of the most remarkable musical effects in the entire literature of the orchestra. The overture itself is nearly one hundred years old and yt is as fresh, bright and colorful today as when it was written. It is a great tribute to the genius of Weber that his three great overtures are played practically every year by every orchstra in th world.

The symphony which follows will be that which is generally regarded as the greatest of Beethoven's—his Fifth in C-Minor. It is this symphony that opens with what the composer himself has called "Fate Knocking at the Door," the entire movement being played on four notes which serve as an introduction to the first movement. It had been Mr. Fiedler's intention to give one of the modern symphonies in New Haven, but so many requests came in for this great classic, that he decided to play this.

The other two orchestral numbers are Richard Strauss's tone poem, "Don Juan" and Sibelius's symphonic poem, "Finlandia." Mr. Fiedler has won great fame in America as an interpretor of Richard Strauss.

The soloist, Josef Hofmann, will play Rubinstein's Concerto in D-Minor. It it only fair to say that not since Paderewski first came to America, has any pianist received the glowing encomiums that have been bestowed upon this young Pole who suddenly has become one of the very greatest pianists in the world.

The program in order follows:

Weber—Overture, "Oberon."
Beethoven—Symphony in C Minor, No. 5.
Rubinstein—Concerto for piano in D Minor.
R. Strauss—Tone Poem, 'Don Juan."
Sibelius—"Finlandia."
Soloist—Josef Hofman.

Again it should be impresed upon the public that the "rush" seats will be sold at Woolsey hall at seven-thirty o'clock Monday evening and the number admitted will be limited to the number of seats in the gallery. Moreover, but one seat will be sold to each purchaser.

REGISTER
NEW HAVEN, CONN
DEC 11 1910

BIG SYMPHONY CONCERT HERE MONDAY NIGHT

Tomorrow brings the eagerly expected Boston Symphony concert in Woolsey hall with Joseph Hofmann as soloist. New Haven has taken it hardly that this great orchestra which up to a few years ago was a constant visitor here has let five years pass without a single concert. It is to be hoped that from now on it will appear at least once each season for a musical city like New Haven cannot well afford to let the greatest orchestra in the world pass it by, especially when the orchestra hails from so near a city as Boston.

The orchestra brings with it its entire personnel of 100 musicians, its famous conductor, Max Fiedler, who will be heard here for the first time, and likewise comes Josef Hofmann, who has been making such a tremendous sensation in musical circles this year with his extraordinary piano playing.

Mr. Fiedler has chosen a program which speaks well for the catholicity of his taste. It contains five numbers, one of which is the Rubinstein Concerto in D-Minor which Mr. Hofmann will play. Of the other four numbers two are the greatest representatives of the classical school and two of the most interesting representatives of the ultra modern school of composition. The concert opens with the ever-welcome "Oberon" overture of Weber, which will enable New Haven to hear at best advantage the famous horns of the orchestra. It is only fair to say that for a number of years the horns of the Boston Symphony hardly compared with the rest of the orchestra, but in the last three years they have been strengthened so that the orchestra today possesses two quarters of horns which can not be equalled by those of any orchestra in the world. The "Oberon" overture is one of the very masterpieces of its form and probably has more performances throughout the world in the course of a year than any other.

The Beethoven Symphony in C-Minor No. 5 follows the overture. This work is an imperishable legacy of the great master. It is one of those works which although over 100 years old, seems never to show age. Moreover, it is illustrative of the mind of the composer for which it is quite possible that if he had come 20 or 30 years later he might have given it a more elaborate orchestral dress, the fact remains that every effort that has been made to do so by his successors has failed utterly. In other words, the work is a perfect entity as it stands.

Richard Strauss, whose "Don Juan" will be played, is by all odds the most interesting figure in modern music. It is too soon to venture a guess how great he is or how important have been his contributions to the literature of music, but if he does not himself mark a new age in composition, it is certain that he is the beginning of one. His tone poems from the very beginning and his operas have excited as much bitter controversy as the works of Richard Wagner did when they were young, and today, while the acceptance of Strauss as a genius is much more general than it ever has been in the past, he still has bitter enemies. His "Don Juan" is one of his early ventures into the field of what he has called "tone poems." It is based on Lenau's poem of the gallant rake and by many is considered intrinsically a greater work than such huge things as the "Zarathustra" and the "Symphonia Domestica." It is exceedingly brilliant, demands a large orchestra and taxes the virtuosity of an orchestra to the utmost.

Sibelius, a man now in his forties, is a Finn and is easily one of the great composers of our day. He is more conservative than Strauss, clinging more closely to the classical form. An ardent patriot, his "Finlandia" which will be played as the final number on the program, is his outcry against the oppression of his native country by Russia.

As Hofmann was for many years the pupil of Rubinstein and by all odds the greatest pupil, there is no one better suited to play the greatest of Rubinstein's concertos. It will be one of his first performances of this work in America this year and it is one of the greatest things he does. The program in full is as follows:

Overture, "Oberon" ..... Weber
Symphony in C-Minor No. 5..... Beethoven
Concerto for Piano in D-Minor.... Rubinstein
Tone poem, "Don Juan"..... Strauss
"Finlandia" ..... Sibelius
Soloist—Josef Hofmann.

Again it should be impressed upon the public that the "rush" seats will be sold at Woolsey hall at 7 o'clock Monday evening and the number admitted will be limited to the number of seats in the gallery. Moreover, but one seat will be sold to each purchaser.

Daily Eagle,
Brooklyn, N. Y.
DEC 14 1910

Sunday Orchestral Concerts.

The committee supporting the New York Philharmonic Orchestra met a real want when it fixed upon Sunday afternoons as the time for its Brooklyn concerts. The increase in attendance at the first concert this year over the largest evening audience drawn by Mr. Mahler and his superb orchestra last winter proved that there is a public in Brooklyn for the best orchestral music on Sunday afternoons.

But although that audience was a great gain upon those drawn during the Philharmonic's first season here, there is room for a still larger attendance. If Mahler and the great Philharmonic Orchestra are to become a regular feature in Brooklyn, adding greatly to the richness and variety of our life, the Academy should be crowded for these concerts, as it has come to be, after years of effort, for those of the Boston Symphony Orchestra. The programme of next Sunday is one well calculated to draw an outpouring of music lovers of all schools. The programme is entirely made up from the work of Tschaikowsky, including his Second Symphony, much less familiar here than the composer's fifth and sixth; his Suite No. 1 and his Violin Concerto in D Minor, to be played by Edward Dethier, whose work has made a strong impression during the past two seasons. It is not, however, a question of one concert or one programme, but of making the Philharmonic under Mahler a fixture in Brooklyn. That is a result valuable enough to justify the enthusiastic support of all music lovers.

PRESS
Philadelphia, Pa.

Rachmaninoff's magnificent symphony in E minor No. 2 is the principal feature of the second Boston Symphony concerts which will be given in the Academy of Music to-morrow evening. Musical Philadelphia is not unfamiliar with the work, for its first performance in America took place in this city a year ago and was given by the Philadelphia Orchestra. It is many years since any new orchestral work of large dimensions has found such immediate favor with the public. The popularity of Elgar's symphony was largely the result of artificial stimulation. Rachmaninoff's symphony, however, has taken hold of the public much in the same manner as that of its great predecessor, Tschaikowsky's "Pathetic." Rachmaninoff frankly confesses that Tschaikowsky has established the ideal toward which he strives and traces of the influence of the great Russian can easily be found in this work.

Mr. Fiedler placed this on his second Boston program this Fall and so decided was its success that he repeated it in Boston three weeks later. On the last Southern trip he played it in Baltimore and New York and, curiously enough, wherever it has been played the applause given to it has overshadowed the applause given to the soloists on the same program.

One of the most interesting features of the present season is the manner in which Josef Hofmann has finally come into his own and has been admitted by the connoisseurs of America into that very small company of really great pianists of our age. His development along the lines of profundity and poignancy of emotion has been most remarkable. He has lost none of his mastery of the technique of his instrument, he has still his cunning in his mixture of pianistic colors and to these he has added a new emotional quality which has placed him quite in a class by himself. Here he will play Beethoven's C Major Concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the program will be Beethoven's overture, "Leonora," No. 3.

The order of the program is as follows:—

Rachmaninoff....Symphony in E minor. No. 2
Beethoven..Concerto for piano in G major, No. 4.
Beethoven.....Overture, "Leonora," No. 3
Soloist, Josef Hofmann.

From TOWN TOPICS
Address New York City
Date DEC 22 1910

The Pied Piper.

Concert phenomena of recent days included the Flonzaley Quartet's polished and delightful performances in the best chamber-music; Madam Sembrich's recital of folk-songs selected injudiciously but sung with real and rare art; the Boston Symphony seances, this time in familiar music played in a fashion none the less marvelous simply because we have grown accustomed [illegible] the Hub's phenomenal orchestra; Josef Hofmann's "reading" of the Beethoven G major concerto and his "rendering" of the one in E flat by Liszt, the former lucidly traditional, the latter brilliantly glittering, but lacking in the temperamental propulsion which the work arouses in Moriz Rosenthal for instance; and lastly, Mahler's Beethoven program, with Xaver Scharwenka giving a musicianly and rather subdued version of the "Emperor" piano concerto, and the conductor proclaiming some unaccustomed *tempi* and accentuations in the "Pastorale" symphony, that greatly over-rated work of the well-known Ludwig whom the inexorable laws of logic deny the creation of any real masterpiece if the dictum of the Beethoven fanatics be true that everything he ever wrote is a masterpiece.

STANDARD UNION,
BROOKLYN, N. Y.
DEC 24 1910

The Boston Symphony Orchestra will be at the Academy of Music Jan. 13.

Daily Eagle,
Brooklyn, N. Y.
DEC 24 1910

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, January 13. The soloist will be Mischa Elman, the young Russian violinist, who will be heard here then for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms concerto. It is a work that he has made peculiarly his own and his performance will be awaited by music lovers with much interest. Young Elman has never spent tiresome hours in the study of scales and exercises—he just played, and played what he wanted to, and that only when he wanted to. From the beginning he has never allowed the violin to master him—he has been the master. He loves to make the violin do weird things for him by the hour. Yet he does not always feel like playing. There are many times when he prefers a game of chess or a day's sport in the country. A peculiar thing about the boy's playing is that he has never followed set rules. The first thing he played he picked out himself at the age of 4 on his father's violin. After that he played whatever he could and chose to. He never plays a composition the same way twice; every time he plays it he has a new point of view.

Daily Citizen,
Brooklyn, N. Y.
DEC 24 1910

The third Brooklyn concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Jan. 13. The soloist will be Mischa Elman, who will be heard here then for the first time this season. Mr. Elman has sent word to Conductor Fiedler that he wishes to play here the Brahms concerto. It is a work that he has made peculiarly his own, and his performance will be awaited by music lovers with much interest.

Mischa Elman early revealed himself as a master of his instrument, and a musician of large artistic stature. His success was instantaneous. Although he is only 19 years of age, and on the concert platform looks several years younger, Elman is entitled to the treatment accorded not to the prodigy but to the mature artist. He is a player of extraordinary accomplishments. His technique is sure and apparently equal to all possible demands, and he performs the most difficult feats with apparent ease. His tone is large, of silvery penetrating sweetness in runs and arpeggios, and rich and warm in cantabile. His intonation is true, even in the most complicated passages.

His playing is at once energetic and graceful, his phrasing finished and musicianly, and his style elevated and refined. Furthermore, a strong musical temperament is revealed in his playing, while his bowing is free, elastic and vigorous. Mischa Elma posseses complete confidence and repose, his first bow to the audience, before he begins, suggests his consciousness of past triumphs and expectation of others to come.

EVE. MAIL
New York City.
DEC 24 1910

BOSTON SYMPHONY.

The third pair of Boston symphony concerts will be given in Carnegie hall on Thursday evening, January 12, and Saturday afternoon, January 14. At both concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year.

SUN
New York City.
DEC 25 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, at 8:15 and Saturday afternoon, January 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will of course be an entirely different programme for each concert, Mr. Elman playing different concertos.

PRESS
New York City.
DEC 25 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, at 8.15 and Saturday afternoon, January 14, at 2.30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will make his first appearance in New York this year. There will, of course, be two distinct programmes, Elman playing a different concerto at each concert.

AMERICAN
New York City.
DEC 25

BOSTON SYMPHONY.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, and on Saturday afternoon, January 14. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year.

There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

TIMES
New York City.
DEC 25 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 12, at 8:15, and Saturday afternoon, Jan. 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

WORLD
New York City.
DEC 25 1910

poem "Mazeppa."

Boston Symphony.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 12, and Saturday afternoon, Jan. 14. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will be an entirely different programme for each concert, Mr. Elman playing different concertos.

TRIBUNE
New York City.
DEC 25 1910

BOSTON SYMPHONY ORCHESTRA.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12 at 8:15 and Saturday afternoon, January 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will make his first appearance in New York this year. There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

From EVE. JOURNAL
Address New York City.
Date DEC 27 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14. At both concerts the solist will be Mischa Elman, who will then make his first appearance in New York this year. There will, of course, be a different programme for each concert, Mr. Elman playing different concertos.

[1197]

REGISTER
NEW HAVEN, CONN
DEC 11 1910

BIG SYMPHONY CONCERT HERE MONDAY NIGHT

Tomorrow brings the eagerly expected Boston Symphony concert in Woolsey hall with Joseph Hofmann as soloist. New Haven has taken it hardly that this great orchestra which up to a few years ago was a constant visitor here has let five years pass without a single concert. It is to be hoped that from now on it will appear at least once each season for a musical city like New Haven cannot well afford to let the greatest orchestra in the world pass it by, especially when the orchestra hails from so near a city as Boston.

The orchestra brings with it is entire personnel of 100 musicians, its famous conductor, Max Fiedler, who will be heard here for the first time, and likewise comes Josef Hofmann, who has been making such a tremendous sensation in musical circles this year with his extraordinary piano playing.

Mr. Fiedler has chosen a program which speaks well for the catholicity of his taste. It contains five numbers, one of which is the Rubinstein Concerto in D-Minor which Mr. Hofmann will play. Of the other four numbers two are the greatest representatives of the classical school and two of the most interesting representatives of the ultra modern school of composition. The concert opens with the ever-welcome "Oberon" overture of Weber, which will enable New Haven to hear at best advantage the famous horns of the orchestra. It is only fair to say that for a number of years the horns of the Boston Symphony hardly compared with the rest of the orchestra, but in the last three years they have been strengthened so that the orchestra today possesses two quarters of horns which can not be equalled by those of any orchestra in the world. The "Oberon" overture is one of the very masterpieces of its form and probably has more performances throughout the world in the course of a year than any other.

The Beethoven Symphony in C-Minor No. 5 follows the overture. This work is an imperishable legacy of the great master. It is one of those works which although over 100 years old, seems never to show age. Moreover, it is illustrative of the mind of the composer for which it is quite possible that if he had come 20 or 30 years later he might have given it a more elaborate orchestral dress, the fact remains that every effort that has been made to do so by his successors has failed utterly. In other words, the work is a perfect entity as it stands.

Richard Strauss, whose "Don Juan" will be played, is by all odds the most interesting figure in modern music. It is too soon to venture a guess how great he is or how important have been his contributions to the literature of music, but if he does not himself mark a new age in composition, it is certain that he is the beginning of one. His tone poems from the very beginning and his operas have excited as much bitter controversy as the works of Richard Wagner did when they were young, and today, while the acceptance of Strauss as a genius is much more general than it ever has been in the past, he still has bitter enemies. His "Don Juan" is one of his early ventures into the field of what he has called "tone poems." It is based on Lenau's poem of the gallant rake and by many is considered intrinsically a greater work than such huge things as the "Zarathustra" and the "Symphonia Domestica." It is exceedingly brilliant, demands a large orchestra and taxes the virtuosity of an orchestra to the utmost.

Sibelius, a man now in his forties, is a Finn and is easily one of the great composers of our day. He is more conservative than Strauss, clinging more closely to the classical form. An ardent patriot, his "Finlandia" which will be played as the final number on the program, is his outcry against the oppression of his native country by Russia.

As Hofmann was for many years the pupil of Rubinstein and by all odds the greatest pupil, there is no one better fitted to play the greatest of Rubinstein's concertos. It will be one of his first performances of this work in America this year and it is one of the greatest things he does. The program in full is as follows:

Overture, "Oberon" ..... Weber
Symphony in C-Minor No. 5..... Beethoven
Concerto for Piano in D-Minor.... Rubinstein
Tone poem, "Don Juan"..... Strauss
"Finlandia" ..... Sibelius
Soloist—Josef Hofmann.

Again it should be impressed upon the public that the "rush" seats will be sold at Woolsey hall at 7 o'clock Monday evening and the number admitted will be limited to the number of seats in the gallery. Moreover, but one seat will be sold to each purchaser.

Daily Eagle,
Brooklyn, N. Y.
DEC 14 1910

Sunday Orchestral Concerts.

The committee supporting the New York Philharmonic Orchestra met a real want when it fixed upon Sunday afternoons as the time for its Brooklyn concerts. The increase in attendance at the first concert this year over the largest evening audience drawn by Mr. Mahler and his superb orchestra last winter proved that there is a public in Brooklyn for the best orchestral music on Sunday afternoons.

But although that audience was a great gain upon those drawn during the Philharmonic's first season here, there is room for a still larger attendance. If Mahler and the great Philharmonic Orchestra are to become a regular feature in Brooklyn, adding greatly to the richness and variety of our life, the Academy should be crowded for these concerts, as it has come to be, after years of effort, for those of the Boston Symphony Orchestra. The programme of next Sunday is one well calculated to draw an outpouring of music lovers of all schools. The programme is entirely made up from the work of Tschaikowsky, including his Second Symphony, much less familiar here than the composer's fifth and sixth; his Suite No. 1 and his Violin Concerto in D Minor, to be played by Edward Dethier, whose work has made a strong impression during the past two seasons. It is not, however, a question of one concert or one programme, but of making the Philharmonic under Mahler a fixture in Brooklyn. That is a result valuable enough to justify the enthusiastic support of all music lovers.

PRESS
Philadelphia, Pa.

Rachmaninoff's magnificent symphony in E minor No. 2 is the principal feature of the second Boston Symphony concerts which will be given in the Academy of Music to-morrow evening. Musical Philadelphia is not unfamiliar with the work, for its first performance in America took place in this city a year ago and was given by the Philadelphia Orchestra. It is many years since any new orchestral work of large dimensions has found such immediate favor with the public. The popularity of Elgar's symphony was largely the result of artificial stimulation. Rachmaninoff's symphony, however, has taken hold of the public much in the same manner as that of its great predecessor, Tschaikowsky's "Pathetic." Rachmaninoff frankly confesses that Tschaikowsky has established the ideal toward which he strives and traces of the influence of the great Russian can easily be found in this work.

Mr. Fiedler placed this on his second Boston program this Fall and so decided was its success that he repeated it in Boston three weeks later. On the last Southern trip he played it in Baltimore and New York and, curiously enough, wherever it has been played the applause given to it has overshadowed the applause given to the soloists on the same program.

One of the most interesting features of the present season is the manner in which Josef Hofmann has finally come into his own and has been admitted by the connoisseurs of America into that very small company of really great pianists of our age. His development along the lines of profundity and poignancy of emotion has been most remarkable. He has lost none of his mastery of the technique of his instrument, he has still his cunning in his mixture of pianistic colors and to these he has added a new emotional quality which has placed him quite in a class by himself. Here he will play Beethoven's C Major Concerto No. 4, a work which has been somewhat neglected by pianists in recent years. The other number on the program will be Beethoven's overture, "Leonora," No. 3.

The order of the program is as follows:—

Rachmaninoff....Symphony in E minor, No. 2
Beethoven..Concerto for piano in G major, No. 4.
Beethoven.....Overture, "Leonora," No. 3
Soloist, Josef Hofmann.

* * *

From TOWN TOPICS
Address
Date

The Pied Piper.

Concert phenomena of recent days included the Flonzaley Quartet's polished and delightful performances in the best chamber-music; Madam Sembrich's recital of folk-songs selected injudiciously but sung with real and rare art; the Boston Symphony seances, this time in familiar music played in a fashion none the less marvelous simply because we have grown accustomed to it from the Hub's phenomenal orchestra; Josef Hofmann's "reading" of the Beethoven G major concerto and his "rendering" of the one in E flat by Liszt, the former lucidly traditional, the latter brilliantly glittering, but lacking in the temperamental propulsion which the work arouses in Moriz Rosenthal for instance; and lastly, Mahler's Beethoven program, with Xaver Scharwenka giving a musicianly and rather subdued version of the "Emperor" piano concerto, and the conductor proclaiming some unaccustomed *tempi* and accentuations in the "Pastorale" symphony, that greatly over-rated work of the well-known Ludwig whom the inexorable laws of logic deny the creation of any real masterpiece if the dictum of the Beethoven fanatics be true that everything he ever wrote is a masterpiece.

STANDARD UNION,
BROOKLYN, N. Y.
DEC 24 1910

The Boston Symphony Orchestra will be at the Academy of Music Jan. 13.

Daily Eagle,
Brooklyn, N. Y.
DEC 24 1910

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, January 13. The soloist will be Mischa Elman, the young Russian violinist, who will be heard here then for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms concerto. It is a work that he has made peculiarly his own and his performance will be awaited by music lovers with much interest. Young Elman has never spent tiresome hours in the study of scales and exercises—he just played, and played what he wanted to, and that only when he wanted to. From the beginning he has never allowed the violin to master him—he has been the master. He loves to make the violin do weird things for him by the hour. Yet he does not always feel like playing. There are many times when he prefers a game of chess or a day's sport in the country. A peculiar thing about the boy's playing is that he has never followed set rules. The first thing he played he picked out himself at the age of 4 on his father's violin. After that he played whatever he could and chose to. He never plays a composition the same way twice; every time he plays it he has a new point of view.

Daily Citizen,
Brooklyn, N. Y.
DEC 24 1910

The third Brooklyn concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, Jan. 13. The soloist will be Mischa Elman, who will be heard here then for the first time this season. Mr. Elman has sent word to Conductor Fiedler that he wishes to play here the Brahms concerto. It is a work that he has made peculiarly his own, and his performance will be awaited by music lovers with much interest.

Mischa Elman early revealed himself as a master of his instrument, and a musician of large artistic stature. His success was instantaneous. Although he is only 19 years of age, and on the concert platform looks several years younger, Elman is entitled to the treatment accorded not to the prodigy but to the mature artist. He is a player of extraordinary accomplishments. His technique is sure and apparently equal to all possible demands, and he performs the most difficult feats with apparent ease. His tone is large, of silvery penetrating sweetness in runs and arpeggios, and rich and warm in cantabile. His intonation is true, even in the most complicated passages.

His playing is at once energetic and graceful, his phrasing finished and musicianly, and his style elevated and refined. Furthermore, a strong musical temperament is revealed in his playing, while his bowing is free, elastic and vigorous. Mischa Elma posseses complete confidence and repose, his first bow to the audience, before he begins, suggests his consciousness of past triumphs and expectation of others to come.

EVE. MAIL
New York City.

BOSTON SYMPHONY.

The third pair of Boston symphony concerts will be given in Carnegie hall on Thursday evening, January 12, and Saturday afternoon, January 14. At both concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year.

SUN
New York City.
DEC 25 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, at 8:15 and Saturday afternoon, January 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will of course be an entirely different programme for each concert, Mr. Elman playing different concertos.

PRESS
New York City.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, at 8.15 and Saturday afternoon, January 14, at 2.30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will make his first appearance in New York this year. There will, of course, be two distinct programmes, Elman playing a different concerto at each concert.

AMERICAN
New York City.

BOSTON SYMPHONY.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, and on Saturday afternoon, January 14. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year.

There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

TIMES
New York City.
DEC 25 1910

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 12, at 8:15, and Saturday afternoon, Jan. 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

WORLD
New York City.
DEC 25 1910

poem "Mazeppa.

Boston Symphony.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 12, and Saturday afternoon, Jan. 14. At both of these concerts the soloist will be Mischa Elman, who will then make his first appearance in New York this year. There will be an entirely different programme for each concert, Mr. Elman playing different concertos.

TRIBUNE
New York City.
DEC 25 1910

BOSTON SYMPHONY ORCHESTRA.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12 at 8:15 and Saturday afternoon, January 14, at 2:30 o'clock. At both of these concerts the soloist will be Mischa Elman, who will make his first appearance in New York this year. There will, of course, be an entirely different programme for each concert, Mr. Elman playing different concertos.

From EVE. JOURNAL
Address New York City.
Date 27

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14. At both concerts the solist will be Mischa Elman, who will then make his first appearance in New York this year. There will, of course, be a different programme for each concert, Mr. Elman playing different concertos.

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Newspaper Clipping Bureau in the World

From ____

Address ____

Date New York City DEC 9 '10

From the Hub

THE audiences of the Boston Symphony Concerts are unquestionably the largest and most discriminating of this city. And their size and their appreciation are as creditable to ourselves as to the musicians. These lovers of the best music are, we think, somewhat grateful to Mr. Fiedler when he introduces in his programmes Beethoven and the other real giants of the past to counteract the sensationalism of the modern composers as typified by Richard Strauss. The Lenore overture, for instance, came recently like a strong health-giving breath of air after the heated over-perfumed atmosphere of a close room.

However, it is not for us dwellers in the outer darkness to criticise either Mr. Fiedler or his band of artists, but to enjoy.

The *métier* of the critic is, after all, the expression of the ideas of one man, more or less governed by his special temperament. His verdict neither makes nor mars composition or composer, except in the case of those timid persons who dare not think for themselves. Perhaps the musical critic, more than any other, is the victim of prejudice. We were informed the other day by a—presumably youthful—critic in one of our leading weeklies that persons who do not agree with him in his love for Debussy, and others of that school, are "dull, ignorant and narrow."

This, if true, is mortifying news for the many professionals and amateurs who have so far failed to agree with him.

n EVE. POST.

ress New York City.

Mischa Elman will be the soloist at the next two Carnegie Hall concerts of the Boston Symphony Orchestra, on January 13 and 14.

m STANDARD UNION,

ress BROOKLYN, N. Y. DEC 31 1910

The third concert of the Boston Symphony Orchestra will be given at the Academy of Music Friday evening, Jan. 13. Mischa Etman will be the soloist.

iblished: London, 1881; New York,

m Daily Times

ress Brooklyn, N. Y.

e DEC 31 1910

Mischa Elman is announced to play Lalo's Symphonie Espagnole at his appearance with the Boston Symphony Orchestra in Brooklyn on January 13.

m Daily Citizen,

ress Brooklyn, N. Y

e DEC 31 1910

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Academy of Music on Friday evening, Jan. 13, has elected to play Lalo's Symphonie Espagnole." It will be the first time that he has played this work in Brooklyn and the performance will be awaited with much interest. Lalo's "Symphonie Espagnole" is the best known of the works of this rather neglected French composer. It is exceedingly melodious, is full of atmosphere and is a work most grateful to the instrument.

m Daily Eagle,

ress Brooklyn, N. Y.

DEC 31 1910

Mischa Elman, who is to be the soloist with the Boston Syymphony Orchestra at its third concert here in the Academy of Music on Friday evening, January 13, is to play Lalo's Symphony Espagnole for the first time in Brooklyn. It is the best known of the works of this rather neglected French composer, is exceedingly melodious, full of atmosphere and is most grateful for the instrument.

m EVE. MAIL

ress New York City.

te DEC 31 1910

Mischa Elman will give only one recital in New York during the coming month, but he will appear twice in Carnegie hall and once in Brooklyn with the Boston Symphony orchestra in different concertos. Thursday evening, January 12, at the first concert of the Boston orchestra, he will play Lalo's Spanish symphony and in the afternoon he will play the Mendelssohn concerto.

Newspaper Clipping Bureau in the World

ess ____

SCORES OF STOLEN OPERAS RETURNED

Young Man Who Had Them Is Held by the Police.

The prize opera scores which were stolen last Saturday from one of the Adams Express Company's wagons, standing in front of a cigar factory at 320 East 63d street, have been recovered. They were taken to the East 104th street police station early yesterday morning by a man who said that the thieves had turned them over to him for safe keeping. Walter Damrosch, the musical director, was delighted when the police told him over the telephone that they had found the scores. He said he would go around to the police station later in the day and identify them.

The box in which these scores were packed was one of two that Damrosch shipped last Saturday to George W. Chadwick, head of the Boston Conservatory of Music. Both Damrosch and Chadwick were judges in the contest for the $10,000 prize offered by the Metropolitan Opera Company, "to encourage American composers." Damrosch had already inspected six of the manuscripts and was forwarding them to Chadwick. The other judges were Alfred Hertz and Charles Loeffler. The latter is head of the Boston Symphony Orchestra.

The express driver picked up the boxes at Damrosch's house, 140 East 61st street. He stopped in front of the cigar factory in East 63d street and left the wagon in the street to go inside and get some more packages. When he came out one of the boxes containing the operatic scores was gone.

Says Man Gave Them to Him.

The man who returned the stolen scores said he was Dennis Higgins, twenty-four years old, a driver, of 228 East 64th street. He told the police that last Saturday he met two men on East 63d street, who thrust a bundle into his hands and asked him to hold it.

Higgins was taken down to Police Headquarters and from there to the Yorkville Police Court, where James McComber, an agent of the Adams Express Company, made a complaint of larceny against him. George Engels, Damrosch's secretary, was also present in court.

TRIBUNE

New York City.

JAN 1 - 1911

BOSTON SYMPHONY ORCHESTRA.

Mischa Elman, who is to be the soloist at both of the Boston Symphony Orchestra concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has elected to play at the evening concert Lalo's Symphonie Espagnole. On Saturday evening Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal number, and for Saturday afternoon the Second Symphony of Sibelius, in D major, will be the principal work.

AMERICAN

New York City.

JAN 1 - 1911

Boston Symphony.

Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has elected to play at the evening concert Lalo's "Symphonie Espagnole," which he has never played here. On Saturday afternoon he will play the Mendelssohn Concerto. For Thursday evening Mr. Fiedler has selected Beethoven's Seventh Symphony as the principal number, and for Saturday afternoon the Second Symphony of Sibelius in D major will be the chief work performed.

n PRESS

ress New York City.

e ____

Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has decided to play at the evening concert Lalo's "Symphonie Espagnole." On Saturday afternoon he will play the Mendelssohn Concerto. For Thursday evening Fiedler has selected Beethoven's Seventh Symphony for the principal number, and for Saturday afternoon the Second Symphony of Sibelius in D major.

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ess ____

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Academy of Music on Friday evening, Jan. 13, has elected to play Lalo's symphony, "Espagnole." It will be the first time that he has played this work in Brooklyn, and the performance will be awaited with much interest. Lalo's symphony, "Espagnole," is the best known of the works of this rather neglected French composer. It is exceedingly melodious, is full of atmosphere and is a work most grateful to the instrnment.

From MORN. TELEGRAPH

Address New York City.

Date ____

Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has elected to play at the evening concert Lalo's "Symphonie Espagnole," which he has never played here. Saturday afternoon he will play the Mendelssohn "Concerto." Thursday evening Mr. Fiedler has selected Beethoven's "Seventh Symphony" for the principal number and for Saturday afternoon the "Second Symphony" of Sibelius in D Major will be the principal work.

n SUN

ress New York City.

JAN 1 - 1911

e ____

Mischa Elman, who is to be the soloist at both of the Boston Symphony Orchestra concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has elected to play at the evening concert Lalo's Symphonie Espagnole, which he has never played here. On Saturday evening Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal number, and for Saturday afternoon the Second Symphony of Sibelius in D major will be the principal work.

TIMES

s New York City.

JAN 1 1911

Mischa Elman, who is to be the soloist at both of the Boston Symphony Orchestra concerts in Carnegie Hall on Thursday evening, Jan. 12, and Saturday afternoon, Jan. 14, respectively, has elected to play at the evening concert Lalo's Symphonie Espagnole, which he has never played here. On Saturday evening Mr. Fiedler has selected Beethoven's seventh symphony for the principal number and for Saturday afternoon the second symphony of Sibelius in D major will be the principal work.

n WORLD

ress New York City

e ____

Boston Symphony.

Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, Jan. 12 and Saturday afternoon, Jan. 14 respectively, has elected to play at the evening concert Lalo's Symphonie Espagnole which he has never played here. On Saturday afternoon he will play the Mendelssohn Concerto. On Thursday evening Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal number and for Saturday afternoon the Second Symphony of Sibelius in D major will be the principal work.

STANDARD UNION,

BROOKLYN, N. Y.

ss ____

JAN 7 1911

In the Music Hall of the Academy next Friday evening, Howard Brockway will give the lecture recital on the programme of the Philharmonic concert by the Boston Symphony Orchestra.

[120]

rom STAATS ZEITUNG

ddress New York City.

ate ____

Symphonie-Konzerte.

Der Spielst der kommenden Bostoner Symphonie-Orchester-Konzerte, welche am Abend des 12. resp. am Abend des 14. Januars in Carnegie Hall stattfinden, ist Herr Mischa Elman, welcher Lalo's „Spanische Symphonie" resp. das Mendelsohn'sche Violinkonzert vortragen wird. Herr Fiedler wird am Donnerstag die Beethoven'sche Siebente und am Samstag die Zweite Symphonie von Sibelius dirigiren.

Das New Yorker Symphonie-Orchester unter Leitung von Herrn Walter Damrosch spielt im kommenden Konzert am Nachmittag des 6. Januar die Brahms'sche Vierte Symphonie und Johann Strauß' Walzer „Seid umschlungen, Millionen". Die Solistin Frl. Yolanda Merö wird das Liszt'sche A-Dur-Konzert mit Orchesterbegleitung spielen, welches Stück sie auch im Konzert am kommenden Sonntag Nachmittag im New Theatre zum Vortrag bringen wird. In dem letzterwähnten Konzert dirigirt Herr Damrosch Mendelsohn's „Italienische Symphonie" und das Liszt'sche Tonpoem „Mazeppa".

Im nächsten Konzert der Russischen Symphonie-Gesellschaft in Carnegie Hall am Abend des 19. Januar wird die Einleitung und der Hochzeitszug aus Rimsky Korsakoff's Oper „The Golden Cockrel" zum ersten Mal aufgeführt werden.

Das Bostoner Symphonie-Orchester veranstaltet am 13. Januar unter den Auspizien des Brooklyn Institute of Arts and Sciences ein Konzert in der Brooklyner Academy of Music.

n EVE. POST.

ress New York City.

JAN 1 1911

Humperdinckiana.

The Boston Symphony Ochestra will play "Tangier—In a Moorish Café" from Humperdinck's "Moorish Rhapsody" at its Carnegie Hall concert on Thursday evening next week, and at the Saturday afternoon concert it will play the Prelude to the same composer's "Hänsel and Gretel."

To Mr. Gatti-Casazza Professor Humperdinck has sent the following letter:

Before leaving New York I feel compelled to thank you most cordially, dear director, for the sympathy and energy which you devoted to the preparation of my "Koenigskinder." It was your earnest coöperation which assured the warm and splendid reception which the New York public gave to my work. I beg you also to thank all the gentlemen on the board of directors of the Metropolitan Opera Company, as well as the most admirable artists to whom so much of the success of my opera is due. With every expression of admiration and friendship, I remain yours faithfully,

ENGELBERT HUMPERDINCK.

Daily Times,

Brooklyn, N. Y.

JAN 7 1911

The third Boston Symphony concert will be given in the Academy of Music on next Friday evening. The soloist will be Mischa Elman, the distinguished Russian violinist, who makes his reappearance in Brooklyn on this occasion. It is an interesting fact that this is the third consecutive season in which this remarkable artist has appeared with the Boston Symphony as soloist, and this in itself is a most unusual tribute not only to his art, but to the affection in which he is held by the musical public. The engagement of a soloist with the Boston Orchestra for three consecutive years is quite unprecedented, usually an artist does not appear more than once in two or three seasons, but Elman is such a favorite and Mr. Fiedler has such high regard for his artistry, that this third engagement was made last year immediately after his series of performances with the orchestra. Mr. Fiedler brings nothing new or startling for this concert. In fact, the first part of his programme will be very classical, beginning, as it does, with Handel's Overture in D major No. 1, and ending with Beethoven's Seventh Symphony. The overture by Handel has not been played by the orchestra in several years, and in fact, it has almost disappeared from the modern repertory. Beethoven's Seventh Symphony is the one characterized by Wagner as "the apotheosis of the dance." The last number, the "In a Moorish Cafe" movement from Humperdinck's "A Moorish Rhapsody," has been chosen purely as a tribute to the distinguished composer, whose new opera was so lately performed for the first time at the Metropolitan Opera House. Mr. Elman will play Lalo's Spanish Symphony, an important work which has not been much used by violinists of late.

rom EVE. POST.

ddress New York City.

ate JAN 7 1911

The third pair of concerts of the Boston Symphony Orchestra to be given in Carnegie Hall on next Thursday evening, January 12, at 8:15, and Saturday afternoon, January 14, at 2:30, bring Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as the soloist with the Boston Symphony. Both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late, for his name appears on each of them. Thursday's includes: Handel, Overture in D major No. 1; Beethoven, Symphony in A major No. 7; Lalo, Symphonie Espagnole; Humperdinck, "Tangier—In a Moorish Café." Saturday's programme comprises: Humperdinck, Prelude to "Hänsel und Gretel"; Sibelius, Symphony in D major No. 2; Mendelssohn, Concerto for Violin; Wagner, Overture, "Tannhäuser."

rom Daily Citizen,

ddress N. Y.

ate JAN 7 1911

Howard Brockway is to give the lecture recital on the programme of the Philharmonic concert by the Boston Symphony Orchestra, on Friday evening. The lecture recital will be in music hall of Academy of Music, on Thursday, at 4 p. m.

Daily Citizen,

Brooklyn, N. Y.

JAN 7 1911

The third Boston Symphony concert will be given in the Academy of Music on next Friday evening, Jan. 3, at 8:15 o'clock. The soloist will be Mischa Elman, the Russian violinist, who makes his reappearance in Brooklyn on this occasion. It is an interesting fact that this is the third consecutive season in which this remarkable artist has appeared with the Boston Symphony as soloist, and this in itself is a most unusual tribute not only to the perfection of his art, but to the affection in which he is held by the musical public. The engagement of a soloist with the Boston Orchestra for three consecutive years is quite unprecedented, usually an artist does not appear more than once in two or three seasons, but Elman is such a favorite and Mr. Fiedler has such high regard for his artistry, that this third engagement was made last year immediately after his series of performances with the orchestra.

Here he will play Lalo's "Spanish" symphony, a work which is not very often heard nowadays, for violinists, like most other mortals, are bound to follow fashion and move in a more or less narrow circle in respect to the works they play, and Lalo's Spanish symphony for the last five or six years has been rather outside of that circle. Nonetheless, it is one of the finest works of its kind, for it is not only grateful to the instrument, but contains very high musical merit.

Mr. Fiedler brings nothing new or startling. In fact, the first part of his programme will be very classical, beginning as it does with Handel's overture in D major No. 1, and ending with Beethoven's seventh symphony. The overture by Handel has not been played by the orchestra in several years, and, in fact, it has almost disappeared from the modern repertory. It emphasizes the fact that in the middle of the eighteenth century an overture did not necessarily mean what it does to-day, for it is merely a part of a suite in two movements.

Beethoven's seventh symphony is the one characterized by Richard Wagner as "the apotheosis of the dance."

The last number has been chosen purely as a tribute to the distinguished composer whose new opera was so lately performed for the first time in the Metropolitan Opera House in New York. It is the second movement of Humperdinck's suite entitled "A Moorish Rhapsody" and the name of the movement is "Tangier—A Moorish Cafe." This was first played in America a number of years ago by Mr. Gericke, and it is one of peculiarities of programme-making that it does not often appear in symphony concerts.

EVE. MAIL

ss New York City.

The third pair of concerts of the Boston Symphony orchestra will be given Thursday night and Saturday afternoon. The soloist will be Mischa Elman, who will play the Lalo Symphonie Espagnole on Thursday evening and the Mendelssohn concerto Saturday afternoon. On Thursday evening Max Fiedler will include Handel's Overture in D major, Beethoven's Seventh Symphony and an excerpt from Humperdinck's "Moorish Rhapsody." On Saturday afternoin the orchestral numbers will be Humperdinck's prelude to "Haensel und Gretel," the symphony in D major by Sibelius and the Tannhauser overture. Mischa Elman will also be the soloist in the Brooklyn concert Friday night.

Daily Eagle,

Brooklyn, N. Y.

JAN 7 1911

The third Boston Symphony concert is to be given in the Academy of Music on Friday evening, January 13, at 8:15 o'clock, with Mischa Elman, the distinguished Russian violinist, who makes his reappearance here as the solo artist. This is the thirdconsecutive season in which he has appeared with this Symphony society as soloist, and in itself it is a most unusual tribute not only to the perfection of his art, but to the affection in which he is held by the musical public. The engagement of a soloist with the Boston Orchestra for three consecutive years is quite unprecedented, usually an artist does not appear more than once in two or three seasons but Elman is a favorite. He is to play Lalo's Spanish Symphony, a work not often heard nowadays, for violinists, like most other mortals are bound to follow fashion and move in a more or less narrow circle in their selections. Lalo's Spanish Symphony for five or six years has been rather outside of that circle. Nonetheless, it is not only grateful to the instruments but it has also very high musical merit. Mr. Fiedler brings nothing new or startling. The first part of his programme will be emphatically classical, beginning with Handel's Overture in D Major No. 1 and ending with Beethoven's Seventh Symphony. The Handel Overture has not been played by the orchestra in several years; it has almost disappeared from the modern repertory. It emphasizes the fact that in the middle of the eighteenth century an overture did not necessarily mean what it does to-day, for it is merely a part of a suite in two movements. Beethoven's Seventh Symphony was characterised by Richard Wagner as "the apotheosis of the dance" and the one on which more or less unwelcome notoriety has been placed in recent years by the effort of a dancer to interpret it with her feet. Mr. Fiedler is especially happy in his interpretation of this work and wins much applause with his performances of it. The last number has been chosen purely as a tribute to the distinguished composer whose new opera was recently produced for the first time in the Metropolitan Opera House in New York. It is the second movement of Humperdinck's suite entitled "A Moorish Rhapsody" and the name of the movement is "Tangier—A Moorish Cafe." This was first played in America years ago by Mr. Gericke and it is one of peculiarities of programme-making that it does not often appear in symphony concerts. The programme in order of playing is as follows:

Handel—Overture in D major, No. 1.

Beethoven—Symphony in A major, No. 7.

Lalo—Spanish Symphony for violin and orchestra.

Humperdinck "In a Moorish Cafe," from "A Moorish Rhapsody."

Soloist—Mischa Elman.

From EVENING SUN,

Address New York City.

Date

Mischa Elman opens his third American tour with a round of visits as the star of the Boston Symphony Orchestra. With that virtuoso band, he plays Lalo's "Symphonie Espagnole" in Carnegie Hall on Thursday night and Mendelssohn's violin concerto on Saturday afternoon.

Jan Sibelius's Second symphony is the magnum opus of the matinée. Both programmes have a timely piece by Humperdinck, one his "Tangier" and the other his prelude to "Hansel and Gretel."

EVE. GLOBE

s New York City.

JAN 7 1911

are on the programme.

Mischa Elman, violinist, will be the soloist at both concerts of the Boston Symphony Orchestra at Carnegie Hall next week, playing Thursday evening, Jan. 12, Lalo's "Symphonie Espagnole," and Saturday afternoon, Jan. 14, the Mendelssohn concerto. The orchestral numbers Thursday night will be Handel's D major overture, Beethoven's Seventh Symphony, and "Tangier—In a Moorish Café" from Humperdinck's "A Moorish Rhapsody." Saturday afternoon the orchestra will be heard in the prelude to "Hänsel und Gretel," Sibelius's second symphony in D major, and Wagner's "Tannhäuser" overture.

HERALD

ess New York City.

Mr. Mischa Elman will make his reappearance next Thursday evening in Carnegie Hall, when he will play Lalo's "Symphonie Espagnole," for violin and orchestra, with the Boston Orchestra. At the Saturday afternoon concert of the same organization the young Russian violinist will play the Mendelssohn concerto.

m MORN. TELEGRAPH

ress New York City.

e JAN 8 1911

On Monday evening at the Academy of Music the Boston Symphony Orchestra will give their third Philadelphia concert with Mischa Elman as soloist.

STANDARD UNION,

BROOKLYN, N. Y.

JAN 8 1911

The third Boston Symphony concert will be given in the Academy of Music on next Friday evening, Jan. 13. The soloist will be Mischa Elman, the distinguished Russian violinist, who makes his reappearance in Brooklyn on this occasion. It is an interesting fact that this is the third consecutive season in which this remarkable artist has appeared with the Boston Symphony as soloist, and this in itself is a most unusual tribute, not only to the perfection of his art, but to the affection in which he is held by the musical public. The engagement of a soloist with the Boston Orchestra for three consecutive years is quite unprecedented; usually an artist does not appear more than once in two or three seasons, but Elman is such a favorite, and Mr. Fiedler has such high regard for his artistry, that this third engagement was made last year immediately after his series of performances with the orchestra. Here he will play Lalo's Spanish Symphony, a work which is not very often heard nowadays, for violinists, like most other mortals, are bound to follow fashion, and move in a more or less narrow circle in respect to the works they play, and Lalo's Spanish Symphony, for the last five or six years, has been rather outside of that circle. Nonetheless, it is one of the finest works of its kind, for it is not only grateful to the instrument, but contains very high musical merit. Mr. Fiedler brings nothing new or startling. In fact, the first part of his programme will be very classical, beginning as it does with Handel's verture in D major No. 1, and ending with Beethoven's Seventh Symphony. The overture by Handel has not been played by the orchestra in several years and, in fact, it has almost disappeared from the modern repertory. It emphasizes the fact that in the middle of the eighteenth century an overture did not necessarily mean what it does to-day, for it is merely a part of a suite in two movements. Beethoven's Seventh Symphony is the one characterized by Richard Wagner as "the apotheosis of the dance," and the one on which more or less unwelcome notoriety has been placed in recent years by the effort of a dancer to interpret it with her feet. Mr. Fiedler is especially happy in his interpretation of this work and wins much applause with his performances of it. The last number has been chosen purely as a tribute to the distinguished composer whose new opera was so lately performed for the first time in the Metropolitan Opera House, in Manhattan. It is the second movement of Humperdinck's suite, entitled "A Moorish Rhapsody," and the name of the movement is "Tangier: A Moorish Cafe." This was first played in America a number of years ago by Mr. Gericke, and it is one of the peculiarities of programme making, that it does not often appear in symphony concerts.

n TIMES

ess New York City.

JAN 8 1911

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BOSTON SYMPHONY ORCHESTRA.

The third pair of concerts of the Boston Symphony Orchestra to be given in Carnegie Hall on next Thursday evening, Jan. 12, at 8:15, and Saturday afternoon, Jan. 14, at 2:30, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston

Symphony. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late.

The programme for Thursday evening is as follows:

Overture in D major, No. 1.....Handel
Symphony in A major, No. 7.....Beethoven
Symphonie Espagnole for violin and orchestra.....Lalo
"Tangier—In a Moorish Cafe".....Humperdinck
Soloist, Mischa Elman.

The programme for Saturday afternoon is as follows:

Prelude to "Haensel und Gretel."..... Humperdinck
Symphony in D major, No. 2.....Sibelius
Concerto for violin in E minor....Mendelssohn
Overture, "Tannhauser".....Wagner
Soloist, Mischa Elman.

From STANDARD UNION,

Address BROOKLYN, N. Y.

Date JAN 8 1911

Howard Brockway is to give the lecture recital on the programme of the Philharmonic concert by the Boston Symphony Orchestra, on Friday evening next. The lecture recital will be in Music Hall, Academy of Music, on Thursday next at 4 P. M.

Arthur Foote;

HERALD

ess New York City.

MISCHA ELMAN, a Russian violinist, will be the soloist for the third Boston Symphony concert, to be given next Friday evening in the Academy of Music. It is an interesting fact that this is the third consecutive season in which this artist has appeared with the Boston Symphony as soloist. This is a most unusual tribute to the perfection of his art. The engagement of a soloist with the Boston Symphony Orchestra for three consecutive years is quite unprecedented, but Mr. Elman is such a favorite and Mr. Fiedler has such high regard for his artistry that this third engagement was made last year immediately after his series of performances with the orchestra. Here he will play Lalo's "Spanish Symphony," a work which is not very often heard nowadays, for violinists, like most other mortals, are bound to follow fashion and move in a more or less narrow circle in respect to the works they play.

Mr. Fiedler brings nothing new or startling. In fact, the first part of his programme will be very classical, beginning with Handel's Overture in D major No. 1 and ending with Beethoven's Seventh Symphony. Beethoven's Seventh Symphony is the one characterized by Richard Wagner as "the apotheosis of the dance."

The last number has been chosen purely as a tribute to the distinguished composer, whose new opera was so lately performed for the first time in the Metropolitan Opera House in New York. It is the second movement of Humperdinck's suite entitled "A Moorish Rhapsody," and the name of the movement is "Tangier: In a Moorish Café." This was first played in America a number of years ago by Mr. Gericke, and it is one of the peculiarities of programme making that it does not often appear in symphony concerts.

WORLD

ess New York City.

e JAN 3 1911

Boston Symphony.

The third pair of concerts of the Boston Symphony Orchestra, to be given in Carnegie Hall on next Thursday evening, Jan. 12, at 8.15, and Saturday afternoon, Jan. 14, at 2.30, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston Symphony, which in itself is a rather remarkable tribute to his standing in art, for there is no precedent of such an engagement. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late, for his name appears on each of them.

The programme for Thursday evening is as follows:

Overture in D Major, No. 1.....Handel
Symphony in A Major, No. 7.....Beethoven
Symphonie Espagnole, for violin and orchestra.....Lalo
"Tangier—In a Moorish Cafe".....Humperdinck
Soloist, Mischa Elman.

The programme for Saturday afternoon is as follows:

Prelude to "Haensel und Gretel"...Humperdinck
Symphony in D Major, No. 2.....Sibelius
Concerto for violin in E Minor.....Mendelssohn
Overture, "Tannhaeuser".....Wagner
Soloist, Mischa Elman.

n SUN

ress New York City.

The third pair of concerts of the Boston Symphony Orchestra to be given in Carnegie Hall next Thursday evening, January 12, at 8:15, and Saturday afternoon, January 14, at 2:30, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston Symphony, which in itself is a rather remarkable tribute to his standing in art, for there is no precedent of such an engagement. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late, for his name appears on each of them. The programme for Thursday evening is as follows:

Handel.....Overture in D major, No. 1
Beethoven.....Symphony in A major, No. 7
Lalo.....Symphonie Espagnole, for Violin and Orchestra.
Humperdinck....."Tangier—In a Moorish Café"
Soloist—Mischa Elman.

The programme for Saturday afternoon is as follows:

Humperdinck....Prelude to "Hänsel und Gretel"
Sibelius.....Symphony in D major, No. 2
Mendelssohn.....Concerto for Violin in E minor
Wagner.....Overture, "Tannhäuser"
Soloist—Mischa Elman.

Lilla Ormond's song recital will take place at Mendelssohn Hall on Wednesday at 3 P. M.

ess PROVIDENCE, R. I.

JAN 3 - 19

The third concert of the Boston Symphony course will be given this evening at 8:15 o'clock in Infantry Hall, with Mischa Elman, violinist, as soloist.

[121]

MORN. TELEGRAPH

New York City

JAN 8 1911

The third pair of concerts of the Boston Symphony Orchestra, to be given in Carnegie Hall on next Thursday evening, January 12, at 8.15, and Saturday afternoon, January 14, at 2.30, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston Symphony, which in itself is a rather remarkable tribute to his standing in art, for there is no precedent of such an engagement. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Humperdinck, who has been so much in the public eye of late, for his name appears on each of them.

The programme for Thursday evening is as follows:

Overture in D-Major, No. 1.....Handel
Symphony in A-Major, No. 7.....Beethoven
Symphonie Espagnole, for violin and orchestra..Lalo
"Tanagier—In a Moorish Cafe," from "A Moorish Rhapsody".....Humperdinck

The programme for Saturday afternoon is as follows:

Prelude to "Haensel und Gretel".....Humperdinck
Symphony in D-Major, No. 2.....Sibelius
Concerto for violin in E-Minor.....Mendelssohn
Overture, "Tannhaeuser".....Wagner
Soloist, Mischa Elman.

Humperdick's "A Moorish Rhapsody" was played here in 1899 in its entirety by Mr. Gericke.

TRIBUNE

New York City.

JAN 8 1911

BOSTON SYMPHONY ORCHESTRA.

The third pair of concerts of the Boston Symphony Orchestra, to be given in Carnegie Hall on Thursday evening and Saturday afternoon, brings Mischa Elman as soloist on both occasions. This is the third consecutive year in which Elman has appeared here as soloist with the Boston Symphony. On neither programme is there anything startling or unusual, but both programmes contain a tribute to Mr. Humperdinck, who has been so much in the public eye of late.

The programme for Thursday evening is as follows:

Overture in D major, No. 1.....Handel
Symphony in A major, No. 7.....Beethoven
Symphonie Espagnole for violin and orchestra.....Lalo
"Tangier—In a Moorish Café".....Humperdinck
Soloist, Mischa Elman.

The programme for Saturday afternoon is as follows:

Prelude to "Hänsel und Gretel"..Humperdinck
Symphony in D major No. 2.....Sibelius
Concerto for violin in E minor.....Mendelssohn
Overture, "Tannhäuser".....Wagner
Soloist, Mischa Elman.

New York City

PRESS

JAN 8 1911

The third pair of concerts of the Boston Symphony Orchestra, to be given in Carnegie Hall on next Thursday evening at 8.15 o'clock and Saturday afternoon at 2.30, will bring forward Mischa Elman as soloist. This marks the third consecutive year the young Russian violinist has appeared here with the Boston orchestra, which in itself is a rather remarkable tribute to his reputation, as there is no precedent to such an engagement. There is nothing startling or unusual on this week's programmes, but both contain a tribute to Humperdinck, who has been so much in the public eye of late. Here they are: Thursday—Handel, overture, in D major No. 1; Beethoven, symphony in A major No. 7; Ialo, Symphonie Espagnole, for violin and orchestra; Humperdinck, "Tangier—In a Moorish Cafe," from "A Moorish Rhapsody." Saturday—Humperdinck, prelude to "Haensel und Gretel"; Sibelius, symphony in D major No. 2; Mendelssohn, concerto for violin; Wagner, overture, "Tannhauser."

Humperdinck's "A Moorish Rhapsody" was performed in 1899 in its entirety by Gericke.

Newspaper Clipping Bureau in the World

NEWS

Boston Symphony Orchestra

The third Boston Symphony concert, Max Fiedler, conductor, in Providence, will be given in Infantry hall on Tuesday evening, Jan. 3. This will mark the first appearance in America this year of the distinguished Russian violinist, Mischa Elman. Elman has just arrived in this country. He has been playing with enormous success this fall in London, Berlin, Paris and Vienna, and from all accounts his art is even more remarkable than it was a year ago, when he appeared here with the orchestra.

It is probable that he will play Bruch's "Concerto" in G-minor, No. 1, one of the most grateful works in the literature of the violin. The full program of the concert will be announced in a few days.

STAATS ZEITUNG

New York City.

DEC 25 1910

Symphonie-Konzerte.

Das dritte Paar der diesjährigen Konzerte des Bostoner Symphonie-Orchesters findet in Carnegie Hall am Abend des 12., resp. Nachmittag des 14. Januar mit Herrn Mischa Elman als Solisten statt. Die Programme werden später bekannt gegeben werden.

Die Solisten der Konzerte der New Yorker Symphonie-Gesellschaft unter Leitung von Herrn Walter Damrosch am 6. und 8. Januar im New Theatre ist Frl. Yolanda Mero, welche Liszt's A Dur-Konzert mit Orchesterbegleitung spielen wird. Das Programm umfaßt am Freitag Brahms' Vierte Symphonie und Kompositionen von Dvorak und Johann Strauß und am Sonntag Mendelssohn's Italienische Symphonie und Liszt's Tonpoem „Mazeppa".

Das Programm der unter Gustav Mahler's Leitung am 3. und 6. Januar in Carnegie-Hall stattfindenden Philharmonischen Konzerte wird nur aus französischen Werken bestehen, unter denen sich Novitäten von Debussy und Chabrier befinden werden. In beiden Konzerten wirkt der MacDowell gemischte Chor unter Leitung von Herrn Kurt Schindler mit. Solist: Herr Edmond Clement.

Das Konzert der Philharmoniker am 27. Dezember Abends, resp. 30. Dezember Nachmittags bringt ein Tschaikowsky-Programm, und zwar die zweite Symphonie, die Suite No. 1 und das Violin-Konzert, gespielt von Herrn Edouard Dethier.

Newspaper Clipping Bureau in the World

NEWS

Boston Symphony Orchestra

The third Boston Symphony concert, Max Fiedler, conductor, will be given in Infantry hall on Tuesday evening, Jan. 3d. The soloist will be, Mischa Elman the distinguished Russian violinist, whose first appearance in America this season it will be.

The First Established and Most Complete Newspaper Clipping Bureau in the World

PROVIDENCE, R. I.

JAN 3 1911

THIRD SYMPHONY CONCERT.

The third Boston Symphony concert will be given in Infantry Hall on Tuesday evening, Jan. 3. The soloist will be Mischa Elman, the distinguished Russian violinist, whose first appearance in America this season it will be.

Newspaper Clipping Bureau in the World

SYMPHONY CONCERT.

The third Boston Symphony concert in Providence will be given in Infantry Hall on Tuesday evening, Jan. 3. This will mark the first appearance in America this year of the distinguished Russian violinist, Mischa Elman. Elman has just arrived in this country. He has been playing with enormous success this fall in London, Berlin, Paris and Vienna, and from all accounts his art is even more remarkable than it was a year ago when he appeared here with the orchestra.

It is probable that he will play Bruch's "Concerto" in G-minor, No. 1, one of the most grateful works in the literature of the violin. The full programme of the concert will be announced in a few days.

Newspaper Clipping Bureau in the World

From

Address

Date

DEC 25

The third Boston Symphony concert on Tuesday evening, Jan. 3, will mark the first appearance in America this year of the Russian violinist, Mischa Elman, who has just arrived in this country. It is probable that he will play Bruch's Concerto in G-minor No. 1.

Established Newspaper Clipping Bureau in the World

NEWS

DEC 9

Boston Symphony Orchestra

Mischa Elman, who will be the soloist with the Boston Symphony Orchestra, Max Fiedler, conductor, at its concert here on next Tuesday evening, has notified Mr. Fiedler that he has changed his mind about the concerto he will play here. It has been originally planned for him to play the Bruch Concerto in G-Minor No. 1 but now he has elected to play the Lalo Symphonie Espagnole. This is even a more brilliant and effective work than the Bruch and decidedly less hackneyed.

[122]

Newspaper Clipping Bureau in the World

TRIBUNE

Boston Symphony Orchestra.

Mr. Fiedler has announced the programme of the third Boston Symphony concert which is to be given in Infantry Hall one week from to-night, Jan. 3. Tickets are to be on sale at Steinert's Saturday morning. The first number will be the exquisite prelude to Humperdinck's fairy opera "Haensel and Gretel." Then will come the so-called "American" Symphony of Dvorak, "From the New World," which has not been heard here in ten years having been played here on the 14th of November, 1900. The other orchestral numbers will be the charming Valse triste of Sibelius and the stirring "Finlandia" of the same composer.

The soloist, Mischa Elman, will play Bruch's Concerto in G Minor No. 1, which is one of the most graceful works for the violin in musical literature. The coming of Elman to Providence again is awaited with much interest by the numerous lovers of the violin in this city.

The First Established and Most Complete Newspaper Clipping Bureau in the World

DEC 3

Boston Symphony Orchestra.

Mischa Elman, who will be the soloist with the Boston Symphony Orchestra at its concert here next Tuesday evening, has notified Mr. Fiedler that he has changed his mind about the concerto he will play here. It had been originally planned for him to play the Bruch Concerto in G-Minor No. 1, but now he has elected to play the Lalo Symphonie Espagnole. This is even a more brilliant and effective work than the Bruch and decidedly less hackneyed.

Newspaper Clipping Bureau in the World

PROVIDENCE, R. I.

DEC 31 1910

BOSTON SYMPHONY ORCHESTRA TUESDAY

The third visit of the Boston Symphony orchestra, Max Fiedler, conductor, comes on next Tuesday evening, Jan. 3, when with Mischa Elman as soloist, it gives its concert in Infantry Hall. The mere fact that Elman is to play is sufficient to crowd the hall to its utmost capacity, but in addition to his presence Mr. Fiedler has arranged another one of his characteristically effective programs. It will be Elman's first appearance in America this year. He landed in New York week before last, and begins his season here in Providence, and plays a number of times with the Boston Symphony in Boston, and in the large cities of its regular Southern trip. Here he has elected to play Lalo's "Symphonie Espagnole," a work which is one of the best in the literature of the violin, and has the added merit of not being hackneyed.

It is called a symphony, but it is only one in name, for it takes the form of a concerto, with more movements than the classic three, but none the less, it is a concerto.

The orchestral numbers will be the Prelude to Humperdinck's "Haensel and Gretel," Dvorak's symphony, "From the New World," and two pieces by the Finnish composer, Jean Sibelius, a "Valse Triste" and "Finlandia." Humperdinck's fairy opera, "Haensel and Gretel," is one of the jewels of operatic literature. The good old fairy story of "Babes in the Woods" has been made into an opera, and Humperdinck has written for it some of the most exquisitely lovely music that we have. Whenever it is given in New York at the Metropolitan, the house is crowded to its utmost capacity, and a very large part of the audience is children. Humperdinck himself has been in this country for the last few weeks, superintending the rehearsals, and first performance anywhere of his new fairy opera, "Die Koenigskinder," or "The King's Children," which had its first performance on any stage at the Metropolitan, in New York, on last Wednesday evening.

Dvorak's "From the New World" symphony was the principal work of the Bohemian master while he was sojourning in America in the early '90s. It caused a vast amount of discussion at the time as to whether it was based on American melodies, and although it is fairly well known now that it is almost purely Bohemian, none the less, the beauty of its melody, the spirit which pervades it and the charm of its composition has made it one of the most popular symphonies we have.

Sibelius' name is not unknown to Providence, as Mr. Fiedler has played some works of his here in the past. The "Valse Triste" is almost a salon piece, very exquisite and dainty, and the "Finlandia" the outcry of a great patriot, tremendously stirring and appealing.

The program in order is as follows:

Humperdinck—Prelude to the opera "Hansel and Gretel."

Dvorak—Symphony No. 5, "From the New World."

Lalo—Symphonie Espagnole for violin and orchestra.

Sibelius—(a) Valse Triste.
(b) "Finlandia."

Soloist—Micha Elman.

TRIBUNE

PROVIDENCE, R. I.

JAN 1 - 1911

Mischa Elman's First American Appearance Here This Week.

The third visit of the Boston Symphony Orchestra comes on next Tuesday evening January 3rd, when with Mischa Elman as soloist it gives its concert in Infantry Hall. The mere fact that Elman is to play is sufficient to crowd the hall to its utmost capacity, but in addition to his presence Mr. Fiedler has arranged another one of his characteristically effective programmes. It will be Elman's first appearance in America this year. He landed in New York week before last and begins his season here in Providence and plays a number of times with the Boston Symphony in Boston and on the large cities of its regular southern trip. Here he has elected to play Lalo's Symphonie Espagnole, a work which is one of the best in the literature of the violin and has the added merit of not being hackneyed.

It is called a symphony but it is only one in name for it takes the form of a concerto, with more movements than the classic three, but none the less, it is a concerto.

The orchestral numbers will be the Prelude to Humperdinck's "Haensel and Gretel", Dvorak's Symphony "From the New World" and two pieces by the Finnish composer, Jean Sibelius, a "Valse Triste" and "Finlandia." Humperdinck's fairy opera "Haensel and Gretel" is one of the jewels of operatic literature. The good old fairy story of "Babes in the Woods" has been made into an opera and Humperdinck has written for it some of the most exquisitely lovely music that we have. Whenever it is given in New York at the Metropolitan, the house is crowded to its utmost capacity and a very large part of the audience is children.

Humperdinck, himself, has been in this country for the last few weeks superintending the rehearsals and first performance anywhere of his new fairy opera, "Die Koenigskinder," or "The King's Children" which had its first performance on any stage at the Metropolitan in New York last Wednesday evening.

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The programme in order is as follows:

Prelude to the opera, "Hansel and Gretel".....Humperdinck
Symphony No. 5, "From the New World".....Dvorak
Symphonie Espagnole for violin and orchestra.....
(a) Valse Triste.....Lalo
(b) "Finlandia".....Sibelius
Soloist—Mischa Elman.

Newspaper Clipping Bureau in the World

Two numbers on the programme of the third Boston Symphony concert in Infantry Hall next Tuesday evening are expected to be of especial interest just now. One is the prelude to Humperdinck's fairy opera, "Hansel und Gretel," one of the jewels of recent operatic music. The same composer's latest opera, "Konigskinder," whose production last week is described in this column, has naturally renewed interest in his former work. The other number will be Dvorak's "From the New World" symphony. The discussion which raged when this was first presented some years ago as to whether it was properly classed as an "American" symphony has been revived this season by its rendition in Boston. It was questioned whether the composer had really based his work on any melodies which could be classed as distinctively American, the general verdict among musical critics having come to be that it is more Bohemian than American. A similar discussion over Puccini's new opera, "The Girl of the Golden West," has been referred to in this column. The last two orchestral numbers will be by the Finnish composer, Jean Sibelius, his "Valse Triste" and "Finlandia."

The soloist is to be Mischa Elman, perhaps the most popular violinist now before the public of this country. This will be his second appearance here with the orchestra. He will play Lalo's Symphonie Espagnole, a work which, though less familiar than many other concertos, is nevertheless of much interest.

NEW YORK

The First Established and Most Complete Newspaper Clipping Bureau in the World

PROVIDENCE, R. I.

1911

Symphony Orchestra To-night.

To-night brings to Infantry Hall the Boston Symphony Orchestra for its third concert. Mischa Elsman, the great Russian violinist, will be the soloist. The programme is as follows.

Humperdinck: prelude to the opera, "Ransel und Gretel:" Dvorak: symphony No. 5, "From the New World;" Lalo: Symphonie Espagnole for violin and orchestra; Sibelius: (a) Valse triste (b) "Finlandia."

The First Established and Most Complete Newspaper Clipping Bureau in the World

NEWS
PROVIDENCE, R. I.
JAN 3 - 1911

The third concert of the Boston Symphony course will be held this evening in Infantry hall with Mischa Elman, violinist.

HARTFORD, CONN.
JAN 3 - 1911

Boston Symphony Orchestra.

The second Boston Symphony Orchestra concert, to be given at the Parsons Theater Monday evening, January 16, will afford the public the first opportunity to hear Anton Witek, the new concert-meister of the orchestra, who will perform the Mendelssohn violin concerto at the coming concert.

Mr. Witek made his Boston debut some weeks ago, playing the Beethoven concerto, a performance which aroused great enthusiasm and established Mr. Witek's reputation as one of the best finds of the orchestra and easily among the greatest violinists of the world. These concerts, of which there are three, are the musical events of each season. Reserved seats may be obtained at John M. Gallup & Co.'s music store.

NEWS
PROVIDENCE, R. I.
JAN 3 - 1911

Boston Symphony Orchestra

Tonight brings at Infantry Hall, the Boston Symphony Orchestra, Max Fiedler, conductor, for its third concert. Mischa Elman, the great Russian violinist, will be the soloist. The program is as follows:

Humperdinck—Prelude to the opera, "Hansel und Gretel."
Dvorak—Symphony No. 5, "From the New World."
Lalo—Symphonie Espagnole, for violin and orchestra.
Sibelius—(a) Valse triste.
(b) "Finlandia."
Soloist—Mischa Elman.

From HERALD
Address Washington, D. C.
Date JAN - 1 1911

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, January 10, at 4:30 o'clock. This will bring again as soloist for the second consecutive year the greatest of Russian violinists, Mischa Elman. Curiously enough, he is to play this time the Lalo Symphony Espagnole. He was announced to play it last year and the programme so had it, but at the last moment it was found impossible to have a rehearsal of it, and he played Dvorak's "Concerto" instead. The Symphony will be Beethoven's No. 7.

From TIMES
Address Washington, D. C.
Date JAN 1 1911

Boston Symphony.

The third Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, January 10, at 4:30 o'clock.

This will bring again as soloist for the second consecutive year the greatest of Russian violinists, Mischa Elman, who is to play this time the Lalo Symphony Espagnole. The symphony will be Beethoven's No. 7.

From POST
Address Washington, D. C.
Date JAN 1 1911

Boston Symphony Orchestra.

The third Boston Symphony concert will be given at the National on Tuesday afternoon, January 10, at 4:30 o'clock. This will bring again as soloist for the second consecutive year the greatest of Russian violinists, Mischa Elman. He is playing this time the Lalo Symphony Espagnole. He was announced to play it last year, and the program so had it, but at the last moment it was found impossible to have a rehearsal of it, and he played Dvorak's concerto instead. The symphony will be Beethoven's No. 7.

Journal
Providence, R. I.
Jan 4 11

SYMPHONY CONCERT.

Large Audience Hears Boston Orchestra in Brilliant Programme.

The Boston Symphony Orchestra gave its third concert of the season in Infantry Hall last night before an audience which filled the house. The attendance at the present series of concerts is destined, evidently, to be a record-breaker. In view of the bad weather last evening a smaller audience might naturally have been looked for, but there were scarcely any empty seats, and the hall presented the same crowded appearance that has distinguished the two previous concerts. It has taken a long time, but the orchestra has made its influence adequately felt at last.

The programme, of exceptional brilliancy and attractiveness, presented the following numbers.

Prelude to "Hansel und Gretel"...Humperdinck
Symphony No. 5, in E-minor, "From the New World," Op. 95.....Dvorak
I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.
Spanish Symphony for Violin and Orchestra. Op. 21 .....Lalo
I. Allegro non troppo.
IV. Andante.
V. Rondo: Allegro.
a. Valse triste, Op. 44.
b. "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7.....Sibelius

Dvorak's "New World" symphony, which formed the chief dish of this very agreeable menu, has an interest to an American audience quite apart from its musical value owing to the circumstances under which it was composed and the long-sustained controversy to which it gave rise. It is nearly 20 years since Dr. Dvorak came to this country to preside over a conservatory of music in New York founded on a most ambitious scale. It was a fine advertisement for the budding institution to have at its head one of the greatest—many thought the very greatest—of living composers. Also the handsome honorarium provided for his services was welcome to the doctor, who, though famous, was by no means rich. However, the Bohemian composer's stay was briefer than was hoped for. He was totally unfitted to fill an administrative position, he did not like New York, and the call of his native country proved too strong for him to resist. So he went back home again. But during his sojourn here he composed this symphony and one or two other pieces, ostensibly by way of showing American composers how they might deal with the musical material at hand.

It was one of the projects of the visionary woman who founded the conservatory and brought Dr. Dvorak over here, to build up a distinguished school of "American" music. Starting with the theory that the distinctive characteristics of the music of the older countries were rooted in their "folk-songs", Dr. Dvorak was importuned to discover—what nobody else has ever been able to do—the American folk-song. The best he could do was to point to the negro plantation melodies as the nearest approach to anything resembling the article sought, and in this symphony he made use of themes, not directly borrowed from but more or less resembling them. Without stopping to revive the interminable discussion as to whether these melodies are typical of anything American, it may be suggested that the Bohemian composer perhaps deceived himself. The themes of which he made such excellent use are of a character common to the traditional melodies of many ancient lands and primitive races. Were these particular ones not labelled "negro" or "American" they might pass for Gaelic or Slavonic or half a dozen other types. Dr. Dvorak merely turned to the sort of material with which he was already familiar when he set about composing an "American" symphony.

The origin, in any event, is a matter of slight consequence. The "New World" symphony is a fine piece of music, and long ago won recognition abroad as well as here on its merits. It is several years since it was last played here by the Boston orchestra, and its spirited performance last night was a distinct source of pleasure. The delicately beautiful prelude to Humperdinck's "Hänsel und Gretel" and the brace of charming and highly original pieces by the Finnish composer, Jean Sibelius, filled out the orchestral portion of the programme most satisfactorily.

The soloist was the talented young Russian violinist, Mischa Elman, who chose for his offering Lalo's Spanish Symphony for violin and orchestra. A brilliant work, but of no great musical depth. Composed originally for the Spanish violinist Sarasate, the solo part clings persistently to the upper register, a point where Sarasate's impeccable tone and delicately finished style were particularly effective. Elman, too, has the technic to handle it with supreme success and this he did last night. The work is long, and he played but three of its five movements. As a matter of course he was liberally applauded.

The fourth concert by the orchestra will be given on Tuesday evening, Feb. 14.

W. A. P.

From EVE. STAR
Address Washington, D. C.
Date JAN 1 1911

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the New National Theater Tuesday afternoon, January 10, at 4:30 o'clock. This will bring again as soloist for the second consecutive year the greatest of Russian violinists, Mischa Elman. He is playing the Lalo Symphony Espagnole. He was announced to play it last year, and the program so had it, but at the last moment it was found impossible to have a rehearsal of it, and he played Dvorak's concerto instead. The symphony will be Beethoven's No. 7.

EVE. TELEGRAPH
Philadelphia, Pa.

The third concert of the Boston Symphony Orchestra will be given in the Academy on January 9. The soloists will be Micha Elman, who will be heard here for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own, and his performance will be awaited by music lovers with great interest.

Newspaper Clipping Bureau
News
Providence, R.I.
Jan 4

THE SYMPHONY CONCERT BEST YET GIVEN IN SERIES

The most brilliant audience of the season at the series of the Boston Symphony orchestra concerts, assembled at Infantry hall, last evening, and the bad weather rather seemed to increase than decrease the number of music lovers, who came expecting a real treat and were certainly not disappointed. In fact, it has been noticeable that this season there has been a much larger attendance at these concerts than in previous years.

With such an orchestra, with such a soloist and with such a program, it is not surprising that the large audience displayed its manifest appreciation in no uncertain way, and Dr. Max Fiedler, the conductor of this magnificent aggregation of players, had good reason to feel proud of the results. The program was:

Humperdinck, prelude to "Hansel und Gretel;" Dvorak, Symphony No. 5, in E minor, "From the New World," Op. 95, (I) Adagio: Allegro molto, (II) Largo, (III) Scherzo, (IV) Allegro con fuoto.

Lalo, Spanish Symphony for violin and orchestra, Op. 21, (I) Allegro non troppo, (IV) Andante, (V) Rondo: Allegro; sibelius, (a) Valse triste, Op. 44, (b) "Finlandia," symphonic poem for orchestra, Op. 26, No. 7.

It is doubtful if a program of more exceptional brilliancy could have been presented to Providence music lovers, and while every number was given in a manner that was as near perfection as is customary under Dr. Fiedler's direction, perhaps the greater part of the audience was principally attracted by the appearance of the soloist, that more than talented young Russian violinist, Mischa Elman, who surpassed even the most sanguine expectations.

Elman seems to have improved since his last visit to Providence, if that is possible, and he was able to demonstrate his splendid technique in his choice of selection, Lalo's "Spanish Symphony" for violin and orchestra, a work that is noted among violinists for its unusual brilliancy, and never, perhaps, has this work been heard to better advantage, even at the hands of Pablo Sarasato, for whom it was written. The work is so long that Elman played but three of the five movements, and closed in a burst of applause.

Dvorak's "New World" symphony, proved to be of unusual interest, because the composer, whether rightfully or wrongfully, was under the impression that this work is made up of melodies that are typical of American music, and although this has been a matter of discussion for years the question has never been definitely settled to the satisfaction of many musicians. The fact remains that it is a splendid work, and was received with marked pleasure last evening.

Humperdinck's prelude to "Hansel and Gretel," and the two selections from the works of Sibelius were all played in a manner worthy of this splendid orchestra, and the entire performance was one that will long be remembered in Providence, certainly among musicians and music lovers.

The next concert of the Boston symphony orchestra will be given on the evening of Tuesday, Feb. 14.

ITEM

The following announcement appears in the home programmes of the Boston Symphony Orchestra:

"His Honor, the Mayor, has notified the management of Symphony Hall that, unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the symphony rehearsals and concerts, he may be forced to revoke the license of the Symphony Hall."

This would mean an end of the Boston Symphony concerts.

It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter.

The law will be strictly enforced.

EVE. BULLETIN
Philadelphia, Pa.

Musical Notes

At the third concert of its series, to be given in the Academy of Music on Monday evening, January 9, the Boston Symphony Orchestra will be assisted as soloist by Mischa Elman, the violinist, who will be heard here for the first time this season, playing the Brahms concerto.

PUBLIC LEDGER
Philadelphia, Pa.

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 9. The soloist will be Mischa Elman, who will be heard here then for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own, and his performance will be awaited by music lovers with much interest.

[123]

NORTH AMERICAN
Philadelphia, Pa.

The Boston Symphony

The Boston Symphony Orchestra will give its third concert of the season here in the Academy of Music on the evening of January 9. Mischa Elman, the Russian violinist, will be the soloist. He will play, at his own request, the Brahms concerto.

RECORD
Philadelphia, Pa.

tour of America.

—The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 9. The soloist will be Mischa Elman, who will be heard here then for the first time this season. Elman has sent word that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own, and his performance will be awaited with interest.

—One of the most interesting musical [illegible]

PRESS
Philadelphia, Pa.

* * *

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 9. The soloist will be Mischa Elman, who will be heard here then for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own and his performance will be awaited by music lovers with much interest.

INQUIRER
Philadelphia, Pa.

MADE A NOTE OF

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 9. The soloist will be Mischa Elman, who will be heard here for the first time this season. Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto.

EVE. TELEGRAPH
Philadelphia, Pa.

Music Notes.

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Academy of Music on January 9, has elected to play Lalo's "Symphonie Espagnole." It will be the first time he has played this work in Philadelphia. The "Symphonie Espagnole" is the best known of the works of this rather neglected French composer, and is melodious and full of atmosphere. The symphony will be Beethoven's No. 7.

EVE. BULLETIN
Philadelphia, Pa.

The third concert of the season by the Boston Symphony Orchestra will take place at the Academy of Music on Monday evening, January 9. The soloist will be Mischa Elman, the violinist, who will be heard for the first time this season, his number being Lalo's Symphonie Espagnole.

ARTICLE PEELED AWAY

Cutting Bureau in the World

LEDGER

Philadelphia, Pa.

DEC 31

THE PHILADELPHIA ORCHESTRA

PROGRAMME:

1. Humperdinck—Vorspiel, "Die Koenigskinder."
rt—Symphony, in C major.
owsky—Variations on a Rococo
e, for 'cello and orchestra.
Herman Sandby.
dsen—Overture, "Carnival in Paris."

London

isual large audience heard the ex-performance of the Philadelphia ra at the Academy yesterday on. Mr. Pohlig had invited Engel-mperdinck, with whom he is well d, to appear as guest-conductor formance of excerpts from the from the ha of the com-fansel und Gr l." But the so engro d in the r the New ork premiere day evening t he found o come, and it as left fo d conductor to close, e here, the melod quali part of the opera. was ot y interesting music: it er dull, until the ting the "royal" theme we eard fullest martial dev ment e close. There seeme be any definite thread of ul-ugh there ve many sta s of a here we no gi dissona tions, be su nonies te to e ear; bu not nough tha in ensive. In ohlig's painstaking nd the ability of the sion, e work made er ta e, negative and On is quite willing h the rest of the

was given a lluminative in-and profundity makes it the rlyle said of poch in Schu-arliest. It is is great sym-man of 33. It nal impression and makes the n the effort of e and fatuous. ome near the truth he horn passage in elestial visitant glid-ing about in the orchestra, and not less lovely is the conversation of the 'cellos elsewhere in the movement. In the light-hearted and delicately fingered scherzo is a waltz movement of typical Viennese gaiety and abandon, palpably anticipating Strauss.

From first to last, the music failed at no moment to command the devout attention of the hearers. Those who are to enjoy its repetition at this evening's concert are to be felicitated on their coming good fortune.

Mr. Sandby, the well-liked first 'cellist of the orchestra, was at his best in the performance of the Tschaikowsky variations, last heard when played by Alwin Schroeder with the Boston Symphony Orchestra, two seasons ago. Mr. Pohlig showed good judgment in diminishing the orchestral entourage somewhat, for besides the absence of the heavy brasses allowed for in the score, some of the strings were permitted to remain in the wings. The orchestra followed the soloist "con amore," in a spirit of cordial helpfulness imitative of their conductor's example. Mr. Sandby evoked a mellow and well-rounded singing voice from his instrument in the cantabile passages, displayed an entirely accurate intonation which was not to be defeated by prodigious difficulties of fingering, and scampered up to the tip of the fingerboard in thumb position as though it were child's play. It is satisfactory to find Mr. Sandby developing the spiritual side of his art. He did more than astonish by his adroit manipulation of arpeggios and clear-cut harmonics; there was thought as well as technique in his performance. For an encore, after several recalls, he gave his own effective setting of a pathetic Scandinavian folk-song, heard at his own recital last winter. It is something in the temper of Ole Bull's "Solitude on the Mountains"; it reaches the heart-strings.

The finale was Svendsen's "Carnaval" overture—here also there in its stressfulness bringing to mind the more lucid intervals of "Till Eulenspiegel." It is delightful if not especially distinguished music, and the folk-song that preceded it appropriately linked it with the remainder of one of the best of the many good programmes Conductor Pohlig and the orchestra have given us this season.

NORTH AMERICAN

Philadelphia, Pa.

Boston Symphony Concert

The Boston Symphony Orchestra will give its third concert of the season in the Academy of Music on the evening of January 9. Mischa Elman will then play the Lalo "Symphony Espagnale." The orchestra, under the baton of Max Fiedler, will interpret the "Seventh Symphony" of Beethoven.

INQUIRER

Philadelphia, Pa.

Boston Symphony Orchestra

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Academy of Music, on Monday evening, January 9, has elected to play Lalo's Symphonie Espagnole. It will be the first time he has played this work in Philadelphia and the performance will be awaited with much interest. Lalo's Symphonie Espagnole is the best-known of the works of this rather neglected French composer. It is intensely melodious, is full of atmosphere and is most grateful to the instrument. The symphony will be Beethoven's No. 7.

PRESS

Philadelphia, Pa.

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From PUBLIC LEDGER

Address Philadelphia, Pa.

Date

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Newspaper Clipping Bureau in the World

RECORD

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JAN 1911

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om NEWS

ldress Baltimore, Md.

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Elman Will Be Heard With Boston Symphony

The third concert of the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, January 11. The soloist will be Mischa Elman, who will be heard here for the first time this season. Mr. Elman has sent word to Mr. Fielder that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own.

[124]

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EVENING SUN BALTIMORE, MD.

DEC 4 1910

THIRD SYMPHONY CONCERT

At Lyric, January 11—Uischa Elman Will Play.

The third concert of the Boston Symphony Orchestra will be given in the Lyric Theatre on Wednesday evening, January 11. The soloist will be Mischa Elman, who will be heard here for the first time this season.

Mr. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own and his performance will be awaited by music lovers with much interest.

Newspaper Clipping Bureau in the World

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DEC 25 1910

Boston Symphony Coming.

The third concert of the present Baltimore series of the Boston Symphony Orchestra will be given in the Lyric Theatre on Wednesday evening, January 11. The soloist will be Mischa Elman, who will be heard here for the first time this season. Elman has sent word to Mr. Fiedler that he wishes to play here the Brahms Concerto. It is a work that he has made peculiarly his own, and his performance will be awaited by music lovers with much interest.

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DEC 27 1910

TOPICS DISCUSSED BY STAR READERS.

William E. Walter Asserts Frederic E. Haskin in Error.

QUESTION OF SCHOOLS SHOULD BE SETTLED

Francis B. Livesey Writes About the Mockers of Peace.

Editor The Star: In your issue of December 17 you published a letter from one Frederic J. Haskin in which he makes the extraordinary statement that no compositions of the late Edward MacDowell were played by the Boston Symphony Orchestra until after his death. It is a great pity that gentlemen who write special correspondence for newspapers do not make sure of their facts before they make flat statements of this kind. Perhaps, however, this is only a part of the general movement to make out that Mr. MacDowell was grievously neglected by his countrymen during his life, which is very far from the truth.

So far as the Boston Symphony Orchestra is concerned the first work of Mr. MacDowell's it performed was his Concerto for Pianoforte and Orchestra, No. 2, in D minor, op. 23, which was played in Boston on April 12, 1889, with Mr. Gericke as conductor and with the composer himself as soloist. Since 1889 MacDowell's name has appeared on Boston Symphony programs in Boston and elsewhere 66 times and a total of six of his compositions are regularly in the repertoire of the orchestra. Since 1889 hardly a year has passed that some work of his has not been played, which is a more generous portion than is given to any other minor composer of the world.

WM. E. WALTER.

Boston, Mass., December 23, 1910.

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ate DEC 31 1910

TRIO AT LEHMANN'S

Members Of Boston Symphony To Be In Fortnightly Concert.

The Schuecker Trio, members of the Boston Symphony Orchestra, will be the feature of an elaborate concert to be held by the Fortnightly Music Club, at Lehmann's Hall, on Tuesday evening, January 10. Heinrich Schuecker is the celebrated harpest of the Boston Symphony Orchestra who has attracted much attention from music lovers by his skillful interpertation of harp melody. Miss Florence M. Giese is the founder and director of the Fortnightly Music Club.

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EVENING SUN BALTIMORE, MD.

ddress

ate DEC 31 1910

ELMAN SELECTS PROGRAM

Will Play Lalo's Symphonie Espagnole At Third Concert.

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Lyric Theatre on Wednesday evening, January 11, has selected to play Lalo's "Symphonie Espagnole." It will be the first time that he has played this work in Baltimore and the performance will be awaited with much interest.

Lalo's "Symphonie Espagnole" is the best known of the works of this rather neglected French composer. It is exceedingly melodious, is full of atmosphere and is a work most grateful to the instrument.

NEWS

ess Baltimore, Md.

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Boston Symphony, With Elman, Soloist, Coming

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Lyric Theater on Wednesday evening, January 11, will play Lalo's "Symphonie Espagnole." It will be the first time that he has played this work in Baltimore, and the performance will be awaited with much interest. Lalo's "Symphonie Espagnole" is the best known of the works of this rather neglected French composer. It is exceedingly melodious, is full of atmosphere and is a work most grateful to the instrument.

Newspaper Clipping Bureau in the World

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JAN 1911

Boston Symphony Orchestra.

Mischa Elman, who is to be the soloist with the Boston Symphony Orchestra at its third concert here in the Lyric Theater on Wednesday evening, January 11, has elected to play Lalo's Symphonie Espagnole. It will be the first time that he has played this work in Baltimore, and the performance will be awaited with much interest. Lalo's Symphonie Espagnole is the best known of the works of this rather neglected French composer. It is exceedingly melodious and is full of atmosphere.

Baltimore Journal, Mittwoch, den 4. Januar 1911.

☞ Lyric-Theater. — Am Mittwoch, den 11. Januar, Abends um 8.15 Uhr, wird das Boston Symphonie-Orchester unter der bewährten Leitung von Kapellmeister Max Fiedler ein Conzert geben, bei welchem Violinist Mischa Elman als Solist auftreten wird. Bei diesem Conzert wird Lalo's spanische Symphonie zum ersten Male in Baltimore gespielt werden, und man sieht dem Stück in musikalischen Kreisen mit großem Interesse entgegen. Es ist ein äußerst melodisches Stück und das bestbekannte Werk des französischen Componisten.

Newspaper Clipping Bureau in the World

om EVENING SUN

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PROGRAM FOR THIRD CONCERT

Mischa Elman, The Russian Violinist, To Be Soloist.

Mischa Elman, the great Russian violinist, who already has been heard here twice with the Boston Symphony, last year and the year before, will be the soloist at its third concert, to be given in the Lyric Theatre on next Wednesday evening, January 11.

Elman here will play Lalo's Spanish Symphony, a work which, despite its name, is really a concerto and one of the most grateful pieces of its kind in the literature of the violin.

The program in its order is as follows:

Prelude to Hansel und Gretel, Humperdinck.

Symphony in E minor, No. 5, "From the New World".....(Dvorak.

Spanish symphony (for violin and orchestra).....Lalo.

Tone poem, "Death and Transfiguration".....Strauss.

BOSTON EVENING TRANSCRIPT, SATURDAY, DECEMBER 24, 1910

THE SYMPHONY CONCERT

THE CONTRASTS OF DVORAK AND LALO

Mr. Noack Plays a Novel Concerto for Violin by the Parisian Composer, and Mr. Fiedler Makes the Bohemian's "American" Symphony the Long Item of the Programme—The Over-Neglected Lalo as the Concerto Exemplified Him — The Over-Popular Dvorak as His Turn Went in the Symphony—The Suggestion of Both

MR. NOACK, the violinist, who was the "soloist" at the Symphony Concert of yesterday afternoon, has discovered a mislaid concerto by an overlooked composer. Wandering virtuosi have played frequently in Boston Edouard Lalo's Spanish Symphony for violin and orchestra; from time to time the overture to his opera, "Le Roi d'Ys" appears on the programme of a Symphony Concert; now and then at the "Pops" the conductor ventures a single fragment, misnamed "La Source," of his ballet, "Namouna." More of Lalo's music, Boston, like other cities in America, does not know except on occasions so rare that it is forgotten between. European cities are in no better case. By grace of the violinists, they hear the "Spanish Symphony"; by grace of the conductors, the overture to "Le Roi d'Ys." The Opéra-Comique does keep the whole opera in its repertory, usually for "popular" Monday nights or for semi-popular Sunday evenings; but when the Opéra, a few years ago, tried to revive "Namouna," which, beyond most ballets is full of fanciful and pictorial music, its regular public would have none of the piece. Lalo was not indeed prolific, because he meditated his work too long and finished it too carefully to be such. Some of his music he polished until he had worn away all the vitality by which it could endure. A little more is frankly outmoded. Yet enough remains, though conductors and virtuosi overlook it, to make Lalo a far more considerable and individual composer than even the connoisseurs believe. Lalo's music was not liked in its time, which was the seventies and the eighties, in Paris, and the "tradition" has descended to another musical generation. He shares, too, for the moment the partial eclipse of the French composers that immediately preceded the men of our time. Between the musical sons of Franck and Debussy and his brood, Lalo, Chabrier and the rest of their generation have fallen into undeserved neglect. "Carmen," after all, was fortunate for Bizet.

Lalo wrote the concerto that Mr. Noack played yesterday for his friend Sarasate, who played it in Paris in the seventies, with every answering sign of intelligent liking for it. Yet before the concerto had really made its way he wrote also the "Spanish Symphony," and henceforth for most of the violinists he was a composer of only one piece. Yet the concerto seems quite as deserving of them and of those that hear them. Both indeed are intrinsically symphonic pieces in which the solo violin plays "with" the orchestra rather than in distinction from it. Nowhere in the concerto does Lalo subordinate the band and exalt the solo instrument; with an artistry that hides its long meditation, he has fused both into a proportioned whole. He respects his close form; yet he uses it elastically, for he designed the concerto to run in two long movements—a slow introduction and a long allegro; an andante that should be pure instrumental song and a gaily brilliant finale. He spends tireless pains that his music may invite the finer voice of the violin, for which he had a singularly sensitive feeling; but he is sedulous in his care of the idiosyncrasies of the other instruments and of instrumental coloring as a whole. With true French economy and sensitiveness of means, he would not have a note wasted or uncharacteristic.

As in the "Spanish Symphony," the music is woven to an exceeding fineness of texture. Every strand is perceptible to the the ear, but almost always—in Mr. Noack's and Mr. Fiedler's version of it—delicately perceptible. The melodic ideas of themselves are of a like delicate fineness. Lalo, after all, was the forerunner of the musing and wistful melancholy that is the fashion and even the temperament of the generation of French composers that has succeeded him. The Andante of the concerto is of their pensive song, without their novel harmonies, but with a grace of moving line, a felicity of tender shading and a quiet intensity of sentiment that are of Lalo's meticulous fineness of expression. Like Delius in quite another vein, he seems to choose consciously every note. Yet, having chosen, he sets it unforcedly, flowingly in its place.

A Gallic charm that at moments is bright gaiety, runs as brightly through the rhythmic play of the finale. It was not in Lalo to be exuberant, but he could be playful and with light and sure fingers. His embroidery there and in the first Allegro both runs and shimmers. It is a grace to the music of the concerto; it graces the violin, as display will when fancy and artistry touch it, and the half-tints of tonal color that expressed Lalo's curiously secretive temperament glint it. Mr. Noack chose to make the characteristic melody, and the whole vein of the first movement, of Lalo's delicate and contemplative sentiment. Yet the music itself seems to hint of a warmer feeling, an ample, if no less polished song, and a less subdued fire. Mr. Noack's style is not broad; it is all finesse of spun tone, of polished phrases and adroit accent. His tone itself is very fine, sweet and penetrating; it imparts the intricacies and the delicacies of the music and the feeling behind. It is suave to a fault, meticulous, though without dryness, to a degree. It exactly suited the light brightness of the finale and the pensive and subtly varied song of the Andante. Perhaps it a little diminished the Al[illegible] into a delicate purity and dex-

No wonder the audience applauded [illegible]y. Elegance that charms with its melancholy or its gaiety, is not exactly the present cult of the violinists.

The years do measure music, and they have not been sparing of Dvorak's "American" symphony, which was the longest item of a relatively short programme. Seventeen years ago, to a month, it was played for the first time anywhere in New York, where Dvorak was then living most unhappily. Heralding had exalted its "Americanism" with an insistence that even the like and more recent process with "La Fanciulla del West" has not excelled. The Bohemian had written the symphony out of the "storehouse" of "American" folk-song—Negro or Indian—and out of the moods that it and his new life in a new country had stirred in him. How the learned debated of it, how the dullest of us hunted for American savor in the music and tuned ears and fancy to find there what they ought to find. Dvorak returned to Bohemia and to a contented spirit again, and forthwith and for long the wiser Czechs made sarcastic sport of the "American Note" on the symphony. America, quoth they—only in the melancholy mood with which a country and a life that he detested filled the composer. Never, they sneered, was he more the Czech peasant, who wrote music also, than he was when he pined for his native Bohemia.

Who cares for either judgment now? Impartial, winnowing time has fixed the place of Dvorak's symphony in the music of the hour. It is played seldom; but when it is played, conductor and audience alike take it for music of immediate and pleasing "effect." Since the effect is all, the conductor may manipulate it at will, and yesterday, Mr. Fiedler manipulated the slow movement—the song of the English horn—until he had moulded the contour of every phrase and melted every gradation of tone into an "effect" on the instant, of melancholy, and long-drawn sweetness. The simple-minded, straightforward Bohemian might hardly have known it for his own, but the audience knew it for unexpected or anticipated pleasure and applauded accordingly. In similar fashion Mr. Fiedler emphasized the contrasts of the scherzo and the tumult of the finale. Not for an instant could the dullest listener mistake a measure or doubt about a mood. The "effect" was obvious and so was the answering applause. Dvorak popularized—and reasonably enough in these complex musical days—did not even need the glamour that the wind choir lent some of his happiest tonal shadings. With it, he even had his subtleties. He felt these instruments and the virtuosi of them yesterday felt with him.

Brahms's "Academic" overture of student songs made musical scholarship, ended the concert, for a repertory and untaxing piece, as Humperdinck's prelude to his opera, "Hänsel and Gretel," for another, had begun it. "Gaudeamus Igetur," the "Fuchslied" and the rest of the German songs, came and went in the familiar fashion, and between whiles, when Brahms was merely "working out," speculation wandered away over the contrast of the music of Lalo and Dvorak. The Parisian was finely tempered of mind and spirit; he had cultivated both; he lived, except when he hid himself for solitary work, the life of a man of the world. He meditated his music long. He selected and polished endlessly. He wrote economically, metriculously. In him was the passion for a minute and elegant perfection that should flawlessly express the delicacy of his moods, the fineness of his imaginings. His style was indeed the man. It has brought him a posthumous note, a posthumous place among composers that he never won in life, but that mount now with the years. Dvorak wrote easily and obviously. He led a homely, almost a peasant, life. He had the mind and the temperament of a Czech peasant, to whom have also fallen the gift of self-expression in music, a sense of the means thereto, and a native, practised and particular instinct toward instrumental coloring. He wrote much. He did not select; he did not polish; he did not search his mind and heart; he took thought too seldom. When his melodic vein flowed, he took no pains to distill it to perfections. Fineness, as Lalo understood the word, he knew not. The Parisian wrote highly cultivated music; the Bohemian wrote music that at its best is highly spontaneous. Yet Dvorak's declines and Lalo's mounts. What is the moral?

H. T. P.

BOSTON SUNDAY POST
DECEMBER 25, 1910

The last Symphony programme of 1910 next Friday afternoon and Saturday evening will bring as soloist for the first time in Boston with the Symphony Orchestra, Madame Jeanne Jomelli, who from her appearance with choral societies is well and favorably known in this city. She will bring two numbers, one a hymn to Pallas Athene by Saint-Saens, which was sung for the first time in America by Madame Jomelli in Brooklyn, with the Boston Symphony Orchestra in November. It has never been heard in Boston. Her second number will be the Mother's air from Debussy's "The Prodigal Son."

The Music Teachers' National Association meet in Boston at the end of the week, and at the request of their executive committee Mr. Fiedler has placed on the programme as his first number Mozart's "Jupiter" symphony, and as his other number, Richard Strauss's tone poem, "Ein Heldenleben."

The works to be presented at the third concert this season by the Kneisel Quartet, in Chickering Hall, Jan. 3, are: A new quartet by Rubin Goldmark, nephew of the famous Carl Goldmark, for piano, violin, viola and 'cello, in A major; two movements of Caetani's quartet in F minor; Beethoven's quartet in F major, op. 59, No. 1.

THE Christmas repose of the concert-giving and the concert-going world will continue through next week, and outside the regular Symphony Concerts, only one secondary concert and one minor recital will break the respite. The secondary concert is the first of a new series with music for wind instruments by the Longy Club; the recital is that of Miss Fay Cord, a young singer; while, holidays or no holidays, Mr. Fiedler will make the Symphony Concerts interesting with a repetition of Strauss's tone-poem, "Ein Heldenleben." To them, also, for a singer, will come Mme. Jomelli.

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Symphony Hall: Symphony Concerts

THE collocation of Mozart's "Jupiter" symphony and of Strauss's "Ein Heldenleben" on the programme for the Symphony Concerts of next Friday afternoon and Saturday evening is amusing. Really, Mr. Fiedler has put the two pieces into one pair of concerts at the request of the committee that is supervising the meeting of the Music Teachers' National Association here next week. More fancifully the gap that separates the "Jupiter" symphony and "Ein Heldenleben" is wide, and the tone-poem with "Zarathustra" marks the departure of Strauss along paths whereon all who admired his earlier music did not care to follow him. Yet Strauss cherishes Mozart and excels in the conducting of his music. Certainly the first performance of "Ein Heldenleben" under Mr. Fiedler made a remarkable incident in his career as a conductor here; while the virtuosity of the band should share in the "Jupiter" symphony. The assisting singer is Mme. Jomelli of the resonant voice and large style, and her numbers are Saint-Saëns's hymn to Pallas Athena, written for out-of-door performance at a summer theatre in France, and the familiar air—it will soon be hackneyed—from Debussy's "L'Enfant Prodigue."

GLOBE—SATURDAY.
DECEMBER 24, 1910.

AT THE SYMPHONY.

Sylvain Noack Appears as Soloist.

Excellent Performance of Dvorak's "New World" Symphony.

The program of the 10th symphony rehearsal yesterday afternoon included Humperdinck's prelude to "Hansel and Gretel," Dvorak's symphony No. 5, in E minor, "From the New World," Lalo's concerto for violin with second concertmaster Sylvain Noack as soloist, and Brahm's academic festival overture.

The recognition of Engelbert Humperdinck was timely. He is now a guest of the Metropolitan opera house in New York, where the dress rehearsals of his new fairy opera "King's Children" will be held tomorrow morning, and the first performance on any stage on Wednesday.

The playing of this prelude yesterday had, too, a deeper association. It attuned the audience to the spirit of the hour, for while Christmas is the festival of many things, it is a benison to youth and to age in consecrating the play and the imagination of childhood and all the fabulous wonders of the world of make-believe.

Dvorak's symphony comes like the echo of distant thunder, and of the disputations, at the time of its production, that waxed hot and long over its claim to classification as "American" music, or as the exponent of an American idiom, or the prototype of an American school.

There was a vast deal of pother. There were columns inflated with wisdom, and perhaps a new skill in the use of the philippic. It was all needless, for while Dvorak was in this country as director of the National conservatory in New York, where he wrote the symphony, he repeatedly and expressly stated that his purpose in writing this music was grossly misconstrued.

Those who knew Dvorak personally were assured by him that he had no ulterior motive in the "New World" music other than to give expression to a melodic, harmonic and rhythmic character which attracted him.

Judged by any other standard this symphony was a disappointment to those who expected versions of Stephen Foster melodies, or tunes indisputably of Indian or negro origin. Excepting the old camp meeting song, "Swing Low Sweet Chariot," there is no use of thematic material that is typically American.

There is, however, a quality, as some insist, which may be the outcry of the composer's homesickness, from which he suffered acutely. But there is, particularly in the first two movements, that noble simplicity and that searching power to provoke pathos which is always a mark of the life of a people that have not yet gotten too far away from the soil.

Remembering the strange, exotic and highly sophisticated music which Puccini wrote for much of his opera upon Belasco's American drama, "The Girl of the Golden West," it was impressive yesterday to hear this music, perhaps even less inspired by American influences, but more characteristic of elemental life, and its sincerity of feeling.

The performance by Mr Fiedler and the orchestra was one of great beauty.

Lalo's concerto for violin, as the concerto for 'cello, is a masterpiece. It was not written by a man who knew the technic and possibilities of the instrument and clouded the solo part by inadequate knowledge of the orchestra. The score has emotional beauty of its own.

Mr Noack played with discernment and musicianship. His tone is always possessed of sympathy and loveliness. He performed the embellishment with clearness and fluency, and phrased with taste.

The program next week is as follows: Mozart, C major, "Jupiter," symphony, Saint-Saens, Hymn to Pallas Athene, Debussy, Lia's air from "The Prodigal Son," (Mme Jomelli, soloist) and Strauss, tone-poem, "A Hero's Life."

ADVERTISER, SATURDAY
DECEMBER 24, 1910

CHEERFUL PROGRAMME AT SYMPHONY CONCERT

HUMPERDINCK AND BRAHMS AT BEGINNING AND END

Dvorak and Lalo Other Composers Represented—Violin Solo by Mr. Noack.

By Louis C. Elson.

PROGRAMME.

Humperdinck. Prelude to "Haensel and Gretel."
Dvorak. Symphony. "From the New World."
Lalo. Concerto for Violin, F minor.
Mr. S. Noack, violinist.
Brahms. "Academic Overture."

The beginning and ending reflected the cheerfulness of the Christmas season, and no part of the concert was at all gloomy or over-complex. Humperdinck, like Mascagni, seems to be a "single-speech Hamilton," a man of a single success. But that success ought to point the way to the composer of the future. If suddenly a composer should arise with the melodic gifts of a Bizet, and should present his tuneful thoughts with the support of the full modern orchestra and with all the resources of modern harmony, that man would find the world at his feet. That is the composer that the world is waiting for in this somewhat barren transition period.

Humperdinck's Prelude, with its central theme of the song of the descending angels, was charmingly tuneful and its exquisite crescendo to a climax was finely given. The simple children's melody is nobly developed, and Mr. Fiedler brought out the musical spirit of this figure treatment most excellently. Especial tribute may be paid to the artistic horn-playing connected with this chief theme. The prelude was keenly appreciated by the audience, much applause following its completion.

We shall not reopen the old debate whether Dvorak's themes in the E minor symphony are distinctly American or not (we consider that they are) the fact remains that he has evolved a very interesting symphony from them. It is a work which wears well, and one which was created because of his residence in America, just as the themes of the plantation were the outcome of the environment of the negroes in America. But Dvorak was not the first to do this. The chief American composer, George W. Chadwick, used plantation themes in one of his symphonies long before Dvorak came to these shores.

Mr. Fiedler read the first movement of the symphony with real artistic insight, catching up the true lilt of the plantation melody. In the slow movement there was something of over-refinement, and the English horn melody might have been louder, but it was very beautiful nevertheless, and the movement won the chief applause of all the four.

The figure treatment of the finale was made very clear. All the readings at present are commendable in the manner in which they cause the auditor to follow points of development even in very intricate passages.

Lalo's concerto for violin was a grateful work for Mr. Sylvain Noack. Mr. Noack has a broad tone and a virility in his work, which is very attractive in these days of extreme polish and technique. He does not lack technical brilliancy, but he does not suffer this to cause him to become too Chesterfieldian in his interpretation. The concerto is not a great work but it is quite violinistic, and gives ample opportunities to the sploist. In spite of the European dictum we consider it less symphonic than an accompanied solo. It is a more direct and interesting composition than the "Symphonie Espagnol" by the same composer. Mr. Noack's excellent work was evidently much appreciated by the public, and many hearty and well-deserved recalls followed the conclusion of the concerto.

Brahms's "Academic Overture" is of sturdy German humor. Its use of the humble "Was kommt dort von der Hoeh'," the most popular of German students' songs, is often grotesque in its figure development. The bassoons had a good chance to display themselves here, and made good use of it. Even in his play Brahms shows himself the well-equipped contrapuntist. Not even Beethoven was better at developing a figure than he. The work was led up to a grand climax in this performance, Mr. Fiedler emphasizing the triumphant side of it very successfully. Some day an American composer will take "Upidee," "The lone fishball," and the song about the Bigelow farm and give us an American college symphony. He will be somewhat put to it, however, to find the grander elements to make a contrast with, for we have a very puny repertoire of good college music compared with the German universities.

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HERALD, SATURDAY, DECEMBER 24, 1910.

NOACK PLAYS LALO'S CONCERTO

Composition Heard Here for the First Time at the 10th Symphony Rehearsal.

A WORK OF HIGH DEGREE

By PHILIP HALE.

The 10th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Sylvain Noack, the second concert master of the orchestra, was the soloist. The program was as follows:

Prelude to "Haensel and Gretel"...Humperdinck
Symphony "From the New World".....Dvorak
Concerto for violin, op. 20.....Lalo
Academic Festival Overture.....Brahms

Mr. Fiedler undoubtedly arranged this program with a view to the Christmas season, and yet no specifically "Christmas" composition was on the list. No Shepherds' song by Bach, Handel, or another; no march of the Three Kings; no manger lullaby. But Humperdinck's overture is full of childish mirth and naive devotion; the symphony of Dvorak is of a popular nature; Brahms's overture is designedly jovial.

This program gave much pleasure to the audience, which was not so large as usual. The performance for the most part deserved the uncommonly hearty applause. It might be justly said that the second movement of the symphony was taken at an exceedingly slow pace, and the sugary sentimentalism of the music was thereby accentuated; but Mr. Fiedler's answer to this objection would undoubtedly be: "The audience liked it." There is no answer to this rejoinder.

With this exception, there is little or nothing to be said but praise about the reading or the performance of this symphony, which was once supposed to be distinctively "American," whereas the Czech, hearing it, swears by the graves of his ancestors that it is purely Bohemian.

Mr. Noack played Lalo's concerto, op. 20, for the first time at these concerts and to the best of my knowledge for the first time in Boston. The wonder is that the concerto has been so neglected by local or visiting violinists; for it is a composition of high degree, interesting to both musicians and the general public. It was first played by Sarasate in Paris in 1874, and it is a year older than the familiar "Symphonie Espagnola" by the same composer.

There is not enough made of Lalo and Chabrier and their influence in these days when so much attention is paid to the ultra-modern French. The two were men born out of due time. Harmonic progressions, orchestral effects that in the works of those that came after them and now excite admiration, were invented by them, and there are few to do them reverence. We have yet to hear Lalo's symphony or his piano concerto in Boston.

The compositions of Lalo are characterized by an elegance and a distinction that are approached and sometimes equalled only by Saint-Saens, but Lalo's nature was the warmer. In his orchestration no instrument is introduced unless it has something significant to say, unless it is essential to an effect of color. There is nothing superfluous, any more than there are unmeaning words in a sentence by Anatole France or Marcel Schwob. His music has a peculiar charm. It has its own peculiar atmosphere. The fastidiousness of Lalo's taste would not have allowed him to write the vulgar and thunderous theme on which Chabrier's finale to the "Gwendoline" overture is built, but this fastidiousness never became "precious," unemotional.

Mr. Noack's performance was characterized chiefly by the appropriate elegance, and also by sure and polished technic, and reassuring self-possession. The phrasing was that of the musician; the technical proficiency was that of the accomplished virtuoso. The performance was in many ways admirable. Yet the concerto admits of a broader and more passionate treatment, especially in the first mo nent. The Romanza might have been played with more emotion. Even a little nervousness on the part of the player might have been welcome; the nervousness that fires the soul of the performer and leads him to a stirring revelation of individuality, to an interpretation of sentiment or passion that moves an audience, and not merely delights its ears.

The program next week will be as follows: Mozart, Symphony in C major, "Jupiter"; Saint Saens, "Pallas Athene," hymn for soprano and orchestra (first time in Boston); Debussy, Lia's recitative and air from "L'Enfant Prodigue"; Strauss, "Ein Heldenleben." Mme. Jeanne Jomelli will sing with the orchestra for the first time in Boston.

CHRISTIAN SCIENCE MONITOR, BOSTON, MASS., SATURDAY, DECEMBER 24, 1910.

THE SYMPHONY AND THE CECILIA

What success comes of the Cecilia Society's joining forces with the Boston Symphony orchestra?

First of all, financial success, the thing that no singing club can long do without and exist.

Good! If the society's concerts are at last put on an audience-attracting basis, if its work has again become a constructive force in the community, as in the days when Mr. Lang was building his fame, everybody will be glad to know its plans. No more for the present about Cecilia glories of past seasons, no more about those first-time presentations that were achieved in the good old days at Music hall; we have been whipped up to loyalty by stories of former Cecilia greatness as long as we can be. We are looking for present accomplishment.

A Cremona violin, though it were one with which Paganini brought Europe to his feet, would have no enticement for us today in the hands of anybody but a master player. Now the Cecilia Cremona has just been awakened to a new life of tone and overtone under the master bow of Max Fiedler.

"What rough hands to lay on such a delicate instrument," say some. "Surely, he will spoil it."

Those who speak so are they of the backward look. "We never," they continue, "sang so fast as this before. We have, forsooth, read difficult music in times past; are we not the bravest choral society in New England, or, for anything ever told us to the contrary, the bravest in the whole country, for doing hard things? But we are trying to climb impossible heights in this music of Bantock. We cannot believe that we are interpreting Omar Khayyam, the poet of the quiet riverside. Why this Fiedler speed? Our listeners will not understand half our words."

And what, let us ask the Cecilians of the backward look, do your listeners care if they do not understand your every syllable? Verbally they know their Omar pretty well anyway. They are out not to listen to an exercise in elocution, but to hear a modern choral work performance in a modern way. They have heard, most of them, the old New England singing class music to satiety; they want today's music and they want it in the spirit of today.

There is, indeed, much apparent force in the argument of the bygone years. They who live in the pride of the past will point out to you the Symphony orchestra and refer its present success to its achievements in the 80's, the 90's and the decade just passing. But the public says "no" to all that. It says that it gives the orchestra its patronage because of the quality of the work done today, and not because of any reputation for things done during the conductorship of Nikish, Gericke or Muck. Let the orchestra lag ever so little behind the

FRANCIS A. SHOVE.
Vice-president of Cecilia Society appearing with the Boston Symphony orchestra.

times, and what will you hear of Symphony preeminence?

The Cecilia Society's greatest popularity was in the days when singing was singing, and orchestral playing was orchestral playing; in the days when the musical public demanded next to nothing from the conductor in the way of blending voices and instruments into conscious color unity. An opalescent scheme of instrumental-vocal tints had not at that time been devised. Did an orchestra assist at the old concerts? If it did, it was regarded as giving a more sonorous, a more prettily detailed accompaniment than a piano could give; that was all.

There is little probability that the Cecilia managers will have to cry the town this year for audiences. They have a leader now who brings with him an orchestra trained in all the subtelties which string, wood and brass tone qualities can express. When the colors of violin, flute and horn are transfused with the four vocal colors of soprano, alto, tenor and bass, who doubts the directors's ability to handle the new material? Who thinks his choral pictures will not glow with the spirit of our times as vividly as do his purely orchestral pictures? Ask those who heard the performance of "Omar Khayyam" what they think about it.

One new choral piece and two review works was the program agreed upon last spring by the Cecilia and Symphony managers when the combination of singing society and orchestra was brought about—three public concerts, Mr. Fiedler directing the music. The year's work must be a matter of agreement between the orchestral and vocal parties, not a matter of the director's sole choice, because the Cecilia Society, under the terms of the alliance, retains its separate organic existence. This reservation cannot affect the artistic quality of the concerts, provided Mr. Fiedler is allowed his full freedom in interpretation; and it seems wholly likely that he will be, if the first concert is anything to judge by.

The new production of the year, Bantock's cantata, has gone on the records of the concert season. The piece was prepared in a brief space of time that astonished the Cecilia members, so brief that some thought another month of rehearsal would not have been too much. But the Symphony leader is accustomed to dealing with artists of the first rank; and have not the Cecilians always made high claims for their own technical abilities? Well, when new music is put before them, they must rise promptly to its demands, as the rest of Mr. Fiedler's performers do.

There remain "The Children's Crusade" of Pierne to present in February, and the Bach Passion music in April. Doubtless the members of the society are looking forward to the February concert as an opportunity to improve on their production of Pierne's work four seasons ago. They have provided themselves with the most capable soloists (the singer to narrate the events of the legend will appropriately be the French tenor Clement) and they have engaged Mr. Hadley of the Somerville schools to be ready as in 1907, with a chorus of young voices to represent the crusading children.

The Matthew Passion music will be a more important test of Mr. Fiedler as a chorus conductor than anything else on the Cecilia program. The last of the three concerts will in all likelihood make the broadest public appeal of all; it will call out many listeners who have in memory a high standard of Bach interpretation, it will probably call out some whom nothing by the Passion music would ever bring into touch with Cecilia Society or Symphony Orchestra either.

A line of activity which will especially foster the pride of separate existence in the Cecilians is their giving programs of unaccompanied music in private concert. The first of their "a capella" meetings will be in Jordan hall, Jan. 2. No plans for this have yet been made other than the engagement of Mr. Witek, concert master of the Boston Symphony Orchestra, as soloist. Malcolm Lang will assist in conducting rehearsals, but Mr. Fiedler will, as a rule, conduct the private as well as the public concerts.

SYMPHONY CONCERT.

Should anybody feel surprise if the tenth Symphony program, with Dvorak's "New World" as the principal number in the first half, and with an unfamiliar violin concerto, played by the assistant concertmaster of the orchestra, as the chief piece of the second half, proved on rehearsal one of the most appealing of the season? We could not have been mistaken in our musical predilections of the nineties, after all; for observe what charm the "New World" allegro, andante and scherzo have, long after we thought they had gone the way of other once fashionable things. There was true originality in them, you see; something that had waited long for a composer to give it expression in the orchestral language. The plantation melodies were not worked into the texture of these movements by mere craftsman's artifice; they wrought themselves there by their own innate symphonic impulsion.

A word about the solo piece, a concerto too long neglected in Boston. Lalo's violin here is not one for the picturesque virtuoso to shake his locks over; it is an instrument of music, not of display. Certainly, then, there is no better artist to entrust it to than Sylvain Noack; and no better orchestra than Max Fiedler's to entrust the score of its accompaniment to. Lalo's background of orchestral tone works for beauty of effect with the solo instrument and does not simply come in after brilliant climaxes, to give the virtuoso a moment to retune his E string and smooth back his locks. The whole concerto is an example of the solo pieces in the presentation of which Mr. Fiedler excels; if there were more music like it in the orchestral repertory, we should more often find conductor and soloist at our Symphony concerts in accord, as they were in a remarkable way at the Friday afternoon rehearsal.

The program of the tenth concert is as follows: Humperdinck, prelude to "Haensel and Gretel;" Lalo, concerto for violin op. 20; (first time at these concerts); Dvorak, Symphony No. 5, in E minor, "From the New World," op. 95; Brahms, Academic Festival Overture, op. 80. Soloist, Sylvain Noack.

BOSTON POST, SATURDAY, DECEMBER 24, 1910

SYMPHONY PLAYS "HANSEL AND GRETEL"

BY OLIN DOWNES

The programme of the 10th public rehearsal of the Boston Symphony Orchestra this season, yesterday afternoon in Symphony Hall, was composed in honor of the season: Prelude to "Hansel and Gretel," Humperdinck; "New World," symphony, Dvorak; concerto for violin, op. 20 (first time at these concerts) Lalo; Academic Festival overture, Brahms. Sylvain Noack, second concertmeister of the orchestra, was soloist.

The playing of the Brahms overture and the symphony was especially brilliant. It was not Mr. Fiedler's fault that the orchestration of the prelude to "Hansel and Gretel" is thick and heavy. He interpreted the music with the warmest sympathy, and the music itself, though a little obscured by its pretentious orchestral garb, is inimitably tender, humorous, poetic, appropriate to a folk-tale.

There are those who have no great admiration for the Dvorak of the "New World" symphony, who find that work a curious and displeasing blend of classic and romantic styles. It is not necessary to discuss all this. Dvorak was a wonderful melodist, and he had a command of the orchestra that may still be envied. The instrumentation of the "New World" symphony is simply glorious, as if every instrument in the orchestra were exulting by itself and in harmony. And of all composers, it is Dvorak who as a melodist comes nearest Schubert in the spontaneousness and the richness of his invention. The "New World" symphony is the music of a Bohemian, not necessarily of the "New World" at all, is simple, unaffected, nature music. It is as fresh and glowing as Venus risen from the ocean in the morning.

Mr. Noack gave an exceedingly skilful and artistic performance of concerto, new to the Symphony audiences, which gave immediate pleasure. His tone is at once refined and sonorous, his technic amply adequate to any demands that may be made upon it, and he is an admirable artist. The first and third movements are the strongest parts of a composition which does not cease to be entertaining, and which is for the most part of a facture and substance to command the admiration of the serious musician. The orchestral part, as remarked in the programme, is exceptionally interesting and well proportioned. Mr. Noack was recalled, and certainly his success was deserved. After this Mr. Fiedler excelled in his conduction of the rousing "Academic overture," wherein Brahms showed the other composers on the programme that he, too, could score.

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HERALD—SATURDAY
DECEMBER 24, 1910.

XMAS PROGRAM AT THE SYMPHONY

Performance One of the Most Satisfactory Ever Heard in Hub.

There are Christmas suggestions in the Symphony program this week. If no Santa Claus motive figures, there is entertainment for the young ones as well as the grown ups in the prelude to Humperdinck's "Haensel and Gretel." The prelude, with its dances and prayers, returns to the Symphony concerts after an absence of thirteen years. In 1897 it was also on the Christmas program.

There was another Christmas suggestion, as of home, sweet home, in Dvorak's "From the New World" symphony, which the Bohemian composer wrote while sojourning sadly in New York—the "Czech peasant confronted with the rush and din of the feverish life in a great city." It is rich in Czech sentiment, although the theme taken from the negro camp meeting song, "Swing Low, Sweet Chariot," plays a prominent part in the development of the second, third and fourth movements.

The performance of the symphony was one of the most satisfactory ever heard in Boston. It seemed as if Conductor Fiedler and his compatriots and all the others with fatherlands abroad just let the sentiment gush forth unrestrained. There was no question about the extraordinary character of the performance. The audience felt it first in the touching second movement, and acknowledged it with applause such as only the popular soloists evoke as a rule. There was another enthusiastic demonstration at the close of the symphony.

Sylvain Noack, the second concert master of the orchestra, was the soloist. Lalo's concerto, written for Sarasate in 1874, was heard here for the first time. The performance gave much pleasure. Brahms' "Academic" overture, with its college songs, was the final, and also appropriate number.

HERALD, BOSTON.
DECEMBER 25, 1910.

BOSTON SYMPHONY ORCHESTRA

In January and February comes the busiest season of the Symphony Orchestra, for in the space of eight weeks there are two trips to the South, each of a week, and one trip to the middle West of a week's duration. Besides these there are five concerts in Boston and concerts in Cambridge, Worcester and Providence.

The last program of 1910, which is No. 11, will bring as soloist for the first time in Boston with the Symphony Orchestra, Madame Jeanne Jomelli, who from her appearances with choral societies is well and favorably known in this city. She will sing two selections, one a Hymn to Pallar Athene by Saint-Saëns, which was sung for the first time in America by Madame Jomelli in Brooklyn with the Boston Symphony Orchestra in November. It has never been heard in Boston. Her second selection will be Lia's air from Debussy's "The Prodigal Son."

The Music Teachers' National Association will be meeting in Boston at the end of the week and at the request of its executive committee Mr. Fiedler has placed on the program as his first number Mozart's "Jupiter" symphony and as his other number Richard Strauss's tone poem, "Ein Heldenleben." The order of the program will be as follows:

Symphony in C major, "Jupiter"...Mozart
Hymn to Pallas Athene.....Saint-Saens
Lia's Air from "L'Enfant Prodigue"....Debussy
Tone poem, "Ein Heldenleben".....Strauss

DECEMBER 25, 1910.
JOURNAL—SUNDAY

Symphony Orchestra

The last program of 1910, which is No. 11, will bring as soloist for the first time in Boston with the Symphony Orchestra, Mme. Jeanne Jomelli. She is to sing the "Hymn to Pallas Athene," by Saint-Saens, which has never been heard in Boston, and Leah's air from Debussy's "The Prodigal Son." The Music Teachers' National Association will be meeting here this week, and at the request of the executive committee Mr. Fiedler has placed on the program as his first number Mozart's "Jupiter" symphony, and as his other number Richard Strauss' tone poem, "Ein Heldenleben."

TRAVELER, SATURDAY,
DECEMBER 31, 1910.

BOSTON SYMPHONY ORCHESTRA

Mischa Elman is to reappear with the Symphony Orchestra at its concerts next week Friday afternoon and evening, playing the Lalo Spanish Symphony for violin and orchestra. The Symphony at these concerts will be Sibelius' Second in D major, which Mr. Fiedler performed last year. The other number will be a movement from Humperdinck's "A Moorish Rhapsody," entitled "Tangier—in a Moorish Cafe."

THE BOSTON AMERICAN
SUNDAY, DECEMBER 25, 1910.

ORCHESTRA BUSY.

Symphony Players to Make Trips for Concerts.

In January and February comes the busiest season of the Symphony Orchestra, for in the space of eight weeks there are two trips to the South, each of a week, and one trip to the Middle West of a week's duration. Besides these there are five concerts in Boston and concerts in Cambridge, Worcester and Providence.

The last program of 1910, which is No. 11, will bring as soloist for the first time in Boston with the Symphony Orchestra Mme. Jeanne Jomelli, who from her appearances with choral societies is well and favorably known in this city. She is to sing two numbers, one a hymn to Pallas Athene by Saint-Saens, which was sung for the first time in America by Mme. Jomelli in Brooklyn with the Boston Symphony Orchestra in November. Her second number will be the Mother's Air from Debussy's "The Prodigal Son."

The Music Teachers' National Association will be meeting in Boston at the end of the week, and at the request of their executive committee Mr. Fiedler has placed on the program as his first number Mozart's "Jupiter" symphony, and as his other number Richard Strauss's tone poem, "Ein Heldenleben." The order of the program is as follows:

Symphony in C major, "Jupiter"...Mozart
Hymn to Pallas Athene.....Saint-Saens
Air from "L'Enfant Prodigue"....Debussy
Tone poem, "Ein Heldenleben"....Strauss

SUNDAY GLOBE
DECEMBER 25, 1910.

Eleventh Week of Concerts By the Symphony Orchestra.

In January and February comes the busiest season of the Symphony orchestra, for in the space of eight weeks there are two trips to the south, each of a week, and one trip to the middle west of a week's duration. Besides these there are five concerts in Boston and concerts in Cambridge, Worcester and Providence.

This week's program will bring as soloist for the first time in Boston with the Symphony orchestra Mme Jeanne Jomelli, who from her appearances with choral societies is well and favorably known in this city. She is to sing two numbers, one a hymn to Pallas Athene by Saint-Saens, which was sung for the first time in America by Mme Jomelli in Brooklyn with the Boston Symphony orchestra in November. Her second number will be Lia's air from Debussy's "The Prodigal Son."

The Music Teachers' national association will be meeting in Boston at the end of the week and at the request of the executive committee Mr Fiedler has placed on the program as his first number Mozart's "Jupiter" symphony and as his other number Richard Strauss' tone poem, "Ein Heldenleben."

SUNDAY POST,
JANUARY 1, 1911

Symphony Programme

Sibelius figures as the largest contributor to the 12th Symphony programme which will be played on next Friday afternoon and Saturday evening. Mr. Fiedler will repeat the Second Symphony in D major with which he had such success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius and this particular symphony of his made a deep impression when it was played last year for the first time in a number of seasons. Humperdinck, who is now large in the public eyes, owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from a suite, a "moorish Rhapsody," the title of the movement being "Tangier—A Night in a Moorish Cafe."

GLOBE—SATURDAY,
DECEMBER 31, 1910.

AT THE SYMPHONY.

Mme Jomelli Soloist For First Time at the Concerts.

Tone Poem of Richard Strauss' "A Hero's Life" Is Played.

The 11th Symphony rehearsal program yesterday afternoon was as follows: Mozart's ("Jupiter") C major symphony; Saint-Saens' hymn for soprano and orchestra, "Pallas Athene" (op 98), first time in Boston; and Lia's recitative and aria from Debussy's "The Prodigal Son," Mme Jeanne Jomelli soloist in both; Strauss' tone-poem, "A Hero's Life."

The performance of the Strauss was the third by the orchestra at these concerts, the second by Mr Fiedler. There are a limited number of works in orchestral literature which might fittingly be performed once each year as an event of commemorative or festal nature. This is one of them.

The work is colossal in program, in purpose, in workmanship and in emotional and spiritual import. Its theme embodies eternal truth. It is not for today or tomorrow, but for all time. For in every age man has fought, and by physical prowess has conquered; has withstood the gibes and mockery of weaklings and of the earth-bound; has been the nobler for the wooing of woman's love, and has learned of victories of soul and of triumphant death.

The great epic has not yet been written upon some trivial subject which, for its little day, whipped men's minds into a fever and then was forgotten. In every age there has been the conflict between a perishable materialism and an eternal soul. Against him who would fly above the first there have been the Philistines, with their scales and their yardsticks, and their raillery against all who would not measure the future in terms of the past.

Strauss has fancied subjects for his tone-poems, some of them big, some capricious, one of them emphatically unappropriate—that of a day and its doings by his own fireside—but none are of more lofty imagination, more imperishable significance. Here he has written upon both the grim and the glorious realities of human life. Aesthetically his text is one of noble seriousness and beauty. It leads to a supreme fulfillment.

Vast Orchestral Panorama.

The vastness of the span of it is apt for Strauss' cyclopic skill in constructing a vast orchestral panorama of tone. Here is a tapestry of pictures into which he has woven the strands of melodic figures that give identity to the deeds of his hero and illumine the development of his drama. For it is a drama in tone, and the hero, his beloved and his adversaries are the protagonists.

There are said to be 70 of these melodic figures or guiding motifs, for intricate and exhausting analyses of this marvel of contrapuntal genius are not lacking. There are nine, perhaps 10, in the first of the six general divisions and more in the others.

The hero once introduced, his antagonists set upon him in the second and what a masterful caricaturist in color is Strauss. Wagner, in "The Mastersingers," in his exquisite lampoon of Beckmesser and the contemporary hidebound pedants, scarcely penned more wicked irony than Richard II has done here in the waspish mockery in upper woodwind and the sluggish fifths of the ponderous tubas.

The technical display is amazing, yet there is no obvious or blatant virtuosity of a man appallingly dexterous in counter point. What consummate skill in the sixth division in his weaving into the pattern themes from his previous works; from the tone-poems and even from the early opera, "Guntram," and the song, "Traum durch die Dammerung."

Jean Marnold pretends to find 23 of these reechoes. Louis Coerne contends there are 24. Again a comparison with Wagner, for it is not unlike the reminiscent scheme of "Siegfried" and "Gotterdammerung."

Unescapable Dissonances.

It is true the music descriptive of the battle has unescapable dissonance and rude shocks of onset, but yesterday it seemed less pertinent and indicative. The delineation in the solo violin of the beloved's caprices and evasion of capture also seemed needlessly prolonged, although Mr Noack, in the event of Mr Witek's illness, played the music acceptably.

But there is little in this great work without significance or out of proportion. Of surpassing beauty is the music portraying the bliss of the two lovers. It is an exquisite conceit that makes the theme of the beloved sing high in the violins through the clangor of battle, inspiring hope and courage.

There follows then a triumphant song of victory, such a sonorous paean as suggests finality and departure to those deeply versed in the ways of large orchestral pieces, insomuch that yesterday some of the expeditious considered themselves warned to adjust their hats long before the hero's fate was determined.

The stately funereal music attending the hero's demise is impressive, though lacking the superlative grandeur of the apotheosis in "Death and Transfiguration."

Mr Fiedler read the fiery portions of the score with much ardor and the exquisite love music with no little sympathy. The performance of the orchestra was brilliant.

Mme Jomelli, particularly in the Debussy aria, now familiar through performances at the opera, sang with ravishing beauty of tone, with finished art in phrasing and with emotional fervor. The Saint-Saens ballad, which she sang recently at Brooklyn with this orchestra for the first time in America, is not inspired and is unequal in value. There are stanzas which have neither the succinctness and vitality of recitative, nor the poetic content or passion of melody. The orchestra at times possesses a color, suaveness and grace characteristic of some of the writing of Saint-Saens.

The reading of the symphony did not notably mirror either the elegance or the lightness and zest of Mozart. The tonal quality of the orchestra was euphonious, particularly in the beautifully-sustained song of the second movement.

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POST, SATURDAY
DECEMBER 31, 1910

TEACHERS PICK SYMPHONY BILL

Programme Selected by Vote—Mme. Jomelli Soloist

BY OLIN DOWNES

Yesterday afternoon a number of the teachers of music who have attended the convention which has been in progress here for a week, visited Symphony Hall to hear the Symphony Orchestra play a programme which they had partly determined by vote. Mozart's "Jupiter" symphony; Saint-Saens' "Pallas Athene," hymn for soprano and orchestra (first time in Boston); recitative and aria of Lia, from Debussy's cantata, "The Prodigal Son"; tone poem, "A Hero Life," Richard Strauss. The new comers gracefully complied with the new ruling by immediately removing their headgear when they entered the hall.

The plan of commencing the concert with the Mozart symphony and concluding it with the Strauss tone poem proved interesting. It also proved conclusively how solidly the art of Strauss is grounded upon classical principles of construction and key relationship. And it proved again the colossal mastery of Richard Strauss, the dominating musical figure of at least the first half of the 20th century.

Mozart's symphony, too, was modern in its day. The final fugue was then, perhaps, even more of a technical, as well as artistic, feat than Strauss' battle scene. The instrumentation was heavy, and called for a full modern orchestra. The work is still modern, though not, perhaps, as advanced as the G minor symphony.

Strauss' work is perhaps the most overwhelming, ebullient, utterly magnificent expression of a great egotism in tones. It has been our experience to hear this tone poem on every occasion when it has been given here, since the first performance under Mr. Gericke in 1901, and we have never conquered the feeling of aversion amounting almost to disgust as that mammoth thing commences to sound, and as the torturing immensity of Strauss' monstrous design is comprehended, and then—the irresistible swing and pulse of the mighty work, as, whether you like it or not, it sweeps you clean away, and there is left nothing to do but hold the breath and observe the miracles accomplished by him who is a direct descendant of Beethoven in the bigness of his vision and his architectural power.

Strauss moulds a good strong theme to begin with, puts by it contrasting passages, and then works out his material. The definition is simple, but the workmanship and the tremendous lines of that structure are simply indescribable and incommunicable, until the music has caught one up to its own height, and there is, so to speak, a birdseye view of the whole.

Saint-Saens' "Pallas Athene" was sung with superb breadth and artistry by Mme. Jomelli. The piece is in broad, dignified, picturesque holiday style. It was written for a public occasion. Saint-Saens has from the first distinguished himself by his ability to write anything for any occasion, and the Hymn to Pallas Athene is no exception to the rule, save that, although it may not be distinctive, it is never cheap, or boisterous, or vulgar.

The soloists showed her objectivity when she turned from this splurging music to the air of the complaining mother, in "The Prodigal Son." She gave this air remarkable tenderness and dramatic intensity, and the technics of her performances were admirable in the highest degree. Mme. Jomelli was repeatedly recalled.

SUNDAY GLOBE—
JANUARY 1, 1911.

Mischa Elman Soloist at This Week's Symphonies.

Sibelius figures as the largest contributor to this week's Symphony programs. Mr Fiedler will repeat the second symphony in D major, with which he had such success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius and this symphony made a deep impression when it was played last year for the first time in a number of seasons.

Humperdinck, who is largely now in the public eye owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from a suite which he calls a "Moorish Rhapsody," the title of the movement being "Tangier—A Night in a Moorish Cafe."

Mischa Elman will make his reappearance in Boston at these concerts, playing Lalo's "Spanish" symphony. As Mr Noack played with much success Lalo's quite forgotten first concerto a week ago, it will be interesting for connoisseurs to compare the two works, coming as they do so close together.

Alessandro Bonci's Recital.

The program that Alessandro Bonci will give at his recital in Symphony hall Tuesday afternoon, Jan 10, is one of great interest. He will sing in three languages, Italian, French and English. A part of the selections will be classic tunes from old-time operas. More modern arias will be the lovely "Una furtiva lagrima" from "Elisir d'Amore" and the "Che gelida Manina" from "La Boheme."

He will sing three German songs, but with the English text—Mendelssohn's "On the Wings of Music" and Schubert's "Who is Sylvia" and "Hark, Hark, the Lark." Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light."

T[H]E SYMPHONY CONCERT

MOZART AND STRAUSS TO RARE PERFORMANCE

T[H]E Unusual Circumstance That Counsed Such a Programme—The Orchestra the Top of Its Form and the Finest Its Mettle—Mozart's "Jupiter" Symony and Strauss's "Ein Heldenleben" the Orchestra Disclosed Them—The ntrasting Exactions of the Two Comsers

MR. Fiedler's programme for the Symphony Concerts yesterday afternoon was so unlike his usual choice and arrangement of pieces that it recalled some of the strange groupings that Dr. Muck used to make and to which none but the conductor himself could find the plausible key. It began with Mozart's "Jupiter" symphony; then followed a "Hymn to Pallas Athena" and the mother's air out of Debussy's "L'Enfant Prodigue" for Mme. Jomelli to sing; and it ended with Strauss's huge tone-poem, "Ein Heldenleben." Now Mozart and Strauss, the "Jupiter" symphony and "Ein Heldenleben," are at opposite poles of music; while the pieces for Mme. Jomelli to sing bore no perceptible relation to the whole programme or to each other, and least of all bridged the gap between its major numbers. The truth is that the programme was not wholly of Mr. Fiedler's choosing. The meeting here of the Music Teachers' National Association gave to many of its members their first opportunity to hear the Symphony Orchestra. The managing committee wished them to hear it first in some classic, and then in some ultra-modern piece. Running through the announced music for the year, Mr. Fiedler pitched upon the "Jupiter" symphony and "Ein Heldenleben." Mme. Jomelli, as it happened, had been engaged to sing at this pair of concerts, and no alternative remained to the sandwiching of her "numbers" between the long symphonic pieces. She chose her music, as most singers at symphony concerts do, with little or no thought of the whole programme of which they were a part, and so the programme settled gradually into the queer congeries of pieces and styles that it was.

Anyhow, the music-teachers had their reward, and some sixty tickets had been placed at their disposal by regular attendants at the afternoon concerts. It seems absurd to say that the Symphony Orchestra could be stirred by the presence of threescore strange music teachers, but the fact remains that, though Mr. Witek and Mr. Schroeder were both sick and absent, it was at the top of its form and the keenest of its mettle throughout the concert. Mr. Fiedler always is or tries his hardest to be, and yesterday, he had his beloved Strauss, his particularly beloved "Heldenleben," and his just reputation for high eloquence in the performance of the piece to stimulate him. The result was a concert that stirred the regular audience of Friday afternoon only less than it did the visitors to whom it was wholly new. The performance of the orchestra dignified the large commonplaces of Saint-Saëns's hymn, and made them sound as though emotion, as well as the capable discharge of a commission, had prompted the music. The subdued voices of Debussy's accompaniment to the air from "L'Enfant Prodigue," and his subtle feeling even in this youthful piece for the timbres of the wood-wind instruments had their soft play. The quality of tone, alike in the string and the wind choirs, was beautifully transparent and edgeless throughout Mozart's symphony. The rhythmic precision was unerring, yet it had no sharpness and it did keep a light elasticity. Man for man, the orchestra seemed to have a sense of each single note in the symphony and to weave it into its place in the web. Only in the occasional breadth of a chord came the disconcerting sense, so common in performances of eighteenth-century music of modern means that are too large for ancient ends.

Through three movements, the symphony went its true way of seemingly rambling loveliness touched with a persistent melancholy. For Mozart is too supple and suave to let form seem rigid, and in these final symphonies, the playful lights of the earlier are a little clouded. Mozart had lived long enough to have moods almost in spite of himself. Then music and orchestra raced away into the fugue of the finale. They kept all its fineness of tonal fibre, all its elasticity that is always yielding to let the significant phrase or figure through at just the right moment; and they gave it a nervous vigor that was exactly of Mozart's quick spirit and leaping fancy. Bach's fugues are mighty, sometimes even thick; they stride oftener than they run. Mozart's race with themselves, make play with their own brightness, fling themselves into sparkle like a firework. And throughout the symphony, Mr. Fiedler content with the "Heldenleben" that awaited him did not force a note or a phrase, never once attempted an "individuality" of pace. The conductor led, the orchestra played, the audience heard—pure Mozart.

It is the final test of an orchestra, as of a conductor, that it shall adapt itself to the music in hand until it is altogether at one with it. Probably there was not a man on the stage yesterday who would not lay his hand on his heart and say that Strauss had crowded his tone-poems and his operas with instrumental difficulties and feats that were born of a wanton and intellectual virtuosity. Beyond any composer of our own time, Strauss knows the possibilities of the instruments of the orchestra and of the virtuosi that should play them. He takes a perverse mental pleasure in the setting of "stunts" for them that multiply difficulties, while they add nothing that the ordinary ear and imagination may detect to the substance, the color or the significance of the music. It is an old story that Strauss is most puissant when he is simplest. "Ein Heldenleben" is full of such instrumental feats, especially in the more polyphonic sections; they must be done, if the music is to be played at all; and—what is more to the point—they must be done so that they shall not seem as feats. Then do the straining and the achieving players beat the composer at his own game. Perversely, again, he would say that such a performance was precisely what he intended, smile his enigmatic smile and depart to the invention of yet more difficult feats.

The Symphony Orchestra, yesterday, played "Ein Heldenleben" as though there were no "exacting passages" in it; and not one in the audience need have suspected, so free and assured was the performance, that there were. It did much more, however, and that which more incumbent upon it. For "Ein Heldenleben" is nearly a perfect example among Strauss's tone-poems of the fusing of the symphonic structure with the delineative and the expressive ends. There is no to detail again its free symphonic form. Those that have an open ear and mind to musical architecture long since discovered it for themselves. It is a little necessary to trace the fashion in which the music seems to develop itself out of itself, because whoever has heard it understandingly and sympathetically has already found therein much of its power, sweep and pervading magnificence. The marvel and the hight of it all is the fashion in which within this symphonic form in the course of this development, it accomplishes its delineative and emotional purpose. "Ein Heldenleben" unrolls its vast symphonic structure and substance clothed in the myriad magnificence of Strauss's instrumental coloring. It unrolls equally its vast panorama of the Hero-Life; flings the hero, full panoplied in his strength into the world whih which he must war — how graphic is the first section that calls him to life; music-drama could not go further—sets him wooing—and with what intimate beauty—sets him fighting—and with what heroic might of spirit—turns him victor, leads him into meditation that is even polyphonic and is music made not felt, and then translates him into the high heaven of those that fought the best fight that is in them for what they believed and practiced. The tone-poem ends in these mighty glories. Yet how just before, and often through all its course, it has teemed with intimate touches. Against the magnificence of the birth and the death of his hero, against the might of his warring, Strauss sets the fine intensity of his passion for the woman he has chosen. (Or is it really the ideal that he pursues because he loves?

And the playing orchestra, the guiding and the inspiriting conductor, must disclose and enhance all these things. They must unfold the masterly might, the self-creation of the symphonic structure. Out of their playing, as well as from the music, the hero must spring into life, run his puissant course, attain and deserve the glories of his passions, his achievements, his ends. Strauss bids his orchestra be virtuosi, musicians, musical dramatists, tone-poets. Wagner's ideal was that every man in his orchestra should be in his mind and heart an actor in the drama on the stage. Strauss would have each one of them a vitalizing element in his tone-poems. They must understand with him, see with him, feel with him—and yet be accomplishing his virtuoso tasks. An orchestra of Strausses ought to play these tone-poems. He ought to conduct in them—did not other conductors, like Mr. Fiedler yesterday, do so far more eloquently than did he. The Symphony Orchestra was such on Friday, and if even music lived in its own image and so engrossed and encompassed its hearers, "Ein Heldenleben" did in such playing of it.

Mere lapse of years aside, though there is now a century and a quarter of them, the beauty of Mozart's symphony is a remote beauty. It is music, after all, that is only faintly related to life, except as here and there the composer's spirit, gaining hard experience of it, touches the symphony with momentary melancholy or restlessness. Music, to Mozart and to his generation, sufficed to itself, expressed only itself. It belonged to muses who might indeed enchant mortals, but not to striving and passionate men. With al its forms and formulæ, with all the play of individual talents and temperaments upon it, seldom was it more than a bloodless and bodiless music, because in it were not the passions and the strivings of the man that wrote it, of the mankind around him, the voice of his time. It is easy to say music that should be so contemplated, so felt in this our very different time. Music, they say, as the voice of passion, intimate or far-reaching, has been carried too far. In its ambition to become, above all else, an expressive art, it is smothering its own intrinsic qualities. Certainly these flower in the "Jupiter" symphony, and yet how many of us yesterday heard it with more than contemplative and somewhat detached response to its beauties? Certainly in "Ein Heldenleben" is the passion for achievement, the passion for conduct, the passion for faith kept and ideals pursued that are of the finer impulses of our time. To hear Strauss's music was to feel it, as something that is a part of it the mental, the emotional, the spiritual life of our immediate time, bone of our bone, flesh of our flesh. Mozart gave pleasure; Strauss renewed spirits.

H. T. P.

TUESDAY afternoon, Jan. 10, in Symphony Hall, a recital of old Italian airs, classic German, modern French, a few English songs and two operatic pieces by Mr. Bonci, the eminent tenor, who has left the opera house for the concert-room, and who is adept in many sorts of vocal artistry. In detail his programme is:

Spiagge amate ("Helen and Paris").....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello
On Wings of Music.....Mendelssohn
Who Is Sylvia?—Hark, hark, the Lark..Schubert
Una furtiva Lagrima ("Elisir d' Amore").....Donizetti
Vieille Chanson.....Bizet
Romance.....Debussy
Embarquez-vous?.....Godard
Che gelida Manina ("La Bohème").....Puccini
Long Ago.—A Maid Sings Light.....MacDowell
Mattinata.....Leoncavallo

Symphony Hall: Symphony Concerts

FOR a third successive year, Mr. Elman is returning to the Symphony Concerts and next Friday afternoon and Saturday evening he will play a piece, Lalo's "Spanish Symphony" for violin and orchestra, in which, though with only a piano accompaniment, he has been heard to admiration here. Hitherto, with Tschaikowsky's and Dvorák's concertos, Mr. Elman has chosen music for the Symphony Concerts that tested the breadth and the intensity of his powers. Next week he will have music that will sound their fineness. In Berlin, where he has lately played, the reviewers noted his advance in such sensitiveness, and it will be interesting to follow it here. Mr. Fiedler justly admires the rugged, terse and tense music of Sibelius and would bring his audiences to like admiration. Only a year ago he revived the Finn's symphony in D major, and now he is repeating it. Not to be out of the fashion, Mr. Fiedler will end the concert with the music of Humperdinck, the movement of "The Moorish Rhapsody" that the composer calls "Tangier—In a Café."

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RECORD, SATURDAY, DECEMBER 31, 1910

JOMELLI SINGS AT SYMPHONY

From L. C. Elson's Review in The Advertiser.

PROGRAMME.

Mozart. Symphony in C Major. "Jupiter."
St. Saens. Hymn to Pallas Athene.
Debussy. Lia's Air from L'Enfant Prodigue."
Strauss. Tone-poem. "Heldenleben."

Vocalist, Mme. Jeanne Jomelli.

Here was indeed a wide sweep. From an 18th century symphony to a specimen of 20th century musical self-homage, with some fairly conservative modern vocalism sandwiched in between, for the Debussy who is here represented is not the musical Keats of the present, but Debussy in the Paris Conservatoire, Debussy competing for the Prix de Rome, Debussy conscious of appearing before conservative judges.

Mr. Fiedler is the peer of any Strauss conductor alive. Perhaps even he is "primus inter pares". Every figure in the complex jungle of tones is carefully disentangled and clearly displayed. For the study of Richard Strauss in his tone-poems we would advise orchestral scholars to come to Boston. Splendidly was the cackling of the hero's enemies interpreted. Mr. Witek gave the feminine theme and the theme of Caprice with excellent effect. The horn rang out the Don Juan theme finely. In short every orchestral point, solo or tutti was done artistically.

But such music only amazes us, it does not thrill us in any great degree. Neither hero nor heroine are musically beautiful. The love episodes fall far behind Tristan and Isolde, or even Lohengrin and Elsa. The battle scene is "sui generis" and Mr. Fiedler did not overforce it. The beginning and end of the work are its best portions. But every one must enthusiastically praise the performance. If ever Strauss is to make propaganda in America, it must be in Boston, for nowhere else, on this side of the Atlantic, would such a glorious interpretation of his work be possible.

St. Saens' "Hymn to Pallas Athene" was heard for the first time in Boston. There seems a certain kinship between the earlier Debussy and the later St. Saens and Massenet, but in this song we do not get the real St. Saens. It was written for the dedication of the great amphitheatre in Orange, in Provence, and it is self-conscious, artificial, bombastic festival music. It naturally seeks to be Hellenic in style, and Mr. Schnecker had plenty of harp-work to do, and did it finely.

The almost constant attempts at grandiloquence are a great demand upon the resources of the singer, and Mme. Jomelli rose to these demands with commendable power. It was not a beautiful song, but it was beautifully sung and the praise must go rather to Mme. Jeanne Jomelli than to M. Camille St. Saens.

MUSIC NOTES.

The programme that Bonci will give at his recital in Symphony Hall on Jan. 10, is one of extraordinary interest. A part of the selections will be classic tunes from old-time operas in the singing of which his art is supreme. More modern arias will be the lovely "Una gelida Manina" from "La Boheme".

He will sing three German songs, but with the English text, Mendelssohn's "On Wings of Music", and Schubert's "Who Is Sylvia?" and "Hark, Hark! the Lark". Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light."

TRAVELER, SATURDAY, DECEMBER 31, 1910.

THE BONCI RECITAL.

Alessandro Bonci will give a recital Tuesday afternoon, Jan. 10, in Symphony Hall. A part of his selections will be classic tunes from old-time operas, some modern arias, "Una Furtiva Lagrima," from "Elisir D'Amore," and the "Che Gelida Manina" from "La Boheme." He will sing Mendelssohn's "On Wings of Music," Schubert's "Who Is Sylvia?" and "Hark, Hark! the Lark." Signor Bonci's programme is an interesting one; he will sing in there different languages—French, German and Italian.

DECEMBER 31, 1910.

SYMPHONY CONCERT.

"Enough tickets and about 10 more," was Professor Lewis' reply to the question whether the hospitality of the Symphony rehearsal subscribers equaled his needs. The musical pedagogues who convened in Boston this week could not have taken a farewell impression of their visit more to their own satisfaction, or to that of Bostonians, than they took from the performance by Mr. Fiedler and his men and Mme. Jomelli in Symphony hall Friday afternoon.

The program was representative of the work of the Symphony concerts and at the same time it was one that gave no great difficulty to any of those concerned in its performance. The Mozart symphony was only a trifling problem in time-beating for Mr. Fiedler; the "Pallas Athene" hymn was a transparent medium through which the soloist could let her soprano splendors gleam; the air of Lia demanded just that talent for dramatic delineation which is of the concert platform, and which Mme. Jomelli has in surpassing measure; and as for the "Hero's Life" tone poem, what was it but a review of an old triumph of the Symphony players?

Let us not hasten to call the Saint-Saens hymn a great composition just because of the appropriateness of music to words. For there may prove to be such affectation in the words, when we come to reflect on their meaning, that no music to them can convince us, to any great degree, of its sincerity. Why should poet and composer go into this flattery with the people of Provence about their likeness to the Greeks? No reason why, unless, perhaps, because the old troubadour lays are worn out; or because the southern French, when on occasion they call on the polite artists of Paris to celebrate them, feel that classicism is the better worthy of the day and its reward than romanticism.

The eleventh symphony program follows: Mozart Symphony in C major; Saint-Saens, "Pallas Athene," hymn for soprano and orchestra, Op. 98; Debussy, recitative and aria of Lia from "L'Enfant Prodigue"; Strauss, tone poem, "A Hero Life," Op. 40. Soloist, Mme. Jeanne Jomelli.

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THE CONCERTS.

Mischa Elman, the violinist, appears at the Symphony rehearsal of Friday afternoon, Jan. 6, and at the concert of Saturday evening, Jan. 7, presenting Lalo's Spanish symphony for violin and orchestra, a work which he has hitherto played in Boston only with piano accompaniment. The orchestral numbers at these concerts will be the Symphony No. 2 in D major by Sibelius and "In a Cafe," from Humperdinck's "Moorish Rhapsody."

Anton Witek is announced as soloist for the fourth symphony concert in Sanders theater, Cambridge, Thursday evening, Jan. 19.

Mr. Bonci's song recital program necessarily has operatic selections. Should we want him to give us songs alone when we know what his interpretations of the "Furtiva lagrima" and the "Gelida manina" are? These familiar airs and an air from Gluck's "Helen and Paris" are announced for his Symphony hall matinee of Tuesday, Jan. 10; also songs of Mendelssohn, Schubert ("Sylvia" and "Hark! hark! the lark!"), Bizet, Debussy, MacDowell.

EVE. MAIL

ress ..... New York City.

The Boston Symphony orchestra, with Elman again as soloist, gave their second concert Saturday afternoon at Carnegie hall before an audience which filled the house to the doors. He played the Mendelssohn concerto, but with more brilliancy and spirit than we hear it frequently, and again he threatened the "no encore" rule of the staid old organization.

The programme was lent much interest by the performance of a symphony in D minor by Jan Sibelius, his second. The composer is a Finn, and his work is of the north, with its atmosphere of

ANCES BAUER.

gloom and of ruggedness. It is in four movements, but the third and fourth are not separated. There are innumerable themes, themes, indeed, which are lost because of the great number.

Even though we are growing accustomed to formlessness, there are many times that one would have wished for more compactness and more that was definite. The last movement was full of beautiful ideas and the vivacissimo before it accentuated the somber mood of the entire work. Mr. Fiedler had evidently given it his very best efforts, and it was played with breadth and nobility by the magnificent orchestra. Humperdinck's sprightly prelude to "Haensel und Gretel" never was placed where it did more good than upon this programme.

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DECEMBER 31, 1910

MUSIC TEACHERS ATTEND SYMPHONY

Guests of Unnamed Subscribers Who Left Tickets for Them.

Some 200 of those who are attending the convention of the Music Teachers' National Association were present at yesterday's Symphony matinee as guests of unnamed subscribers, who courteously left tickets at the box office. The same courtesy will be extended to an equal number of visitors tonight.

Mozart's "Jupiter" symphony—so named perhaps on account of the Jovian fugue which distinguishes the finale—gives this week's program a classic introduction. The andante yesterday reached the point of absolute languor, beyond which there was nothing but vanishment itself. The performance of the final movement was the most effective feature. Here the orchestra displayed its dazzling brilliancy.

From this celebrated classic there was a long symphonic leap to Richard Strauss' gigantic tone poem, "A Hero Life," down for a third performance in this city, and unheard here since two years ago last month. Here was the new music with a vengeance—a double vengeance in the movement discribing Strauss' contempt for the castercritics who deny his greatness. The French critic who said that the public could not follow the fugue-finale of the "Jupiter" symphony found a companion yesterday in the person who noted that the feminine millinery began to rise during the Strauss hero's battle, when the trumpet fanfares deceived those who would not or could not follow the music into thinking—hoping, perhaps—that the finale had arrived. The consequent violation of the no-hat rule lasted until, after another quarter of an hour or so, the real finale came in the splendid climax marking the full development of the hero's theme. In this last movement Strauss and the orchestra yesterday seemed to be showing their talent to the very finest advantage.

Owing to the unavoidable absence of Concert Master Witek and Mr. Schroeder, the 'cello leader, the full orchestra for which the work calls was not present. Mr. Noack played the violin solos in the Strauss number effectively.

Mme. Jeanne Jomelli sang the Saint-Saens hymn, "Pallas Athene," and Lia's recitative, from Debussy's "L'Enfant Prodigue," with beautiful effect.

HERALD, BOSTON, JANUARY 1, 1911

BOSTON SYMPHONY ORCHESTRA

Sibelius is the largest contributor to the 12th Symphony program of Friday afternoon and Saturday evening. Mr. Fiedler will repeat the second symphony in D major with which he had much success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius, and this symphony made a deep impression when it was played last year for the first time in a number of seasons. Humperdinck, who is now in the public eye owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from the suite, "Moorish Rhapsody." The title of the movement is "Tangier—A Night in a Moorish Cafe." This suite was first done by Mr. Gericke and later under the same conductor it was done in part.

Mischa Elman will make his reappearance in Boston at these concerts and play Lalo's Spanish symphony.

MR. BONCI'S RECITAL.

The program that Alessandro Bonci will give at his recital in Symphony Hall on Tuesday afternoon, Jan. 10, is one of great interest. He will sing in three languages—Italian, French and English. There will be classic arias from old-time operas in the singing of which his art is supreme, and more modern ones. Mr. Bonci will sing three German songs with the English text, Mendelssohn's "On the Wings of Music," and Schubert's "Who Is Sylvia?" and "Hark, Hark! the Lark." Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light." The program in full is as follows:

Spiagge amate ("Helen and Paris").....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello
On the Wings of Music.....Mendelssohn
Who Is Sylvia?.....Schubert
Hark, Hark! the Lark.....Schubert
Una furtiva Lagrima ("Elisir d'amore".....Donizetti
Belle Chanson.....Bizet
[illegible]rous?.....Debussy
Che Gelida Manina ("La Boheme").....Puccini
Long Ago.....MacDowell
A Maid Sings Light.....MacDowell
Mattinata.....Leoncavallo

JOURNAL—THURSDAY, JANUARY 5, 1911.

The most interesting musical event of next week will be the song recital which Alessandro Bonci is to give in Symphony Hall on Tuesday afternoon, Jan. 10. Bonci seems definitely to have abandoned opera for the concert stage, and from the sucess that he has had so far this year there seems little doubt that he will hold a place similar to that held by Sembrich in the field of song interpretation.

SYMPHONY CONCERT PROGRAMME BROAD

MOZART, STRAUSS, DEBUSSY AND ST. SAENS MINGLED

Unthrilling "Tone Poem" Magnificently Played—Mme. Jomelli Sings From "L'Enfant Prodigue."

By Louis C. Elson.

PROGRAMME.

Mozart. Symphony in C Major. "Jupiter."
St. Saens. Hymn to Pallas Athene.
Debussy. Lia's Air from L'Enfant Prodigue."
Strauss. Tone-poem. "Heldenleben."

Vocalist, Mme. Jeanne Jomelli.

Here was indeed a wide sweep. From an 18th century symphony to a specimen of 20th century musical self-homage, with some fairly conservative modern vocalism sandwiched in between, for the Debussy who is here represented is not the musical Keats of the present, but Debussy in the Paris Conservatoire, Debussy competing for the Prix de Rome, Debussy conscious of appearing before conservative judges.

It may be heterodox, but we do not like Mozart best in his most ambitious moods. The "Jupiter" was certainly the most ambitious symphony of the 18th century. Yet we prefer the less learned and more spontaneous symphony in G minor. When we want our fugues we can go to Bach. Nevertheless, the contrapuntal work in the first and last movements of this symphony is very unstrained and beautiful, even if it is not as "Mozartish" as the delicate first movement of the G minor.

The minuets of these old symphonies are somewhat faded. In this domain of simple "naivete" we hold Haydn the superior of Mozart and on the whole we think that his symphonies wear a little better than Mozart's, if we except the last three—the "Jupiter," the G minor and the Clarinette symphony—written in 1788.

Of the playing of the work nothing new can be said. Mozart contains no technical difficulties for our orchestra, but the scoring served to show the beginnings of symphonic orchestral work, as "Heldenleben" afterwards showed its culmination. The andante was finely played, but it is difficult for a modern to get into the placid mood to appreciate this kind of music. Mozart was too dramatic (in symphony) for his time, and not dramatic enough for ours. He uses more flute than usual, in this slow movement, for Mozart showed a dislike for the flute. The finale was very finely played and made the strongest effect of the work.

We can never quite reconcile ourselves to that modern self-conceit which causes the composer to bow down before himself (if such an acrobatic feat is possible) and worship his own greatness. Under certain circumstances this would be called megalomania. Nor can we ever believe that music may abolish all tonality, simply because a battle does so. We believe that Strauss is likely to fall short of being ranked with the greatest musical geniuses because he has been led astray by his own phenomenal skill. It is a case of "might have been," for there are indications in his songs as well as in some of the larger forms of his second period, which pointed to the highest order of achievement.

Mr. Fiedler is the peer of any Strauss conductor alive. Perhaps even he is "primus inter pares". Every figure in the complex jungle of tones is carefully disentangled and clearly displayed. For the study of Richard Strauss in his tone-poems we would advise orchestral scholars to come to Boston. Splendidly was the cackling of the hero's enemies interpreted. Mr. Witek gave the feminine theme and the theme of Caprice with excellent effect. The horn rang out the Don Juan theme finely. In short every orchestral point, solo or tutti was done artistically.

But such music only amazes us, it does not thrill us in any great degree. Neither hero nor heroine are musically beautiful. The love episodes fall far behind Tristan and Isolde, or even Lohengrin and Elsa. The battle scene is "sui generis" and Mr. Fiedler did not overforce it. The beginning and end of the work are its best portions. But every one must enthusiastically praise the performance. If ever Strauss is to make propaganda in America, it must be in Boston, for nowhere else, on this side of the Atlantic, would such a glorious interpretation of his work be possible.

That Mme. Jomelli should have chosen Lia's air just at the time that Alice Nielsen is singing it upon the opera stage is a fortuitous, but happy, coincidence. After all the air loses nothing by being heard on the concert stage. "L'Enfant Prodigue" has no plot in particular and about as much action as an Egyptian mummy. Of course it is some advantage to have the eye treated to a sight of charming Oriental landscape, or to an appropriate Scriptural costume, but these are not essentials. Mme. Jomelli is an artist of the highest intelligence and she caught the spirit of the song of the brooding mother most sympathetically. The song is simply the lament of the mother over her absent son. As already intimated, Debussy treats this with a directness that is sometimes absent from his later music. There is nothing elusive, nothing mystical, in this maternal cry, and to our mind it is fully as strong as the later, more cryptic, works of the composer. Mme. Jomelli was most expressive, even in the difficult passages in the highest register. The orchestral support was perfect, and the result was a greater display of enthusiasm than we have yet seen over a Debussy work in Boston; but much of this was due to the exquisite singing.

St. Saens' "Hymn to Pallas Athene" was heard for the first time in Boston. There seems a certain kinship between the earlier Debussy and the later St. Saens and Massenet, but in this song we do not get the real St. Saens. It was written for the dedication of the great amphitheatre in Orange, in Provence, and it is self-conscious, artificial, bombastic festival music. It naturally seeks to be Hellenic in style, and Mr. Schnecker had plenty of harpwork to do, and did it finely.

The almost constant attempts at grandiloquence are a great demand upon the resources of the singer, and Mme. Jomelli rose to these demands with commendable power. It was not a beautiful song, but it was beautifully sung and the praise must go rather to Mme. Jeanne Jomelli than to M. Camille St. Saens.

HERALD, THURSDAY, JANUARY 5, 1911.

Music Notes.

The program of the concerts of the Boston Symphony orchestra on Friday afternoon and Saturday evening will be as follows: Liadoff, Baba-Yaga, a musical picture after a Russian folk tale (first time in Boston); Sibelius, Symphony No. 2; Lalo, Symphonie Espagnole for violin and orchestra (Mischa Elman, violinist); Humperdinck, Tangiers: A Night in a Moorish Cafe, from "A Moorish Rhapsody." There will be no Symphony concerts next week.

Alessandro Bonci, the distinguished tenor, will give a song recital in Symphony Hall next Tuesday afternoon at 2:30 o'clock. The program will include arias by Gluck, Donizetti and Puccini and songs by Giordani, Paisiello, Mendelssohn, Schubert, Bizet, Debussy, Godard, MacDowell and Leoncavallo.

THE BOSTON AMERICAN SUNDAY, JANUARY 1, 1911

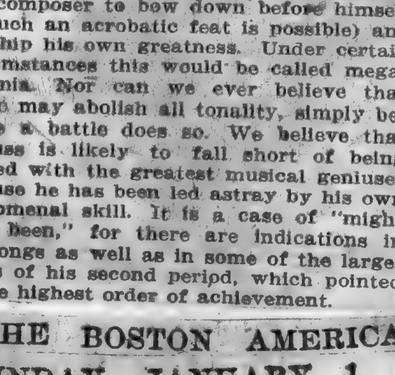
REPEAT SYMPHONY.

Sibelius Largest Contributor to the Twelfth Program.

Sibelius figures as the largest contributor to the twelfth Symphony program which will be played next Friday afternoon and Saturday evening. Mr. Fiedler will repeat the Second Symphony in D Major with which he had such success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius, and this particular symphony of his made a deep impression when it was played last year for the first time in a number of seasons.

Humperdinck, who bulks largely now in the public eye owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from the suite which he calls a "Moorish Rhapsody," the title of the movement being "Tangier—A Night in a Moorish Cafe." This suite was first done by Mr. Gericke and later under the same conductor it was done in part.

Mischa Elman will make his reappearance in Boston at these concerts, playing Lalo's Spanish Symphony. As Mr. Noack played with much success Lalo's quite forgotten First Concerto a week ago, it will be interesting for connoisseurs to compare the two works, coming as they do so close together.



MISCHA ELMAN

It is announced that Alessandro Bonci will give at his recital in Symphony Hall, on Tuesday afternoon, January 10, is one of extraordinary interest. He will sing in three languages, Italian, French and English. A part of the selections will be classic tunes from old-time operas, in the singing of which his art is supreme. More modern arias will be the lovely "Una Furtiva Lagrima" from "Elisir d'Amore" and the "Che Gelida Manina" from "La Boheme." He will sing three German songs, but with the English text, Mendelssohn's "On the Wings of Music," and Schubert's "Who Is Sylvia?" and "Hark, Hark, the Lark." Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light."

POST, THURSDAY, JANUARY 5, 1911

BONCI RECITAL TO BE SONG DELIGHT

The most interesting musical event of next week will be the song recital which Alessandro Bonci is to give in Symphony Hall on Jan. 10. Bonci seems definitely to have abandoned opera for the concert stage, and from the success that he has had so far this year there seems little doubt that he will hold a place similar to that held by Sembrich in the field of song interpretation. The parallel of his art and that of Sembrich is curiously close. Both of them are masters of the rapidly disappearing art of bel canto; both of them are expert in languages and both of them have built their singing on the finest qualities of musicianship.

TRAVELER, SATURDAY, JANUARY 7, 1911

BONCI RECITAL.

Allesandro Bonci, the distinguished tenor, comes to Symphony Hall on Tuesday afternoon, Jan. 10, at 2:30 o'clock, in recital. Mr. Bonci is one of the few representatives today of the rapidly disappearing art of bel canto, he having relinquished the opera stage to be an exemplar of this art on the concert stage. He has a voice of pure lyric quality. His New York recital evoked enthusiastic praise from the most exacting critics. Particular stress is laid on his marvelous diction—for that his voice is marvelous goes without saying—as he sings in Italian, French and English with perfect enunciation. He will sing much the same programme as in New York.

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TRANSCRIPT, THURSDAY, JANUARY 5, 1911

MUSIC AND MUSICIANS

THE SINGERS AND THE OPERA HOUSE

The Change in Repertory, Standards and Public Liking That Has Sent Mr. Bonci and Mr. Clement to Concerts—The Opera and the Concert of Yesterday—A Californian Rhapsody Over Tetrazzini Out-of-Doors—The Grave Problem of Miss Farrar's Name—The Possibilities of a Modernized "Lucia"—The Unfinished "Ysobel"—Debussy's New Songs

MR. Bonci, Mr. Clément, and Mme. Sembrich excel all other singers whom America has known in recent years in the finesse of song, and with one accord, they have forsaken the opera house for the concert-room. The years may have counselled Mme. Sembrich to leave the stage; but Mr. Bonci is still in his vocal and physical prime and ambitious of operatic distinction. Mr. Clément is in like fulness of his powers and strength, and in Paris, he is the first and applauded tenor of the Opera-Comique. Mme. Sembrich has long had her high place in concerts in America; but Mr. Bonci and Mr. Clément are both making this winter their first considerable venture into them. The cynical may easily say that neither tenor much interested the public of the Metropolitan and that each prefers to be the one and only figure of his song recitals rather than even a chief item in a cast at the opera house. Of course, too, there are financial persuasions in these things.

Grant both; and yet the fact remains that Mr. Bonci and Mr. Clément seemingly left the operatic stage in America because it gave them no room for their particular and distinctive talents and because the public of the opera house was not especially interested in them. The elder Italian operas in which Mr. Bonci excels come more and more seldom to the stage; the lighter French pieces, in which Mr. Clément shines, have no very firm footing in America. The newer music-drama asks less the beauty and the finesse of song than its power and its characterizing qualities. A new generation in the auditorium prefers such operas and the singers that cultivate them. It seeks the excitements of lyric drama more than it does the distinctions of vocal art. The big voice and not the voice of light and sweet timbre pleases it; the big tone, and not the finely spun tone, is its delight. The vocal likings, the vocal discriminations of operatic audiences have changed; so that almost alone of the operatic tenors of the hour in America, Mr. Constantino can keep to the older ways of song and still find a responsive public.

It is the old reproach, as it is also the peculiar distinction, of opera that it is a hybrid thing asking a mixed art. For the time, the elements of song and vocal artistry are not uppermost in it. They keep—or they should keep—their high places in concerts and the tradition is that audiences are finer-grained there than they are in the opera house. (Yet the "big tone" has been known to excite the coolest of audiences and very bad singing has been applauded in the severest of concert-rooms.) Mr. Bonci and Mr. Clément believe that they will find a more susceptible and appreciative public there. They have the fortunate precedent of Mme. Sembrich before them. They will soon try their experiment here in Boston. Then we shall see—what we shall see.

H. T. P.

GAZZETTA DEL MASSACHUSETTS
Sabato 7 Gennaio 1911
Boston, Mass.

Avvenimento artistico

Richiamiamo l' attenzione dei buongustai di deliziosi concerti al prossimo avvenimento artistico, al grande concerto cioe' che sara' dato dal celebre tenore lirico Alessandro Bonci martedi prossimo alle ore 2 30 p. m. nella Symphony Hall.

Il Bonci sta compiendo una tournee di concerti attraverso gli Stati Uniti, ed e' inutile il ripetere, che ovunque egli si presenta e' accolto con quel massimo entusiasmo riservato esclusivamente ai grandi artisti dell'ugola aurea.

Il programma e' dei piu' attraenti e non v'ha dubbio che nell' Atene degli Stati Uniti questo concerto segnera' l'apoteosi del grande tenore gia' definito la perfezione dell'arte del canto.

I prezzi dei biglietti sono di $2, 1.50, 1.00, 75c, e 50c vendibili alla BoxOffice della Symphony Hall. Affrettatevi a fornirvi di biglietti.

JOURNAL—SATURDAY, DECEMBER 31, 1910

MUSIC TEACHERS ATTEND SYMPHONY

Guests of Unnamed Subscribers Who Left Tickets for Them.

Some 200 of those who are attending the convention of the Music Teachers' National Association were present at yesterday's Symphony matinee as guests of unnamed subscribers, who courteously left tickets at the box office. The same courtesy will be extended to an equal number of visitors tonight.

Mozart's "Jupiter" symphony—so named perhaps on account of the Jovian fugue which distinguishes the finale—gives this week's program a classic introduction. The andante yesterday reached the point of absolute languor, beyond which there was nothing but vanishment itself. The performance of the final movement was the most effective feature. Here the orchestra displayed its dazzling brilliancy.

From this celebrated classic there was a long symphonic leap to Richard Strauss' gigantic tone poem, "A Hero Life," down for a third performance in this city, and unheard here since two years ago last month. Here was the new music with a vengeance—a double vengeance in the movement discribing Strauss' contempt for the castercritics who deny his greatness. The French critic who said that the public could not follow the fugue-finale of the "Jupiter" symphony found a companion yesterday in the person who noted that the feminine millinery began to rise during the Strauss hero's battle, when the trumpet fanfares deceived those who would not or could not follow the music into thinking—hoping, perhaps—that the finale had arrived. The consequent violation of the no-hat rule lasted until, after another quarter of an hour or so, the real finale came in the splendid climax marking the full development of the hero's theme. In this last movement Strauss and the orchestra yesterday seemed to be showing their talent to the very finest advantage.

Owing to the unavoidable absence of Concert Master Witek and Mr. Schroeder, the 'cello leader, the full orchestra for which the work calls was not present. Mr. Noack played the violin solos in the Strauss number effectively.

Mme. Jeanne Jomelli sang the Saint-Saens hymn, "Pallas Athene," and Lia's recitative, from Debussy's "L'Enfant Prodigue," with beautiful effect.

HERALD, BOSTON, JANUARY 1, 1911

BOSTON SYMPHONY ORCHESTRA

Sibelius is the largest contributor to the 12th Symphony program of Friday afternoon and Saturday evening. Mr. Fiedler will repeat the second symphony in D major with which he had much success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius, and this symphony made a deep impression when it was played last year for the first time in a number of seasons. Humperdinck, who is now in the public eye owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from the suite, "Moorish Rhapsody." The title of the movement is "Tangier—A Night in a Moorish Cafe." This suite was first done by Mr. Gericke and later under the same conductor it was done in part.

Mischa Elman will make his reappearance in Boston at these concerts and play Lalo's Spanish symphony.

MR. BONCI'S RECITAL.

The program that Alessandro Bonci will give at his recital in Symphony Hall on Tuesday afternoon, Jan. 10, is one of great interest. He will sing in three languages—Italian, French and English. There will be classic arias from old-time operas in the singing of which his art is supreme, and more modern ones. Mr. Bonci will sing three German songs with the English text, Mendelssohn's "On the Wings of Music," and Schubert's "Who Is Sylvia?" and "Hark, Hark! the Lark." Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light." The program in full is as follows:

Spiagge amate ("Helen and Paris")....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello
On the Wings of Music.....Mendelssohn
Who Is Sylvia?.....Schubert
Hark, Hark! the Lark.....Schubert
Una furtiva Lagrima ("Elisir d'amore"
.....Donizetti
Mallie Chanson.....Bizet
[illegible].....Debussy
Che Gelida Manina ("La Boheme").....Godard
Long Ago.....MacDowell
A Maid Sings Light.....MacDowell
Mattinata.....Leoncavallo

JOURNAL—THURSDAY, JANUARY 5, 1911.

The most interesting musical event of next week will be the song recital which Alessandro Bonci is to give in Symphony Hall on Tuesday afternoon, Jan. 10. Bonci seems definitely to have abandoned opera for the concert stage, and from the sucess that he has had so far this year there seems little doubt that he will hold a place similar to that held by Sembrich in the field of song interpretation.

SYMPHONY CONCERT PROGRAMME BROAD

MOZART, STRAUSS, DEBUSSY AND ST. SAENS MINGLED

Unthrilling "Tone Poem" Magnificently Played — Mme. Jomelli Sings From "L'Enfant Prodigue."

By Louis C. Elson.

PROGRAMME.

Mozart. Symphony in C Major. "Jupiter."
St. Saens. Hymn to Pallas Athene.
Debussy. Lia's Air from L'Enfant Prodigue."
Strauss. Tone-poem. "Heldenleben."

Vocalist, Mme. Jeanne Jomelli.

Here was indeed a wide sweep. From an 18th century symphony to a specimen of 20th century musical self-homage, with some fairly conservative modern vocalism sandwiched in between, for the Debussy who is here represented is not the musical Keats of the present, but Debussy in the Paris Conservatoire, Debussy competing for the Prix de Rome, Debussy conscious of appearing before conservative judges.

It may be heterodox, but we do not like Mozart best in his most ambitious moods. The "Jupiter" was certainly the most ambitious symphony of the 18th century. Yet we prefer the less learned and more spontaneous symphony in G minor. When we want our fugues we can go to Bach. Nevertheless, the contrapuntal work in the first and last movements of this symphony is very unstrained and beautiful, even if it is not as "Mozartish" as the delicate first movement of the G minor.

The minuets of these old symphonies are somewhat faded. In this domain of simple "naivete" we hold Haydn the superior of Mozart and on the whole we think that his symphonies wear a little better than Mozart's, if we except the last three—the "Jupiter," the G minor and the Clarinette symphony—written in 1788.

Of the playing of the work nothing new can be said. Mozart contains no technical difficulties for our orchestra, but the scoring served to show the beginnings of symphonic orchestral work, as "Heldenleben" afterwards showed its culmination. The andante was finely played, but it is difficult for a modern to get into the placid mood to appreciate this kind of music. Mozart was too dramatic (in symphony) for his time, and not dramatic enough for ours. He uses more flute than usual, in this slow movement, for Mozart showed a dislike for the flute. The finale was very finely played and made the strongest effect of the work.

We can never quite reconcile ourselves to that modern self-conceit which causes the composer to bow down before himself (if such an acrobatic feat is possible) and worship his own greatness. Under certain circumstances this would be called megalomania. Nor can we ever believe that music may abolish all tonality, simply because a battle does so. We believe that Strauss is likely to fall short of being ranked with the greatest musical geniuses because he has been led astray by his own phenomenal skill. It is a case of "might have been," for there are indications in his songs as well as in some of the larger forms of his second period, which pointed to the highest order of achievement.

Mr. Fiedler is the peer of any Strauss conductor alive. Perhaps even he is "primus inter pares". Every figure in the complex jungle of tones is carefully disentangled and clearly displayed. For the study of Richard Strauss in his tone-poems we would advise orchestral scholars to come to Boston. Splendidly was the cackling of the hero's enemies interpreted. Mr. Witek gave the feminine theme and the theme of Caprice with excellent effect. The horn rang out the Don Juan theme finely. In short every orchestral point, solo or tutti was done artistically.

But such music only amazes us, it does not thrill us in any great degree. Neither hero nor heroine are musically beautiful. The love episodes fall far behind Tristan and Isolde, or even Lohengrin and Elsa. The battle scene is "sui generis" and Mr. Fiedler did not overforce it. The beginning and end of the work are its best portions. But every one must enthusiastically praise the performance. If ever Strauss is to make propaganda in America, it must be in Boston, for nowhere else, on this side of the Atlantic, would such a glorious interpfetation of his work be possible.

That Mme. Jomelli should have chosen Lia's air just at the time that Alice Nielsen is singing it upon the opera stage is a fortuitous, but happy, coincidence. After all the air loses nothing by being heard on the concert stage. "L'Enfant Prodigue" has no plot in particular and about as much action as an Egyptian mummy. Of course it is some advantage to have the eye treated to a sight of charming Oriental landscape, or to an appropriate Scriptural costume, but these are not essentials. Mme. Jomelli is an artist of the highest intelligence and she caught the spirit of the song of the brooding mother most sympathetically. The song is simply the lament of the mother over her absent son. As already intimated, Debussy treats this with a directness that is sometimes absent from his later music. There is nothing elusive, nothing mystical, in this maternal cry, and to our mind it is fully as strong as the later, more cryptic, works of the composer. Mme. Jomelli was most expressive, even in the difficult passages in the highest register. The orchestral support was perfect, and the result was a greater display of enthusiasm than we have yet seen over a Debussy work in Boston; but much of this was due to the exquisite singing.

St. Saens' "Hymn to Pallas Athene" was heard for the first time in Boston. There seems a certain kinship between the earlier Debussy and the later St. Saens and Massenet, but in this song we do not get the real St. Saens. It was written for the dedication of the great amphitheatre in Orange, in Provence, and it is self-conscious, artificial, bombastic festival music. It naturally seeks to be Hellenic in style, and Mr. Schnecker had plenty of harpwork to do, and did it finely.

The almost constant attempts at grandiloquence are a great demand upon the resources of the singer, and Mme. Jomelli rose to these demands with commendable power. It was not a beautiful song, but it was beautifully sung and the praise must go rather to Mme. Jeanne Jomelli than to M. Camille St. Saens.

THE BOSTON AMERICAN SUNDAY, JANUARY 1, 1911

REPEAT SYMPHONY.

Sibelius Largest Contributor to the Twelfth Program.

Sibelius figures as the largest contributor to the twelfth Symphony program which will be played next Friday afternoon and Saturday evening. Mr. Fiedler will repeat the Second Symphony in D Major with which he had such success a year ago. Of the living composers none has gained greater favor in Boston than Sibelius, and this particular symphony of his made a deep impression when it was played last year for the first time in a number of seasons.

Humperdinck, who bulks largely now in the public eye owing to the performance in New York of his new opera, "Die Koenigskinder," will be represented by a movement from the suite which he calls a "Moorish Rhapsody," the title of the movement being "Tangier—A Night in a Moorish Cafe." This suite was first done by Mr. Gericke and later under the same conductor it was done in part.

Mischa Elman will make his reappearance in Boston at these concerts, playing Lalo's Spanish Symphony. As Mr. Noack played with much success Lalo's quite forgotten First Concerto a week ago, it will be interesting for connoisseurs to compare the two works, coming as they do so close together.

MISCHA ELMAN

[illegible] that Alessandro Bonci will give at his recital in Symphony Hall, on Tuesday afternoon, January 10, is one of extraordinary interest. He will sing in three languages, Italian, French and English. A part of the selections will be classic tunes from old-time operas, in the singing of which his art is supreme. More modern arias will be the lovely "Una Furtiva Lagrima" from "Elisir d'Amore" and the "Che Gelida Manina" from "La Boheme." He will sing three German songs, but with the English text, Mendelssohn's "On the Wings of Music," and Schubert's "Who Is Sylvia?" and "Hark, Hark, the Lark." Two modern songs are included, MacDowell's "Long Ago" and "A Maid Sings Light."

HERALD, THURSDAY, JANUARY 5, 1911.

Music Notes.

The program of the concerts of the Boston Symphony orchestra on Friday afternoon and Saturday evening will be as follows: Liadoff, Baba-Yaga, a musical picture after a Russian folk tale (first time in Boston); Sibelius, Symphony No. 2; Lalo, Symphonie Espagnole for violin and orchestra (Mischa Elman, violinist); Humperdinck, Tangiers: A Night in a Moorish Cafe, from "A Moorish Rhapsody." There will be no Symphony concerts next week.

Alessandro Bonci, the distinguished tenor, will give a song recital in Symphony Hall next Tuesday afternoon at 2:30 o'clock. The program will include arias by Gluck, Donizetti and Puccini and songs by Giordani, Paisiello, Mendelssohn, Schubert, Bizet, Debussy, Godard, MacDowell and Leoncavallo.

POST, THURSDAY, JANUARY 5, 1911

BONCI RECITAL TO BE SONG DELIGHT

The most interesting musical event of next week will be the song recital which Alessandro Bonci is to give in Symphony Hall on Jan. 10. Bonci seems definitely to have abandoned opera for the concert stage, and from the success that he has had so far this year there seems little doubt that he will hold a place similar to that held by Sembrich in the field of song interpretation. The parallel of his art and that of Sembrich is curiously close. Both of them are masters of the rapidly disappearing art of bel canto; both of them are expert in languages and both of them have built their singing on the finest qualities of musicianship.

TRAVELER, SATURDAY, JANUARY 7, 1911.

BONCI RECITAL.

Allesandro Bonci, the distinguished tenor, comes to Symphony Hall on Tuesday afternoon, Jan. 10, at 2:30 o'clock, in recital. Mr. Bonci is one of the few representatives today of the rapidly disappearing art of bel canto, he having relinquished the opera stage to be an exemplar of this art on the concert stage. He has a voice of pure lyric quality. His New York recital evoked enthusiastic praise from the most exacting critics. Particular stress is laid on his marvelous diction—for that his voice is marvelous goes without saying—as he sings in Italian, French and English with perfect enunciation. He will sing much the same programme as in New York.

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TRANSCRIPT, THURSDAY, JANUARY 5, 1911

MUSIC AND MUSICIANS

THE SINGERS AND THE OPERA HOUSE

The Change in Repertory, Standards and Public Liking That Has Sent Mr. Bonci and Mr. Clement to Concerts—The Opera and the Concert of Yesterday—A Californian Rhapsody Over Tetrazzini Out-of-Doors—The Grave Problem of Miss Farrar's Name—The Possibilities of a Modernized "Lucia"—The Unfinished "Ysobel"—Debussy's New Songs

MR. Bonci, Mr. Clément, and Mme. Sembrich excel all other singers whom America has known in recent years in the finesse of song, and with one accord, they have forsaken the opera house for the concert-room. The years may have counselled Mme. Sembrich to leave the stage; but Mr. Bonci is still in his vocal and physical prime and ambitious of operatic distinction. Mr. Clément is in like fulness of his powers and strength, and in Paris, he is the first and applauded tenor of the Opera-Comique. Mme. Sembrich has long had her high place in concerts in America; but Mr. Bonci and Mr. Clément are both making this winter their first considerable venture into them. The cynical may easily say that neither tenor much interested the public of the Metropolitan and that each prefers to be the one and only figure of his song recitals rather than even a chief item in a cast at the opera house. Of course, too, there are financial persuasions in these things.

Grant both; and yet the fact remains that Mr. Bonci and Mr. Clément seemingly left the operatic stage in America because it gave them no room for their particular and distinctive talents and because the public of the opera house was not especially interested in them. The elder Italian operas in which Mr. Bonci excels come more and more seldom to the stage; the lighter French pieces, in which Mr. Clément shines, have no very firm footing in America. The newer music-drama asks less the beauty and the finesse of song than its power and its characterizing qualities. A new generation in the auditorium prefers such operas and the singers that cultivate them. It seeks the excitements of lyric drama more than it does the distinctions of vocal art. The big voice and not the voice of light and sweet timbre pleases it; the big tone, and not the finely spun tone, is its delight. The vocal likings, the vocal discriminations of operatic audiences have changed; so that almost alone of the operatic tenors of the hour in America, Mr. Constantino can keep to the older ways of song and still find a responsive public.

It is the old reproach, as it is also the peculiar distinction, of opera that it is a hybrid thing asking a mixed art. For the time, the elements of song and vocal artistry are not uppermost in it. They keep—or they should keep—their high places in concerts and the tradition is that audiences are finer-grained there than they are in the opera house. (Yet the "big tone" has been known to excite the coolest of audiences and very bad singing has been applauded in the severest of concert-rooms.) Mr. Bonci and Mr. Clément believe that they will find a more susceptible and appreciative public there. They have the fortunate precedent of Mme. Sembrich before them. They will soon try their experiment here in Boston. Then we shall see—what we shall see.

H. T. P.

CAZZETTA DEL MASSACHUSETTS
Sabato 7 Gennaio 1911
Boston, Mass.

Avvenimento artistico

Richiamiamo l' attenzione dei buongustai di deliziosi concerti al prossimo avvenimento artistico, al grande concerto cioe' che sara' dato dal celebre tenore lirico Alessandro Bonci martedi prossimo alle ore 2 30 p. m. nella Symphony Hall.

Il Bonci sta compiendo una tournee di concerti attraverso gli Stati Uniti, ed e' inutile il ripetere, che ovunque egli si presenta e' accolto con quel massimo entusiasmo riservato esclusivamente ai grandi artisti dell'ugola aurea.

Il programma e' dei piu' attraenti e non v'ha dubbio che nell' Atene degli Stati Uniti questo concerto segnera' l'apoteosi del grande tenore gia' definito la perfezione dell'arte del canto.

I prezzi del biglietti sono di $2, 1.50, 1.00, 75c, e 50c vendibili alla BoxOffice della Symphony Hall. Affrettatevi a fornirvi di biglietti.

SYMPHONY ... FOR THE VISITORS

Program Especially Arranged for Music Teachers Attending Convention.

MME. JOMELLI SINGS ARIAS

Orchestral Pieces by Mozart and Richard Strauss Are Adequately Rendered.

By PHILIP HALE.

The 11th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mme. Jeanne Jomelli, soprano, was the soloist. The program was as follows:

Symphony in C major, "Jupiter".....Mozart
Pallas Atthene; hymn for soprano and orchestra.....Saint-Saens
Lia's aria from "The Prodigal Son"...Debussy
"Ein Heldenleben".....Strauss

It is said that the orchestral compositions were chosen at the wish of musicians attending the meeting of the Teachers' National Association. About 150 of these visitors were present yesterday, largely through the courtesy of subscribers who gave up their seats for the occasion.

Some might seize the opportunity to discourse on the amazing development of music since 1788, when Mozart wrote his three chief symphonies. "Ein Heldenleben" is now nearly 12 years old, and there are passages in it that sound as old-fashioned as certain pages of the "Jupiter." This "Jupiter" is not so marvellous a work as the symphony in G minor, nor is "Ein Heldenleben," on the whole, so remarkable among Strauss's symphonic poems as "Till Eulenspiegel" or "Don Quixote"; yet nobody could have written the finale of the "Jupiter" but Mozart, and nobody but Strauss in the years since Beethoven could have composed the love music and the noble conclusion of "Ein Heldenleben."

The section that characterizes the hero's snarling, carking antagonists and the musical depiction of the battle field, while they are highly entertaining and show the mastery of the man over the orchestra and his inventive faculty in putting the grotesque and the gigantic into tones, are not the portions of this symphonic poem that raise it to a towering height. There is too much that is purely cerebral in feats of this sort. As far back as 1887 Von Buelow, not wholly clear about Strauss's "Aus-Italien," thought that "the inspired composer" had gone to "the utmost limits of tonal possibility in the region of beauty, had even overstepped them without compelling necessity." Buelow was a man not easily disconcerted by the audacity of a composer. What would he have said to pages of "Ein Heldenleben" and the "Symphonia Domestica"?

Neither Mozart nor Strauss can be justly characterized as a revolutionary. Mozart's music is the fullest, the perfect expression of the formulas and traditions that held sway before him. Neither in opera nor in symphonic music did he strike out new paths. Strauss has invented little or nothing in harmonic scheme, in melodic form, or even in instrumentation that is absolutely new. He has made singular experiments with instruments, but his general scheme is the enlargement of that which already existed. As a melodist, he is by no means pre-eminent. His themes in the symphonic poems are often square-toed, often short-breathed, sometimes commonplace were it not for the fine trappings with which he clothes them.

There are few melodies of Mozart that are emotional as we now understand the word. They are suave, refined, tender, gay, gently melancholy, or they have the old-world charm of a Watteau, but there is little passion. There are few airs in his compositions that breathe the amorous spirit of the songs given to Cherubino. Nowhere in his works is there a page for tragic intensity comparable with the short air of Donna Anna or the awful music that attends the Statue as he enters the supper room to call Don Giovanni to repentance.

But no one, except Chopin, equalled Mozart in the perfection of his style. Haydn was a cunning workman, and it is not easy to pick a flaw in his expression, which was that of his period. This very perfection makes a performance of a symphony, string quartet, air by Mozart difficult. Every phrase, almost every note has a distinct value. There must be absolute proportion, the finest sense of tonal values, the utmost care in the maintenance of melodic lines. There are orchestras that can stun an audience by a thunderous performance of a work by Strauss and butcher a symphony by Mozart. The conductor, Richard Strauss, is never so happy as when conducting Mozart's music. He knows and exults in the difficulties.

The two symphonic works then served to display the superb qualities of the Boston Symphony orchestra. The performance of the "Jupiter" had the requisite clarity, suavity, fleetness and proportion. That of "Ein Heldenleben" was not too boisterous, too frenzied. The inherent grandeur of structure and nobility of expression were brought out without fuss or exaggeration. A feature of the many features of this concert was Mr. Noack's admirable playing of the solo violin, both in the fantastical and capricious passages typical of the coyness and coquetry of the hero's helpmeet and in those glowing measures that portray her love and adoration after he has made her his own. Mr. Noack's performance was brilliant and emotional.

Mme. Jomelli, favorably known here by her singing at Handel and Haydn and other concerts, sang for the first time in this city at a concert of the Boston Symphony orchestra. Saint-Saens's Hymn was performed here for the first time. It was composed for the festival at Orange in 1894 and bears all the marks of a piece provided punctiliously for an occasion. It is irreproachably constructed; it has a certain style, even a plausible grandeur at times; but the music is perfunctory in its precision, in its formal cut. There is not one burst of inspiration, no warmth, not even in the music that is set to the poet's praise of Provence with her intoxicating sky and enchanting virgins.

Mme. Jomelli sang this Hymn and Lia's recitative and aria with marked vocal skill. The voice was clear, pure, brilliant. Her performance was an excellent piece of work, an example of uncommonly good singing. There was a lack of true feeling in Lia's lament, and in the interpretation of the Hymn there was not the dramatic fire, the sweeping breadth, the grand delivery, the personal authority that might have lent for the moment impressiveness to the music so correctly and coldly written.

The program of next week's concerts will be as follows: Sibelius, Symphony in D major, No. 2; Lalo, Symphonie Espagnole for violin (Mischa Elman); Humperdinck, "In a Moorish Cafe," from "A Moorish Rhapsody."

THE CONCERTS.

Alessandro Bonci, the former Metropolitan tenor, comes to Boston on Tuesday to give a matinee song recital in Symphony hall. Mr. Bonci made the carefullest preparations for his experiment in the song recital field, knowing the difficulty for an Italian operatic tenor to make his way in a supposedly un-Italian department of vocal art. The problem, as he thought of it, was chiefly one of pronunciation, or, in the singing teachers' language, diction; and he gave all his attention for a time to mastering the French and English consonants and vowels as called for in certain songs that he wishes to interpret.

Recital audiences are more exacting in their demands of singers than opera audiences, and it is not strange that an artist of Mr. Bonci's type should wish to win concert honor.

The tenor found success in New York in a program which, practically, he will repeat in Boston. It includes classic airs by Gluck, Giordani and Paisiello and two modern arias associated with the Bonci of the lyric stage: the "Racconto" of "Boheme" and the "Furtiva Lagrima" of "L'Elisir d'Amore." The songs are by Mendelssohn, Schubert, Bizet, Debussy, Godard, MacDowell and Leoncavallo.

* * *

The Boston Symphony orchestra gives its fourth Cambridge concert in Sanders theater Thursday evening, Jan. 19, with Anton Witek as soloist.

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(Copyright by A. Dupont, N. Y.)
ALESSANDRO BONCI.
Lyric tenor who gives song recital in Symphony hall Tuesday afternoon, Jan. 10.

GLOBE—SATURDAY JANUARY 7, 1911.

AT THE SYMPHONY.

Mischa Elman Returns an Applauded Soloist.

Admirable Performance of Sibelius' Second Symphony.

The program of the 12th symphony rehearsal yesterday afternoon was as follows:

Liadoff's "Baba-Yaga": A Musical Picture after a Russian Folk Tale, op 56, first time in Boston; Sinding's second symphony in D major; Lalo's Spanish symphony for violin and orchestra, op 21, Mischa Elman soloist, and Humperdinck's "Tangier: A Night in a Moorish Cafe," from the "Moorish Rhapsody."

Sibelius' symphony, a puzzle when first played here, better understood when repeated last year, gained a cordial and appreciative hearing yesterday.

It no longer need be said that the composer's writings are saturated with the dominant spirit of the Finns, his countrymen, rugged, long-suffering, grimly persevering in their love of liberty and freedom.

In a peculiar sense his music is characterizing, not of the progress of simulated action upon a stage, but in an abstract way of a national drama, of the brooding modes of thought and life of a people sequestered in a bare, bleak country, in which summer perishes as a flower, and is caught in the grip of winter, isolation and darkness.

Sibelius is aggressively, implacably individualistic. He sings as an epic poet of aspiration, of stern, fierce and unrelenting courage, of rebuff and the melancholy of despair, but of the undaunted determination of final triumph. It is the spirit which permeates the book of national legend, the Kalevala.

There is not a passage of frankly sensuous appeal, unless the plaintive but noble song of the oboe in the second movement be cited as exception. The composer's palette of harmonic and of orchestral color is seldom radiant. It mirrors the dark hues of his native moors and fens, shot through at times by the flash of reflected light, as that of the moon upon fields of ice.

There is much of short, sharp and vehement declaration and retort, and Mr Fiedler punctuated such passages in the brass effectively. Whether the music is of affirmation or of denial is tremendously assertive, virile and masculine; even in the moments of melancholy it is an exalted grief.

The last movement is weakest in continuity and structure. The apotheosis is approached as by a spent and weary runner, but elsewhere there is little to be called labored.

It is not music to excite rapture or rhapsody, but music to hear with growing respect for its spirit, and for the workmanship which has expressed it.

Mr Elman has returned with a little more aplomb, a little more assurance and self-sufficiency. Suffusion of talent is sometimes an impediment in the advance toward a career.

Technical feats are still like a breath of air to this extraordinarily endowed young player—to be taken without a thought. He bows with the same commanding breadth, and his tone retains its peculiar and characteristic virility, but the very facility with which he plays is tainting his brilliance of style with insincerity. He is less the artist than when he came, although he is perhaps even more overwhelming as a performer upon the violin. He was recalled a half dozen times a least by an audience that would eagerly have demanded more.

The Liadoff revealed a piquant sense of color, and of sharply contrasted effects. There are Rusians who have depicted an oriental atmosphere of more luxurious abandon and more languorous beauty than the mild-mannered Mr Humperdinck, but his picture with the droning bassoons and the lethargy rousing finally to life and sense is colorful, fanciful music.

Mr Fiedler was at home in the selections of the day, and the orchestra played with fine spirit.

JOURNAL—SATURDAY, JANUARY 7, 1911.

RUSSIAN VIOLINIST SYMPHONY SOLOIST

Mischa Elman's Playing Calls Forth Long and Loud Applause.

Mischa Elman, the Russian violinist, who is still in his teens, is the soloist at this week's Symphony concerts. Yesterday afternoon his playing of the first, fourth and fifth movements from Lalo's "Symphonie Espagnole" was rewarded with long and loud applause. The five-foot virtuoso shook hands with Conductor Fiedler, bowed right and left to the applauding men of the orchestra and after that took part in several recalls. His playing of the fourth and fifth movements was on the whole the most gratifying feature of the performance. In the first movement the effects were ragged. But there was a ravishing beauty of tone in the fourth movement and a sparkling technical display in the final movement. The Lalo music, which was written for Sarasate, is an uncommonly choice example of virtuoso composition, and in addition to that the orchestration is delightful of itself.

Mr. Fiedler had a little surprise for the audience in the shape of a "musical picture" by one of the foremost Russian composers, Anatol Constantinovitch Liadoff. It bore the title of "Baba-Yaga," and it was described as being based upon a Russian folk tale. There were further elucidations in the program. It seems that Baba-Yaga is a sorceress or demon who lives in the woods. In this particular case pictured by Liadoff, the sorceress "went down into the court, whistled—and before her appeared a mortar, pestle and broom. Baba-Yaga set out seated in the mortar, urging it on with the pestle and rubbing out the traces with the broom. * * * Soon new life stirred in the forest; the trees creaked and the dry leaves cracked." This was the first performance of the piece in Boston and it was thoroughly enjoyed.

Sibelius' second symphony and "Tangier: A Night in a Moorish Cafe," from Humperdinck's "Moorish Rhapsody," are also on the program.

RECORD, SATURDAY, JANUARY 7, 1911

THE BONCI RECITAL.

The coming of Bonci, the distinguished tenor, to Symphony Hall on Tuesday afternoon furnishes a decided flavor of novelty to the New Year. Bonci is known here chiefly through his appearances in past years with the Metropolitan Opera Co. as the possessor of a tenor voice of purest lyric quality, as an artist of highest rank, with musicianly qualities that are seldom found today in Italian singers.

Here he will sing much the same programme that he gave in New York. It will consist of three classic tunes by Gluck, Giordani, Paisiello, and two arias most closely connected with his fame, "Una furtiva Lagrima" from "L'Elisir d'amore" and "Che gelida Manina" from "La Boheme," will be the sole representatives of opera of today.

TRANSCRIPT, SATURDAY, JANUARY 7, 1911

CONCERTS NEXT WEEK

A Week with Its Concerts All in One Day—The Absent Symphony Orchestra—Mr. Bonci's Recital of Many Songs and Operatic Pieces—"The Kneisels" Again—A New Quartet by Rubin Goldmark

AGAIN the concerts of the new week are few. The Symphony Orchestra will be absent on one of its journeys to New York and to the other cities to which it pays monthly visits. The wandering singers, pianists and violinists have for the most part gone westward, and of them only Mr. Bonci is left for the moment for Boston. His recital is set for the afternoon of Tuesday in Symphony Hall. The same evening the Kneisel Quartet will give the third of its current concerts here in Chickering Hall, with a new piece by Rubin Goldmark for the chief item in the programme. Thus do the concerts of a week fall within one day of it.

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Symphony Hall: Mr. Bonci

RARELY does a tenor of distinction in the opera house forsake it through a whole season for the concert-room. At the Manhattan, at the Metropolitan and at many another opera house, Mr. Bonci's distinctions have been the purity and the sweetness of his voice, and his sensitiveness to every refinement of song. Above any other tenor on the operatic stage in America he is skilled in the unalloyed artistry of singing. He is not the singing-actor. He is the singer, pure, but by no means simple, and Boston will hear him as such next Tuesday afternoon. These qualities abundantly fit him for the concert-room, and he has undertaken his new venture not to display himself in a few operatic fragments, but to prove his mettle in old Italian airs, in classical German songs, in modern French pieces, and even in songs in English, wherein he has polished his diction as sedulously as though it were an established operatic language. His programme is:

Spiagge amate ("Helen and Paris").....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello
On Wings of Music.....Mendelssohn
Who Is Sylvia?—Hark, hark, the Lark!..Schubert
Una furtiva Lagrima ("Elisir d' Amore")..Donizetti
Vieille Chanson.....Bizet
Romance.....Debussy
Embarquez-vous?.....Godard
Che gelida Manina ("La Boheme").....Puccini
Long Ago—A Maid Sings Light.....MacDowell
Mattinata.....Leoncavallo

Thursday evening, Jan. 19, in Sanders Theatre, the fourth concert of the current series by the Symphony Orchestra in Cambridge, with Mr. Witek, the concert-master, for solo violinist. He will play Mendelssohn's concerto and the rest of the programme comprises Brahm's "Academic" overture, Beethoven's overture, "Leonore" No. III. and Dvorak's symphony, "From the New World."

Friday afternoon, Jan. 20, in Symphony Hall, thirteenth of the series of afternoon concerts by the Symphony Orchestra.

Saturday afternoon, Jan. 21, in Symphony Hall, a recital by Mischa Elman, the violinist, young in years, but rich in technical resource, songful tone and range of imagination and expression. His programme includes Bruch's concerto in D minor; Händel's sonata in D major; Goldmark's suite for violin and piano, short pieces from eighteenth-century composers and a show piece from Paganini.

Saturday evening, Jan. 21, in Symphony Hall, thirteenth of the series of evening concerts by the Symphony Orchestra.

Sunday evening, Jan. 22, in Symphony Hall, the People's Choral Union in its first public concert of the year, with Mr. Wodell conducting. The chosen choral pieces are Gounod's "Gallia" and "Rheinberger's "Christoforus." The solo singers are Mmes. Brown and Wood and Messrs. Shirley and Cartwright.

Tuesday evening, Jan. 24, in Steinert

BOSTON POST, SATURDAY, JANUARY 7, 1911

Sibelius' Symphony "Gloriously Rude"

BY OLIN DOWNES

The 12th public rehearsal of the Symphony Orchestra, yesterday afternoon in Symphony Hall, was an occasion of unusual interest, not only on account of the appearance of Mischa Elman, the violinist, but still more so by reason of the orchestral pieces.

Liadoff's "Baba-Yaga," a musical picture after a Russian folk-tale, was played for the first time in Boston, and the mighty second symphony of Sibelius completed the first half of the programme. Liadoff's sketch has for its excuse the Russian folk-tale or one of the many Russian folk-tales of Baba-Yaga, the witch with a fancy for men's flesh. There is the portrayal of her start on the ride with her mortar, pestle and broom. Liadoff has written a piquant and fanciful scherzo, cleverly orchestrated. The piece is very short and entertaining.

Sibelius' second symphony is certainly one of the great masterpieces of modern music. There is no more virile music written today. The performance was superb in the appreciation and the rendering of the composer's thought, in the sympathy and understanding of his very individual style. In this work Sibelius is gloriously rude. His protest against fate is elemental.

He has orchestral imagination to a degree unsurpassed by any contemporaneous composer. He is partly the writer of music which is the reflection of nature under sullen northern skies. Then the man speaks for himself and for a great race, with the utterance of the early gods.

After this symphony the composition so admirably played by Mr. Elman was not in itself impressive. There one was always conscious that Lalo, another of the "Symphonic Espagnole," would not dare to tax the attention or the thinking power of his audience for one second beyond the point of being entertaining. Sibelius, with the grip of a giant, the manners of a bear, glooms by himself, magnificently, overwhelmingly.

His symphony will be some time in gaining its way, to general popularity. It is too original and tremendous in its moods to exert universal appeal, and the color is too sombre. Tenderness is too intense; revolt too savage, uncompromising. Superficial picturesqueness is lacking.

There are composers who invent themes, and there are composers whose themes are thrust upon them. Sibelius is one of the latter, and contrary to some gifted melodists, he has to an exceptional degree the ability to make the most of his material. Extraordinary passages abound in the course of the transformation, which short but potent melodies undergo in the first movement. To mention only one, the cry of the violins, with the second theme over pounding kettle drums. There is hardly anything more hypnotic in music than the persistent plucking of the 'cellos and basses, very softly, which introduces the melancholy theme of the bassoons and is the accompaniment of most of the second movement; and there is nothing sweeter, cleaner than a contrasting passage in the major key which follows later.

The ineneffable song of the oboe is heard suddenly, like a voice in a storm, in the flying movement which is a sort of scherzo. When this is remembered, and the lordly, barbaric, battle-drunk finale, with its stupendous peroration, words are futile, impossible. Nor could Mr. Fiedler be over-praised for the masterly breadth and greatness of his reading.

Mr. Elman gave an excellent performance of the Lalo concerto. He has never played more expressively, with more brilliant authority, though his violin or himself might have been in better condition. He is indeed a phenomenal virtuoso, who has fulfilled early promise. He was recalled more often than any soloist thus far this season. Humperdinck's "Tangier: A Night in a Moorish Cafe," a piece without the slightest color or imagination or distinction, brought the concert to an end.

SUNDAY POST, JANUARY 8, 1911

SIBELIUS

There is a nationalist, however, whose music counts. That is Jean Sibelius, whose second symphony was given again at Symphony concerts of last Friday afternoon and Saturday evening. Sibelius is a big man, the voice of a great people. Unfortunately, such are born, not made. We have waited too long, this season, for some of his music. It is to be hoped that the programmes of the second half of the winter will bear witness to his name more frequently than they have in the last two months.

Posterity settles all things and opinions, but the critic does not live in posterity, and so he talketh as he listeth. Here goes: The Second Symphony in D major will endure as one of the most virile artistic utterances of a tremendous half century. It will stand. Say better, it has stood. Because no one who has heard that opening phrase that has been brooding, somewhere in the air of melancholy Finland, for centuries, or that shouting from Walhalla at the last, will pretend that such tidings came yesterday. It is because Sibelius harks way back to the time when men were the rivals of gods in love and in war, that we need him almost more than anyone else in the music today. He brings all that back, and if we cannot live it we can think it. He can shatter with a phrase the puny modern devices which seek to simulate what was never known, and in most cases never even conceived. It was George Sand who said that in one page of Chopin there was more of dramatic genius than in many a lengthy music-drama. We say, that in such a work, for instance, as "Ein Saga," a short orchestral piece which requires about 20 minutes for performance, there is more of the sheerly epic, more of the mightiness which can never die, but will smoulder forever under northern snows and crack the world at the judgment day, than in the "Ring of the Nibelungen." There is, by the way, enough intellectualism in the "Ring" to damn it to all eternity—that accursed sophistication, that unadjectible psychological analysis so fatal to all moral or artistic progress. There are many compositions of Sibelius, of greater and smaller proportions, promised for the concerts of this season.

Concerts

Next Tuesday afternoon, at Symphony Hall, Alessandro Bonci, the tenor, will sing in French, Italian and English. Mr. Bonci stands in the front rank of the artistic singers of today, and he has successed in mastering foreign languages to a degree very rare indeed with his countrymen. Here is his list:

I.
Spiagge amate ("Helen and Paris").....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello

II.
On the Wings of Music.....Mendelssohn
Who is Sylvia?.....Schubert
Hark, Hark, the Lark.....Schubert

III.
Una furtiva Lagrima ("L'Elisir d'Amora").....Donizetti

IV.
Veille Chanson.....Bizet
Romance.....Debussy
Embarquez-vous.....Godard

V.
Che gelida Manina ("La Boheme").....Puccini

VI.
Long ago.....MacDowell
A Maid sings light.....MacDowell
Mattinata.....Leoncavallo

ADVERTISER, SATURDAY MORNING, JANUARY 7, 1911

SYMPHONY PROGRAMME IS INTERNATIONAL

MISCHA ELMAN PLAYS A SPANISH SYMPHONY

Sibelius and Humperdinck Represented—Liadoff's Russian Folk Picture Also Given.

By Louis C. Elson.

PROGRAMME.

Liadoff—Baba Yaga, a Russian Folk picture.
Sibelius—Symphony in D major, No. 2.
Lalo—Symphonie Espagnole, for Violin and Orchestra.
Soloist, Mischa Elman.
Humperdinck—"In a Moorish Cafe."

An interesting programme, in which, if the soloist was, as usual, the chief attraction, at least he appeared in a work in line with the symphonic character of the rest of the programme. Mischa Elman seems to be growing a trifle conscious of his strength. There is not always the constant care in phrasing or shading which marked his earlier performances. His broad bowing, phenomenal in one so young, is too frequently in evidence; he plays with his technique like a giant who is thoroughly well aware of his strength.

Of the title—"Spanish Symphony"—only the first half is true. It is certainly Spanish, and it is certainly not symphonic. It is more thoroughly a violin exhibition, with an obliging orchestra in the background playing an accompaniment, than even a concerto ought to be. The Finale deals with fandango and Saltarello rhythms in a manner which makes the Spanish omelette very palatable. The first movement is very free.

You may break, you may shatter the form if you will,
But the scent of the Garlic will cling to it still.

The finale has a striking carillon effect that reminds one of the "Three Blind Mice" of the time-honored round, but this moving organ-point is not used with the skill that Bizet displays with a similar subject in his "Suite Arlesienne."

In this work the soloist is not obliged to abnegate himself, as he must often do in a real symphony or concerto. There is no need of his sinking into the ensemble. He is almost continuously in the lime-light, and every detail of his wares is displayed.

Perhaps the most impressive part of Elman's work was the broad G-string playing in the finale, but the grace and caprice of the first movement must also be acknowledged. The andante displayed real feeling and expression. The Scherzo and intermezzo of the symphony were omitted.

The great brilliancy and power displayed in the finale brought an ovation to the young artist that was very remarkable for these afternoon concerts. He was recalled over and over again, until it seemed as if the applause would never cease.

The phenomenal technique certainly deserved the tribute, although we would like to see young Elman growing more visibly in a classical direction, for we had hoped that in him the world might find a successor to Joachim.

We confess a fondness for Sibelius and his symphonic thoughts. In common with all the Norsemen in Music, this Finlander is both earnest and melodic. He does not believe that intensity and emotion should abolish tune. We believe that this Northern music is to have a great future, in fact, that the Finnish is only beginning—paradoxical as that may seem. The chief fault of the symphony is that it is too fragmentary. Some may also object to its sombre character, but to us this mood seems very fitting in the work, and many of its themes are very noble. Sometimes there is a monotony in its scoring. There are alternate trumpet blares and bassoon growls, accompanied in either case by trills on the kettledrum. But there are majestic rhythmic effects and grand climaxes, besides some touches of melody that seems to have caught the very essence of Norse folk-song. Musically this symphony was the best part of the concert.

Humperdinck was represented by an unfamiliar work. "Tangier: In a Moorish Cafe," is a movement of his "Moorish Rhapsody" It is not as Moorish as some of St. Saens' Algerian pictures, but 'twill serve. There have been many errors about Oriental music scattered through the classical repertoire. Beethoven's "Turkish March" and Mozart's sonata movement marked "Alla Turca," are both about as Turkish as the Czar of Russia. The Chinese melody that Lachner uses in his "Turandot" overture is more akin to American "rag-time" than to anything Chinese. The languor and dreaminess of the Orient are caught up by very few European composers. In this case there are dance tunes and a prominent march rhythm. The bassoons are very prominent and were very well played. A peculiar climax at the end led three times into kettledrum explosions. The work is not representative of the highest vein of Humperdinck.

The programme was decidedly an international one. To the Finnish, Spanish and Moorish works there was added a Russian one. "Baba Yaga," by Liadoff, is a musical picture derived from a Russian Folk-tale, and the composer has endeavored to keep the narrative characteristics prominent in his music. Baba Yaga is a witch and naturally there was much "diablerie" in the music. As in Dukas' picture of sorcery, there is a good display of the bassoon, although not nearly so attractive as the bassoon work evolved by the Frenchman. There is a picture of the witch's flight, and the final pianissimo indicates the vanishing point. The xylophone is prominently used in this uncanny score. The tone-picture is short but graphic. The opening whistle of the witch, the gathering of her paraphernalia for flight, her dash into space and her disappearance in the air, gave something of a thrill even in these aeroplanic days. It was a "bassoon" afternoon, these grotesque and sombre instruments being prominent in almost every composition. Therefore a special word of compliment may be directed to them, for they were excellently handled.

The reviewer pleads guilty to near-sightedness! The excellent violin obbligato playing in Strauss' "Heldenleben," last week, was by Mr. Noack, not by Mr. Witek. It was brilliant enough to deserve correct record.

THE BONCI RECITAL.

The coming of Bonci, the distinguished tenor, to Symphony Hall on Tuesday afternoon furnishes a decided flavor of novelty to the New Year. Bonci is known here chiefly through his appearances in past years with the Metropolitan Opera Co. as the possessor of a tenor voice of purest lyric quality, as an artist of highest rank, with musicianly qualities that are seldom found today in Italian singers.

Here he will sing much the same programme that he gave in New York. It will consist of three classic tunes by Gluck, Giordani, Paisiello, and two arias most closely connected with his fame, "Una furtiva Lagrima" from "L'Elisir d'amore" and "Che gelida Manina" from "La Boheme," will be the sole representatives of opera of today.

HERALD, SATURDAY, JANUARY 7, 1911.

SYMPHONY REHEARSAL.

New Piece by Liadoff—Mischa Elman Plays Lalo's "Symphonie Espagnole."

The Boston Symphony Orchestra, Mr. Fiedler conductor, gave its 12th public rehearsal yesterday afternoon in Symphony Hall. Mischa Elman was the soloist. The program was as follows:

"Baba-Yaga".....Liadoff
Symphony No. 2.....Sibelius
Symphonie Espagnole.....Lalo
"Tangier: A Night in a Moorish Cafe."
Humperdinck

Liadoff's "Baba-Yaga" was performed for the first time in Boston. It is an amusing, trifling piece, descriptive of a witch's ride through the woods in a mortar, while she hastens the pace by a pestle and removes the traces by a broom. All this is not particularized by the music, for such minute translation into music is impossible.

How would even Richard Strauss typify a mortar in music Given the subject that inspired the composer and the rest is easy. Liadoff is a third rate composer.

Baba-Yaga is a character known to every Russian child, and Liadoff's piece no doubt has in Russia more significance.

The symphony of Sibelius was played here about a year ago and there was no pressing need of a repetition. The music is rhapsodic and profoundly melancholy. The hearer may easily imagine that it will appeal profoundly to the Finns oppressed by Russia, but unfortunately the oppression of a race is not necessarily a subject for aesthetic treatment.

In this symphony there is endless repetition and not sufficient contrast. Nor are the chief themes truly noble or impressive; on the contrary they are rather common. There is a certain rudeness, there is a certain honesty that compels respect; and we should be grateful to any composer who allows opportunity to Mr. Longy to display his art.

Mr. Elman was enthusiastically applauded for his performance of Lalo's beautiful composition, but his playing did not deserve this tribute. Here is a young man of indisputable talent, who now fiddles simply to gain applause. "'T is true 't is pity; and pity 't is 't is true." The first movement was not continuous; it was episodic, disjointed. Throughout the work there were constant and disturbing modifications of rhythm, deliberate appeals through sentimentalism to popular applause, changes and appeals that were injurious to the composer. There was fiddling, often excellent of its kind. There was no true interpretation. We remember gratefully Messrs. Adamowski, Kreisler, Loeffler.

Humperdinck is an over-rated composer. His "Tangier" is conspicuously unoriental. We see the German tourist with his spectacles, his glass strapped around his neck, his open Baedeker. Hearing this music, which at its best is reminiscent, we are reminded of Matthew Arnold's remarks concerning the weak side of the German: "The universal dead-level of plainness and homeliness, the lack of all beauty and distinction in form and feature, the slowness and clumsiness of the language, the eternal beer, sausages and bad tobacco, the blank commonness everywhere." No, a night in a cafe in Tangier could not be as dull as Mr. Humperdinck would have us think.

There will be no concerts next week. Mr. Fiedler has not decided on the program for Jan. 20, 21.

JOURNAL—SUNDAY, JANUARY 8, 1911.

Bonci's Recital

Judging from reports which have preceded his coming from other cities, the song recital which Alessandro Bonci is to give in Symphony Hall on next Tuesday afternoon promises to attract every teacher and student in singing in this city, for it seems certain that it will be a concert of most extraordinary interest. The possessor of a singularly pure lyric voice, his operatic appearances here in the past have shown him a master of the art of bel canto and, musically speaking, far above the usual Italian singer. Here he will sing a program that does not differ greatly from that which he sang with so much success in New York some weeks ago. Beginning with three classic arias, he sings songs by Mendelssohn, Schubert, Bizet, Debussy, Godard, MacDowell and Leoncavallo, and confines himself to two operatic arias, both of which are connected with his fame, the aria from "L'Elisir d'Amore," entitled "Una Furtiva Lagrima" and the "Che Gelida Manina" aria from "La Boheme."

SUNDAY GLOBE—JANUARY 8, 1911.

Mr Bonci's Recital.

The song recital of Mr Alessandro Bonci, at Symphony hall, next Tuesday afternoon, bids fair to be one of the significant events of the musical season.

There has been much glorification of late of the English tongue as a medium for emotion expression in song. There has been no more striking revelation recently given of the beauty and sweetness to the ear which may be imparted to it than the recital by Mr Bonci in New York, at which time there was general astonishment at the purity and elegance of his English diction.

His program on Tuesday will be as follows: "Spigge a Mate" ("Helen and Paris"), Gluck; "Caro Mio Ben," Giordani; "Chi vuol la Zingarella," Paisiello; "On Wings of Music," Mendelssohn; "Who is Sylvia," Schubert; "Hark, Hark! the Lark," Schubert; "Una Furtiva Lagrima ("Elisir d'Amore"), Donizetti; "Vielle Chanson," Bizet; "Romance," Debussy; "Embarques-vous," Godard; "Che Gelda Manina" ("La Boheme"), Puccni; "Long Ago," MacDowell; "A Maid Sing" Light," MacDowell; "Mattinaa," Leoncavallo.

HERALD, BOSTON, JANUARY 8, 1911.

MR. BONCI'S RECITAL.

The song recital which Alessandro Bonci will give in Symphony Hall next Tuesday afternoon at 2:30 o'clock should attract every teacher and student of singing in the city. The singing of songs has never been much cultivated in Italy in the sense that it is in Germany and France, and it is rare to find an Italian operatic tenor who can succeed in this difficult and intimate art. Mr. Bonci is the exception which proves the rule. He has succeeded in mastering foreign languages, particularly English, and his enunciation and diction not only in Italian, but in English and French and even German, is said to be extraordinary.

The program in full is as follows:

Spiagge amate, from "Paris and Helen".....Gluck
Caro mio ben.....Giordani
Chi vuol la Zingarella?.....Paisiello
On the Wings of Music.....Mendelssohn
Who is Sylvia?.....Schubert
Hark, Hark, the Lark.....Schubert
Una Furtiva Lagrima, from "L'Elisir d'Amore".....Donizetti
Veille Chanson.....Bizet
Romance.....Debussy
Embarquez-vous.....Godard
Che Gelida Manina, from "La Boheme".....Puccini
Long Ago.....MacDowell
A Maid Sings Light.....MacDowell
Mattinata.....Leoncavallo

GLOBE—TUESDAY, JANUARY 10, 191

Concerts Today.

This afternoon in Symphony hall the celebrated tenor, Alessandro Bonci, will be heard in a song recital, Harold Osborn Smith assisting at the piano. Bonci has showed himself to be a master of diction and his English is said to be nearly as clear as his Italian. His program here will include three classic arias, songs by Mendelssohn, Bizet, Schubert, Debussy, Godard, MacDowell and Leoncavallo, and excerpts from operas by Donizetti and Puccini.

ADVERTISER, WEDNESDAY, JANUARY 11, 1911

FIRST BOSTON RECITAL BY SIGNOR BONCI

ACCOMPLISHED ARTIST REVEALS HIMSELF

Equally at Home in French, English and Italian—Audience Very Enthusiastic.

By Louis C. Elson.

Alessandro Bonci is an artist every inch of him, and if nature had only added a few more inches he would rival anybody upon the operatic stage. That he is able to give an entire programme unaided and alone, upon the concert platform, without any trace of monotony, places him "primus inter pares" in this field, for we know of no other tenor who could so successfully pass through such a ordeal.

Yesterday afternoon brought out a very enthusiastic and evidently interested audience in Symphony hall to hear this artist's first Boston recital. All through the programme Signor Bonci displayed much intelligence as well as artistic power. His mastery of enunciation in different languages was in itself something to commend. French and English were given with almost as much purity as Italian.

But, of course, in the Italian numbers his foot was upon his native heath, and here he was unapproachable. The following programme may indicate the different schools represented:—

Spiagge amate, from "Paris and Helen"	Gluck
Caro mio ben	Giordani
Chi vuol la Zingarella?	Paisiello
On the Wings of Music	Mendelssohn
Who Is Sylvia?	Schubert
Hark, Hark, the Lark	Schubert
Una Furtiva Lagrima, from "L'Elisir d'Amore"	Donizetti
Veille Chanson	Bizet
Romance	Debussy
Embarquex-vous	Godard
Che Gelida Manina, from "La Boheme"	Puccini
Long Ago	MacDowell
A Maid Sings Light	MacDowell
Mattinata	Leoncavallo

It will be noted that the old Italian school was present, as well as the most modern. Of course the two demanded a different style and the contrasted treatment of Giordani (sometimes called Giordanello) and of Puccini, was an evidence that the tenor knew something more than vocal technique. The Canto Spianato of "Caro Mio Ben" was exactly in place, and in the Gluck number there was a breadth of tone and phrasing that was ideal for this kind of aria.

Per contra, in "Che gelida Manina," from "La Boheme," in which Rodolfo intimates that Mimi is a "cold-hands girl," there was passion and freedom of delivery. In this as in the last song, the climax was most broadly given, with an enthusiasm that was instantly caught by the audience. Encores were given after every group, and the applause was most hearty and spontaneous, and was certainly well deserved.

We were somewhat curious to hear Mendelssohn and Schubert "Lieder," "in Gola Italiana." It is very seldom that an Italian tenor strays into this field. The beautiful legato and shading in "On Wings of Music," was thoroughly in the spirit of this delicate song. The Shakesperian settings by Schubert were brightly given and the English pronunciation was commendably clear; only in such atrocious vowels as are found in "per," "earth," or "bird" does Signor Bonci's English stagger a little and these would puzzle any Italian.

Scarcely less interesting than the German numbers were the French selections. It cannot be denied that there is a difference that must be observed between these three schools. The modern Italian is chiefly passion; the French, subtlety or piquancy; the German, a contemplative, introspective style, usually, although here the Schubert numbers departed from this school. Signor Bonci gave evidence here of a keenness of perception, and of a versatility that calls for some enthusiasm on the part of the critic.

We found "Che Gelida Maina" the best point of the recital, but it was an occasion where everything demanded praise, and, after an hour and a half of almost constant use, the tenor's voice was as clear and smooth and reliable as ever—a convincing proof of a good vocal method.

American songs have not yet achieved a distinctive school, but we were glad to see a recognition of MacDowell's muse in this direction. Although if Signor Bonci wishes to go further in this direction we might suggest Mrs. Beach's "The Year's at the Spring," Chadwick's "Allah," Foote's "Irish Love Song," some of Clayton Johns' songs, and other American ort songs that would be fully as characteristic as the two numbers chosen to represent America.

JOURNAL—WEDNESDAY, JANUARY 11, 1911.

BONCI DELIGHTS HIS BOSTON ADMIRERS

Famous Italian Tenor, Singing in Three Languages, Shows Exquisite Art.

One of the extraordinary recitals of the season was given at Symphony Hall yesterday afternoon by Alessandro Bonci, the Italian tenor, who sang not only in his native tongue, but also in French and English. No tenor heard here since bell-voiced Ravelli sang with Patti has exhibited so lovely a voice and so polished a style as Bonci. He was a joy in opera; he is even more of a joy in concert.

His recital was a succession of exquisite efforts. Especially enjoyable were Paisiello's lively "Chi Vuol la Zingarella," Schubert's "Hark, Hark, the Lark," the "Una Furtiva Lagrima" from Donizetti's "Elisir d'Amore," and the always captivating "Che Gelida Manina" from Puccini's "La Boheme."

Mr. Bonci's singing was the finest heard in Boston at a recital for years and years. For Bonci is not going, but coming; he is now in his prime. The timbres of his voice are wonderfully delicate yet resonant, and the gracefulness of his manner of singing is the perfection of vocal art. As for his diction, it need only be said that his English is much better than that of most of the well-known singers who claim England or the United States as their native land. It was real English—not the English concert dialect.

There was the familiar fair-sized, encore-demanding audience.

RECORD, WEDNESDAY, JANUARY 11, 1911

BONCI'S RECITAL

From Louis C. Elson's Review in The Advertiser

Alessandro Bonci is an artist every inch of him, and if nature had only added a few more inches he would rival anybody upon the operatic stage. That he is able to give an entire programme unaided and alone, upon the concert platform, without any trace of monotony, places him "primus inter pares" in this field, for we know of no other tenor who could so successfully pass through such an ordeal.

Yesterday afternoon brought out a very enthusiastic and evidently interested audience in Symphony hall to hear this artist's first Boston recital. All through the programme Signor Bonci displayed much intelligence as well as artistic power. His mastery of enunciation in different languages was in itself something to commend. French and English were given with almost as much purity as Italian.

But, of course, in the Italian numbers his foot was upon his native heath, and here he was unapproachable. The following programme may indicate the different schools represented:—

Spiagge amate, from "Paris and Helen"	Gluck
Caro mio ben	Giordani
Chi vuol la Zingarella?	Paisiello
On the Wings of Music	Mendelssohn
Who Is Sylvia?	Schubert
Hark, Hark, the Lark	Schubert
Una Furtiva Lagrima, from "L'Elisir d'Amore"	Donizetti
Veille Chanson	Bizet
Romance	Debussy
Embarquex-vous	Godard
Che Gelida Manina, from "La Boheme"	Puccini
Long Ago	MacDowell
A Maid Sings Light	MacDowell
Mattinata	Leoncavallo

SUNDAY GLOBE—JANUARY 15, 1911.

Fourth Cambridge Symphony.

The fourth symphony concert in Sanders theatre, Harvard university, will be given next Thursday evening. The soloist will be Mr Anton Witek, whose debut with the Symphony orchestra earlier in the season was such a memorable occasion. In Cambridge he will play the Mendelssohn concerto. The orchestral numbers will be Brahms' "Academic Festival" overture, Dvorak's symphony, "From the New World," and Beethoven's overture, "Leonora," No. 3.

Boston Symphony Orchestra.

But two concerts intervene between the third southern trip which the Symphony orchestra is just finishing, and the annual western trip on which they depart Sunday, Jan 29. This week's program will be purely orchestral. The symphony will be Schubert's in C major, that of "divine length."

The second part of the program will be French, comprising Cesar Franck's symphonic poem, "Le Chasseur Maudit," and two symphonic poems by Camille Saint-Saens, "Le Rouet d'Omphale" and the "Danse Macabre." The presence of these last two works on a symphony program will indeed be welcome, for it is many years since they have been played at a symphony concert.

TRANSCRIPT, WEDNESDAY, JANUARY 11, 1911

MR. BONCI IN CONCERT

THE OPERATIC TENOR IN A NEW FIELD

The Qualities That Distinguished Him There—The Response of the Public—Mr. Bonci's Mastery of Song—A Concert by "The Kneisels"—Rubin Goldmark's New Quartet

THESE are good days, in Boston, for the art of song. On a Saturday and again on a Monday, Miss Destinn was exemplifying it at the Opera House, where, as the way is of "lyric theatres" the world over, it does not always flourish. Then, on a Tuesday, Mr. Bonci comes to Symphony Hall to exercise himself and his audience in the pure art of song, and in nothing else. Of course, that audience might have been larger; but the singer or the virtuoso who out of vanity or misconception chooses Symphony Hall for his recital here must take the consequences of so spacious an auditorium. The wonder was that Mr. Bonci by himself and of himself could attract so many hundreds, especially in the balconies, where listeners resort who have come because they really want to come. Miss Destinn, with all her prestige and with the vogue of "Madama Butterfly" to aid, could not fill the Opera House on Saturday afternoon. Then, and on Monday, she was singer and actress, too, and on both occasions Mr. Zenatello was with her. The wonder is that Mr. Bonci, playing "the lone hand" of the opera singer turned concert-giver, had so many and so eager listeners. The occasion had its little irony, too. When Mr. Bonci was singing at the Metropolitan, his public wished to hear him in songs. When he appeared in a song recital in Boston, his public most applauded the interjected operatic fragments.

There was nothing but the pure artistry of song in Mr. Bonci's concert yesterday. He is not an impressive, unusual, or even an interesting personality on the stage. Romantic, exceptional or even profesional aspects he has none. He seems only a well-poised and very modest Italian gentleman who might be singing for the pleasure of his friends in his own music-room. He is too intelligent, too refined for an "audience manner." His voice, moreover, is not in itself a remarkable voice. It is not large. It could not achieve the "big tone" if it would. It has a dry sweetness that falls on the ear as "brut" champagne falls on the palate. It is not a mellow voice; it is not a "golden" voice; to most normal ears it will lack sensuous quality. There are no heats and few glints in it; and it is not susceptible to much variety of color. To force it ever so little—and Mr. Bonci did force it once or twice in his operatic "excerpts" yesterday—is to turn it momentarily throaty. In fine, Mr. Bonci's voice is a sensitive and mastered instrument upon which he plays with all his finesse in the artistry of song. It is the oboe, and he the perfect oboist, among tenors. Even the songs that were the means to all these things yesterday were not especially interesting in themselves. Two of MacDowell served him to prove that intelligible English in the concert-room depends upon diction and not upon native speech. Two of Schubert showed that the finer ways of Italian singing sort well with German classics. The operatic fragments suggested that Puccini's music gains as an emotional speech by the skill, as well as by the passion, with which it has been sung; while the old Italian pieces recalled the long-breathed melody that all the songful ejaculations of a thousand ultra-moderns will never subdue.

Yet within all these limitations and reserves, the pleasure of the concert was very real and very rare. It lay in the delights of a nearly flawless artistry as flawlessly applied. The connoisseurs and the expert might note the details and draw short breaths at the felicity of them. The uninitiated had the pleasure of the results—of the instinctive discrimination that guides many a listener to the finer beauties of song when no golden voice or great reputation or mistaken loyalties befog the way. Mr. Bonci can shape a single note into a cool and clear perfection of musical sound. He can assemble those sounds, while each keeps its individual quality, into a flowing, rounded, liquid phrase. He can weave those phrases into a web of sustained song that is as elastic and curving as it is fluid and continuous. He is no less master of the ornaments and the finesse of song—of the spinning of a melody to a gossamer fineness that is still unbroken, of the polishing of a vocal figure, of the momentary modification of pace or rhythm to true and unforced effect, of harmonic suggestion—he sang a song of Debussy—of the niceties of mingled verbal and musical emphasis. He does not merely command the technique of song so that it will do his will. He makes it the instrument of intelligence, of imagination, of the indefinable instinct that feels his medium, that knows its susceptibilities, that sensitively uses them. Not a singer now excels him in a sense of vocal values, in the gradations, the proportioning of tones. He has made his diction at once an intelligible and a musical speech. In all that he does, the song and the singing, the music and the voice are perfectly fused. There is no sense of mechanics. There is always felicity.

H. T. P.

GLOBE—WEDNESDAY, JANUARY 11, 1911.

MR BONCI'S RECITAL.

Great Tenor Sings a Program of Songs at Symphony Hall With Refinement and Finesse of Style.

Alessandro Bonci appeared yesterday afternoon at Symphony hall for the first time in Boston as a concert singer of a program of songs. Between the lyric stage and the concert platform there is a great gulf fixed, so that he who would pass from the one to the other, if he be only the average opera singer, finds formidable impediments in his path.

It is one thing to have one's vocal defects screened by an orchestra intervening between stage and audience, to submerge one's own identity in character and costume, and to patch out a labored phrase by a diverting gesture. It is quite another to stand upon a bare platform with merely a grand piano and to support strands of musical tone in which the least break in continuity, or deflection from pitch, or blurring of the text they bear, will be as apparent to all who listen as though proclaimed from the housetop.

Hope for the average tenor is slight in such a passage from opera to concert with a gulf of such proportions fixed. But Mr Bonci is not an average tenor. Within 24 hours Boston is receiving valuable lessons—not merely in singing, for there is a vast deal of that—but in the art of singing, which has never yet been as plentiful as the lack of it.

Mr Bonci is a great artist, not by the endowment of natural opulence or beauty of voice, but by the grace of intelligence, of unflagging industry, of an uncommon and an all-pervading æsthetic sense, and of a vision.

How admirable his technical as well as his emotional mastery in song. How unobtrusive yet how secure his respiration. With what art he prepares a hearer for the emotional content of a phrase by his attack of it; with what a wealth of suggestion he develops it and with what ravishing elegance of style he spins it out as a thread of silver and relinquishes it. There is an art itself in the ending of a musical phrase.

The "Spiagge amate" of Gluck and the "Caro mio ben" of Giordani, which began his program, and later the air from "Elisir d'Amore," disclosed a continence and a lofty serenity of style which is heard too little in this day of obvious and intrusive singing. It is a question if these were not his best songs.

To one whose language contains no sound of th and no such undeterminate vowel qualities as a short "i," or a short "u," English presents difficulties. Yet what an atmosphere and illusion he imparted to the text of his English songs. His enunciation had an exotic tang, as in the vowels noted above, but this singer molded and rounded each vowel sound and made it even as a sweet morsel in the mouth. Native singers would do well to learn to impart such distinctness and such distinction to their speech.

Of the English songs, Mendelssohn's "On Wings of Music" is merely pretty and is without sentiment. There may not have been the true Teutonic sturdiness in the "Who is Sylvia" and the "Hark, Hark! the Lark," but had Schubert heard the latter so sung on the day he perused it hastily in the tavern, he would have found the true note of impromptu rhapsody transcribed within it.

The Vieille Chanson discloses more invention than is usual in Bizet's songs. Mr Bonci did not quite touch the subtlety and ethereal remoteness of Debussey's "Romance," but he sang Godard's swinging boat song, "Embarquez-vous," with due appreciation of its spirited rhythm.

The racconto from "La Boheme" has been sung ardently in Boston, but not in recent years with the dramatic finesse, the adroit narrative and emotional accent and the incessant flow of nuance. It set the house in an uproar of applause and brought a partial repetition. MacDowell's exquisitely imagined songs, "Long Ago, Sweet Heart Mine" and "A Maid Sings Light," were given their true delicacy and fragrance, and Leoncavallo's "Mattinata" its appropriate legato.

Cavaradossi's aria at his easel from "Tosca" was added in the program and "La Donna e Mobile" at the close of it—the latter with a rubato in keeping with its style.

Harold Smith accompanied well. There was an audience of moderate size and much applause.

HERALD, BOSTON, JANUARY 15, 1911.

BOSTON SYMPHONY ORCHESTRA

But two Symphony concerts intervene between the third southern trip which the Symphony orchestra is just finishing and the annual western trip for which it departs Sunday, Jan. 29. The 13th program for Friday afternoon, Jan. 20, and Saturday evening, Jan. 21, will be purely orchestral. The Symphony will be Schubert's in C major, the one of "divine length." The second part of the program will include Cesar Franck's symphonic poem, "Le Chasseur Maudit," and two symphonic poems by Camille Saint-Saens, "Le Rouet d'Omphale" and the "Danse Macabre." The presence of these last two works on the program will indeed be welcome. It is several years since they have been played at a Symphony concert. Franck's "Le Chasseur Maudit" will be almost a novelty to many, for it has not been played here at a Symphony concert since 1904.

TRAVELER, SATURDAY, JANUARY 14

FOURTH CAMBRIDGE CONCERT OF THE SYMPHONY.

The fourth Symphony concert will be given in Cambridge in Sanders' Theatre, Harvard University, on next Thursday evening, Jan. 19. The soloist will be Mr. Anton Witek, and he will play the Mendelssohn concerto.

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TRAVELER, WEDNESDAY, JANUARY 11, 1911

BONCI SONG RECITAL

By EDITH BURNHAM.

Signor Allesandro Bonci, famous opera tenor and recitalist, gave a song recital in Symphony Hall, yesterday afternoon, before an audience that enthusiastically applauded throughout, calling for many encores. Signor Bonci's programme included songs in Italian, French and English. The first group of English songs were Schubert's "Who is Sylvia?" and "Hark! Hark! the Lark." In response to much applause, he repeated the latter, singing it both times with freshness and spontaneity that was delightful to hear. Although somewhat stilted, his English enunciation might well put to shame some of our own singers, who fail to communicate with audiences intelligibly. Other English songs were Mendelssohn's "On Wings of Music," which flowed musically and gracefully. The two McDowell songs "Long Ago" and "A Maid Sings Light" were perhaps appreciated best of any of the English groups. He sang the former with a regard for all its deep and tender beauties, and to the latter he gave the delicate esprit de corps which it demands of the singer.

In his Italian opera arias, the "Che Gelida Manini" from "La Boheme," which was on his programme, and the two encores, "La Donna E Mobile" from the "Rigoletto" and a "La Tosca" aria. Signor Bonci gave firm proofs of his prestige in operatic work. And, despite his excellent song singing, one felt that it was in the opera arias that he was best at home, for here he shone with distinction quite as much as in the songs. He gives to aria singing that peculiar intimate note and delicate finesse which they so often fail to receive. Broad effects and dramatic fervor in opera often preclude the finer sentiment and finished execution, but Signor Bonci maintains both. His "Che Gelida Manina" was full of the stifled sob of the piece, yet its vocalization was never interrupted or marred.

One of the pretty song bits was the "Debussy Romance," which has an accompaniment that is a piano solo in itself—its beauty almost makes one forget the song. Godard's "Embarquez-Vous" Signor Bonci sang with ripple and brilliancy.

Of the Italian songs, "Spiagge amate," by Gluck, the "Caro mio ben" of Giordani, "Chi vuol la Zingarella" of Paisiello, and "Una Furtiva Lagrima" by Donizetti, the last was sung the most exquisitely. Here the warm, fluent note of Signor Bonci demonstrated its power.

Firm, free breath control and absolute freedom and lack of constriction, pure tonality and clear-cut enunciation, florid execution and delicate perception characterize the singing of Signor Bonci. His diminuendos are a trifle less well controlled than the long, sustained crescendos, the withdrawing of the breath from the tone occasionally breaking its perfect smoothness.

TRANSCRIPT, SATURDAY, JANUARY 14, 1911

Symphony Hall: Symphony Concerts

As usual, after one of the monthly journeyings of the Symphony Orchestra, the programme of their next concerts at home, on Friday afternoon and Saturday night, will consist, for the most part, of familiar music. The symphony will be Schubert's in C major, and Mr. Fiedler is disposed to let Schubert's music run in its own lyric voice, while the virtuosi of the orchestra, especially of the wind choir, can play it with rare beauty of tone and delicacy of euphony. The whole orchestra indeed knows this symphony as so much instrumental song, and to take it so has been a tradition from Mr. Gericke's time. The rest of the programme is unified to symphonic poems by two of the elder generation of French composeers: Franck's "The Wild Huntsman" (Le Chasseur Maudit") and "Omphale's Spinning-Wheel" and the "Danse Macabre" from Saint-Saëns. It is long since any one of the three pieces has been played at a Symphony Concert. Franck's huntsman asks Mr. Fiedler's romantic imagination and Saint-Saëns's spinning-wheel the rhythmical finesse of the orchestra.

The fourth of the current series of concerts in Cambridge by the Symphony Orchestra falls on next Thursday evening in Sanders Theatre. Mr. Witek, the concert-master of the band, will then play Mendelssohn's concerto for violin for the first time hereabouts, and it is music admirably suited to the fine texture of his tone and the fine skill of his playing. The purely orchestral numbers comprise Dvorák's symphony "From the New World," Brahms's "Academic" overture, and Beethoven's third "Leonore" overture.

Pension Fund Concert Postponed

Owing to the lack of time for preparation of the programme, the Pension Fund concert of the Boston Orchestra has been postponed to Sunday evening, March 12. The tours of the orchestra have required much time which would otherwise have been available for the preparations for this concert.

SUNDAY POST, JANUARY 15, 1911

But two Symphony concerts intervene between the third Southern trip which the Symphony Orchestra is just finishing and the annual Western trip on which they depart Sunday, Jan. 29. The thirteenth programme for Friday afternoon, Jan. 20, and Saturday evening, Jan. 21, will be purely orchestral. The symphony will be Schubert's in C major, Cesar Franck's symphonic poem "Le Chasseur Maudit," and two symphonic poems by Camille Saint-Saens, "Le Rouet d'Omphale" and the "Danse Macabre," will complete the list.

MONITOR, BOSTON JANUARY 14, 1911

CONCERT NOTES.

The Boston Symphony orchestra presents the Schubert Symphony in C as the principal number of the concerts of Friday afternoon, Jan. 20, and Saturday evening, Jan. 21. The concerts will be without soloist. Three symphonic poems of the French school will be played: "Le Chasseur Moudit," of Franck, and "Le Rouet d'Omphale" and "Danse Macabre" of Saint-Saens.

The orchestra gives its fourth concert in Sanders theater, Cambridge, Thursday evening, Jan. 19, with Anton Witek taking the solo part in the Mendelssohn violin concerto. The program includes Dvorak's "New World" symphony, the Brahms Academic overture and the Beethoven "Leonora" overture, No. 3.

The first pension fund concert of the Boston Symphony orchestra is now being planned, and tickets are going on sale Monday, Jan. 16. The program will consist partly of Wagnerian selections, in one of which a German opera soprano from the Metropolitan opera house of New York is expected to assist. The "Blue Danube" waltz, performed with male chorus, according to the original intention of the composer, Johann Strauss, will be one of the numbers. The pension fund, which was started during Mr. Gericke's conductorship, has proved successful both in helping to attract to the orchestra European artists of distinction and in providing retired members with stipends. Every player in the orchestra gives a percentage of his weekly salary to the fund and the Symphony managers arrange two special pension concerts each season to augment it still further. Details of the first concert in aid of the pension fund will soon be announced.

THE BOSTON AMERICAN—SUNDAY, JANUARY 15, 1911

FRENCH MUSIC ON SYMPHONY PROGRAM

But two Symphony concerts intervene between the third Southern trip which the Symphony Orchestra is just finishing and the annual Western tour on which it departs Sunday, January 29.

The thirteenth program for Friday afternoon, January 20, and the following Saturday evening will be purely orchestral. The symphony will be Schubert's in C-major, comprising Cesar Franck's symphonic poem, "Le Chasseur Maudit," and two symphonic poems by Camille Saint-Saens, "Le Rouet d'Omphale" and the "Dance Macabre."

It is many years since these last two works have been played at a Symphony concert and, in fact, they have generally been relegated by all orchestras to more popular programs. At the same time, they are works of high merit, and deserve better fate than that which seems to have been given them. Franck's "Le Chasseur Maudit" will be almost a novelty to the majority of patrons of the concerts, as it has not been played here since 1904.

The fourth Symphony concert in Cambridge will be given in Sanders Theatre, Harvard University, on next Thursday evening. The soloist will be Anton Witek. In Cambridge he will play the Mendelssohn concerto. The orchestral number will be Brahm's Academic Festival overture, Dvorak's Symphony, "From the New World," and Beethoven's overture, "Leonora," No. 3.

The sale of seats for the first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra will open at Symphony Hall on Monday (tomorrow). Negotiations a erin hand for one of the principal dramatic sopranos of the Metropolitan Opera House, with the idea of lending peculiar distinction to the Wagner numbers, which constitute the first half of the program. The performance of the "Blue Danube Waltz," with male chorus in the form that it was originally written by Johann Strauss, promises to be a most interesting feature of the program. The number of pensioners of the orchestra increases each year and the demand on the fund increases correspondingly.

JOURNAL—SUNDAY, JANUARY 15, 1911.

Symphony Concerts

The program for this week's Symphony concerts comprises the Schubert symphony in C major, the one of "divine length;" Cesar Franck's symphonic poem, "Le Chasseur Maudit," which has not been played here since 1904; and, for lighter numbers, Saint-Saens' "Le Rouet d'Ophale" and "Danse Macabre," which also have long been absent from Symphony programs.

Concert Postponed

Owing to lack of time needed for preparation, the concert in aid of the Symphony pension fund announced for Thursday evening, Jan. 26, has been postponed to Sunday evening, March 12.

TRANSCRIPT, TUESDAY, JANUARY 17, 1911

MUSIC AND MUSICIANS

THE BOSTON ORCHESTRA AND OUR REPUTATION

The Monthly Journeys of the Symphony Orchestra and the Prestige, Deserved or Undeserved, That They Bring This Town —"La Traviata," with Mr. Amato and Mr. Jadlowker, at the Opera House—The Pieces for Next Week—The Alternation of Old and New in Opera—The Virtuosi and Their Concerti—Mme. Samaroff Plays Again—Dr. Wuellner and Vaudeville

THIS morning the Symphony Orchestra returned from one of the journeys that it makes time after time each season to New York, Philadelphia Baltimore and Washington, and a small city or two along the way. No one much heeded the return of the band, except the faithful press agent in the communique proper to such occasions. The public of the Symphony Concerts merely knows that from month to month, from November through March, there is a break in the series. The orchestra, it recalls vaguely, has departed for concerts in other cities. The impression is that the public of those cities receives the concerts well. It does, indeed. The concerts of the Boston Orchestra in New York have a more numerous and a finer-grained public than do those that either Mr. Mahler or Mr. Damrosch conducts. It is the orchestra of Brooklyn. Philadelphia, in spite of its own orchestra, yields it audiences. Baltimore and Washington welcome it. The cities of call along the way—Hartford or New Haven or Newark—are similarly responsive. Nowadays, wherever the orchestra goes, an audience awaits it be the programme what it may, the "assisting artist" whom he happens to be.

It is the easy truth to say that the orchestra deserves these fair fortunes. It does richly because its works justify them. The public of these concerts in other cities believes in the Symphony Orchestra quite as much as Bostonians do—perhaps even more—and believes that in standard, spirit and achievement it is typical of Boston in the arts of the theatre and the concert-room. We who sit at home may sometimes sigh over the vogue of musical plays on our stage when nearly all other pieces languish for lack of audiences. We may regret the scattered hundred or two of auditors at concerts that deserve better things. We may be bidden to bestir ourselves in behalf of our opera house, if it is to win the support that will maintain it. And so forth and so on. But the rest of the world will not believe these things of us. It hears the Symphony Orchestra. Surely the arts must flourish in Boston, if it has maintained these many years such a band to such purpose. The guide-books say that it is one of the "glories" of Boston. It is more: it is the present salvation of the artistic reputation of a whole community.

H. T. P.

ADVERTISER, TUESDAY JANUARY 17, 1911

SYMPHONY ORCHESTRA RETURNING TODAY

The Symphony orchestra returns from its third Southern trip this morning after having given seven concerts with the remarkably successful results which have characterized all of its out-of-town work the present season. With the exception of the Hartford concert last night, when Mr. Witek was soloist, Mischa Elman played at each of these concerts, the two in New York and the concerts in Philadelphia, Washington, Baltimore and Brooklyn. It is a matter of gratification that at these seven concerts every seat was sold.

There will be only two home concerts, this week and next, and then the orchestra departs on its annual Western trip, visiting among other cities Pittsburgh, where it has not given a concert since 1893.

RECORD, TUESDAY, JANUARY 17, 1911

SYMPHONY ORCHESTRA RETURNED TODAY.

The Symphony orchestra returned from its third Southern trip this morning after having given seven concerts with the remarkably successful results which have characterized all of its out-of-town work the present season. With the exception of the Hartford concert last night, when Mr. Witek was soloist, Mischa Elman played at each of these concerts, the two in New York and the concerts in Philadelphia, Washington, Baltimore and Brooklyn. It is a matter of gratification that at these seven concerts every seat was sold.

There will be only two home concerts, this week and next, and then the orchestra departs on its annual Western trip, visiting among other cities Pittsburgh, where it has not given a concert since 1893.

HERALD, THURSDAY, JANUARY 19, 1911.

SYMPHONY CONCERTS.

There will be no soloist at the Symphony concerts this week. Mr. Fiedler's program begins with Schubert's symphony in C major. The second part will be devoted to French music, three symphonic poems, Cesar Franck's "Le Chasseur Maudit," and Saint-Saens's "Omphale's Spinning Wheel" and "Danse Macabre."

HERALD, TUES JANUARY 17, 1911.

SYMPHONY ORCHESTRA.

The Symphony orchestra returns from its third southern trip this morning after having given seven concerts with the remarkably successful results which have characterized all of its out-of-town work the present season. With the exception of the Hartford concert last night, when Mr. Witek was soloist, Mischa Elman played at each of these concerts. At the seven concerts every seat was sold. There will be only two home concerts, this week and next, and then the orchestra departs on its annual western trip.

ADVERTISER, THURSDAY JANUARY 19, 1911

SYMPHONY CONCERTS.

There will be no soloist at the Symphony concerts this week, Friday afternoon and Saturday evening. Mr. Fiedler has arranged a more than usually attractive programme. It begins with Schubert's symphony in C-Major. The second part will be devoted to French music, three symphonic poems. They are Cesar Franck's "Le Chasseur Maudit," Saint-Saens "Omphale's Spinning Wheel" and "Danse Macabre."

n EVENING JOURNAL,

ress New York City.

Music

LET us consider to-day, for a few minutes, the seventh symphony of Beethoven.

Yes, it has been considered many hundreds of times since its first performance in Vienna, in 1813. One is humbly quite aware of that. But it can hardly be considered too much.

It was played for the first time this season in New York at Carnegie Hall last night by the Boston Symphony Orchestra, and it was played so well that it made its deepest impression upon the audience that, as is usual at these concerts, filled the house.

This symphony of Beethoven has suffered, to some extent, from the more or less trivial interpretations that have been put upon it by numerous commentators. Of course, it would be supererogatory folly to assume that it needs any defense. But it does need a broader acceptation than it generally receives.

"Such music needs no analysis; it escapes the commentator," says Philip Hale, who is so invariably and so justly denominated the "erudite" writer of the Boston Symphony programme notes. "As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer," he adds.

The landscape IS in the eye of the beholder, but once that landscape has been transferred to canvas, one must learn, to some extent, what was in the eye of the painter. And, of course, it is the mind's eye that is in question.

Beethoven rarely discussed his music. He preferred to let it create its own impression. But it is known that his was a deeply introspective nature. During the middle portion and toward the end of his life, that was filled with so much loneliness, so much frustration of hopes for happiness, his innermost spirit yearned for the fulfillment of some embodied joy.

The ninth symphony is a philosophical expression, in part, of this state of mind.

The seventh symphony, it would seem, is the expression of this state of mind in its more humanely concrete aspect.

May one not think of Beethoven seeking, for once, to indulge himself in the imaginative fulfillment, through his expressive art, of the "ungeknopft" (lamely, "unbuttoned") yearnings of his nature?

The first movement, with its distinctly feminine second theme and its alternating give-and-take of emotional, highly rhythmic jubilance, is surely suggestive of a frankly human exposition of the world-old episode—man and woman.

Then comes the solemn second movement—this world-old episode, to a man like Beethoven, always contains so much more than mere beautiful exuberance. Some commentators have seen in it a wedding march, but it is no more anything so paltrily and formally descriptive than the second movement of the "Eroica" symphony is a funeral march.

And the wonderful scherzo! Has it not, in spite of its ebullience, that purposeful sustained single note, the key note—a master stroke of invention, to denote the continuance of the solemnity established in the second movement?

The last movement Mr. Hale calls orgiastic. It is the expression of the furious seizure of a joy Beethoven had never known. His was a toweringly masculine nature, a bold and forceful temperament. The spirit of Pan lurked in the lacunae of the inner man.

It is a somewhat long way from the seventh symphony of Beethoven to the "Spanish Symphony" of Lalo, which followed—that is, three movements of it.

This symphony, which is little more than a concerto for the violin, gave an opportunity for the first appearance this season here of young Mischa Elman. He had a little disagreement as to tempo with Conductor Fiedler, but that was a minor affair.

The rest of the programme consisted of the second movement from Schubert's "Unfinished" symphony in B minor, and the second movement from Humperdinck's "Moorish Rhapsody."

[133]

STAATS ZEITUNG

s New York City.

JAN 13 1911

Bostoner Symphonie-Concert.

Das gestrige Abendconcert der Bostoner in Carnegie Hall, das bei gänzlich gefülltem Saal stattfand, wurde mit dem weihevollen Andante Con Moto aus Schubert's unvollendeter Symphonie in H-Moll eingeweiht, und zwar in Memoriam des letzte Woche in Boston verstorbenen Herrn James Jackson Higginson, des Bruders des verstorbenen Gründers des Bostoner Orchesters. Die Musiker spielten es unter Fiedler's Leitung mit tiefster Empfindung.

Darauf folgte Beethoven's 7. Symphonie in einer Ausführung, welche uns das lebhafteste Vergnügen bereitete und vom Publikum begeistert anerkannt wurde. Dithyrambisch erregt und dabei geheimnisvoll feierlich dirigirte Fiedler dieses unsterbliche Werk, welches das berühmte Orchester in unnachahmlich virtuoser Weise bewältigte. Der erste Satz gelang mit wirksamster Betonung der wechselnden Stimmungen, und das Wildtrotzige, Kriegerisch-Erregte war dabei effektvoll festgehalten. Wie eine edle, innige Klage erklang das himmlische Allegretto, in dem namentlich die Episode zärtlichsten Trostes überwältigend schön herauskam. Voll Schwung, Lust und Humor ertönte das Presto. Bewundernswerth war der köstliche Fluß, das rythmisch Prickelnde, das Effektvolle der unvermittelten dynamischen Kontraste. Das Finale schwoll mächtig an. Die riesenhafte Steigerung der Coda wurde bis zur äußersten Schallkraft, aber doch weise in Zaum gehalten, geführt. Mit Recht ließ Fiedler auch das Orchester an dem warmen Beifall theilnehmen.

Das Orchester spielte noch den zweiten Satz von Humperdinck's „Mauriſcher Rhapsodie" genannt „Tanger; In einem mauriſchen Kaffeehaus". Es ist ein glänzend geschriebenes und reizvoll instrumentirtes musikalisches Reise-Feuilleton, das ganz brillant gespielt, außerordentlich gefiel. Mit Vergnügen würde man das ganze liebenswürdige Werk hören.

Der Solist des Abends war Herr Mischa Elman, der gestern zum erstenmal in dieser Saison vor das New Yorker Publikum trat. Er spielte, vom Orchester brillant begleitet, Lalo's effektvolle „Symphonie Espagnole" mit virtuosem Schmiß und künstlerischem Geschmack. Seine Kantilene klang in virtuoser Bindung einfach exquisit, und die Kunststückchen des letzten Satzes bewältigte er mit spielender Leichtigkeit. Elman, dem wir nur größere Ruhe beim Spiel anempfehlen würden, wurde wie ein alter Liebling empfangen und lebhaft gefeiert. H.

EVENING JOURNAL,

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dress New York City.

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Music

THREE orchestral concerts in two days took us all the way to Finland, that outpost of the North, now in the throes of musical nationalism, and then left us in the sunlight and cloud-flung shadows moving across the uplands of Beethoven and Wagner.

The farthermost coasts, where is being born into musical expression a racial consciousness heretofore more or less unknown in the more central East and West, are well enough in their way, but the well known uplands are the more solid portion of our goodly heritage of music and better for our feet to stand upon.

Jean Sibelius is the Finn whose music has been vibrating down from the North. Here and there his earlier works have been performed outside of his own land of the thousand seas. Much has been heard recently of his tone poem, "Finlandia," but his second symphony had not been played in New York until Saturday afternoon at Carnegie Hall, when Max Fiedler and his Boston Orchestra introduced us to it.

Sibelius, of course, has found his form of musical expression in more Southern Europe, but his inspiration was his native Finland. His is the land of the long night, of the ever-heard beating of the sea, of the hard and endless struggle against nature in its most unyielding mood. All this is reflected in the people and their native music.

Thus, this Sibelius symphony is full of strange rhythms and curious twists of thematic melody. It is without suavity or geniality, but its sincerity is plain and its workmanship is effective. There is a strain of hopefulness toward the end, worked out with much forcefulness, but the climax of the finale relapses into doubt.

But that is to the credit of this nationalist, who is not so wrapped up in his nationalism as to be a too facile optimist.

Mr. Fiedler had given the symphony much thought, and it was played by his men with full grasp of its meaning and with beautiful execution.

Mischa Elman, the young Russian, was the soloist of the afternoon. He played the Mendelssohn violin concerto. It is well within his powers both of penetration and technique. The rest of the programme was the "Tannhaeuser" overture stirringly played, and the prelude to Humperdinck's "Haensel and Gretel."

SUN

ress New York City.

THE BOSTON ORCHESTRA

MISCHA ELMAN THE SOLO PERFORMER.

Beethoven's Symphony in A Major Played With Exquisite Finish—Elman Dashes Off the "Symphonie Espagnole" of Lalo—With Humperdinck in Tangier.

Carnegie Hall yesterday ceased to resound with the splendors of Wagner. No longer did Tristan invite the night of love to sink around him and give forgetfulness of life. No more did Siegfried waken the sleeping beauty with a thirty second kiss and cry "Be mine!" No more did the brass blare the pomp and circumstance of proud guildsmen who could make poems strictly according to the "leges tabulaturæ." No more did the shrieks of gales around the Cape drive back the doomed Dutchman. The Wagner concerts were over and the storm and stress period was past.

So last night the Boston Symphony Orchestra seated itself upon the much disturbed platform and poured forth music of a kind not altogether foreign to Wagner's, but instinct with a different art spirit. The concert was one of the most reposeful, most aristocratic in its elegance and elevation, most soothing and uplifting in its content, that has been heard this season.

It began with the slow movement of Schubert's "Unfinished" symphony, put on the programme in memory of one of the orchestra's good friends, James J. Higginson. We do not know whether this particular movement was a favorite of the friend, but if it was it is a pity that he could not hear it as it was played last night. Seldom has the Boston orchestra done anything quite so flawless in its finish.

It was a peaceful, serene, lovely performance. There was no reaching out after effects. Everything fell into its place with the inevitableness of a perfect art. The phrases were all as transparent as crystal, as rich in color as bubbles. The movement made a profound effect and attuned the audience to the still more exquisite performance which was to follow it.

The second number on the list was Beethoven's seventh symphony, which has in recent seasons been reduced to the humble office of providing a musical medium for the support of Isidora Duncan's bare pedals. Doubtless Richard Wagner was right when he declared that this symphony was the apotheosis of the dance, but there may, indeed there must, be some differences of opinion as to whether the apotheosis is rendered any more deifying by the arsis and thesis of Miss Duncan's untrammelled limbs.

It is quite certain that the symphony was all the better last night for standing upon its own legs and asking for no others to enhance its interest. It is generally conceded that it is one of its composer's masterpieces. It is a composition which sings with a perennial freshness and has an undying charm. When it is played as it was last evening it is one of the most ravishing of all musical delights.

The perfection of balance of tone in the orchestra and the consequent clarity and airy lightness of each phrase were things to be cherished in the memory for many a long day. Mr. Fiedler made no attempt at a strongly personal interpretation of the music. He devoted his attention to securing an entrancingly clear and lovely general result and to adhering as closely as possible to the letter of the score in every nuance. It was a joy to hear such a performance of such a work.

The solo number came next. This was Lalo's "Symphonie Espagnole" for violin and orchestra, with Mischa Elman as the solo performer. It may be that Mr. Elman has been in Spain and it may be that he has been no nearer to it than Lalo's composition. This matters little.

The important fact is that he revels in the rhythms and melodic contours of the music which he played last night and that consequently his reading was full of life and color. There were moments when the fastidious ear craved a little more elegance of style, but on the whole the interpretation was so warm, so spirited and withal in some spots so rich in the sensuous lure of the Spanish ideas that it was a thing to be much enjoyed.

The concert concluded with the "Tangier" movement from Engelbert Humperdinck's "Moorish" rhapsody. From "Königskinder" witchland to Tangier is a far cry, but it was by no means a bad notion to let people see that the good Papa Humperdinck could write something else than fairy music and that he had been where there are not too many of the Ten Commandments and a man can certainly raise a thirst. If you do not believe it get on board the good ship Gibel Dersa any Saturday morning at Gibraltar—but that is another story.

Daily Eagle, Brooklyn, N. Y

JAN 14 1911

THE BOSTON SYMPHONY.

An Ideal Programme for the Orchestra and Great Popularity for Mischa Elman.

With the names of Handel, Beethoven, Lalo and Humperdinck on a programme for a symphony orchestral concert, it would be well assured in advance that majesty, poetry and romance in turn sway the souls of the audience. But that would be only a part of the story, for much would depend in interest on the selections. Mr. Fiedler, conductor of the Boston Symphony that gave the third in the series of five Philharmonic concerts at the opera house of the Brooklyn Academy of Music, last evening, showed his ability as a programme maker, which is a rarer art than is generally supposed. He demonstrated the way to first arouse attention, but not too abruptly, in an overture which is one of a series of concert compositions by G. F. Handel. It was the No. 1, in D major, and the first movement in march time, with woodwind, trumpets and kettledrums preponderating over the strings that made the audience that filled every nook and corner of the opera house come to as strict attention as a regiment on parade at command of the colonel. With all of the choirs in full voice the grand classic had a finished interpretation; its progressions pleased aand gratified the ear, without easing it and leading it into puzzling intricacies of development of themes or sudden changes of modulation. Even the fugue in the second movement seemed simplicity itself, from the way in which the conductor led his men, preserving the sharp outlines of the phrases and yet giving to the main feature of the composition its exact value and its splendid and sustained volume of tone.

Beethoven's famous Seventh Symphony in A major, opus 92, was in the right place on the programme. To fully appreciate it the ear had to be tuned to it and nothing else. As many kinds of meanings have been read into this symphony by commentators as there have been kinds of interpretations of it. It has been turned into a march, a dance and a musical presentation of an orgie. And it has been termed the successor to Beethoven's Pastoral Symphony, that is, a sort of programme music. The best that can be done with it, however, is to term it merely absolute music. Indeed, Beethoven had a notion now and then that music speaks for what it is to those who can love it. The question is then, as always, in absolute music, whether the conductor and his men produce effects that reach the heart and clarify the mind. In many ways Mr. Fiedler did this last night; he preserved in each of the movements its own peculiar melodic outline, and he never once overstepped the line that separates sound from noise. He played his masses so sonorously that they loomed up before the hearer as a dense forest shuts out all light from the wayfarer, and then he led the way to the opening where the distant blue sky relieved the gloom and a single violin, or a flute, would sing out sweetly as a shepherd piping to his flock. Especially popular was the third movement, with its recurrence, according to tradition, to an old pilgrim hymn in Lower Austria, and there was an outburst of applause at the close, and Mr. Fiedler signaled the members of the orchestra to rise in their places in response to the long-continued plaudits.

Mischa Elman, who will not be of legal age to vote in this country for at least a year, even though he had the right to do so, was the solo violinist in Lalo's Spanish Symphony for violin and orchestra, Opus 21. The Russian temperament is famed for versatility, and it is not considered on that account that there is anything so wonderful in so young a boy being a violin virtuoso. But let a boy of less than 20 play as he does and come out of Sou-sou-East Flatbush as his birthplace, and it would be a seven months wonder. The ease and certainty with which he produces any impression he wishes is remarkable. Indeed, the only possible criticism of his playing is that it may be more rounded as he matures. But, by that time, he may have lost the juvenile fire that flies off from the bow he wields. He was recalled eight or nine times and the audience even then was eager to hear him again. The rule, very properly, however, is "no encores."

Some persons may say that there had to be something by Humperdinck on an orchestral programme nowadays, because his star is in the ascendant with his "Hansel und Gretel" and the new "Koenigskinder." But not so on this programme, for the music was a part of his "Moorish Rhapsody" and was entitled "Tangier—In a Moorish Cafe." Humperdinck once lived in Spain, teaching in the Barcelona University, and this sketch, for it amounts to that, describes in a dreamy way, not in a programmatic way, the playing of strange instruments in a cafe among the Moors, and then you fancy a song and then a dance and then the drowsy spell that overspreads the night. And not a line of the score that was reminiscent of the Humperdinck operas. Probably few in the audience had heard this music. Into it were woven arias, like the "Malaguena" and the "Habanera," but only as suggestions, and the thread of the theme in the cafe on the shore of Africa was resumed.

Mr. Fiedler never here conducted with such consummate skill. He never once drove his men, but seemed to put them on their mettle, and they gloriously responded. Applause followed each movement in no stinted measure.

WORLD

ss New York City.

ELMAN SOLOIST WITH THE BOSTON SYMPHONY

Beethoven's "Dance" and Lalo's "Spanish" Symphonies Features of Programme.

By Reginald de Koven.

Mischa Elman, making his first appearance this season, was the soloist at the third concert of the Boston Symphony last night. Lalo's "Symphonie Espagnol," which he chose for his solo number, in its piquant variety, vivid color, rhythmic force and technical opportunities, was well adapted to display the striking talents of an artist who has certainly broadened and deepened since last heard. The dash and brilliancy, authority and accuracy of his style and technique, and the beauty of his tone, were again in evidence, while his gallery posings had largely disappeared.

The contained feeling and poetic sentiment of the andante showed just where and how Elman had gained artistically.

"In memoriam James Jackson Higginson," a relative of its founder and patron, the orchestra played with tender pathos the andante from Schubert's "Unfinished" symphony. Beethoven's seventh was played with that absolute finish of detail and elegance of style which characterize these Boston players, and Mr. Fiedler's reading was rhythmic, sympathetic and in accord with the best traditions. The allegretto was simply exquisite.

"Tangier—In a Moorish Cafe," from "A Moorish Rhapsody," by Humperdinck, concluded the programme. The Oriental feeling and bizarre orchestral color which marked this number hardly suggested the tenderly philosophic composer of "Koenigskinder." A delighted audience applauded with enthusiasm, recalling Elman many times.

HERALD

ess New York City.

1911

MR. ELMAN SOLOIST AT SYMPHONY CONCERT

Young Russian Violinist Appears Again with Boston Orchestra—New Composition Played.

Mr. Mischa Elman was again the soloist yesterday afternoon at the second of last week's concerts by the Boston Symphony Orchestra in Carnegie Hall. The young Russian violinist was in his usual brilliant form, and, although the weather was not conducive to perfect intonation upon stringed instruments, he played in tune and with the beautiful certainty of technique that apparently never fa'ls him.

In the Mendelssohn concerts Mr. Elman displayed almost every attribute of fine violin playing. The famous old concerto was received with enthusiasm and at its close the violinist was recalled nearly a dozen times.

Mr. Sibelini's second symphony, in D major, to which Mr. Fiedler and his men devoted nearly a solid hour, offers little of interest. The composer seems constantly on the verge of a theme that might prove of value, but gets no further. It does not even give the orchestra a chance to show its virtuosity. The audience listened with patience and applauded with relief when it was ended.

Mr. Humperdinck's lovely prelude to "Hänsel und Gretel" began the concert. A stirring performance of the "Tannhäuser" overture brought it to a close and called forth the loudest applause of the afternoon from an audience that packed the hall.

Daily Eagle, Brooklyn, N. Y

JAN 13 1911

Musical Moments

The Boston Symphony Orchestra, Max Fiedler, conductor, is to give its third concert to-night at 8:15 o'clock at the Brooklyn Academy of Music. The soloist is to be Mischa Elman, the distinguished Russian violinist. The programme is as follows:

Overture in D major, No. 1.....Handel
Symphony in A major, No. 7.....Beethoven
Spanish Symphony for violin and orchestra..
.....Lalo
"In a Moorish Cafe," from "The Moorish Rhapsody".....Humperdinck
Soloist, Mischa Elman.

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PRESS
New York City
JAN 16 1911

SONGS AND SINGERS.

In two seasons Gustav Mahler has lifted the Philharmonic Orchestra to a point of artistic proficiency no organization of its kind in America, except the Boston Symphony Orchestra, has ever attained. In two short seasons this remarkable work might easily be undone if a lesser man than he should be placed at the helm. Surely no such calamity will befall this distinguished organization at a time when it has approached nearer than ever to its ideals. Surely the energy and enthusiasm of the last two years, the thousands of dollars spent in forging forward toward lofty artistic aspirations, will not be wasted by a sudden decision to stop.

Gustav Mahler is one of the most accomplished orchestral conductors now living. Like most great men, of course, he has his enemies, and there are many musicians and critics who take him to task for his habit of revising the instrumentation of other composers. Yet even such persons as honestly differ with him—that interesting French critic, for example, Romain Rolland, who felt shocked by Mahler's "neurasthenic" interpretation of the Ninth Symphony—should recognize readily his extraordinary knowledge of orchestral resources, and certainly every competent and unbiased observer in New York should appreciate what this man has accomplished since he undertook to make out of the Philharmonic Orchestra an instrument that could hold its own with other famous organizations here and abroad.

It would serve little purpose to insist, even if it were one's conviction, that Mahler is the only man fitted to keep the Philharmonic Orchestra in its present state of efficiency. After all, there are other great conductors in the world. Felix Weingartner, for instance, who is Mahler's successor in Vienna; Nikisch, who flashes stellar radiance as visiting conductor in various musical centres of Europe; Richard Strauss, who, like Mahler, is conductor as well as composer; Dr. Karl Muck, who is coming back to Boston as soon as he can break away from Berlin; Arturo Toscanini, who some day may prove to New Yorkers that he is as remarkable on the concert stage as in opera. But the fact remains that it was Gustav Mahler, and no one else, who reorganized and developed the Philharmonic Orchestra; that it was he and no one else who gave New York a series of symphony concerts which challenge comparison with recent performances of the band from Boston.

For persons accustomed to sit awe-inspired, with open-mouthed amazement, at the feet of fair reputation and to turn their backs, with stiff-necked obstinacy, against anything that has suffered from reproach it may seem sacrilege to utter a word of adverse criticism concerning the famous Boston Symphony Orchestra; absurd to speak with enthusiasm of the long-suffering Philharmonic Society. Yet, with the most cordial feelings of admiration for the Hub's excellent aggregation of musicians, which still holds its own as a body of players among the world's best orchestras, this writer is bound to say that the Philharmonic men have done finer work this season than their neighborly rivals. It is no fanatic admiration of Mahler that prompts this opinion; nor is it any unreasonable depreciation of Max Fiedler, fully though one realizes the shortcomings of that leader. The conclusion is simply the result of a careful and conscientious comparison of recent concerts given by the Boston and New York orchestras.

Go back a few years to the time when the Boston Symphony Orchestra, graduated from the school of Wilhelm Gericke, was turned over to the expert care of Dr. Muck. In those days the most hypercritical ear could hardly detect a flaw in the playing of this band. The stolid, lifeless, rigid interpretations of the rigorous drillmaster Gericke had been supplanted by the fluent, vital, elastic readings of his admirable successor. Yet one noticed no diminution in the euphony, in the technical nicety, in the dynamic balance and rhythmical precision of the famous organization.

After a few years of Fiedler things, unfortunately, have changed. To be sure, the beautifully limpid tone, the technical skill and natural refinement of the Boston orchestra are not seriously affected; for after all the personnel of the band is still above reproach. But Fiedler, at times, does force his men to undue noisiness and does fail to keep them in strict rhythmical order. And so, strange as it may seem, there have been performances this season which would not have brought glory even to the Philharmonic Society in the days of yore.

Consider, on the other hand, the concerts given since last October by Mahler and his men. Programmes there have been which did not meet all demands. Soloists there have been who failed to awaken wide public interest. But the playing of the orchestra has shown few technical flaws and never has had the fatal fault of being tiresome. Rhythmically Mahler's men have responded with extraordinary unanimity and precision to his exacting and at times erratic demands. Their attack has been invariably of electrifying incisiveness. Extreme clearness, nice balance of voices, sharply defined contrasts, nervous vitality, have characterized the performances of these men almost without exception. Hardly a moment of crudeness, of blurred lines, of haphazard dynamics, does the record reveal; hardly an instance of rhythmical see-sawing, of ungoverned, turbulent noise.

Only in one respect perhaps does this season's showing of the Philharmonic Orchestra suffer in comparison to that of the Boston band, and that is in the quality of tone put forth. This is not due solely, though, to superiority in the instrumental body, but also to Mahler's fondness for characteristic rather than mellifluous sound. It is only necessary to listen to the Philharmonic Society's violins when they are singing in unison to observe the difference. Our ears do not absorb the mellow flood of melody we are accustomed to hear from the Boston Symphony Orchestra, nor the tide of sensuous and throbbing song poured forth by the Metropolitan Opera Orchestra under Toscanini. They harken to a volume of tone brilliant, tense, penetrating, forceful rather than fair to the senses, acrid rather than sweet. And that is just what Mahler, a designer of sharp musical etchings, wants.

As yet the public at large does not realize what excellent symphonic concerts the Philharmonic Society, thanks to Gustav Mahler, has been offering this season. Consequently, the bi-weekly performances have not won the generous support they deserve. But the backers of the society's rejuvenated orchestra should not feel discouraged at this critical time. It takes years to convince a slow-moving crowd of concert goers that some change has taken place, whether for the better or the worse. It requires a longer time to influence long-established opinion in New York probably than in any other musical city in the world.

Take the Flonzaley Quartet, for instance, founded by Edward J. De Coppet, which in a few years has risen to the very top among chamber music organizations of the world. In all musical centres in Europe this association of four men has won laurels. In Boston it draws crowded houses. Throughout the United States, outside of New York, it has been remarkably successful. Only in the musical metropolis of the western world folk still hold aloof. And why? Simply because the public here, after years and years of journalistic coaxing, has become convinced that the Kneisel Quartet represents the loftiest attainments in chamber music, just as it has been persuaded by reiterated assertions that the Boston Symphony Orchestra is unrivaled in its realm. Simply because once that idea has been fixed in the conventional public mind—once it has grown to be a tradition—it is exceedingly difficult to implant any new impressions.

Let there be no misconception of the writer's intention here. The Kneisel Quartet still deserves the enthusiastic support of this community; so does the visiting orchestra from the Hub, despite recent shortcomings for which Max Fiedler is mainly responsible. But actual merit ought to count for more than reputation, which unfortunately it does not, and according to just estimates the New York Philharmonic Orchestra and the Flonzaley Quartet are entitled to as much favor as the two other organizations.

Last Thursday night's concert of the Boston Symphony Orchestra furnished an example of how much the average audience is influenced by reputation. Max Fiedler and his men inspired paeans of praise by their performances of the Andante from Schubert's "unfinished" symphony and Beethoven's Seventh Symphony. Yet the playing of the orchestra was admirable for little else than its smoothness and euphony, and those perfectly praiseworthy qualities were due in large part to the innocuously rigid flat and tiresome readings of Max Fiedler. With so wonderful an instrument as the Boston Symphony Orchestra it is easy enough to give interpretations that sound sweet to the ear, sweet and harmless. All sorts of difficulties arise, however, if the conductor asks for rhythmical elasticity, for strongly incisive accents, for refined gradations of dynamics, for marked contrasts, for vigor and power. To seek monotonous perfection, which in the minds of some persons in New York appears to be the highest aim, is one thing. To strive to combine variety of expression with impeccable execution is quite another; and that is the goal Mahler and his musicians have been struggling for with so much success.

Now that New York actually has an orchestra which can hope to compete with the Boston Symphony Orchestra, which, this season, in fact, has achieved finer results than the visiting organization, the time has come, it would seem, when local pride and enthusiasm should come to the fore. This writer has always insisted that in art feelings of patriotism ought to play no part. There is such a thing, however, as snobbish reverence for what is alien and supercilious disregard for what is indigenous. The best symphony orchestra this city has ever possessed ought to win the support and encouragement of every public-spirited citizen. And to maintain its present efficiency it is extremely important that no conductor inferior to Gustav Mahler should be the musical helmsman.

MAX SMITH.

EVE. WORLD
ess New York City.
JAN 7 1911

Boston Orchestra and Mischa Elman Give Fine Concert

BY SYLVESTER RAWLING.

THE Boston Symphony Orchestra added another brilliant concert to its list at Carnegie Hall last night. A programme of just the right length and substance, Mischa Elman, the distinguished violinist, as soloist, and the electric raport between players and audience made the evening an especially enjoyable one.

Schubert's "unfinished" symphony was played first, in memory of the late James Jackson Higginson, and its soaring harmonies were a touching tribute to the lover of music. Then a quick transition to the gayer things, the joyous seventh symphony of Beethoven, played with such fire and abandon as to move even the most representative of musical audiences to an outburst of enthusiasm which the entire orchestra had to acknowledge. Max Fiedler has rarely conducted with more spirit, and the musicians under him responded as one man.

Elman chose the well known "Spanish" symphony, by Lalo, which loses less in repetition than most modern violin concertos, for his debut of the season. The young violinist has already gained an enviable place among the masters of the bow, and last night his tone sounded even more mellow and round than ever. He surmounted the [illegible] passages with [illegible] with a depth [illegible] used the entire [illegible] recalls.

[illegible] the present [illegible] by adding [illegible] of Moorish [illegible] Moorish Rhapsody, the last of which, called "In a Moorish Cafe," ended the programme. It is a clever combination of whirlwind motifs and barbaric dance music, the modern orchestral instruments imitating the ofttimes weird sounds of African musicians. It comes as rather a shock to those who think "Santa Claus" Humperdinck never strayed from his German fairyland.

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Daily Citizen,
Brooklyn, N. Y.
JAN 14 1911

BOSTON ORCHESTRA GIVEN OVATION AFTER OVATION

Mischa Elman Is Applauded Even More Loudly.

SOME WONDERFUL PLAYING

Soloist Paints Marvelous Music Pictures in Spanish Symphony—Beethoven's Seventh Symphony Interpreted in Glorious Fashion.

The opera house of the Academy of Music held last night by far the most brilliant, as well as the largest audience it has had so far this season. It was the occasion of the third concert of the Boston Symphony Orchestra, with Mischa Elman as the soloist, and it was no wonder that Max Fiedler and his big orchestra received nothing short of an ovation. While the Boston orchestra is always worth traveling miles to hear, they have seldom been heard to play anything any better than they did the beautiful Seventh Symphony of Beethoven last night, and certainly they have seldom received a greater ovation than was accorded them at the conclusion of this number. Mr. Fiedler responded time and time again to the applause, which finally became so great that he made the entire orchestra rise to acknowledge it.

Mischa Elman was treated even better. He played the solo in Lalo's Spanish Symphony for violin and orchestra, and played it in wonderful fashion. The great violinist fairly reveled in the ryhthms and melodic contours of the Spanish masterpiece that he played last night. His playing was replete with color, elegance and life, and his interpretation was brilliant enough to warrant the statement that he must have studied for the number especially in the very country in which it was written. It was so spirited, and yet so rich in the warm, sensuous lure of the Spanish ideas that the great audience was held spellbound during the three movements. The accompaniment of the orchestra was as near perfection as any human conductor could bring it, and the blending of the soft tones of the violinist's music with that of the big orchestra added to the sense of perfect enjoyment.

The first number was Handel's overture in D major, and served well as an introduction to the masterpiece which followed. While Handel's composition could never bring out the beauty and color from the orchestra of the symphony which it preceded, the volume and tone of the overture seemed to fit perfectly into place, and made a deep impression on the audience. It was played almost flawlessly.

The second number was the Beethoven seventh symphony. This is generally conceded to be one of the great composer's masterpieces, which will always hold a perennial freshness and never fail to charm. As played last night by the Boston orchestra it was ravishing. The perfection of balance of tone in the orchestra and the consequent clarity and airy lightness of each phrase were things to be cherished in the memory for many a long day. Mr. Fiedler made no attempt at a strong personal interpretation of the music. He devoted his attention to securing an entrancingly clear and lovely general result and to adhering as closely as possible to the letter of the score in every instance. It was a joy to hear such a performance of such a work.

The concert concluded with Humperdink's Tangier movement, "In a Spanish Cafe," from "A Moorish Rhapsody." As in the Spanish symphony which it followed, the orchestra played with all the brilliant colors written into this rhapsody by the composer.

AMERICAN
New York City.
JAN 10

Music News Notes.

The third pair of concerts of the Boston Symphony Orchestra will be given at Carnegie Hall on Thursday evening and Saturday afternoon, with Mischa Elman as soloist. Each programme will contain a work by Humperdinck. Beethoven's seventh symphony will be the chief feature on Thursday, and Sibelius's second symphony will be played on Saturday.

[illegible]
BROOKLYN, N. Y
JAN 7 - 1911

Levy, Miss Rose Rothman and Miss Katherine McFarland.

Mischa Elman, who is to be soloist at the Boston Symphony concert next week, Friday evening, at the Academy of Music, is to play the violin solo in Lalo's "Symphonic Espagnole." The symphony will be Beethoven's No. 7 in A major, Opus 92. There are but two other numbers on the program, Handel's Overture in D major and Humperdinck's "Tangier—In a Moorish Cafe."

An excellent program is to be given at the organ recital and choir

Daily Citizen,
Brooklyn, N. Y.
JAN 13 1911

BOSTON SYMPHONY TO-NIGHT.

Mischa Elman, Violinist, Will Be the Soloist.

To-night brings the third concert of the Boston Symphony Orchestra in the Academy of Music, beginning at 8:15 o'clock. The soloist will be Mischa Elman, the distinguished Russian violinist. The programme is as follows:

Handel, overture in D major, No. 1; Beethoven, symphony in A major, No. 7; Lalo, Spanish symphony for violin and orchestra; Humperdinck, "In a Morish Cafe," from "The Moorish Rhapsody."

PRESS
New York City

SONGS AND SINGERS.

In two seasons Gustav Mahler has lifted the Philharmonic Orchestra to a point of artistic proficiency no organization of its kind in America, except the Boston Symphony Orchestra, has ever attained. In two short seasons this remarkable work might easily be undone if a lesser man than he should be placed at the helm. Surely no such calamity will befall this distinguished organization at a time when it has approached nearer than ever to its ideals. Surely the energy and enthusiasm of the last two years, the thousands of dollars spent in forging forward toward lofty artistic aspirations, will not be wasted by a sudden decision to stop.

Gustav Mahler is one of the most accomplished orchestral conductors now living. Like most great men, of course, he has his enemies, and there are many musicians and critics who take him to task for his habit of revising the instrumentation of other composers. Yet even such persons as honestly differ with him—that interesting French critic, for example, Romain Rolland, who felt shocked by Mahler's "neurasthenic" interpretation of the Ninth Symphony—should recognize readily his extraordinary knowledge of orchestral resources, and certainly every competent and unbiased observer in New York should appreciate what this man has accomplished since he undertook to make out of the Philharmonic Orchestra an instrument that could hold its own with other famous organizations here and abroad.

It would serve little purpose to insist, even if it were one's conviction, that Mahler is the only man fitted to keep the Philharmonic Orchestra in its present state of efficiency. After all, there are other great conductors in the world. Felix Weingartner, for instance, who is Mahler's successor in Vienna; Nikisch, who flashes stellar radiance as visiting conductor in various musical centres of Europe; Richard Strauss, who, like Mahler, is conductor as well as composer; Dr. Karl Muck, who is coming back to Boston as soon as he can break away from Berlin; Arturo Toscanini, who some day may prove to New Yorkers that he is as remarkable on the concert stage as in opera. But the fact remains that it was Gustav Mahler, and no one else, who reorganized and developed the Philharmonic Orchestra; that it was he and no one else who gave New York a series of symphony concerts which challenge comparison with recent performances of the band from Boston.

For persons accustomed to sit awe-inspired, with open-mouthed amazement, at the feet of fair reputation and to turn their backs, with stiff-necked obstinacy, against anything that has suffered from reproach it may seem sacrilege to utter a word of adverse criticism concerning the famous Boston Symphony Orchestra; absurd to speak with enthusiasm of the long-suffering Philharmonic Society. Yet, with the most cordial feelings of admiration for the Hub's excellent aggregation of musicians, which still holds its own as a body of players among the world's best orchestras, this writer is bound to say that the Philharmonic men have done finer work this season than their neighborly rivals. It is no fanatic admiration of Mahler that prompts this opinion; nor is it any unreasonable depreciation of Max Fiedler, fully though one realizes the shortcomings of that leader. The conclusion is simply the result of a careful and conscientious comparison of recent concerts given by the Boston and New York orchestras.

Go back a few years to the time when the Boston Symphony Orchestra, graduated from the school of Wilhelm Gericke, was turned over to the expert care of Dr. Muck. In those days the most hypercritical ear could hardly detect a flaw in the playing of this band. The stolid, lifeless, rigid interpretations of the rigorous drillmaster Gericke had been supplanted by the fluent, vital, elastic readings of his admirable successor. Yet one noticed no diminution in the euphony, in the technical nicety, in the dynamic balance and rhythmical precision of the famous organization.

After a few years of Fiedler things, unfortunately, have changed. To be sure, the beautifully limpid tone, the technical skill and natural refinement of the Boston orchestra are not seriously affected; for after all the personnel of the band is still above reproach. But Fiedler, at times, does force his men to undue noisiness and does fail to keep them in strict rhythmical order. And so, strange as it may seem, there have been performances this season which would not have brought glory even to the Philharmonic Society in the days of yore.

Consider, on the other hand, the concerts given since last October by Mahler and his men. Programmes there have been which did not meet all demands. Soloists there have been who failed to awaken wide public interest. But the playing of the orchestra has shown few technical flaws and never has had the fatal fault of being tiresome. Rhythmically Mahler's men have responded with extraordinary unanimity and precision to his exacting and at times erratic demands. Their attack has been invariably of electrifying incisiveness. Extreme clearness, nice balance of voices, sharply defined contrasts, nervous vitality, have characterized the performances of these men almost without exception. Hardly a moment of crudeness, of blurred lines, of haphazard dynamics, does the record reveal; hardly an instance of rhythmical see-sawing, of ungoverned, turbulent noise.

Only in one respect perhaps does this season's showing of the Philharmonic Orchestra suffer in comparison to that of the Boston band, and that is in the quality of tone put forth. This is not due solely, though, to superiority in the instrumental body, but also to Mahler's fondness for characteristic rather than mellifluous sound. It is only necessary to listen to the Philharmonic Society's violins when they are singing in unison to observe the difference. Our ears do not absorb the mellow flood of melody we are accustomed to hear from the Boston Symphony Orchestra, nor the tide of sensuous and throbbing song poured forth by the Metropolitan Opera Orchestra under Toscanini. They harken to a volume of tone brilliant, tense, penetrating, forceful rather than fair to the senses, acrid rather than sweet. And that is just what Mahler, a designer of sharp musical etchings, wants.

As yet the public at large does not realize what excellent symphonic concerts the Philharmonic Society, thanks to Gustav Mahler, has been offering this season. Consequently, the bi-weekly performances have not won the generous support they deserve. But the backers of the society's rejuvenated orchestra should not feel discouraged at this critical time. It takes years to convince a slow-moving crowd of concert goers that some change has taken place, whether for the better or the worse. It requires a longer time to influence long-established opinion in New York probably than in any other musical city in the world.

Take the Flonzaley Quartet, for instance, founded by Edward J. De Coppet, which in a few years has risen to the very top among chamber music organizations of the world. In all musical centres in Europe this association of four men has won laurels. In Boston it draws crowded houses. Throughout the United States, outside of New York, it has been remarkably successful. Only in the musical metropolis of the western world folk still hold aloof. And why? Simply because the public here, after years and years of journalistic coaxing, has become convinced that the Kneisel Quartet represents the loftiest attainments in chamber music, just as it has been persuaded by reiterated assertions that the Boston Symphony Orchestra is unrivaled in its realm. Simply because once that idea has been fixed in the conventional public mind—once it has grown to be a tradition—it is exceedingly difficult to implant any new impressions.

Let there be no misconception of the writer's intention here. The Kneisel Quartet still deserves the enthusiastic support of this community; so does the visiting orchestra from the Hub, despite recent shortcomings for which Max Fiedler is mainly responsible. But actual merit ought to count for more than reputation, which unfortunately it does not, and according to just estimates the New York Philharmonic Orchestra and the Flonzaley Quartet are entitled to as much favor as the two other organizations.

Last Thursday night's concert of the Boston Symphony Orchestra furnished an example of how much the average audience is influenced by reputation. Max Fiedler and his men inspired pæans of praise by their performances of the Andante from Schubert's "unfinished" symphony and Beethoven's Seventh Symphony. Yet the playing of the orchestra was admirable for little else than its smoothness and euphony, and those perfectly praiseworthy qualities were due in large part to the innocuously rigid flat and tiresome readings of Max Fiedler. With so wonderful an instrument as the Boston Symphony Orchestra it is easy enough to give interpretations that sound sweet to the ear, sweet and harmless. All sorts of difficulties arise, however, if the conductor asks for rhythmical elasticity, for strongly incisive accents, for refined gradations of dynamics, for marked contrasts, for vigor and power. To seek monotonous perfection, which in the minds of some persons in New York appears to be the highest aim, is one thing. To strive to combine variety of expression with impeccable execution is quite another; and that is the goal Mahler and his musicians have been struggling for with so much success.

Now that New York actually has an orchestra which can hope to compete with the Boston Symphony Orchestra, which, this season, in fact, has achieved finer results than the visiting organization, the time has come, it would seem, when local pride and enthusiasm should come to the fore. This writer has always insisted that in art feelings of patriotism ought to play no part. There is such a thing, however, as snobbish reverence for what is alien and supercilious disregard for what is indigenous. The best symphony orchestra this city has ever possessed ought to win the support and encouragement of every public-spirited citizen. And to maintain its present efficiency it is extremely important that no conductor inferior to Gustav Mahler should be the musical helmsman.

MAX SMITH.

EVE. WORLD
New York City.

Boston Orchestra and Mischa Elman Give Fine Concert

BY SYLVESTER RAWLING.

THE Boston Symphony Orchestra added another brilliant concert to its list at Carnegie Hall last night. A programme of just the right length and substance, Mischa Elman, the distinguished violinist, as soloist, and the electric raport between players and audience made the evening an especially enjoyable one.

Schubert's "unfinished" symphony was played first, in memory of the late James Jackson Higginson, and its soaring harmonies were a touching tribute to the lover of music. Then a quick transition to the gayer things, the joyous seventh symphony of Beethoven, played with such fire and abandon as to move even the most representative of musical audiences to an outburst of enthusiasm which the entire orchestra had to acknowledge. Max Fiedler has rarely conducted with more spirit, and the musicians under him responded as one man.

Elman chose the well known "Spanish" symphony, by Lalo, which loses less in repetition than most modern violin concertos, for his debut of the season. The young violinist has already gained an enviable place among the masters of the bow, and last night his tone sounded even more mellow and round than ever. He surmounted the difficulties of the "test" passages with perfect ease and played with a depth of sentiment that roused the entire house to almost countless recalls.

Mr. Fiedler joined in the present Humperdinck celebration by adding that composer's sketches of Moorish life as set down in his "A Moorish Rhapsody," one part of which, called "In a Moorish Cafe," ended the programme. It is a clever combination of whirlwind motifs and barbaric dance music, the modern orchestral instruments imitating the oftttimes weird sounds of African musicians. It comes as rather a shock to those who think "Santa Claus" Humperdinck never strayed from his German fairyland.

[135]

AMERICAN
New York City.

BLITZ

Music News Notes.

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Daly's B. & 30—8:30—W. & S.,
Eden Musee—55 W. 23—10 a.m. t
Waxwo
Elliott's—39 n. B.—8:30—W. & S
Empire—B. & 40—8:15—W. & S.,

Daily Citizen,
Brooklyn, N. Y.
JAN 14 1911

BOSTON ORCHESTRA GIVEN OVATION AFTER OVATION

Mischa Elman Is Applauded Even More Loudly.

SOME WONDERFUL PLAYING

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Daily Citizen,
Brooklyn, N. Y.
JAN 13 1911

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From TIMES

Address New York City.

Date JAN 15 1911

THE BOSTON ORCHESTRA.

A Gloomy Symphony by Sibelius Played for the First Time.

The Boston Symphony Orchestra's second concert took place yesterday afternoon in Carnegie Hall and the audience was large. Notice was again taken of Prof. Humperdinck's recent presence in New York and his work here by the performance of the prelude to his "Hänsel und Gretel," familiar music, but still fresh and charming. The symphony was the second of Jean Sibelius, in D major. Not a little of the music of this Finnish composer has been played here in recent years, and its quality—the best of it, for, like most morals, Sibelius is not always at his best—has been such as to place him among the strong men of to-day. This symphony, we believe, had not before been heard in New York.

It is a work of stern and gloomy imagination; the imagination of one who thinks for himself and works in his own way. There is the character of the North in it; probably also the suggestion of the folk song of Finland; but Mr. Sibelius has not made this element prominent in the texture of his music, and has not, apparently, sought for sharply defined local color. There is not much following of conventional formularies in the symphony; but the music, though it has much that is rhapsodic, turbulent, impulsive, is finely shaped by a hand that understands the meaning and necessity of musical structure. The last movement seems unduly drawn out in its long coda with its sonorous fanfares. The "Vivacissimo" stands in the place of a scherzo, in which gayety is far from entering into the mood of the music; that mood is savage, and again ironical. There is absolutely nothing in this symphony that is written to please the ear, as many wish to be pleased. There is much that sounds chaotic and disordered; but it is evident to the listener who can take a larger measure of it, that it is all very definitely related, the coherent expression of a consistent idea. It is not too much to say that this second symphony of Sibelius is one of the strongest compositions in the symphonic form that have been heard here in a considerable period. It was played with a splendid eloquence, and Mr. Fiedler had evidently immersed himself deeply in the spirit of the work.

Mr. Mischa Elman was again the soloist, and played Mendelssohn's concerto for the violin. The extraordinary powers of the young man were displayed in it; but Mendelssohn's serene and classic work also brought out some of his limitations and deficiencies—which we are fair to regard as unripeness, something that will be outgrown with the maturing of this youth, who will be 19 years old this week, if the books give truly the date of his birth. Repose was at times lacking in Mr. Elman's playing of the concerto; there was now and again a rhythmic unrestfulness that is peculiarly damaging to the true physiognomy of Mendelssohn's music. There is plenty of room in it for all of Mr. Elman's spirit, but it needs to be poised and chastened. For all that, there was much to admire in the performance; the beauty and poignancy of the tone, the elasticity of the bowing, the clean precision of the technique of the left hand, the brilliancy that lightened it all. Much of the applause that was bestowed upon Mr. Elman was deserved. Mr. Fiedler and the orchestra also deserved some for the uncommon finesse and beauty of the accompaniment. The programme was brought to an end with the overture to "Tannhäuser."

SUN

ess New York City.

THE BOSTON ORCHESTRA.

Mischa Elman Plays Mendelssohn's Violin Concerto.

The matinée of the Boston Symphony Orchestra at Carnegie Hall yesterday permitted Mischa Elman, who was again the solo performer, to delight a large audience with his brilliant playing of the familiar Mendelssohn concerto for the violin. The orchestral numbers were not altogether in the common order. To begin with there was the prelude to "Hansel und Gretel," which was given as another illustration of the excellent things furnished by the talent of Engelbert Humperdinck. It is not necessary to tell New York music lovers what a good thing this prelude is, they all know it and love it. But a note may be made of the fact that it is almost excellent thing to hear the Boston Symphony Orchestra play it.

The second number on the list was the second symphony of Jean Sibelius, the Finnish composer. This symphony, which was completed in 1902, shows a firmer and clearer construction than the composer's first symphony. But one finds in it the same characteristic type of melody and the same remarkable harmonies. Sibelius writes with much independence, yet he is certainly in the ranks of the extreme moderns. He finds his ideals of musical beauty not where the classicists found them, but where D'Indy, Strauss, Debussy, Reger and other seekers after new methods of expression have discovered theirs. This is equivalent to saying that many if not most music lovers will have to acquire a taste for this second symphony.

The final number on the programme was the "Tannhäuser" overture, which is not heard at the opera in these days of the Parisian version. It is therefore welcome, particularly when it is performed upon such a fine instrument as the hydra headed one which comes once a month from Boston.

Daily Times,
Brooklyn, N.Y.

JAN 14 1911

MUSICAL.

Boston Orchestra Heard in Third Concert, Mischa Elmen as Soloist.

A sold out house was Brooklyn's greeting to the Boston Symphony Orchestra for their first concert of the new year at the Academy of Music last night. This orchestra is attraction enough in itself, and when they bring to town with them an artist like Mischa Elman, the youthful genius of the violin, the occasion is likely to furnish musical food for reflection, and so it was last night. Elman is one of the exceptions in the long list of concert artists. He is a rare embodiment of hereditary impulse as an interpreter through the violin, this youth who lacks just one week of being 19 years old, and exemplifies the astonishing gift of temperamental intuition. He has so much of the insight which cannot be acquired by ordinary methods of study. The spirit of the instrument fairly cries out through the searching appeal of his tones, and then with respect to the practical fundamentals of violin playing his technique is something to marvel at for tone purity and facile accuracy. This was disclosed last night through the performance of three movements (first, fourth and fifth), from Lalo's Spanish Symphony, a work which until recently had been omitted for a while from the repertoire of violinists. It is a work of engaging melodious content, while being exacting enough as to difficulty in execution. Elman was recalled again and again after his performance, and some enthusiasts seemed to entertain hopes of an encore, but when the young artist had been brought out nine times the audience gave up expecting that the rule against encores would be broken.

The principal orchestral number was Beethoven's dear old Seventh Symphony, the joyous loveliness of which has undiminished power to charm. It was received as an old friend last night, and the applause following each movement was unusually prolonged. At the close, Mr. Fiedler recognized the persistent plaudits by calling upon the orchestra to rise in acknowledgment. An odd choice for an opening was Handel's Overture in D major, No. 1, a composition which illustrated wherein the older overtures were different from the modern ones, and also typical of the Handelian manner without being a work of marked distinction. The final number of the programme was by a composer of the hour, Humperdinck, who was represented by "Tangier, in a Moorish Cafe," from "A Moorish Rhapsody." It was a welcome piece of original writing in the characteristic use of the many instruments in the painting of a tone picture in which the Oriental atmosphere is vividly suggested. The concert apparently gave great satisfaction to the distinguished audience and had an appreciable effect in upholding the prestige of the splendid orchestra that it is always a privilege to hear.

omEVE. TELEGRAM

dress New York City.

ate JAN 13 1911 JAN 13 1911

There are only words of praise to be given the Boston Symphony Orchestra, which fairly surpassed all its glorious records at its concert in Carnegie Hall last night. The opening number was the andante from Schubert's unfinished symphony, played in memory of Colonel Higginson's cousin, James J. Higginson, of

ted at the Metropolitan.

New York. Following this came the Seventh Symphony of Beethoven, played with a perfection of detail and a mighty fusing of all the voices in the big orchestra. If this symphony is the apotheosis of dancing, the Boston orchestra's performance was the apotheosis of interpretation.

Mischa Elman, the nineteen year old violinist, played the solo part of Lalo's Spanish Symphony with a golden tone and a splendid mastery of all the technical difficulties. He was again an arresting figure, dominant, aggressive, confident. A selection from Humperdinck's "Moorish Rhapsody" brought to its close one of the most delightful concerts of the season.

MME OLIVE FREMSTAD
- PHOTO BY HALL

AMERICAN

New York City.

Boston Symphony Heard in Splendid Programme

Mischa Elman Makes His First Appearance This Season and Plays in Fine Form.

By CHARLES HENRY MELTZER.

Rarely if ever has the Boston Symphony Orchestra been in more magnificent form than last night, when it gave the first of its third pair of concerts at Carnegie Hall.

A programme of much dignity and charm had been compiled by Mr. Fiedler for the occasion. It contained nothing at all sensational, unless a selection from "A Moorish Rhapsody" of Humperdinck deserved to have that adjective tacked on to it. There was something distinctly humorous in the idea of so placid and discreet a composer as the creator of "Koenigskinder" being tempted, so to speak, from fairyland into the unvirtuous Orient.

The concert opened with an admirable rendering of the Andante from the "Unfinished" Schubert symphony.

The place of honor in the scheme had been reserved for Beethoven's seventh symphony, one of the master works of music, as beautiful in its own way as anything conceived by mortal man. The reading of this work by Mr. Fiedler and his followers had breadth and charm. Every shading, every delicacy, was respected without one single moment's loss of power.

A special attraction of the concert was the appearance, for the first time since last season, of Mischa Elman. The work which he interpreted was the familiar "Spanish Symphony" of Lalo. He played it with assurance, taste and skill.

EVE. MAIL

ss New York City.

MISCHA ELMAN SOLOIST WITH BOSTON BAND

Young Violinist Plays Lajo's Concerto with Feeling and Power—Schubert's Unfinished Symphony and Beethoven's Seventh Performed in Masterly Style.

By EMILIE FRANCES BAUER.

Mischa Elman was the soloist last night, when the Boston Symphony orchestra paid its third visit to New York. Max Fiedler made an alteration in the programme announced by playing the unfinished symphony by Schubert, in memory of James Jackson Higginson, brother of Col. Higginson of Boston, patron of the Boston orchestra.

This was given with a fine poetic sense, and it was followed by a delightful reading of the Seventh symphony of Beethoven. The orchestra also gave a brilliant performance of a Moorish fantasy by Humperdinck, which had many of the characteristics that were enjoyable in the recent opera by the same composer.

This is the third successive season wherein Mischa Elman has visited America, and while he was acclaimed at his first appearance as a real genius, there were many failings due to immaturity. There was much gain last season, but last night he reached a higher plane, both of conception and of purpose. He approaches his task with greater reverence and he discharges it like few artists in the world to-day are capable of doing. The sweep in the Lalo concerto was one which carried the audience into countless recalls, not one of which was more than he deserved.

He will be the soloist at the Saturday afternoon concert of the Boston orchestra, and he will repeat the Lalo concerto to-night in Brooklyn.

m EVENING JOURNAL,

ress New York City.

e JAN 11 1911

Mischa Elman, who is to be the soloist at both of the Boston Symphony Orchestra concerts in Carnegie Hall to-morrow evening and Saturday afternoon, has elected to play Lalo's Symphonie Espagnole at the evening concert and the Mendelssohn Concerto at the Saturday concert. To-morrow evening Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal numbers, and for Saturday afternoon the second symphony of Sibelius in D major will be the principal work.

Mr. Elman is to give only one violin recital in this city. It will be given in Carnegie Hall on Saturday afternoon, January 28.

MORN. TELEGRAPH

ess New York City.

JAN 15 1911

BOSTON SYMPHONY HAS NOVELTIES

The Sibelius Affair Entirely Unnecessary Because of Its Length, Breadth and Thickness.

The Boston Symphony Society gave a concert yesterday afternoon at Carnegie Hall. It contained two numbers which might be regarded as concessions to the demand that from time to time we should be regaled with the sweetness or familiarity.

They were the Vorspiel to "Haensel und Gretel" and that to "Tannhaeuser." These were beautifully done and enthusiastically received. The Sibelius "Symphony," on the other hand, was not a concession to any one. It was long. That is a rule of modern composition. "Say little, but, by Hercules, say it in an hour." It was checkered with variety styles. It was grandiose. It went on, seriously, pomposly, pretentiously, and finally came to an end.

Herr Max Fiedler, the brilliant conductor of this celebrated society, is quite right to give novelties to help us to keep pace with the development, if any, of latter-day symphonic music. Yet one found oneself secretly pining—yes, actually longing, to hear those delectable, inimitable Bostonians in a little Beethoven, a little Brahms, a little something of the masters and not the mastersingers, to which association of worthy people Sibelius may probably belong. He is very prolix. He is very certain, and very fond of a form in which it is most difficult to excel.

Mischa Elman was the soloist. She played a violin concerto or Mendelssohn in E minor. Many were the manifestations of delight.

1 STANDARD UNION,

ess BROOKLYN, N. Y.

JAN 13 1911

The lecture recital preliminary to the Philharmonic concert given in the Opera House, Academy of Music, tonight, was set in Lecture Hall, Academy of Music, yesterday afternoon, and, like the concert, was under the auspices of the Philharmonic Society and the Brooklyn Institute. Howard Brockway, the composer and pianist, interpreted the programme, giving it mainly as a piano recital and thereby delighting his hearers. He omitted the opening Handel number, the Overture in D major, No. 1, but gave many exerpts from the Beehoven Symphony in D major, No. 7, opus 21, which he called one of the most beautiful and cheerful of the Beethoven symphonies. He directed attention to the play between the two voices in the second movement, and the richness of color in the third movement, but said that the fourth is always very annoying to him, "impressing me like a St. Vitus dance, a strathspey, or a Highland fling, coming after so much melody."

The Spanish symphony for violin and orchestra, the first, fourth and fifth movements of which Mischa Elman is to play with the Boston Symphony Orchestra to-night, was called an exquisite example of Lalo's composition. The andante, the second movement, was found to have but little Spanish color, although wholly charming, and attention was called to the melodic expression of the whole. Humperdinck's "Tangier—In a Moorish Cafe," from "A Moorish Rhapsody," was discovered to have such melody as makes "Hansel und Gretel" delightful and to occasionally remind the hearer of pretty folk songs. The humor introduced by the bassoon was illustrated as clearly as the difference in piano and bassoon would allow.

Miss Margaret Steele Anderson, of Louisville, gave her second lecture on "Interpretative Studies in Art," in Science Hall, Academy of Music, yesterday afternoon. She particularized on "Modern German Romanticism," and displayed a series of pictures illustrative of the work of that school, mainly reproductions of paintings. Similar reproductions will prevail in her lecture of next Thursday, which is to be devoted to "The Spirit of Later French Painting."

HERALD

s New York City.

ORCHESTRA'S TRIBUTE TO A DEAD PATRON

"Unfinished Symphony" Played in Memory of Brother of Colonel Higginson, of Boston.

There was an extra number at the beginning of last night's programme of the Boston Symphony Orchestra, given at Carnegie Hall, namely, the slow movement from Schubert's "Unfinished Symphony." It was played in memory of James Jackson Higginson, who died a few days ago. He was the brother of Colonel Henry Lee Higginson, founder of the orchestra, and had been an ardent frequenter of its concerts.

After that the programme proceeded in its original order. The audience was huge and the applause in proportion. The soloist was Mr. Mischa Elman, the Russian violinist, well known here, but last night marked his first appearance this season.

He was greeted as an old friend and was kept bowing for a long time before the applause would permit him to play. He played three movements from Lalo's Spanish symphony, and at the close was recalled a dozen times. His playing was well nigh technical perfection, colored by temperament. He still appears a mere lad, but his playing is that of a veteran.

The orchestra, conducted by Mr. Max Fiedler, played as though it were on its mettle every minute. It was ideal in balance of tone, and the solo parts were again faultless. They were heard in Beethoven's Seventh Symphony, and in Mr. Engelbert Humperdinck's brilliant composition called "Tangier," a movement from "A Moorish Rhapsody." After the symphony there was tumult of applause, Mr. Fiedler being called out numerous times until he asked the men of the orchestra to arise and share the honors. Then the audience cheered.

STANDARD UNION,

ss BROOKLYN, N. Y.

JAN 14 1911

BOSTON SYMPHONY ORCHESTRA.

Friday, the 13th, is not unlucky when it brings Boston's great virtuoso orchestra to Brooklyn, even though the programme last evening was but a repetition of Thursdays in New York. Nowhere in this country is there such technique, such masterly precision, such refinement of tone, such orchestral perfection as in that band of players governed by Max Fiedler; yet often have we been more moved by the rougher organization at the Metropolitan Opera House, to say nothing of fifty men under Seidl, simply because of the nature of the four numbers given. To audiences fed on the fire and fury of the Slavs, on the impassioned glory of Wagner, Tschaikowsky and their successors, Father Handel, with his musical pulse beating with exasperating slowness, or Beethoven, not Beethoven of the heights or depths, but amidst the placid vivacity of the Seventh Symphony, can never appeal. Indeed, nowadays, with all the wild melancholy of the "Pathetique" and its fellows, Beethoven's Seventh begins to seem a bit automatic, sacrilegious though the sentiment may seem. Or is it that having witnessed an enterprising young woman dancing almost in "the altogether" through its measures, we no longer fall victims to illusion, but recall only bare feet and high hung knees.

The Handel Overture No. 1 was all it should be with its simple strains and quiet feeling; it almost seemed as if the orchestra were "jollying" its composer in the dust of his tomb, so slight were the demands on this great body of instruments interpreting something adapted to a totally different state of things. Nor did Beethoven ruffle the surface of emotion much more definitely, charming as this "apotheosis of the dance" undoubtedly is; but with the Lalo composition, the introduction of Spanish color, as well as the Russian Mischa Elman, emotions began to stir. Particularly was the Andante adapted to the beautiful cantabile of this remarkable artist, who already suggests the ripe maturity which goes not with twenty years. The audience, occupying every section of the auditorium, with many standing at the rear, was most attentive through the three numbers, and possibly a trifle too enthusiastic at the end. For after all, what is a mere lad with a fiddle that he should receive round after round of applause while that noble body of a hundred musicians accompanying him did not command a hand? Thus does the public invariably respond to the merely personal element as against supreme art in a form which he who runs may not read.

The evening closed with an interesting fragment from "A Moorish Rhapsody," by Humperdinck, picturing the gay irrelevancy of an Oriental cafe. It is new to this public, but has considerable character and style, with a life and color sure to take. The Boston Symphony concerts have one great merit—they are brief; the last note was sounded by 10.

EVE. GLOBE

s New York City.

JAN 16 1911

Three Concerts.

THREE symphony concerts, each in some respect at least of extraordinary interest, made a strong record for instrumental music in this town Saturday and Sunday. Saturday afternoon Carnegie Hall was crowded for a concert of the Boston Symphony Orchestra that again brought forward Mischa Elman as soloist. His choice of concerto this time was Mendelssohn's. Now and then the youth of the player betrayed itself in a liberty with the rhythm or a lack of repose, but in spite of slight drawbacks his performance was one of great beauty and brilliance, and fully deserved the thunderous applause with which it was received.

The symphony of the afternoon was Sibelius's in D major, played, unless we are greatly mistaken, for the first time here. It is one of the most characteristic works of its interesting composer, a work in which the national element is strong, the prevailing mood sombre, the harmonization modern and biting, the orchestration often strikingly novel and never mindful of mere ear pleasing. It is not a work that one can grasp at a single hearing—for that very reason it has the more chance of turning out a great work—but it is so interesting and it was played in such a masterly manner that Mr. Fiedler would do well to produce it here again this season.

The admirable performance of the orchestra in the symphony and in the accompaniment to the concerto is especially worth emphasizing, because elsewhere there was something to question. The prelude to "Hänsel und Gretel," which opened the concert as one more tribute to Humperdinck, has been played here much more poetically, and when the "Tannhäuser" overture came along at the end of the programme Mr. Fiedler was moved to deliver himself of a "reading." It was a stirring performance in all truth that he wrung from his men, but one that made you wonder that they could play the notes so fast. In the hurry grandeur was left far behind.

all attempt at display. The violinist was absorbed in showing forth the true beauty of Beethoven's music. The andante she played with particular feeling and in the finale she was duly brilliant. And since Miss Parlow is still very young, it is safe to say that in a few years she will make even more of the concerto than she does now.

PRESS

JAN 15 1911

IN THE REALM OF MUSIC

Mischa Elman Has Another Triumph.

Mischa Elman had another triumph yesterday afternoon, when he played with the Boston Symphony Orchestra in Carnegie Hall. The Mendelssohn Concerto in E minor, opus 64, a work that showed to full advantage his brilliant style and almost incomparable feeling, was the medium. The same enthusiasm which greeted Elman's first appearance in this city was noticed yesterday. There were almost a dozen recalls of the artist, and his appearance to-night in the Metropolitan Opera House concert is bound to attract many who heard him yesterday. Seldom has it fallen to the lot of New York music lovers to hear such a master of his instrument as is Elman, and it is safe to say his name will go down to posterity as one of the most finished musicians of his time.

Max Fiedler offered a Symphony in D major, No. 2, of Silebius, a work that did not please the critical audience as did the same composer's Third Symphony, heard previously. The themes at no time were worked out with skill, lacking distinction and decidedly giving the impression of uncouthness. In two of the four movements were suggestions of Debussy ideas, though lacking the charm of that composer's perfect orchestration.

The orchestra's opening number was the prelude to "Haensel und Gretel," a far more pleasing interpretation than was the "Tannhauser" overture that closed the programme. In the last named work Fiedler disregarded tempo utterly, producing a sensationally brilliant but intrinsically weak version. It was disappointing to lovers of Wagner as the master wrote. Especially was this true in the Venusberg music, taken at a tempo that cost almost all the charm and that violated every tradition of Bayreuth.

from EVE. WORLD

address New York City.

date

MISCHA ELMAN PLAYS AGAIN WITH THE BOSTON ORCHESTRA

Mischa Elman again was the soloist with the Boston Symphony Orchestra in its concert at Carnegie Hall on Saturday afternoon. He was heard in the Mendelssohn violin concerto in E minor, and in his playing showed all the skill that makes him one of the marvels of the age. He is discarding the youthful tricks and gallery plays that were his wont, and is showing the understanding and feeling that go to the making of a great artist. Under Mr. Fiedler's masterful direction, the finished body of players that make up this exceptionally fine orchestra played Sibelius's second symphony in D minor, the prelude to Humperdinck's "Haensel und Gretel" and the "Tannhauser" overture. The house, of course, was crowded, as it always is at these concerts.

EVE. POST.

ress New York City.

JAN 1911

The Boston Orchestra.

On Saturday the Boston Symphony concert programme consisted of two operatic preludes, the first Humperdinck's "Hänsel and Gretel," the second Wagner's "Tannhäuser," besides Mendelssohn's concerto, played by Mischa Elma, and the second symphony of Sibelius, the Finnish composer. Later hearings of this symphony may reveal beauties unsuspected at present, but, except for occasional snatches of melancholy melody, very characteristic of the Northland, where the sun hides itself for so many weeks during the year, Sibelius seems to have little that is new to say. One effective and interesting portion of the symphony is the slow middle part of the scherzo. This is marked *lento e suave*, and a stately melody for oboe sounds above the accompaniment of bassoons and horns. In the first movement there was a short *pizzicato ostinato* for the strings, which somewhat recalled the wonderful movement in Tchaikovsky's fourth symphony, but unfortunately Sibelius leans toward the school of Richard Strauss, and he has written dreary stretches of mere noise, quite in that composer's manner. With every fresh work that appears on concert programmes one looks for a real melodist, but the search is seldom rewarded.

Fortunately there was melody to be heard at Carnegie Hall, a great deal of it, and, after the symphony, the Mendelssohn concerto sounded deliciously fresh and young. Mr. Elman played it with great beauty of tone, and was enthusiastically recalled many times. The two overtures were performed splendidly by the orchestra, so the concert proved enjoyable, in spite of the heat in the hall, the depressing atmospheric conditions, and the symphony.

Daily Citizen,

ess Brooklyn, N. Y

JAN 13 1911

LECTURE-RECITAL.

Howard Brockway Interprets the Philharmonic Society Programme.

The lecture recital preliminary to the Philharmonic concert given in the opera house, Academy of Music to-night, was set in lecture hall, Academy of Music, yesterday afternoon, and, like the concert, was under the auspices of the Philharmonic Society and the Brooklyn Institute. Howard Brockway, the composer and pianist, interpreted the programme, giving it mainly as a piano recital and thereby delighting his hearers. He omitted the opening Handel number, the overture in M major, No. 1, but gave many excerpts from Beethoven, Symphony in A major, No. 7, Op. 27, which he called one of the most beautiful and cheerful of Beethoven symphonies. He directed attention to the play between the two voices in the second movement, and the richness of color in the third movement, but said that the fourth is always very annoying to him, "impressing me like a St. Vitus dance, a strathspay, or a Highland fling, coming after so much melody."

The Spanish Symphony for violin and orchestra, the first, fourth and fifth movements of which Mischa Elman is to play with the Boston Symphony Orchestra to-night, was called an exquisite example of Lalo's composition. The andante, the second movement, was found to have but little Spanish color, although wholly charming, and attention was called to the melodic expression of the whole. Humperdinck's "Tangier—In a Moorish Cafe," from "A Moorish Rhapsody," was discovered to have such melody as makes "Hansel und Gretel" delightful and to occasionally remind the hearer of pretty folk songs. The humor introduced by the bassoon was illustrated as clearly as the difference in piano and bassoon would allow.

TRIBUNE

New York City.

ess JAN 15

BOSTON SYMPHONY PLEASES

Third Concert of Season at Carnegie Hall.

The Boston Symphony Orchestra gave its third matinee of the season yesterday in Carnegie Hall. The soloist was the same as at the previous concerts—Mischa Elman. The young Russian violinist chose Mendelssohn-Bartholdy's Concerto in E minor, and played it with wonderfkul technical finish and luscious beauty of tone.

The programme opened with the prelude to "Hänsel und Gretel," and the pièce de résistance was Sibelius's Second Syhphony, which was played last season by the Russian Symphony Orchestra. It is a composition of singular beauty, a beauty enhanced by the national character of its spirit. Mr. Fiedler led his musicians with admirable understanding, bringing out the rhythms in splendid fashion, and yet never passing the bounds of good taste.

The audience was of Boston Symphony size and appreciation.

TRIBUNE

New York City.

JAN 13 1911

BOSTON SYMPHONY CONCERT

Third of the Season Pleases Carnegie Hall Audience.

The Boston Symphony Orchestra gave its third concert of the season last night in Carnegie Hall. It would be no surprise to those familiar with the orchestra's New York concerts to say that there was not an empty seat in the hall, although the announcement of Mischa Elman as the soloist made this condition doubly sure. It is only fair to say that last night the famous orchestra fairly outdid itself. Its precision, its gloriously luscious tone, its alternate power and delicacy, spoke volumes in favor of Mr. Fiedler.

The programme opened with the andante from Schubert's "Unfinished" Symphony, played in memory of James Jackson Higginson, who died last week. Mr. Higginson was the brother of Major Henry Lee Higginson, the founder of the orchestra, and Mr. Fiedler and the musicians gave to the performance a labor of love. But the triumph of the evening was in Beethoven's Seventh Symphony, which was played with marvellous ensemble effect and great poetic feeling. The band seemed like one great instrument, capable of infinite detail, as well as splendid sonority. Mr. Fiedler had his musicians under perfect control, and they responded to his every call in a manner beyond praise.

Mr. Elman signalized his return to New York by playing Lalo's "Symphonie Espagnol," for violin and orchestra. Mr. Elman's brilliancy and technical prowess are now a byword and he proved them again last night. There was in his playing a fire, a warmth of tone and a breadth of style that were a delight. The programme closed with Humperdinck's "In a Moorish Café."

n EVE. POST.

ress New York City.

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MUSIC AND DRAMA

Elman and the Boston Orchestra.

Instead of the Handel overture which was to have opened last night's Carnegie Hall concert of the Boston Symphony Orchestra the slow movement from Schubert's "Unfinished" symphony was played, in memoriam James Jackson Higginson, the brother of the founder of this admirable orchestra. Then came a smooth and elegant performance of Beethoven's seventh symphony, the allegretto and final allegro of which went particularly well. The final orchestral piece was "Tangier; in a Moorish Café," from Humperdinck's Moorish Suite, a brilliant and interesting composition in which the composer of Königskinder embodied some of the impressions he gathered during the years when he was one of the professors at a conservatory in Barcelona.

More or less Spanish, also, was the remaining number on the programme, Lalo's violin concerto, which bears the name of "Spanish Symphony." The solo part was played by Mischa Elman with dazzling brilliancy of execution. More than that, the young Russian violinist displayed, in the andante, a greater depth of feeling than he had ever before shown in this city. His playing of the Mendelssohn concerto will doubtless be one of the most enjoyable features of to-morrow afternoon's concert by the Boston Orchestra. It is needless to say that both soloist and orchestra were warmly applauded last night.

MORN. TELEGRAPH

JAN 13 1911

ess New York City.

BOSTON SYMPHONY IN FINE PROGRAMME

Mischa Elman the Soloist at Carnegie Hall—A Humperdinck Selection.

The Boston Symphony Orchestra in one of its most benign and accomplished moods was heard last night at Carnegie Hall.

The first number was the andante from the unfinished symphony played in memory of James Jackson Higginson, the brother of the generous and patent Maecenas, to whose support and belief the very existence of the Boston Symphony is due.

This was followed by the Seventh Symphony of Beethoven, the allegro of which was played with a most extraordinary unity of purpose and idea.

Mischa Elman was the soloist and played the Spanish Symphony of Lalo for violin and orchestra with all his customary sangfroid and ability.

The concert ended with a selection from the works of our esteemed contemporary and imminent issue, Engelbert Humperdinck. It was entitled "In a Moorish Cafe."

We did not know that his gentleness frequented such riotous places.

[137]

MORN. TELEGRAPH

New York City.

JAN 15 1911

The third of the Boston Symphon orchestral concerts was heard at Academy of Music on Monday nigh with Mischa Elman as soloist. The pr gramme was well varied, and the orches tra, Director Fiedler and the soloist appeared to good advantage. The Academy was well filled, and Mr. Fiedler and his orchestra were enthusiastically applauded at the end of each selection.

Mischa Elman has been heard in this city several times before. He more than repeated his former successes. The opening number of the programme was Handel's Overture in D major, No. 1. This overture has not been often heard here, and was given a fine descriptive rendition. The symphony was Beethoven's Seventh. This symphony, unlike the overture, is well known here, and is a great favorite. Lalo's difficult Spanish Symphony was the selection played by the young violin soloist. Richard Strauss' tone poem, "Death and Transfiguration," one of the finest of all descriptive music, closed the programme, and was admirably done by the orchestra.

EVE. TELEGRAM

New York City.

JAN 16 19

At the Boston Symphony's concert on Saturday afternoon Humperdinck's overture to the delightful "Hansel and Gretel" was performed with all that smoothness of phrasing and sonority of tone for which the Boston players are justly celebrated. Sibelius' Second Symphony followed. It proved to be a superb work in the modern revolutionary manner. Mischa Elman in the suave Mendelssohn concerto for violin delighted his hearers with his brilliant playing. Then Mr. Fiedler and his players brought a notable concert to a superb finish with the overture to Tannhauser, nobly played.

STAATS ZEITUNG

New York City.

Aus dem Reiche der Töne.

Im Opernsaale der Academy of Music giebt morgen Abend das Bostoner Symphonie-Orchester das dritte Brooklyner Konzert der Saison unter den vereinigten Auspizien des Brooklyn-Instituts für Künste und Wissenschaften und des Brooklyn-Philharmonischen Vereins. Der Solist des Abends ist der gefeierte Violin-Virtuose Mischa Elman, der Lalo's „Symphonie Espagnole" und Humperdinck's „Tanger" zu Gehör bringen wird. Das Orchester spielt unter Max Fiedler's Leitung Piecen von Händel und Beethoven.

From WORLD

Address New York City.

Date

Mrs. Taft and Miss Taft were in the audience at the Boston Symphony concert at the National Theatre this afternoon.

EVE. SUN

New York City.

JAN 14 1911

After the Boston Symphony Orchestra to-day plays Humperdinck's "Hansel" prelude, Sibelius's Second symphony, and, with Elman, the Mendelssohn violin concerto, the men from Boston go home, to return here Feb. 23 with Busoni.

EVE. GLOBE

New York City.

JAN 13 1911

THE Boston Symphony Orchestra gave the first of its local pair of January concerts at Carnegie Hall last evening. The programme opened with the Andante from Schubert's "Unfinished" symphony, played in memory of the late James Jackson Higginson, a brother of the founder of the orchestra. Beethoven's Seventh Symphony came next, and then Mischa Elman was heard here for the first time this season in Lalo's "Symphonie Espagnole." "In a Moorish Café," from Humperdinck's "Moorish Rhapsody," completed the programme.

The performance of the orchestra on this occasion was one of the finest it has ever given here. One might well doubt whether orchestral playing could be carried to greater perfection than it was in the music of Schubert, Beethoven, and Humperdinck. "In a Moorish Café" had also the function of presenting the gentle author of "Hänsel und Gretel" and "Königskinder" in a different, but not too different, light.

Lalo's "Symphonie Espagnole" is not music of any particular depth or significance, but Mr. Elman glorified it by the brilliance of his performance. He played not only with beauty of tone and irreproachable technique, but with the communicating fire that can make such music seem for the time being really worth while.

MISCHA ELMAN,
Soloist with the Boston Symphony Orchestra at Carnegie Hall.

STAR

ess

JAN 13 1911

Baltimore Journal, Mittwoch, den 11. Januar 1911

Bostoner Symphonie-Orchester.

Mischa Elman, der große russische Violinist, der bereits in den beiden Vorjahren zweimal mit dem Boston Symphonie-Orchester hier gehört worden ist, wird der Solist bei dem dritten Conzert dieses Orchesters sein, welches unter Leitung von Dirigent Max Fiedler am Mittwoch, den 11. Januar, Abends, im Lyric Theater stattfinden wird. Ein Zeichen der Bedeutung Elman's ist, daß das Boston Symphonie-Orchester ihn nun im dritten Jahre hintereinander als Solisten engagirt hat, was bisher niemals zu verzeichnen gewesen ist. Elman wird Lalo's Spanische Symphonie spielen, ein Conzertstück, das eines der dankbarsten der Violin-Literatur ist. Lalo wird immer mehr als einer der bedeutendsten französischen Componisten anerkannt, und besonders dieses Tonwerk besitzt einen außerordentlich hohen musikalischen Werth.

Dirigent Fiedler wird sein Programm, der Feiertagszeit entsprechend, mit dem Vorspiel zu Humperdinck's Märchenoper „Hänsel und Gretel" beginnen. Der Componist steht jetzt im Vordergrunde des Interesses, da sein neues Werk „Die Königskinder" bei seiner Uraufführung in New York jüngsthin einen Sensationserfolg erzielt hat. Die Symphonie, die aufgeführt werden wird, ist Dvorak's Symphonie in E-Moll Nr. 5 „Aus der neuen Welt", über welche sich die musikalische Welt so lange gestritten hatte. Die einen erklärten sie für eine amerikanische, die andern für eine czechische Symphonie. Diese Controverse ist vorüber, die Neigung des Conzert-Publikums zu diesem Tonwerk ist geblieben. Richard Strauß' Tongemälde „Tod und Verklärung" vervollständigt das hochinteressante, künstlerisch hochstehende Programm.

REAL TRIUMPH FOR BOSTON ORCHESTRA

Success in Concert Given at the Lyric Shared By Mischa Elman.

A real triumph, shared by Mischa Elman, the soloist, was celebrated by the Boston Symphony Orchestra at its concert at the Lyric last night. Never has one of their Baltimore concerts seemed to give such real enjoyment to everyone present. Mr. Max Fiedler, the conductor, made a happy selection in the numbers of the program and not only did he give them a thoroughly musical and dignified reading, but the men played them in a finished and inspiring fashion. It is difficult to imagine any orchestra surpassing this accomplished body of musicians in quality and balance of tone.

The opening number was the prelude to "Hansel and Gretel," which was very appropriate at this time, especially as its composer is at present in the musical spotlight—his new opera, the "Konigskinder," having its initial performance in New York but a few weeks ago. It was charmingly played, the men seemingly inspired more than usual. The Dorak Symphony is always an interesting and pleasing composition, but last night, under the baton of Max Feidler, it seemed to take on a new charm and the audience listened with a spellbound interest.

The soloist, Mischa Elman, a violin virtuoso, played the Lalo Symphony for Violin and Orchestra, and did it in such a way as to defy adverse criticism. Though the composition has but few profound problems in the deeper and more classical exposition of the art of violin playing, the rendition of the work was accomplished with such ease and grace that he seemed to take the audience by storm, and time and time again he was compelled to bow his acknowledgement of the applause. The concert closed with the true poem of Richard Strauss, "Death and Transfiguration," the most worthy of the celebrated composers symphonic poems.

The program was as follows:

Humperdinck—
Prelude to "Hansel und Gretel."
Dvorak—
Symphony No. 5, in E minor, "From the New World," Op. 95.
I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.
Lalo—
Spanish Symphony for Violin and Orchestra, Op. 21.
I. Allegro non troppo.
IV. Andante.
V. Rondo: Allegro.
Richard Strauss—
Tone-Poem, "Death and Transfiguration," Op. 24.

om NEWS

ldress Baltimore, Md.

ite

Boston Symphony

The third concert of the Boston Symphony Orchestra in the Lyric Theater will be given tomorrow. The concert begins promptly at 8.15, and the soloist will be the famous Russian violinist, Mischa Elman. The program is as follows: Humperdinck—Prelude to "Hansel und Gretel." Dvorak—Symphony in E minor, No. 5, "From the New World." Lalo—Symphonie Espagnole for violin and orchestra. Strauss—Tone poem, "Death and Transfiguration." Soloist, Mischa Elman.

k, 1884

ess BALTIMORE, MD.

JAN 11 1911

Boston Symphony Orchestra

Tonight brings the third concert of the Boston Symphony Orchestra in the Lyric Theater. The concert will begin promptly at 8:15 and the soloist will be the famous Russian violinist, Mischa Elman. The program is as follows: Humperdinck, prelude to "Hansel und Gretel;" Dvorak, symphony in E minor, No. 5, "From the New World;" Lalo, symphonie espagnole for violin and orchestra; Strauss, Tone poem, "Death and Transfiguration." Soloist, Mischa Elman.

[138.]

Newspaper Clipping Bureau

ess

JAN 12 1911

'WAS A GREAT CONCERT

Boston Symphony Orchestra And Mischa Elman In Fine Form.

STRAUSS TONE POEM CHARMS

Young Violinist Gives The Lalo Spanish Symphony A Masterful Interpretation.

The third concert by the Boston Symphony Orchestra was held last evening at the Lyric, with Mischa Elman, violinist, as soloist. The program was as follows:

Prelude to "Hansel und Gretel".....Humperdinck
Symphony No. 5, in E minor, "From the New World," Op. 95.....Dvorak
I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.
Spanish Symphony for Violin and Orchestra, Op. 21.....Lalo
I. Allegro non troppo.
IV. Andante.
V. Rondo: Allegro.
Tone-Poem—"Death and Transfiguration," Op. 24.....Richard Strauss

Of all the Baltimore concerts that this magnificent organization has given under the direction of Mr. Fielder, the one of last evening was decidedly the best and most interesting. Firstly, the program was unusually well constructed and, secondly, Mr. Fielder and his orchestra interpreted the music as they have rarely done. They appeared to be almost under the influence of an inspiration. The balance and quality of tone were perfect, the emotional feeling was strongly in evidence, and the temperamental quality was exceptionally marked. And this not in one composition alone, but throughout the entire concert.

The symphony "From the New World" is well known here and has received all manners of interpretation, but never one so essentially satisfying as that of last night. And the work itself is so beautiful. Just as Dvorak in his national Bohemian compositions rarely adopted a ready-made tune, but created new melodies in folk-song form, so he has treated the melodic basis of this symphony. His motives are original while strongly tinged with characteristic features suggestive of the folk songs of this country. He has absorbed the local coloring and laid it on with the hand of a master in a free and lavish manner, always, however, retaining his own originality of conception and adhering to the atmosphere that surrounds the melodic inventions of the New World.

The orchestration is a pleasure to followers of both classic and modern schools, for while adhering closely to the orthodox symphonic form, he enriches his melodics with modern harmonies and with novel and effective modulations, exhibiting the while an astonishing freedom of tonality. It is, therefore, little wonder that the performance received an ovation.

Mischa Elman is a virtuoso grown from a prodigy and is now among the most marvelous violinists of the day. Technique he possesses to an unlimited extent, but his temperament overrides his perfection of technique, which he uses merely as a medium of expression. Although so young, it is scarcely credible that he can broaden out more in conception than at present, and his perception of tone values and musical expression is essentially artistic. The composition he selected is not of the most interesting and it was reserved for the last movement to really arouse popular admiration, but at the close he was recalled several times, and when he finally left the stage it came upon the audience that they had been listening to a young genius.

Appreciation of Strauss' music has been of short but steady growth, because difficult of comprehension, and those who have watched the steady growth will find food for thought in the enthusiastic nature of the reception of his work last evening. Owing to the extreme nature of the dissonanies he uses a conductor naturally concludes that these should be accentuated. M. Fielder, however, made them less prominent, by permitting the important theme, which invariably follows, to override the jarring sounds, thus smoothing over the harsh effects.

The opening section was given with peculiar emphasis, the aim evidently being to express the solemnity of death. In the remaining portions which follow, this would seem to be the central idea of the composer, until the entrance of the "Transfiguration" theme, when "Death was Swallowed up in Victory" and the idea of enlightenment dawning on the soul on its separation from the body is so finely suggested in the closing section of the composition.

After listening to the work few would be inclined to deny that Strauss is a great composer and Mr. Fiedler a great interpretor.

W. G. O.

Newspaper Clipping Bureau

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e JAN 7 - 1911

Boston Symphony Orchestra.

Mischa Elman, the great Russian violinist, who already has been heard here twice with the Boston Symphony, last year and the year before, will be the soloist at its third concert to be given in the Lyric on next Wednesday evening, January 11. Elman has just returned to America and all of his early concerts are with the Boston Symphony.

Newspaper Clipping Bureau in the World
rom EVENING
Address
JAN 12 1911

NEWS
Baltimore, Md.

Mischa Elman

It is generally conceded that the drawing powers of an artist do not solely depend upon technical equipment, but are largely due to the influence of personality. Technical ability is the essential thing, but when temperament is added to this, and a soloist further possesses that rare attribute, personal magnetism, these combined authoritative qualifications then become instrumental in attracting great audiences.

This point was forcefully illustrated last night at the Lyric by Mischa Elman, and it can be said, without any disparagement of the artistic excellence of the Boston Orchestra, that doubtless it was Elman who brought the attendance at the third concert of the series to such vast proportions. However, aside from the popularity of this soloist, it must be admitted that an ideal program was offered, which in itself may have been the attraction for many.

Mr. Fiedler began the concert with the prelude to the fairy opera—"Hansel and Gretel," by Humperdinck. This delightful composition was played as a mark of respect to the composer in recognition of the furore recently created in New York by his new opera, "King's Children." Of course the prelude was well received, not only because of the prestige of Humperdinck, but through the charming nature and melodic simplicity of its music.

Dvorak's "New World" symphony followed the prelude. The impressive beauty, life and rhythmic action of the themes of this work were admirably set forth by the orchestra. Through the temperamental reading given to the score by Mr. Fiedler this symphony made an eloquent appeal to the audience.

The natural musical endowments of Mischa Elman in conjunction with his masterful ability as a violinist have long since become evident to the public at large, but last night this artist surpassed himself in the playing of Lalo's "Symphony Espagnole," and the audience witnessed a wonderful performance. Technically, Elman's playing was as near perfection as could be wished. His tone, which on former appearances has always been pure, refined and noble, was, on this occasion, even more so. The three movements which were played are effective not only for the solo violin, but also contain music of decided character.

The program closed with Richard Strauss' "God und Verklarung." The complexity of the music of this symphonic poem contrasted greatly with the simplicity of the opening number. The weird poem, upon which Strauss' work is based, has necessitated the use of music which at times is uncanny and gruesome, and yet it cannot be denied that many lovely phrases are in the composition. Opinions are divided as to its beauty. While some enjoyed the music in its entirety, others merely endured it.

In closing it must be mentioned that the woodwind horns and brass choirs did not play with their accustomed precision, and that faulty intonation was noticed in these sections of the orchestra. In the days of Herr Gericke and Dr. Muck such occurrences were rare. F. C. B.

so much how the orchestra plays as how the conductor makes it play. As the orchestra heard last evening is practically a perfect instrument, the interest of the occasion lay, of course, in seeing what Mr. Fiedler would do with it. He is, in many respects, a remarkably satisfactory conductor, whose work is marked by accent and usually by a splendid rhythmic sense. It has been said of him that he is not afraid of climaxes, but it was very apparent last evening that he gains his effects by the use of almost exaggerated "pianissimos," increasing the body of sound to little more than "normal," this giving the suggestion of great crescendos of sound without absolutely producing them. There was no blare of trumpets, no great sweep of violins. It was not until the Strauss number that one had any sense of broad emotional feeling in Mr. Fiedler's interpretation of the works he was conducting. It was impossible not to be impressed by a sense of that suppression for which the Boston school has always been so famous. It is doubtful if a more perfectly balanced, rich and warm orchestral coloring could be produced, but only in one instance did Mr. Fiedler seem to bring his musicians to great emotional heights.

He is so careful never to give voice to any particular choir of his band. It is all so exceedingly even. One felt this especially in the symphony. It was like a wonderful tapestry dimmed by time, rich and beautiful. But individual colors did not stand out. Perhaps this is the ideal after all, but when favorite bits and themes are too dim to be easily distinguished a sense of favorite value is lost. The "slow" movement of the symphony is probably the most popular and familiar—it is often heard on the organ—and this, the great test perhaps of the evening, was played with a real spirit. It often drags too much. But the failure to give voice to special instruments made for a certain muddiness in the more emotional portions of this wonderful Largo. The Strauss tone-poem, however, was given with the greatest breadth and emotional feeling. In this Mr. Fiedler really rose to great heights, giving this wonderful work a really masterful reading. It is marvelous music and takes one entirely out of oneself, so rich in suggestion is its atmosphere. Only once was there any sense of disappointment, and that because of the suppression of the gong at that fearsome moment of death. It was there, but it failed to clang out in that awful moment before the Transfiguration. It is a great moment with Richard Strauss wielding the baton. Last evening it seemed an emotional point lost.

The soloist of the evening was Mischa Elman, who was heard to especial advantage in the first, fourth and fifth movements of Lalo's "Spanish Symphony." These are most grateful numbers for the violin, and as the Boston Orchestra is one of the most perfect accompanying instruments in the world, the impression created by this number was deep and lasting. Mr. Elman is one of the most satisfactory concert violinists of the day. His tone is marvelously rich, his cantabile exquisite. His violin, deep-voiced almost as a viola, actually sings and sobs as he seems to pour his whole soul into it. That he has exquisite technical facility goes without saying. But his tone is so rich that he makes the "gymnastics" of the violin more than usually interesting. In the more appealing singing passages of the Lalo work, full of the suggestion of homesickness and wandering on endless plains, a real Romany suggestion, he moved his great audience to real enthusiasm and at the close was recalled again and again.

Another View Of Symphony Concert

The Boston Symphony Orchestra's program last night was of modern compositions which, from their very nature, their richness and warmth of tonal coloring, are essentially fitted for the exposition of the particular prowess of a great band like the Boston organization. Because this orchestra is to all intents and purposes a perfect instrument, unusually rich and full in its stringed choirs—it is doubtful if anywhere in the world one can hear such violins—so that it lends itself wondrously well to the interpretation of the modern writers. The classic composers are often heard to sufficient advantage in orchestras of smaller size, but it is only by a great company of musicians such as played last evening that such works as "Tod und Verklerung," for instance, can be given any adequate interpretation at all.

The prelude to "Haensel and Gretel" is by this time familiar to most music lovers. It is a charming work, full of grace and suggestion—one of those delightful bits of music that would be entirely beautiful in itself even though one did not know the fairy tale around which it was written and was unable to picture the children in the wood and recall, from having seen the operatic picture, their childish prayer and the lovely folk-song quality of their pleadings. Then, too, the "New World" symphony, with its barbaric suggestion, its curious Czech sadness and its insistent minor note, picturing so wonderfully the sadness of an exiled people in a strange land, is one of the delights of modern musical literature. In fact, it may be said to demonstrate in a rather remarkable way the transition between the period of "pure music," so-called—music demonstrating the pure joy of musical expression but having no special meaning of its own, and the ultra-modern period in which composers like Strauss are writing so much of what is known as "program music"—music that would convey no special meaning to those who hear it unless they know the story which it is intended to illustrate and express. The "New World" has merely a "subject." One can sit and listen to it and dream and picture exile and hopelessness and nervous joy. But whether the exiles are in America or Egypt or Siberia matters little. "Death and Transfiguration," on the other hand, has a distinct story to tell and tells it with marvelous sincerity. A man lies dying. He reviews his past life, its failures, successes and hopes, his horrible discouragements. Death comes and snaps the cord of his life. He passes out. Then come knowledge and the great light—music that is meaningless unless one follows it step by step with its particular "program."

It is in such a program as this, presented by an organization like the Boston Orchestra, that the greatest strength as well as some of the weaknesses of Mr. Fiedler's conducting are most clearly demonstrated. Because in the last analysis it lies entirely in the conductor's power either to make or mar. It is always to be remembered in receiving an impression of any concert that it is not

THIRD CONCERT BY BOSTON SYMPHONY

Fiedler Presents Attractive Program, Headed By Humperdinck.

Mr. Fiedler presented the following works at last evening's concert:

Humperdinck..Prelude to "Haensel und Gretel."
Dvorak..Symphony No. 5, in E minor, "From the New World," Op. 95.
I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.
Lalo..Spanish Symphony for Violin and Orchestra, Op. 21.
I. Allegro non troppo.
IV. Andante.
V. Rondo; Allegro.
Richard Strauss.....Tone-Poem, "Death and Transfiguration," Op. 24.

"Haensel und Gretel" has quite justly made Humperdinck's name honored in each and all of the world's musical communities. Few modern works, possessing sterling qualities, present them with such unalloyed purity and direct simplicity as does this fairy opera. It fascinates all unpolluted art natures, whether highly learned or untutored. Herr Humperdinck evidently loves children and nursery songs, and this deep regard must have guided his great technical skill in weaving them into a texture almost Schubertian in its mellow richness. The prelude which Mr. Fiedler performed last evening is the essence of the opera. It is like the aroma of a rose. We have heard it much better played. It sounded as if insufficiently rehearsed. The wood-wind often manifested a disregard of ensemble balance and euphony, producing undesirable and unintended effects. If properly blended, there is no harshness in the episodes intrusted to these instruments.

Mr. Fiedler made many parts of the "New World" symphony more interesting than one is wont to regard them; he indeed read the whole work as if thoroughly in sympathy with it. This symphony is too familiar to the public to warrant the restatement of detailed opinion as to its merits. It is sufficient to say to say that Dvorak in it shows marvelous routine and fertile technical invention, especially in his instrumental assignments and combinations, but it is more kaleidoscopically interesting than emotionally convincing.

The program gives 1875 as the year in which Lalo made public the "Spanish symphony." It is dedicated to Pablo de Sarasate, who was the first violinist to play it. The first performance was in Paris, and when the great Spanish virtuoso made his initial tour of Europe the Lalo symphony was his war horse. Leipzig was at that time (1876) the most influential musical center in the world—the measure of success achieved there often grading subsequent receptions in other towns. Sarasate and Sauret both made their German debuts at the Gewandhaus concerts during that season, the former with the Lalo and the latter with the Mendelssohn, and they both aroused unaccustomed enthusiasm. As music the most amiable critic could not pronounce the Spanish symphony great. It is interesting, and some of its episodes are beautiful, but its greatest virtue is its violinistic qualities. These latter are so marked that the work would doubtless be oftener performed were it not exceedingly difficult.

Elman's reading was musicianly, and his command of his instrument was astounding, but one felt that he was speaking an alien musical dialect. There is something far beyond technic and clear comprehension, some occult power which great artists sometimes exert when thoroughly in sympathy with their tasks. The great tragedian, Edwin Forrest, once recited the Lord's Prayer to a gathering of friends. When he finished there was silence and tears. One cannot analyze such diction. Elman, in the Tschaikowski, which he played on his first visit to Baltimore with the Boston Symphony Orchestra, manifested the possession of this occult power, but it was not in evidence last evening.

The Strauss "Death and Transfiguration" was well performed and brought an eventful evening to a heroic close.

O. B. B.

n
ress ALTIMORE, MD
JAN 8 - 1911

Boston Symphony Orchestra.

Mischa Elman, the great Russian violinist, who already has been heard here twice with the Boston Symphony, last year and the year before, will be the soloist at its third concert to be given in the Lyric Theater on next Wednesday evening, January 11. Elman has just returned to America and all of his early concerts are with the Boston Symphony, and it is certainly a noteworthy tribute not only to his station in his art, but to his popularity, that the Boston Orchestra is using him as soloist three consecutive years, thereby breaking all precedents. Elman here will play Lalo's Spanish Symphony, a work which, despite its name, is really a concerto and one of the most grateful pieces of its kind in the literature of the violin.

Appropriate to the holiday season, Mr. Fiedler begins his program with the prelude to Humperdinck's lovely fairy opera, "Hansel und Gretel," a prelude which contains some of the loveliest music in the music drama which follows, notably the dream music.

The symphony will be Dvorak's in E minor, No. 5, "From the New World." The final number on the program will be Richard Strauss' tone poem, "Death and Transfiguration," a work which many regard as marking the highest point of Strauss' achievements.

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ress EVENING SUN BALTIMORE, MD.
JAN 10 1911

THIRD CONCERT TOMORROW

Symphony Orchestra Will Be At Lyric, With Mischa Elman.

Tomorrow night brings the third concert of the Boston Symphony Orchestra in the Lyric Theatre. It will begin promptly at 8.15 o'clock, and the soloist will be the famous Russian violinist, Mischa Elman. The program is as follows:

Prelude to "Hansel und Gretel," Humperdinck
Symphony in E Minor, No. 5, "From the New World".....Dvorak
Symphonie Espagnole for Violin and Orchestra.....Lalo
Tone Poem, "Death and Transfiguration".....Strauss

om COURANT
dress HARTFORD, CONN.
te JAN 10 1911

Boston Symphony Concert.

The second concert in the series of three will be given by the Boston Symphony Orchestra at the Parsons Theater next Monday night. Mr. Fiedler has placed on the program Rachmaninoff's Second Symphony, a new work which has aroused great interest wherever performed and is certain to make a strong impression on local patrons of the famous Boston orchestra. It is a foregone conclusion that anything on one of Mr. Fiedler's programs is worthy of the organization and the audiences. The seat sale is at John M. Gallup & Co.'s music store.

Newspaper Clipping Bureau in the World
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te JAN 1 - 1911

Boston Symphony Concert.

The Boston Symphony Orchestra, under Max Fiedler, will play the following program at the Parsons Theatre Monday night:—

"Symphony in E minor," No. 2, Op. 27.....Rachmaninoff
I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.
"Concerto in E minor for Violin," Op. 64.....Mendelssohn-Bartholdy
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo.
IV. Allegro molto vivace.
"Academic Festival Overture," Op. 80.....Brahms

Soloist—Mr. Anton Witek.

Seats are on sale at John M. Gallup & Co.'s.

Man's Meeting at Scenic Theater.

Newspaper Clipping Bureau in the World

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ress PROVIDENCE R.I.

JAN 4 1911

Local Society

At Symphony Concert.

Infantry Hall held another large and brilliant audience at the third concert in the series by the Boston Symphony Orchestra. In the audience were Mrs. Edward Carrington, the Misses Sayles of Norwich, Conn., Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mr. and Mrs. Stephen O. Metcalf. Col. and Mrs. H. Martin Brown, Col. and Mrs. Harvey A. Baker, Mr. Charles Morris Smith, Miss Smith, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs, G. M. Congdon, Mr. and Mrs. Stephen O. Edwards, Mrs. Gertrude Child Barrows, Prof. and Mrs. Charles W. Brown, Mr. and Mrs. Seeber Edwards, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs Irving P. Irons, Mrs. William Von Gottschalk, Mrs. Webster Knight, Miss Auclaide Knight, Mr. and Mrs. Horatio A. Hunt, Judge and Mrs. William H. Sweetland, Rev. and Mrs. Richard R. Graham, Mr. and Mrs. Otis Clapp, Mr. and Mrs. Arthur Upham Pope, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. Alfred Lustig, Mrs. Olney Arnold, Miss Linda Arnold, Miss Edith Kimball, Mrs. William O. Todd, Mr. Theodore F. Green, Mr. and Mrs. Gilbert C. Carpenter, Miss Harriot E. Barrows, Miss Fanny Alexander, Mrs. Frederick W. Allen, Mr. Richmond Allen, Prof. Lorenzo Sears, Miss Sophie Sears, Mrs. Oscar Lapham, Mr. Ernest C. Wilbur, Mr. G. A. Freeman, Mrs. C. L. Harris, Mr. and Mrs. Charles O. Read, Mrs. W. B. M. Miller, Mr and Mrs. John T. Cranshaw, Mrs. James A. Coggeshall, Mr. and Mrs. Albert Steinert, Mr. and Mrs. Henry W. Roth, Dr. W. Louis Chapman, Miss Helen B. Pettis, Mr. and Mrs. John C. Davis, Miss Mary D. Phillips, Miss Harriet J. Miller, Miss Helen Tyler Grant, Miss Edith Gyllenberg, Mr. and Mrs. Gene Ware.

Newspaper Clipping Bureau in the World

HARTFORD, CONN.

JAN 12 1911

Boston Symphony Orchestra.

Interest in the second Boston Symphony concert, which will be given at the Parsons Theater tomorrow night, centers in the appearance here as soloist of Anton Witek, the new concert-master of the orchestra. In securing Witek as successor to Willy Hess, the management seems to have shown its usual wisdom and to have had its usual good fortune, for, from all accounts Witek, to say the least, is as great a man as any who has occupied that very important post in the orchestra. For sixteen years he was concert-master and one of the principal soloists of the famous Berlin Philharmonic Orchestra, which post he left to come to this country last fall. He is a Bohemian, a graduate of the famous Conservatory of Prague and, despite his enormous experience, is still a young man, being on the right side of 40. Witek made a sensation when in his first appearance as soloist in Boston in October. Such enthusiasm is rarely seen in Symphony Hall as that which greeted his performances, both at the public rehearsal and the concert and it was freely said by men in the orchestra, the most exacting critics of all, that the Beethoven Concerto had never had a more perfect performance than that given it by the newcomer. He is remarkable for the purity and beauty of tone, his extraordinary intonation and his general musicianship, which takes the form of perfection in phrasing. Here he will play the Mendelssohn "Concerto" and a treat is looked forward to. Seats are on sale at Gallup & Co.'s music store.

m EVE. STAR

ress Washington, D. C.

e JAN 11 1911

Boston Symphony Orchestra.

It seemed as if all the music lovers of Washington were gathered under the roof of the National Theater yesterday afternoon for the third matinee of the season of the Boston Symphony Orchestra. And those who were there were well rewarded, for never has the orchestra presented a better program nor one more effectively rendered. The feature of the concert was the work of Mischa Elman, the soloist, as well as that of the orchestra, in the presentation of Lalo's beautiful Spanish symphony. But three movements were played—allegro non troppo, andante and rondo allegro—and the applause they evoked lasted for several minutes and ceased only with reluctance.

Handel's overture in D major, No. 1, was the opening number, followed by Beethoven's masterpiece of symphonies, the seventh. Humperdinck's "In a Moorish Cafe," from "A Moorish Rhapsody," was the final number, and it was exquisitely played.

No organization of a musical character that comes to Washington stands higher in the appreciation of its music-loving public than Boston's famous symphony orchestra. The applause that greeted each movement of the numbers rendered yesterday afternoon was as unusual as it was well deserved.

From Courant Providence R.I.

Address

Date Jan 6 11

SYMPHONY ORCHESTRA AND MISCHA ELMAN

Together They Gave a Delightful Concert to an Enthusiastic Audience.

That the music-loving people of Providence are enthusiastic this season over the Boston Symphony Orchestra concerts was very evident again last night when Infantry Hall was packed once more for the third of these events the present winter, despite the heavy rain and the bad walking. It was not only true that the weather had no effect in diminishing the size of the audience, but the number in attendance seemed even larger than at either of the preceding concerts. This was due undoubtedly to some extent to the fact that the soloist, was Mischa Elman, the celebrated violinist, but that it was primarily the orchestra itself that was the great attraction was evident by the close attention that was paid to its selections and the hearty applause that the musicians received for their work. Providence has shown unmistakably this year that it appreciates such music as is rendered by this orchestra and that it will brave the elements, however unpropitious they may be, to hear it.

Mr. Fiedler, the conductor, had arranged another well-balanced programme such as have marked all the concerts here this season. It opened with a beautiful prelude to Humperdinck's "Hansel and Gretel," passed to Dvorak's symphony, "From the New World," and closed with two selections by Jean Sibelius, a "Valse Triste," and "Finlandia." These numbers gave a variety that was agreeable and each was a gem. In some respects indeed this programme seemed more pleasing than any that has preceded it. There was not so much volume of sound, but a greater delicacy and fineness that was particularly enjoyable. The prelude is a piece of more modern music than is usually rendered at these concerts, but is considered one of the finest in recent operatic productions and as played by the orchestra last night was more than satisfying. The symphony, a Bohemian work, possesses a beauty of melody and a charm of composition that have made it one of the most popular in the whole field of symphonic literature, and it was rendered with rare delicacy and expression. The Finlandian selections that closed the programme were effectively contrasted, the valse being exquisite in its daintiness, while the "Finlandia," an expression of national spirit and life, is full of powerful appeal and strong patriotism.

Mr. Elman received an enthusiastic reception when he made his appearance on the platform and at the close of his number he was called out several times before the audience was satisfied with its expression of appreciation of his work. That he fully deserved all the applause that he received no one who has heard him will deny and it is sufficient to say that he was at his best last night. His selection, Lalo's "Symphonie Espagnole," is admirably adapted to violin solo work and it was rendered with the brilliance of technique and the skill in winning from the instrument the beauty of tone of which it is capable that has given Mr. Elman the place he holds among violinists.

The fourth concert of the series will be given on the evening of Tuesday, Feb. 14.

The programme in detail follows:

Preludes to "Hansel und Gretel".....Humperdinck

Symphony No. 5, in E-minor, "From the New World," Op. 95.....Dvorak
I. Adagio: Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

Spanish Symphony for Violin and Orchestra. Op. 21.....Lalo
I. Allegro non troppo.
IV. Andante.
V. Rondo. Allegro.

(a) Valse triste, Op. 44.
(b) "Finlandia," Symphonic poem for Orchestra, Op. 26, No. 7.....Sibelius

om COURANT

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Boston Symphony Orchestra.

In several years no Boston performance by its famous symphony orchestra has aroused the genuine enthusiasm which greeted the first presentation of Rachmaninaff's "Second Symphony in E minor," opus 27, on October 14 of the present season. So great was its popularity that a repetition of the work was demanded two weeks later. Mr. Fiedler has therefore placed it on the program of the concert at the Parsons Theater, Monday evening, January 16, with the assurance that the Hartford public will be greatly impressed by this symphony which he terms "a wonderful work." The familiar and beautiful violin concerto by Mendelssohn will serve to introduce Anton Witek as solo violinist. His fitness to succeed Kneisel and Hess was demonstrated while concert-meister of the Philharmonic Orchestra of Berlin under Arthur Nikisch, and his playing of Beethoven's violin concerto at a recent Boston concert established his place among great violinists in the esteem of the American musical public. The coming concert will doubtless prove a brilliant event. Seats are on sale at the music store of John M. Gallup & Co.

At Symphony Concert.

Infantry Hall held another large and brilliant audience at the third concert in the series by the Boston Symphony Orchestra. In the audience were Mrs. Edward Carrington, the Misses Sayles of Norwich, Conn., Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mr. and Mrs. Stephen O. Metcalf. Col. and Mrs. H. Martin Brown, Col. and Mrs. Harvey A. Baker, Mr. Charles Morris Smith, Miss Smith, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. G. M. Congdon, Mr. and Mrs. Stephen O. Edwards, Mrs. Gertrude Child Barrows, Prof. and Mrs. Charles W. Brown, Mr. and Mrs. Seeber Edwards, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs Irving P. Irons, Mrs. William Von Gottschalk, Mrs. Webster Knight, Miss Auclaide Knight, Mr. and Mrs. Horatio A. Hunt, Judge and Mrs. William H. Sweetland, Rev. and Mrs. Richard R. Graham, Mr. and Mrs. Otis Clapp, Mr. and Mrs. Arthur Upham Pope, Mr. and Mrs. William C. Huntoon, Mr. and Mrs. Alfred Lustig, Mrs. Olney Arnold, Miss Linda Arnold, Miss Edith Kimball, Mrs. William O. Todd, Mr. Theodore F. Green, Mr. and Mrs. Gilbert C. Carpenter, Miss Harriot E. Barrows, Miss Fanny Alexander, Mrs. Frederick W. Allen, Mr. Richmond Allen, Prof. Lorenzo Sears, Miss Sophie Sears, Mrs. Oscar Lapham, Mr. Ernest C. Wilbur, Mr. G. A. Freeman, Mrs. C. L. Harris, Mr. and Mrs. Charles O. Read, Mrs. W. B. M. Miller, Mr and Mrs. John T. Cranshaw, Mrs. James A. Coggeshall, Mr. and Mrs. Albert Steinert, Mr. and Mrs. Henry W. Roth, Dr. W. Louis Chapman, Miss Helen B. Pettis, Mr. and Mrs. John C. Davis, Miss Mary D. Phillips, Miss Harriet J. Miller, Miss Helen Tyler Grant, Miss Edith Gyllenberg, Mr. and Mrs. Gene Ware.

n HERALD

ress Washington, D. C.

e JAN 11 1911

SCORES IN CONCERT

Mischa Elman Triumphs in Excellent Programme.

SYMPHONY ORCHESTRA A HIT

Third of Season's Series of Concerts by Boston Organization, with Noted Violinist as Soloist, Is Heard by an Audience that Taxes the Capacity of the Theater.

The Boston Symphony Orchestra, Max Fiedler conducting, scored a triumph yesterday afternoon at its third concert of the season at the New National Theater. Mischa Elman, violinist. was the soloist. Hundreds of people were turned away from the doors, as the last bit of standing room was sold before the first number of the orchestra began.

The opening number was Handel's Overture in D major, a concert overture, the form of music in vogue in the eighteenth century, but not necessarily belonging to an opera. The second number was Beethoven's seventh symphony. This was given with a seriousness, artistic finish, and a depth of soulfulness which entirely satisfied the most exacting musician. The perfect balance of the orchestra and the deep appreciation of the master's thoughts and temperament were voiced throughout this work. The last two moments showed temperament and refinement, and the Boston Symphony never showed itself to better advantage than in this work.

Interest centered on the Beethoven Symphony, the violin solos, by Lalo, and the Humperdinck music, "In a Moorish Cafe," from a "Moorish Rhapsody."

Scores Personal Triumph.

Elman's work in the Lalo Spanish Symphony, for violin and orchestra, only added to laurels already won. His tone is wonderful, and he throws off double sixths and harmonics as though they were but waste efforts. There is as much color in his tone as though he were painting in oils instead of on violin strings, and he depicts the human sentiments.

No less praise may be given the orchestra in its wonderful accompaniments, which never dominated and never lagged. The Spanish Symphony is a most interesting work throughout, and there was a very perceptible smile of satisfaction among those familiar with the well-known "La Paloma" when suspiciously similar strains in the second part were exquisitely given.

It is not often that any soloist receives such an ovation as did Mischa Elman after the completion of this work, but there was no breaking of a Boston Symphony rule of no encores, and he returned several times to bow his acknowledgments.

Mr. Fiedler made more friends and admirers yesterday than he had before. No one, not even the most unreasonable of musicians, could accuse him of lack of temperament. This is a thing which is not acquired, but it does grow to greater proportions. If he seemed not to have it last year, it does not mean that it was missing from his make-up. He is in closer touch with his players, no doubt, this season than he was last, and has greater authority over them; in fact, he dominates them.

From POST

Address Washington, D. C.

Date JAN 11 1911

ENTHUSIASM FOR ELMAN.

Young Violinist Receives Great Demonstration at Boston Symphony.

Never before in Washington has the art of Mischa Elman, the 19-year old master violinist, of Russia, been so brilliantly demonstrated as at the season's third concert of the Boston Symphony Orchestra in the National Theater yesterday afternoon. The composition selected for the exposition of his wonderful technical skill and sympathetic interpretation was Edouard Lalo's Spanish symphony for violin and orchestra. It was this work which Elman was to have played when he was in Washington with the Boston Orchestra last January, on which occasion the program was unexpectedly changed and Dvorak's concerto in A minor was given. Only three movements of the symphony were given yesterday—the first, fourth, and fifth, and it seemed for a while as if the orchestra would be forced to violate its rule against encores and allow the young musician to give the other two movements. It was fully five minutes before the enthusiastic audience would permit Director Fiedler to proceed with the program. The andante movement in which the solo instrument has the chief theme was especially beautiful. The full, rich tones of the violin touched the inner being of the auditors and the emotional appeal of the less florid strains was irresistible.

The symphony for the afternoon was one of the monumental works of that master of the symphony, Beethoven—the Seventh. The program, happily, did not give an ironclad interpretation of the meaning of the music, and the audience, therefore, was relieved of the customary self-imposed task of trying to read a picture in each theme. There was a complete surrender to the charm of the music as music sufficient unto itself. And what a delightful privilege it was to receive unfettered those wonderful harmonies—that rythmic dance of the wood winds in the first movement, that stately measure of the cellos and double basses in the second, and the great outburst of joy from the whole orchestra in the fourth.

Handel's overture in D major, No. 1, in two movements, was the opening number on the program, and a movement or scene from Humperdinck's "A Moorish Rhapsody" was the concluding selection. The latter was of especial interest owing to the prominence of the composer just at this time in connection with the successful production of his new opera, "Koenigskinder," at the Metropolitan Opera House, New York, several weeks ago. The title of the scene so picturesquely interpretated yesterday is, "In a Moorish Cafe," in which the habitues from time to time throw off the lethal atmosphere of the place and cry out for their lost Seville and their conquered Granada—all graphically depicted by the music.

Director Fiedler is rapidly emerging from his academic and unimpassioned methods of last season. His readings yesterday were far more sympathetic and full of vigor than at any previous concert, a change which is fully appreciated by the patrons of the Boston Symphony. There was not a vacant seat in the theater yesterday and the standing room space was comfortably filled.

R. G.

TIMES

ess Washington, D. C.

JAN 11 1911

Symphony Concert Draws Large Attendance.

A large and fashionable audience attended the Boston Symphony concert at the New National Theater yesterday afternoon.

Mrs. Taft occupied the Presidential box and was accompanied by Mrs. Nagel, wife of the Secretary of Commerce and Labor; Mrs. Charles W. Rae, the Misses Anderson, of Cincinnati, and Miss Helen Taft.

In the box directly opposite the one occupied by Mrs. Taft and her party, Mrs. C. A. Williams entertained a party, including Mrs. Sherman, wife of the Vice President; the Netherlands Minister and Mme. Loudon, and Miss Williams.

The British Ambassador and Mrs. Bryce's niece, Miss Ashton, Mrs. Ballinger, wife of the Secretary of the Interior, Dr. and Mrs. Buckner Randolph, and Miss Dorothy Williams, occupied Mrs. Leiter's box.

The German Ambassador and Countess von Bernstorff, Representative and Mrs. Longworth, and Mrs. Henry Cabot Lodge were the guests of Mrs. Gardner, wife of Representative A. P. Gardner.

With Mrs. McMillan in her box were her son-in-law and daughter, Sir John and Lady Harrington, and Mrs. Townsend.

Mr. and Mrs. J. Mandeville Carlisle and Miss Mary Carlisle accompanied Mrs. Calderon Carlisle.

Mr. and Mrs. A Lisner entertained a party in their box.

Among others in the audience were Mrs. Beekman Winthrop, wife of the Assistant Secretary of the Navy; Mrs. William F. Harlan, Mr. and Mrs. Thomas Nelson Page, the Rev. Dr. and Mrs. McKim, Mrs. George Howard, Mrs. Archibald Hopkins, Mrs. Nicholas Anderson, Mrs. Dennis, Mrs. Charles Nelson Riker, Mrs. G. Bowie Chipman, Mrs. Walcott, Mrs. Ten Eyck Wendell, and her house guests, the Rev. and Mrs. Booth Fisher, Mrs. Audenreid, Mrs. S. T. Davis, Miss Harlan, Mrs. Matthew T. Scott, Mrs. Hagner, Miss Yvonne Townsend, the Misses Lee, Mrs. Robert Hinckley, Miss Hinckley, Mrs. Hennen Jennings, Miss Jennings, Miss Katherine Jennings, Mr. and Mrs. Emmons, and William Bowie Clarke.

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TIMES

Washington, D. C.

JAN 11 1911

ELMAN AS SOLOIST WARMLY WELCOMED

Violinist Appears at Concert of Boston Symphony Orchestra.

Even the brilliant virtuoso, Mischa Elman, must divide honors when he appears on the program with the Boston Symphony Orchestra, and though that young violinist's coming probably accounted for a portion of the crowd that forced late comers to buy standing room at the National Theater yesterday afternoon, the playing of Beethoven's "Seventh Symphony" will be remembered long by music lovers who listened to its interpretation under the direction of Max Fiedler.

Elman has sometimes been accused of a leaning toward pyrotechnics at the expense of a thorough mastery of his instrument. He sounded all the possibilities of the violin demanded by Lalo's Spanish symphony. His facile technique was scarcely less noteworthy than the imagination he displayed in his interpretation of this number. The first, fourth, and fifth parts of the symphony were played, and the concluding Rondo made such an impression on the audience that it was nearly five minutes before the orchestra could proceed with the next selection.

No orchestra that visits Washington is better able to play Beethoven compositions than the Boston organization and the orchestra won added prestige by the rendition of that masterpiece of instrumental music, the Seventh Symphony. Despite his accustomed conservatism Max Fiedler defied a number of traditions in conducting this well-known composition, and the results were attested by an ovation as genuine if not quite so demonstrative as that accorded the young violinist.

The first movement again proved that no small part of the Fielder orchestra's success is attributable to capable woodwind artists. These instruments take up a slow dance theme which is developed into a swinging fantasia in which the melody is alternately repeated by the strings. None of the succeeding three parts exceeded in exquisite coloring and depth of imagination the passages of the early portion of the symphony.

In happy contrast were the opening and closing numbers of the program. Handel's overture in D major was given with as much feeling as this severely classical composition of an early musical school would allow. The eloquently descriptive "In a Moorish Cafe," of Humperdinck, brought the program to a

J. R. HILDEBRAND.

POST

Washington, D. C.

JAN - 8 1911

National—Boston Symphony Orchestra.

The third Boston Symphony Concert, which will be given in the National Theater on Tuesday afternoon, January 10, will bring as soloist the greatest of Russian violinists, Mischa Elman. This will be the third consecutive season in which this remarkable artist has appeared here with the Boston Symphony. Here, on Tuesday afternoon, he will play Lalo's "Spanish Symphony." Mr. Fielder offers nothing new or startling in the orchestral selections. The concert will begin with an overture by Handel in D major. This is in two short movements, and emphasizes the fact that when Handel lived and flourished an overture did not necessarily mean what it does today, that is, a prelude to an opera or music drama. The symphony will be Beethoven's in A major No. 7, which Richard Wagner once called "the apotheosis of the dance."

The last number on the program will be by Engelbert Humperdinck, who is just now so much in the public eye, owing to the recent performance in New York, for the first time on any stage, of his new opera, "Die Koenigskinder." A number of years ago, while he was a resident of Spain, he wrote a "Moorish Rhapsody," in which with extraordinary success he pictures the oriental colors of Morocco, where he spent considerable time. Mr. Fielder will play the second movement of this suite, which is entitled "Tangier—A Night in a Moorish Cafe."

HERALD

Washington, D. C

JAN - 8 1911

Boston Symphony Orchestra.

The third Boston Symphony concert, which will be given in the New National Theater on next Tuesday afternoon, January 10, will bring as soloist the greatest of Russian violinists, Mischa Elman. This will be the third consecutive season in which this remarkable artist has appeared here with the Boston Symphony. He will play Lalo's Spanish Symphony, one of the finest works written for solo violin and orchestra, and the peculiar qualities of Elman's playing, notably his extraordinarily rich and luscious tone, are displayed at their best in this work.

Mr. Fiedler offers nothing new nor startling in the orchestral selections. The concert will begin with an overture by Handel in D major. The symphony will be Beethoven's in A major, No. 7, which Richard Wagner once called "the apotheosis of the dance." This and its successor, the eighth, are the two works of Beethoven in which the great composer showed the genial side of his nature, although, curiously enough, the seventh was written during one of the most unhappy periods of his life. Mr. Fiedler is particularly fortunate in his reading of the symphony, which has attracted much attention wherever he has played it.

The last number on the programme will be by Engelbert Humperdinck, who is just now so much in the public eye, owing to the recent performance in New York for the first time on any stage of his new opera, "Die Koenigskinder." A number of years ago, while he was a resident of Spain, he wrote a Moorish rhapsody, in which with extraordinary success he pictures the Oriental colors of Morocco, where he spent considerable time. Mr. Fiedler will play the second movement of this suite, which is entitled "Tangier—a night in a Moorish Cafe."

TIMES

Washington, D. C.

JAN - 8 191

MISCHA ELMAN TO PLAY IN CAPITAL

Great Russian Violinist Comes With Boston Symphony Orchestra.

The third Boston Symphony concert, which will be given in the New National Theater on next Tuesday afternoon, January 10, will bring as soloist the greatest of Russian violinists, Mischa Elman.

This will be the third consecutive season in which this remarkable artist has appeared here with the Boston Symphony.

Mr. Fiedler offers nothing new nor startling in the orchestral selections. The concert will begin with an overture by Handel in D major.

The symphony will be Beethoven's in A major, No. 7, which Richard Wagner once called "the apotheosis of the dance."

The last number on the program will be by Engelbert Humperdinck, who is just now so much in the public eye, owing to the recent performance in New York for the first time on any stage of his new opera, "Die Koenigskinder." A number of years ago, while he was a resident of Spain, he wrote a "Moorish Rhapsody," in which with extraordinary success he pictures the oriental colors of Morocco, where he spent considerable time. Mr. Fiedler will play the second movement of this suite, which is entitled "Tangier—A Night in a Moorish Cafe."

The program in its proper order is as follows:

Handel—Overture in D Major, No. 1.
Beethoven—Symphony in A Major, No. 7, Op. 92.
Lalo—Symphonie Espagnole for Violin and Orchestra, Opus. 21.
Humperdinck—"In a Moorish Cafe," from "A Moorish Rhapsody."
Soloist—Mischa Elman.

EVE. STAR

Washington, D. C.

JAN - 8 191

Boston Symphony Orchestra.

The third Boston Symphony concert which will be given in the New National Theater Tuesday afternoon, January 10, will bring as soloist the Russian violinist, Mischa Elman. This will be the third consecutive season in which this remarkable artist has appeared here with the Boston Symphony Orchestra. Elman, when he first came to America two years ago, brought with him a great reputation as a young violinist, and one of the most notable things about him has been his constant growth as a musician. Tuesday afternoon he will play Lalo's Spanish Symphony. Though full recognition of his high talent as a composer never came to him during his life, Lalo is now placed among the really great men of France. The Spanish Symphony is one of the finest works written for solo violin and orchestra and the peculiar qualities of Elman's playing are displayed at their best in this work.

The concert will begin with an overture by Handel in D Major. This is in two short movements and emphasizes the fact that when Handel lived and flourished an overture did not necessarily mean what it does today, that is, a prelude to an opera or music drama.

The symphony will be Beethoven's in "A Major No. 7," which Richard Wagner once called "the apotheosis of the dance."

The last number of the program will be by Engelbert Humperdinck, who is just now so much in the public eye owing to the recent performance in New York for the first time on any stage of his new opera, "Die Koenigskinder." A number of years ago, while he was a resident of Spain, he wrote a "Moorish Rhapsody," in which with extraordinary success he pictures the oriental colors of Morocco, where he spent considerable time. Mr. Fiedler will play the second movement of this suite, which is entitled "Tangier: A Night in a Moorish Cafe."

NORTH AMERICAN

Philadelphia, Pa.

The Boston Symphony Concert

The Boston Symphony will give its January concert under the direction of the admirable Max Fiedler, in the Academy of Music, tomorrow evening. Mischa Elman, the young Russian violinist, will be the soloist. He will be heard in Edouard Lalo's "Symphonie Espagnole." The orchestra will play Haendel's overture in D major, No. 1, arranged by Franz Wuellner, the father of Dr. Ludwig Wuellner; the Strauss tone poem, "Death and Transfiguration," and the imperishable Seventh Symphony of Beethoven.

This will be the program in full:

Handel.....Overture in D major, No. 1
Beethoven.....Symphony in A major, No. 7
Lalo.....Symphonie Espagnole for Violin and Orchestra
Strauss
Tone Poem, "Death and Transfiguration"
Soloist, Mischa Elman

EVE. TELEGRAPH

Philadelphia, Pa.

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra for the present season, at the Academy of Music last night, was an extraordinary event. Max Fiedler had arranged a programme magnificently balanced and proportioned, that passed through all possible moods of feeling, leading to a superb climax. The program included Handel's Overture in D major, Beethoven's Symphony in A major No. 7, the "Spanish" Symphony for violin and orchestra by Edouard Lalo, and the now famous tone-poem, "Death and Transfiguration," of Richard Strauss. Max Fiedler himself was at his best, and the band played with a rare perfection. It is altogether possible that no small part of this inspiration was due to Mischa Elman, whose incomparable performance met with an ovation. Greater technical skill than this genius of the violin possesses can scarce be imagined, while at the same time there was a revelation of feeling and maturity that was astounding. No violinist has appeared in this generation of more prodigious capacity, and during the performance of the symphony his audience was spellbound in admiration of the music of violin and orchestra alike, and in fascinated wonder at this wizard of one, of harmonies, of trills and of musical emotion. Ordinary language fails utterly to describe this most unusual phenomenon, as well as the reception that was accorded the young Russian.

The orchestra played the Handel selection with great breadth and dignity, and met all the demands of the Beethoven number with astonishing facility and felicity; the presto and the allegro movements that move along with Bacchic frenzy present enormous difficulties, but only to demonstrate the supreme superiority of this organization. The final number was an admirable selection that was in perfect accord, emotionally and intellectually, with the program that preceded, completing the mood of exaltation in the most serious of veins. Altogether the evening was a most notable one for performers and audience alike, one of historic importance for the old Academy, the scene of so many musical triumphs.

EVE. BULLETIN

Philadelphia, Pa.

The Boston Symphony Concert

THE Boston Symphony Orchestra will make its third visit to Philadelphia this season next Monday evening, when Mischa Elman, the violinist will be the soloist. Elman returned to America just before Christmas, and his only appearances thus far have been with the Boston orchestra, it being claimed that he has grown greatly in an artistic sense even in the short time that he has been away from this country, and it is doubtful if he has an equal to-day as a violinist. He will play next Monday evening, for the first time here, Lalo's Symphonie Espagnol, a work which is said to be most grateful to the soloist and to make great demands upon his technical equipment. The symphony that Mr. Fiedler has chosen is Beethoven's No. 7, in A major. The program will begin with Handel's Overture in D-major, No. 1, which has been arranged by Franz Wullner, the father of Dr. Wullner, the famous singer of songs. The overture is one of a series of concert compositions by Handel, and differs from the fixed overture of the day by having no closing minuet movement. In arranging it for modern use, Wullner did much in the way of filling out the bare places in Handel's original score, the gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. The final number will be Richard Strauss's "Death and Transfiguration."

RECORD

PHILADELPHIA PA

ELMAN GIVEN OVATION

Young Violinist Welcomed by Great Crowd of Music-Lovers.

The sensation caused in this country last season by the phenomenal violin playing of Mischa Elman, the young Russian, has by no means died. The scene in the Academy of Music, where two years ago he made his Philadelphia debut with the Boston Orchestra, and where last evening he was again heard with that musical body, closely paralelled the earlier occasion. The reappearance of Elman equaled in interest, if it did not surpass in emphasis, the welcome given this fascinating young artist at that time. Then he played Tschaikowsky's Concerto. Last night it was Lalo's "Spanish Symphony." These details apart, the same scene was enacted. The same rapt attention, the same wonderfully vital and expressive playing, and, sad to say, the same endless and fruitless applause, terminating in sensations of disappointment, sickening and discouraging, no less to those favored mortals who have ample opportunities of hearing Elman than to those less fortunate who stood from before 5 o'clock yesterday afternoon until the opening of the Academy of Music doors, were repeated. At 8 o'clock several hundred persons were turned away from the doors with the announcement that even then the capacity of the house had been overtaxed.

It is frequently said that Philadelphia is not a city appreciative of violinists, but when an Elman comes to town the statement no longer holds good. He, at least, has met with the keenest appreciation here. He was in fine form last night and he played with all the fire, poetry and exquisite finish which blend so happily and unusually in him. His advent on the platform caused a storm of applause, which was renewed after it had entirely subsided. Elman is singularly ill at ease while not playing, for although not awkwardly so, he is apparently unable to stand with equanimity the gaze of an audience. The instant he begins to play, however, he is an entirely different being. He makes no effort to conceal the fact that his music affects him fully as much as it does his listeners. He is a wonderfully temperamental player. This fact, with his great full rich tone, and his superb technical mastery of the instrument, could not fail to produce a combination irresistible and awe-inspiring.

The program of the orchestra was of exceptional interest. The Handel "Overture" with it's bright fugue and general air of the antique was beautifully played. The symphony was Beethoven's No. 7, in A major, at once the most ideally rhythmic, romantic and cheerful of all of the master's symphonies. Despite the efforts of modern annotators to read detailed meaning into the work it must remain absolute music in its purest form. Any symphonic writing which will admit of such opposite interpretations as those bestowed by Berlioz, who saw in it a rustic wedding; Marx, Moorish knighthood; Oulibichaff, a masked ball, and Wagner, the apotheosis of the dance, can safely be permitted to reach the public without any particular tag or brand of meaning. It is of never-failing interest and contains all the essentials of a true music that must make an everlasting appeal.

The program was concluded by an interpretation of Strauss' tone-poem, "Death and Transfiguration."

PRESS

Philadelphia, Pa.

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The third visit of the Boston Symphony Orchestra in Philadelphia occurs to-morrow (Monday) evening, when, with Mischa Elman as its soloist, it gives its usual January concert in the Academy of Music. Elman, as already announced, is to play Lalo's Symphonie Espagnole. As it is the first time he will have played this in Philadelphia his performance will be awaited with much interest, for the work is one that is most grateful to the soloist and makes great demands upon his technical equipment.

Elman returned to America just before Christmas and his only appearances so far have been with the Boston Symphony Orchestra, with which he has a number of engagements. Those who heard him play in Providence the first of this month were astonished to see that this remarkable youth has grown greatly even in the short time that he has been away from the country. He has no superior to-day and it will not be long before he may safely be assured that he will have no rivals.

The symphony that Mr. Fiedler has chosen is Beethoven's No. 7, in A major. The program will begin with Handel's overture in D major, No. 1, which has been arranged by Franz Wullner, the father of Dr. Wullner, the celebrated singer of songs. Musical terms change with time as well as other things. The term overture, for instance, originally meant, as it does now, the musical introduction to an opera or drama, but in Handel's day it was also applied to the first movement in a suite or a partita, in general, to any instrumental composition in the then prelude-overture form. This overture is one of a series of concert compositions by Handel and differs from the fixed overture form of the day by having no closing minuet movement.

The final number will be Richard Strauss' "Death and Transfiguration." The program in order is as follows:—

Handel.....Overture in D Major No. 1
Beethoven.....Symphony in A Major No. 7
Lalo..Symphonie Espagnole for Violin and Orchestra.
Strauss..Tone Poem, "Death and Transfiguration."
Soloist, Mischa Elman.

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dress Philadelphia, Pa.
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BOSTON SYMPHONY

Third Concert of Season, With Elman as Soloist

Mischa Elman and his violin were the real features of last night's Boston Symphony Orchestra concert, the third of the season. An audience which packed the Academy of Music "from pit to dome," greeted the young Russian soloist and gave him a welcome which indicated thoroughly how much bottled-up appreciation of his masterly work was awaiting him. Elman's performance gave those of his hearers who were inclined to be critical a decided sense of pleasure. He has improved greatly. There is a finer depth of feeling in his work, a keener appreciation of his score and a decision of tone that were not so apparent in his last performances here. The work he chose for his solo was Lalo's difficult "Symphony Espagnol." It was splendidly played. None of its technical intricacies was too great for the young violinist, nor were its tenderer passages deprived of any of their beauty. Taken by and large, Elman displayed an astonishing virtuosity. He is rapidly rising to the front rank of violin players.

The balance of the program was given in a truly Boston Symphony Orchestra style. The first number was a Handel overture—No. 1, in D Major. The work is rather thin compared with modern orchestral compositions, but what it lacks in volume it makes up in beauty and dignity.

The symphony of the evening was Beethoven's Seventh, a prime favorite with symphony lovers. Mr. Fiedler gave it his usual masterly reading, bringing forth all of its beauties of melody and harmony. The concert ended with Richard Strauss's love poem, "Death and Transfiguration." The work is so well-known that it needs

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no comment so far as it is concerned as a composition. Fiedler and his musicians got from its broken rhythms and insincere melody all that was to be gotten.

INQUIRER
ss Philadelphia, Pa.

Boston Symphony Orchestra

The third visit of the Boston Symphony Orchestra in Philadelphia occurs tomorrow evening, when, with Mischa Elman as its soloist, it gives its usual January concert in the Academy of Music. Elman, as already announced, is to play Lalo's Symphonic Espagnole. The program will begin with Handel's overture in D major, No. 1, which has been arranged by Franz Wullner, the father of Dr. Wullner, the celebrated singer of songs. Musical terms change with time as well as other things. The term overture, for instance, originally meant, as it does now, the musical introduction to an opera or drama, but in Handel's day it was also applied to the first movement in a suite or, in general, to any instrumental composition in the then prelude-overture form. In arranging this for modern use Wullner did much in the way of filling out the bare places in Handel's original score, according to the continuo—gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. The final number will be Richard Strauss' "Death and Transfiguration." The program in order is as follows:

Handel .....Overture in D-Major No. 1
Beethoven .....Symphony in A-Major No. 7
Lalo—Symphonie Espagnole for Violin and Orchestra.
Strauss—Tone poem, "Death and Transfiguration."

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Newspaper Clipping Bureau in the World
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The third concert this season of the Boston Symphony Orchestra in Philadelphia will be given tomorrow evening at the Academy of Music, with Mischa Elman as soloist. He will play Lalo's Symphonie Espagnole for the first time here. Elman returned to America just before Christmas, and his only appearances thus far have been with the Boston Symphony Orchestra, with which he has a number of engagements. The Symphony that Fiedler has chosen is Beethoven's No. 7, in A Major. The program will begin with Handel's overture in D Major, No. 1, which has been arranged by Franz Wuellner, the father of Dr. Wuellner, the celebrated Lieder singer. Musical terms change with time as well as other things. This overture is one of a series of concert compositions by Handel, and differs from the fixed overture form of the day by having no closing minuet movement. In arranging this for modern use Wuellner did much in the way of filling out the bare places in Handel's original score, according to the continuo—gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. The final number will be Richard Strauss' "Death and Transfiguration."

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PRESS
ess Philadelphia, Pa.

THIRD BOSTON ORCHESTRA CONCERT

Beethoven's Delightful A Major, No. 7, the Symphony.

MISCHA ELMAN THE SOLOIST

Program.

Handel.....Overture in D major, No. 1
Beethoven..Symphony in A major, No. 7. Op. 92.
Lalo..Spanish Symphony for Violin and Orchestra, Op. 21.
Richard Strauss..Tone-Poem, "Death and Transfiguration," Op. 24.
Soloist ..... Mischa Elman

The third of the Boston Symphony's orchestral concerts at the Academy of Music was given last evening, with Mischa Elman as soloist. The program was sufficiently varied to give the orchestra and Director Fiedler abundant opportunity to show their power to its very best advantage.

When Mr. Fiedler bowed his acknowledgment of the applause that greeted his entry, he found not a bit of space unoccupied in the large Academy. It was a tribute of appreciation, such as the conductor has experienced on previous occasions, but at no concert that he has directed in this city, was his efforts appreciated more heartily than last evening. This was especially shown after his fine reading of the Beethoven Symphony, but it was also evidenced after each of the three numbers in which the orchestra engaged alone. The soloist was given the usual Elman ovation, another evidence that the young violinist enjoys a reputation in this city second to no other concert artist who plays at the Academy.

The opening number of the program, Handel's Overture in D Major, No. 1, is almost a stranger to Philadelphia. It is a somber work, but expresses its solemn message with clarity, and although only too brief, considering its strong musical appeal, it is an especially fine and dignified number for the opening of a concert.

The Symphony was Beethoven's Seventh, one of the most lovable of the immortal nine. It is a great favorite in this city, and with each rehearing new beauties seem to develop. In this seventh the composer seems to have, unconsciously, no doubt, succeeded in veiling certain of its beauties which are only more apparent with a greater familiarity. It might seem unnecessary to speak thus of a work so well known, but Mr. Fiedler's masterly reading of the Symphony last evening added to its charm and gave it a newness that was thoroughly delightful. He brought out a something, at times, that even the close student of Beethoven must have realized that he had previously failed to appreciate.

Last evening was Elman's first appearance in Philadelphia this season. He has aged considerably in appearance from the boy violinist of only a short time ago, but his art shows an equal advance in maturity. Last evening he played Lalo's difficult "Symphony Espagnole" with the authority of a master, with graceful charm in the andante, and a brilliancy and dash in the finale. The young violinist lacked nothing that could have added to his performance. The little dapper oddities of the boy have been replaced with more sincerity and soul in his work. In tone quality his play was superb. He was perfection in harmony. In execution and in expression and shading his violin conveyed every particle of tone in the great work. It is doubtful if a more genuine expression of approval could be given an artist than Elman received at its finish.

The last number on the program was Strauss' Tone Poem, "Death and Transfiguration," which is one of the finest descriptive pieces in the long list of compositions of its character, and it was admirably given by the orchestra.

Elman will give a recital at the Academy on Wednesday afternoon, January 25, and the fourth Boston Symphony Concert will take place on Monday evening, February 20, with Heinrich Warnke, 'cellist, as soloist.

PUBLIC LEDGER
ess Philadelphia, Pa.

Richard Strauss's "Don Quixote" will be the principal work on the fourth Boston Symphony programme which will be given in the Academy of Music on Monday evening, February 20th, at 8.15, under the leadership of Max Fiedler. The soloist in this work will be Heinrich Warnke, alternate principal 'cellist of the orchestra. The second half of the programme will be devoted entirely to Wagner, the Funeral Music from "The Dusk of the Gods," the "Siegfried Idyll" and the "Prelude to the Mastersingers of Nuremberg."

It is interesting to note that the first and third of the Wagner numbers mentioned are identical with the selections which Mr. Pohlig is to offer at the concerts of February 10 and 11.

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NORTH AMERICAN
ess Philadelphia, Pa.

MISCHA ELMAN WITH BOSTON ORCHESTRA

Boy Violinist Appears Here for First Time This Season

7TH SYMPHONY HEARD

By H. T. Craven

BEETHOVEN has no more eloquent body of interpreters in this country than the members of the Boston Symphony Orchestra under the authoritative baton of Max Fiedler. This perfectly balanced organization gave its third concert of the season in the Academy of Music last evening, offering one of the supreme masterpieces of instrumental art, Beethoven's Seventh Symphony.

The musical year seldom passes without the incorporation of this work on some orchestral program, but the Boston players have not until last night revealed its beauties for a considerable time.

Mr. Fiedler's conservative, yet virile, and when occasion demands, brilliantly assertive, methods were revealed at many points of an admirable impressive, even poetically imaginative, reading. The melodious allegretto, with its march-like theme, oddly suggestive of an anticipatory "Pilgrims' Chorus," was given an expression of singular and potent beauty. The dashing rendo of the fourth movement brought the work to a stirring conclusion.

The virtuosity of the orchestra was constantly in evidence, but in nothing more strikingly than in the eloquence of the wood winds, in which field the Boston organization is supplied with such consummate artists.

Mischa Elman, who has not been heard here yet this winter, was the soloist. Without sounding all the possibilities of his instrument, for this performer is yet a boy, Mr. Elman's violin playing is endowed with many charming graces. He has a fluent and supple technique. His tone is clear and true, his command of pyrotechnics has the comforting assurance of ease. His superficial excellence, it must be confessed, bears sometimes the stamp of the obviously sensational, a circumstance which has materially advanced his popularity.

His appeal to the concert-going public is exceedingly potent. It was emphasized once more last evening after his rendition of Lalo's melodious and well-written "Symphonie Espagnole," when he was rapturously applauded. The work is suitable to his attainments and quite within the range of his artistic horizon.

An effective musical antithesis was furnished by the opening and closing numbers of the program. Haendel's overture in D major, impregnated with the simplicity of eighteenth century music, came first, and modern polyphony was vividly represented by Richard Strauss' tone poem, "Death and Transfiguration," which was the closing selection.

EVE. TELEGRAPH
38 Philadelphia, Pa.

Club is set for Wednesday.

THE third visit of the Boston Symphony Orchestra to Philadelphia occurs Monday evening when it gives the usual January concert in the Academy of Music. Mischa Elman, the soloist, is to play Lalo's Symphonie Espagnole. The work is one that is most grateful to the soloist and makes great demands upon his technical equipment. This will be the first time he has played it in Philadelphia. The symphony that Mr. Fiedler has chosen is Beethoven's No. 7, in A major. The program will begin with Handel's Overture in D major No. 1, which has been arranged by Franz Wullner, the father of Dr. Wullner, the celebrated singer of songs. Musical terms change with time as well as other things. The term overture, for instance, originally meant, as it does now, the musical introduction to an opera or drama, but in Handel's day it was also applied to the first movement in a suite or a partita, in general, to any instrumental composition in the then prelude-overture form. This overture is one of a series of concert compositions by Handel and differs from the fixed overture form of the day by having no closing minuet movement. In arranging this for modern use Wullner did much in the way of filling out the bare places in Handel's original score, according to the continuo—gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. The final number will be Richard Strauss' "Death and Transfiguration."

EVE. BULLETIN
ss Philadelphia, Pa.
JAN 6 1911

ENCORES AT SYMPHONY CONCERTS

Mr. Pohlig, of the Philadelphia Orchestra, some time ago came to the conclusion that the rule forbidding extra numbers on the part of soloists who appear at the concerts under his direction, was not a wise one—or, at least, that the time for rigidly enforcing it is not yet at hand—and patrons of the local orchestra now are permitted to have their desire for an additional selection, when a popular soloist appears, gratified without undue applause to express their wishes.

At the concerts of the Boston Symphony Orchestra, however, the conductor, Mr. Fiedler, steadily refuses to make any concession in the way of "encores." At the first Boston Orchestra concert this season, when Madame Melba made her appearance after an absence of two years, and when she undoubtedly was the "magnet" that filled the Academy of Music and caused many people to be turned away, Mr. Fiedler refused to permit her, willing as she herself appeared to be, to sing one of the simpler songs, in addition to the two operatic selections that constituted her part of the program, for which the audience made a clamorous demand. The tumult was such that the "symmetry of the program," which the conductor wished to preserve, was much more seriously disturbed than it would have been had the very reasonable request of the audience been granted.

There was a similar demonstration at the second concert of the Boston musicians, when Josef Hofmann, the pianist, was the solo performer, but it was again without avail. There are times, to be sure, when the "encore fiends" so called, are too persistent and become obnoxious, but also there are occasions when they have their rights, and when the determination to down them results in a feeling that is not altogether pleasant.

Mr. Pohlig has found an agreeable way of solving the problem in a manner satisfying to them and at the same time duly mindful of the dignity of the orchestra.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

The third visit of the Boston Symphony Orchestra in Philadelphia occurs tomorrow evening, when with Mischa Elman as its soloist it gives its usual January concert in the Academy of Music, the concert beginning at 8:15. Elman, as already announced, is to play Lalo's Symphonie Espagnole. As it is the first time he will have played this in Philadelphia his performance will be awaited with much interest, for the work is one that is most grateful to the soloist and makes great demands upon his technical equipment. Elman returned to America just before Christmas, and his only appearances so far have been with the Boston Symphony Orchestra, with which he has a number of engagements. Those who heard him play in Providence the first of this month were astonished to see that this remarkable youth has grown greatly even in the short time that he has been away from this country.

The symphony that Mr. Fiedler has chosen is Beethoven's No. 7,

The programme will begin with Handel's Overture in D Major, No. 1, which has been arranged by Franz Wullner, the father of Doctor Wullner, the celebrated lieder-singer. Musical terms change with time, as well as other things. The term overture, for instance, originally meant, as it does now, the musical introduction to an opera or drama, but in Handel's day it was also applied to the first movement in a suite or a partita, in general, to any instrumental composition in the then prelude-overture form. This overture is one of a series of concert compositions by Handel, and differs from the fixed overture form of the day by having no closing minuet movement. In arranging this work for modern use Wullner did much in the way of filling out the bare places in Handel's original score—gaps which Handel himself would have filled up with an improvised accompaniment on the harpsichord. The final number will be Richard Strauss's "Death and Transfiguration." The programme in order is as follows:

Handel.....Overture in D major, No. 1
Beethoven.....Symphony in A. major, No. 7
Lalo, Symphonic Espagnole for violin and orchestra.
Strauss, Tone poem, "Death and Transfiguration."
Soloist, Mischa Elman.

m INQUIRER
ress Philadelphia, Pa.

Boston Symphony Orchestra

Richard Strauss' "Don Quixote" will be the principal work on the fourth Boston Symphony program, which will be given in the Academy of Music on Monday evening, February 20. The soloist in this work will be Heinrich Warnke, alternate principal 'cellist of the orchestra. The second half of the program will be devoted entirely to Wagner, the funeral music from "The Dusk of the Gods," the "Siegfried Idyll" and the "Prelude to the Mastersingers of Nuremberg."

[142]

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date JAN 15 1911

DOLLY DEAR:

If the first week of the year was given over to the young and giddy, the serious and the intellectuals had their inning on Monday night. Indeed, they had an embarras de richesse, being divided between the Symphony Concert and the Contemporary Club. The ranks of intellectuality must be rapidly increasing in this good old town, which once stood so pre-eminently for creature comfort, for both the Academy of Music and the Clover Club room at the Bellevue-Stratford were crowded to overflowing. The concert was superb. I know that it is no longer the fashion to rave over Beethoven, but to me he is still unsurpassed, and the Seventh Symphony, when done as it was on Monday last, holds me enthralled. It was a wonderful programme, of which Strauss's "Tod und Verklarung," with its fine harmonies descriptive of a hero's death and apotheosis, was by no means the least enjoyable number. And, then, the young Russian prodigy, Mischa Elman, outdid himself. He is growing with the years in power and grasp. It was a great concert, and the audience knew it, and, I am happy to say, demonstra-

Post
Hartford Conn
JAN 17 1911

Boston Symphony Orchestra

Parsons' theater was filled to its doors last evening, as it always is nowadays whenever the Boston Symphony orchestra plays there. Time was when Hartford did not turn out in such goodly numbers ,but that was in the old days, before musical appreciation had attained its full bloom, and only a few of our people were really musical, and only a very few pretended to be. But all that is changed now and most of us have almost forgotten how persistently John Gallup went on year aftr year, bringing on this attraction and losing money on it every time, because he had the courage to believe that sooner or later we would wake up and see and appreciate what he was offering us. I may have mentioned this fact some time before, but I make no apology for repeating it, because the pleasure some thousand odd people had last night is as directly attributable to him as it is to Max Fiedler and his remarkable band, for without the perseverance of one we would not have enjoyed the perfection of the other. And perfection is, to my mind, the one adjective that best describes the work of the Boston Symphony orchestra. A more conscientious and musicianly band of players was never gathered together in America and a more distinct and definite advancement of musical taste was never accomplished in the world. For thirty years they have played themselves into the hearts and minds of musical America, each year advancing their progress along the line of classical composition till now they cater to a n audience as critical as it is numerous and as intelligent as it is appreciative. It is a great thing to have accomplished so much in so short a time comparatively, and last evening's program is as good an example of how it was done as any they have ever presented. Beginning with four movements of Rachmaninoff's symphony in E minor, which admirably illustrates the newest form of Russian musical development along the ultra line of modern thought impelling music. Then shifting to Mendelssohn's concerto in E minor for violin, which has been considered a masterpiece for sixty-six years, and concluding with the Festival Overture that Johannes Brahms wrote as an expression of his thanks to the university of Breslau for making him a director of philosophy. Thirty years ago when the Boston Symphony began, Brahms was a young man Rachmaninoff was a boy, and Mendelssohn was a master: so that proves conclusively that while the times have changed the orchestra has kept pace with it, and has advanced itself as well as its composers.

The symphony was perhaps the most interesting number of the evening, because novelty lent an added charm to its harmonious beauties, and the allegro molto was perhaps the most interesting member of that number. At all events, it called out the most spontaneous applause. Anton Witek's performance of the concerto was very workmanlike and musicianly. True it is, his tone producing faculty seemed confined to the right hand side of his fiddle and the tone itself was sweet and pure rather than vibrant and powerful. But he presented the work with a finished technique, an abundant intelligence and a graceful and facial facility. I don't remember of ever hearing the allegro vivace more deftly or nimbly played. As for the Brahms number it was redolent with the joyous spirit of student life and was like everything else he ever wrote, as charmingly characteristic as it was beautiful.

MAC HENRY.

Courant
Hartford Conn
JAN 17 1911

BOSTON SYMPHONY IN SECOND CONCERT.

HIGH PRAISE FOR NEW SYMPHONY.

Brilliant Work by Conductor and Musicians.

GREAT AUDIENCE KEENLY APPRECIATIVE.

The second of this season's concerts by the Boston Symphony Orchestra was given at the Parsons Theater last evening, the usual enormous audience being in evidence. A new symphony was played and a new soloist heard. Mr. Fiedler got a rousing welcome when he appeared and was recalled to the stage several times after the symphony and at the close of the concert. The applause for the symphony he insisted on sharing with the members of the orchestra and they surely deserved their part of the audience's appreciation. If the composer of the symphony had been present he would have had an ovation.

Sergei Vassilievich Rachmaninoff, pianist, played here with the Boston orchestra last season in one of his own concertos and was heartily acclaimed, but the audience last evening heard a greater specimen of his work than that of last year in his Symphony in E minor, No. 2, which was given a magnificent reading by Mr. Fiedler and a not less wonderful rendition by the players of the orchestra. The symphony does not give itself up to the exploitation of a great idea in the world's scheme of existence, neither is it, in the slightest degree, "program music," but it is splendid work by a great tone-colorist who knows the possibilities and powers of the modern orchestra and uses them boldly in all their breadth and strength. There is a great building up of effects in the symphony and the brilliant first movement leads on through the beauties of melody and grace of the allegro and the charming weavings of tone in the adagio to a finale that, full of the color of Russian music and tingling with accents of tonal gorgeousness, ends in a climax that would force enthusiasm from the coldest and most critical of audiences. The whole work is brilliant and Mr. Fiedler is to be thanked for giving Hartford opportunity to hear it so brilliantly played.

The quiet opening of the first movement is but the calm that precedes the storm for a climax of tone, showing the composer's skill in his use of the instruments of the orchestra, is soon forthcoming. A solo for violin, brief but charming, is played over a barbaric accompaniment and a little later the muted first violins are beautifully used in contrast with the open tones of all the other strings. There are heavy brass chords to which the woodwinds are added in fearsome sound and then there is a literal storm of strings followed by truly Wagnerian crashes — and chaos. And not only in this first movement is Wagner much more than suggested by the brilliant young Russian; time and again there come sweeping measures and splendid crashes of sound that carry their own merits home to the audience while they serve to recall the genius of the man who led the modern world of music into the knowledge of the thrilling effects possible in orchestral music.

The second movement of the symphony begins at tremendous speed and scintillates brilliantly; then a broad and finely melodic passage; then more oddities of rapid motion and a dashing fugue. Dance measures whirl along and the crashing brass is heard at the end of the brilliant movement. In the adagio there is splendid beauty in the songs of the woodwinds shining through the fabric of melody woven by the strings and there is a no less splendid marshaling of tone in the climax. The leading up to the use of all the power of the orchestra with brass omitted, is very fine and the glories of strings and woodwinds are made apparent—and then the brass comes, too, bringing another and still more effective climax of tone. The end of the movement is beautiful and the playing of the closely drawn tones dying away into silence was superb.

The finale is Wagnerian in many measures; it thrums and thrills with lilt of an Oriental march, it sparkles in brilliance of tempo, it weaves a spell of typically Russian music as it passes, it is wonderfully effective in measures of rapidly diminishing tone; and a burst of Orientalism of splendid tonal gorgeousness leads up to a climax that is an entirely worthy ending to a symphony that, played as it was played last evening, is a work of fine effectiveness throughout.

Mr. Fiedler was applauded after every movement of the symphony and as has been mentioned, he stood with his players to receive the applause at the close of the work. The tribute received was well earned, for it seemed as if every possibility of the orchestra's effectiveness had been taken advantage of in the playing of the symphony. There was full sympathy between conductor and players as to phrasing and shading and the tone quality was of particular fineness in almost every measure of the work. And the same may well be said of the playing of the Brahms "Academic Festival Overture" that closed the evening's program; here beauty of tone was the rule and the rollicking measures of the composer whose work usually stands for the utmost in seriousness were splendidly pronounced—the familiar and sonorous "Gaudeamus igitur" being used in the finale with strong effect.

Anton Witek, the new concert-master of the orchestra, was the soloist of the evening. He played the ever-lovely Mendelssohn Concerto in E minor and showed to the full his command of beautiful tone and his admirable technique. The charms of the first movement were finely displayed, there was beautiful singing of the song of the andante, and in the final movement the brilliance of the playing, though ever-present, was not allowed to distract attention from the beauties of the melodies played. Mr. Witek was recalled to the stage several times and was applauded by his fellow-artists as well as by the audience.

The final concert of the season by the Boston Symphony Orchestra is announced for Monday evening, February 27, with Ferrucio Busoni named as soloist. If the concert ranks with the two that have been given this season (and there is not the slightest reason to doubt that it will) the 1910-11 series of concerts will be one that will be long remembered.

WORLD
ss New York City
FEB - 5 1911

The fourth pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, Feb. 23, and Saturday afternoon, Feb. 25. At both concerts the soloist will be Ferruccio Busoni. On Thursday evening he will play Beethoven's concerto in C minor, No. 3, and on Saturday afternoon Liszt's "Dance of Death." On Thursday night the principal item on the programme will be Richard Strauss's tone poem, "Don Quixote," while on Saturday afternoon the symphony will be Schubert's, in C major.

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STANDARD UNION,
ress BROOKLYN, N. Y.
FEB 4 1911

The fourth Boston Symphony concert at the Academy of Music is scheduled for the evening of Feb. 24.

The Saturday Matinee Young Peo-

Newspaper Clipping
From TOWN TOPICS
Address New York City
Date JAN 19 1911

Wagner held large sway also in the concert field last week, and programs devoted exclusively to his works were plentiful. Walter Damrosch and Gustav Mahler read no new meanings into the Wagner orchestral excerpts, while Madam Gadski sang some of his arias and the significant Wesendonck songs with her customary beauty of tone and fervid musical imagination. Mischa Elman, of St. Petersburg, was the Boston Symphony soloist in the Mendelssohn concerto and the halo "Symphonie Espagnole," and succeeded in making the Mendelssohn music sound Spanish and the Spanish music sound Russian. It was a daring feat and the audience applauded it warmly. The Hub's orchestra is as wonderful as ever and in Humperdinck's "Tangier," Sibelins' long-winded and bombastic second symphony and Beethoven's imperishable seventh, exhibited its customary skill, finish and impeccable tonal virtues. Arnold Volpe is entitled to an explanation of the notice which appeared in this column last week. The usually punctilious printer of TOWN TOPICS made me say: "The Volpe Orchestra gave no spirited and finished readings of Mendelssohn," etc. I wrote: "The Volpe Orchestra gave us spirited and finished readings," etc. *Verzeihung*, Herr Volpe.

The Pied Piper.

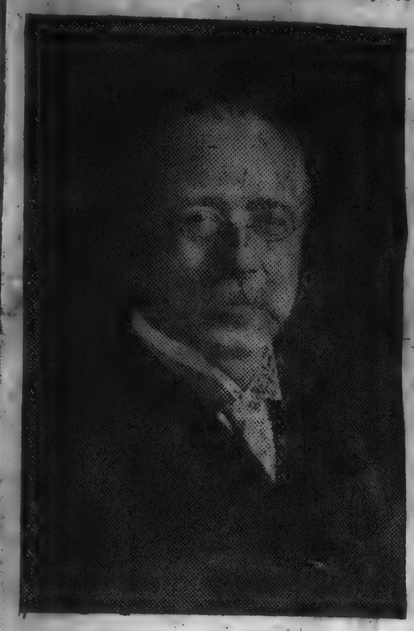
From EVENING JOURNAL
Address ALBANY, N. Y.
Date JAN 21 1911

sale opens Monday ... o'clock.

Boston Symphony Concert.

Second only in importance to the recent production of grand opera in Albany by the Metropolitan Opera company, under the management of Ben Franklin, will be the concert to be given at the Hall Monday night, Feb. 6, by the Boston Symphony orchestra, the event also being under the personal management of Mr. Franklin. The organization will number between 70 and 90 men, the conductor will be Max Fiedler, and the soloist will be the brilliant pianist, Mme. Yolande Mero, who is now so much in the public eye on account of her great work at the keyboard. The event in every way will be a rare treat and a great social as well as musical occasion. It will also mark the only appearance of the orchestra in this section this season.

It is not necessary to dwell upon the importance of the occasion as knowing ones will understand it from the above mention. Special attention is called however to the subscribers'



Max Fiedler, leader of the Boston Symphony Orchestra, at the Hall.

seat sale that is now in progress, although the regular sale does not open until one week from Tuesday at the Hall. To take advantage of this it is only necessary to write to Mr. Franklin, in care of the Hall, state where seats are desired and these or others as near them as possible will be selected and if order is accompanied by remittance tickets will be mailed, otherwise held at the box office.

MORN. TELEGRAPH
dress New York City.
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Ferruccio Busoni, the distinguished pianist, will be the soloist at the fourth Boston Symphony concert, in the Academy of Music, on Friday evening, Feb. 24. He will play Liszt's Concerto for pianoforte and orchestra in E flat. The symphony will be Schubert's, in C major.

PUBLIC LEDGER
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Philadelphia, Pa.
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DOLLY DEAR:

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Courant
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WORLD
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STANDARD UNION,
ress BROOKLYN, N. Y.
FEB 4 1911

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The Saturday Matinee Young Peo-

From Evening
Address ALBANY, N. Y.
Date JAN 21 1911

sale opens Monday ... o'clock.

Boston Symphony Concert.

Second only in importance to the recent production of grand opera in Albany by the Metropolitan Opera company, under the management of Ben Franklin, will be the concert to be given at the Hall Monday night, Feb. 6, by the Boston Symphony or-

Max Fiedler, leader of the Boston Symphony Orchestra, at the Hall.

chestra, the event also being under the personal management of Mr. Franklin. The organization will number between 70 and 80 men, the conductor will be Max Fiedler, and the soloist will be the brilliant pianist, Mme. Yolande Mero, who is now so much in the public eye on account of her great work at the keyboard. The event in every way will be a rare treat and a great social as well as musical occasion. It will also mark the only appearance of the orchestra in this section this season.

It is not necessary to dwell upon the importance of the occasion as knowing ones will understand it from the above mention. Special attention is called however to the subscribers' seat sale that is now in progress, although the regular sale does not open until one week from Tuesday at the Hall. To take advantage of this it is only necessary to write to Mr. Franklin, in care of the Hall, state where seats are desired and these or others as near them as possible will be selected and if order is accompanied by remittance tickets will be mailed, otherwise held at the box office.

MORN. TELEGRAPH
dress New York City.
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Ferruccio Busoni, the distinguished pianist, will be the soloist at the fourth Boston Symphony concert, in the Academy of Music, on Friday evening, Feb. 24. He will play Liszt's Concerto for pianoforte and orchestra in E flat. The symphony will be Schubert's, in C major.

Newspaper Clipping
From TOWN TOPICS
Address
Date

Wagner held large sway also in the concert field last week, and programs devoted exclusively to his works were plentiful. Walter Damrosch and Gustav Mahler read no new meanings into the Wagner orchestral excerpts, while Madam Gadski sang some of his arias and the significant Wesendonck songs with her customary beauty of tone and fervid musical imagination. Mischa Elman, of St. Petersburg, was the Boston Symphony soloist in the Mendelssohn concerto and the halo "Symphonie Espagnole," and succeeded in making the Mendelssohn music sound Spanish and the Spanish music sound Russian. It was a daring feat and the audience applauded it warmly. The Hub's orchestra is as wonderful as ever and in Humperdinck's "Tangier," Sibelins' long-winded and bombastic second symphony and Beethoven's imperishable seventh, exhibited its customary skill, finish and impeccable tonal virtues. Arnold Volpe is entitled to an explanation of the notice which appeared in this column last week. The usually punctilious printer of TOWN TOPICS made me say: "The Volpe Orchestra gave no spirited and finished readings of Mendelssohn," etc. I wrote: "The Volpe Orchestra gave us spirited and finished readings," etc. *Verzeihung*, Herr Volpe.

The Pied Piper.

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The First Established and Most Complete Newspaper Clipping Bureau in the World
AMERICAN MUSICIAN
From
Address New York City
Date JAN 14 1911

FINANCING A SYMPHONY ORCHESTRA

BY OSCAR HATCH HAWLEY.

The fact that the orchestras now in existence have guarantee funds back of them is generally known, but the purpose of the guarantee fund does not seem to be understood. The general impression prevails that a guarantee fund is like the capital stock of a corporation—money used in the conduct of the business. There is no symphony orchestra in the United States that takes in enough money during the season to pay expenses, and most of them do not get even half enough. In speaking of symphony orchestras the writer has reference, of course, to those organized bodies of musicians in constant rehearsal under competent conductors.

If one will take a piece of paper and a pencil, sit down quietly and make a few figures, the financial side of the proposition can be approximated so as to give a general idea of the basis upon which the orchestras are organized. Conductors receive from $6,000 to $30,000 annually, concertmasters from $2,000 to $10,000, heads of the different string sections, including second concertmaster, from $1,000 to $4,000 a year. The string players get from $15 to $100 a week salary, depending on their ability and reputation. In the woodwinds and brasses every man must be a soloist, and the salaries range higher, say from $40 to $100 or even $150 a week.

Besides this, there is the business side of the organization. First there is the business manager, then the assistant business manager, the working secretary (having charge of the sale of tickets), the stenographer, the librarian and sometimes even others. These people do not work for the love of it, nor are their offices furnished free of charge. It is a matter of dollars and cents. The business manager is at work twelve months in the year. Rarely does he have a day's or a night's release from the cares of his office. He must be continually in negotiation with managers of artists who desire to appear with his orchestra. No sooner does he have his schedule of concerts completed for one season that he has to begin work on the programs for the next year.

Perhaps exception will be taken to the statement made above that every symphony orchestra in the United States is a losing proposition. Perhaps there are those people who believe that, notwithstanding everything said to the contrary, the orchestras (some of them) do make money. In order to set at rest any doubts on the subject the writer will here quote from the financial statements of twelve of the orchestras of this country.

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The foregoing list does not take into account the surprisingly good orchestras in Memphis, Los Angeles, Louisville and Cleveland, every one of which is a losing proposition, but on a very much smaller scale than those enumerated above. Besides these there are now in process of organization orchestras for Denver (guarantee fund of $25,000 annually for three years), Kansas City ($50,000 a year for three years) and San Francisco.

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SUN

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FEB 4

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TRIBUNE

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BOSTON HERALD, SATURDAY, JANUARY 21, 1911

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SUN
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MUSIC IN BOSTON

SYMPHONY CONCERT.

The power to hold the attention of listeners is a possession of artists—of sham artists sometimes, and always of real ones. You have heard speakers who had it, you used to hear them in the good old days when there were speakers; you have heard singers who had it, both in the good old days and in the good present days.

And wherein does the secret of it lie? That is a question you have pondered ever since you were in school. You have always sought to explain, but never quite could, the ability of your Latin teacher to make Troy a Klondike and his Vergil class an eager camp of gold diggers. You have always counted those persons your greatest benefactors who could attract your thought to some object having intellectual, emotional or other significant content and could keep it fixed there until it became refreshed, energized, expanded.

Max Fiedler is at the conductor's desk of the Symphony orchestra; he motions his violinists, his wood players and his brass players to their attitudes. Any one with a quick eye for discerning orchestral motions will see that the French horns are to sound the opening theme. What magic has the conductor exerted, that the audience is alert to hear the first note, as alert, indeed, to hear as the musicians of faultless lip and breath control are to execute?

The Sophomore knows how it comes about. He has been talking with his professor. "The concert enthusiasts," he explains, "read in their program books that there is a preliminary announcement from the horns. They at once find themselves in the tone realm in the quality of travelers; they enter the portals of the symphony in C, guide book in hand, as though they were visiting Lincoln cathedral." This is the Sophomore's way of restating his instructor, who lately told him that the educating and illuminating influence of the annotated programs had, he was sure, much to do with the success of the Symphony concert institution.

Let us suppose that many of the listeners at the Friday rehearsal were of the kind that hold the program book open at the first page all through the performance of the music and read the annotations after they go home. Let us suppose that they do not force the companionship of analysis upon appreciation; let us suppose them insisting that Schubert make his work clear by its innate vigor and logic, make its structure organize itself to their intelligence through its own persuasion of melody, rhythm and color.

If what the books say about the C-major Symphony is to be relied on, the composer needs only straightforward reading to make his message have its force. And here is a conductor giving us such a reading. He himself is standing aside, as it were, that Schubert may speak for himself, reminding us of the self-effacing pedagogue who used to make the pages of the Latin poet so lustrous. Our expert in Bruckner interpretation, the man whom we should have expected to give us a stirring mid-season of orchestral novelties, the man whom we thought a little unsafe as a receiver of classical symphonies, is back in the days of valveless horns, back in the epoch when the trombone was considered by some to be an instrument of panic, and he proves to have as much command of a subdued, captivating style as he has had heretofore of a style broad and thrilling. When we listened to the second movement of the C major symphony and heard its rhythms and harmonies as though the very voice of Schubert were speaking to us, did we think once that Mr. Fieldler's orchestra become modernized in execution and tone beyond the possibility of reaching the appeal of a classic work? No, nor in the second half of the program did we think that the orchestra had become so Teutonic that it could not render sympathetically the thoughts of French composers.

The program of the thirteenth concert, rehearsed on Friday afternoon in Symphony hall, was as follows: Schubert, Symphony in C major, No. 7; Franck, Symphonic poem, "The Wild Huntsman"; Saint-Saens, "Omphale's Spinning Wheel," symphonic poem No. 1, op. 31; Danse Macabre, symphonic poem No. 3, op. 40.

Heinrich Warnke, first cellist of the Boston Symphony Orchestra, will be the soloist of the Symphony concerts of Friday afternoon, Jan. 27, and Saturday evening, Jan. 28. He will play the Saint Saens concerto in A minor, op. 33.

A new tone poem, by Friedrich Gernsheim, a Berlin composer, will be given its first Boston performance at this pair of concerts, and Max Reger's variations on a Mevry theme by J. A. Hiller and Wagner's overture to Tannhauser will be played.

JOURNAL—SATURDAY
JANUARY 21, 1911.

TONE PICTURE IS SYMPHONY FEATURE

Brilliant Performance of Schumann's Work Delights Large Audience.

Schumann's wonderful tone picture of old Vienna—in which Schumann fancied he saw the gay capital on the banks of the beautiful blue Danube "more clearly mirrored than ever"—is the feature of this week's Symphony program. This is the lyrical Viennese composer's seventh symphony, the one in C major, which Boston has been hearing off and on, and with ever-increasing pleasure, for wellnigh half a century.

It was one of Mr. Fiedler's successful presentations two years ago this month, and the performance yesterday afternoon was equally successful—sympathetic, brilliant and so enthusiastic that the audience gave one of those unusual demonstrations of delight that end in the hundred members of the virtuoso orchestra standing up to receive the applause.

Cesar Franck's symphonic poem, "The Wild Huntsman," which has not been played here since 1904, and two Saint-Saens pieces, the long popular "Omphale's Spinning-Wheel" and the "Danse Macabre," back again after a long absence from Symphony programs, complete one of the most attractive concerts of the season.

HERALD, BOSTON,
JANUARY 22, 1911.

SYMPHONY CONCERTS.

Heinrich Warnke, the admired first 'cellist of the orchestra, will be the soloist at next week's concerts on Friday, the 27th, and Saturday, the 28th. He will play Saint-Saens' concerto for 'cello in A minor, which is generally considered, by all odds, the best and most popular concerto for this instrument.

The novelty will be a tone poem, entitled "To a Drama." It is by Friedrich Gernsheim. Gernsheim is now 71 years old. His second symphony, opus 46, was played here at a Symphony concert as long ago as 1882. "To a Drama" was published in 1910, and brought out by Mr. Nikisch in Berlin last October. Gernsheim is a member of the Senate of the Berlin Academy of Fine Arts.

One of the great successes of Dr. Muck's second season here was Max Reger's "Variations and Fugue on a Merry Theme by J. A. Hiller. Each season since it was played here requests have come for a repetition.

The program will end with the "Tannhaeuser" overture. The order will be as follows: Gernsheim, tone poem, "To a Drama" (first time in Boston); Reger, "Variations and Fugue on a Merry Theme by J. A. Hiller," op. 100; Saint-Saens, concerto for 'cello and orchestra in A minor; Wagner, overture to "Tannhaeuser."

SUNDAY GLOBE—
JANUARY 22, 1911.

Gernsheim's Tone Poem the Symphony Novelty.

Mr Heinrich Warnke, first 'cellist of the Symphony orchestra, will be the soloist at this week's concerts. He will play Saint-Saens' concerto for 'cello in A-minor, opus 33, which, generally considered, is the most popular concerto of its kind.

Mr Fiedler places a novelty on the program, a tone poem, entitled "To a Drama." The composer is Friedrich Gernsheim and despite the fact that he is now a man of 70 and his second symphony, opus 46, was played at a Symphony concert as long ago as 1882, this work is comparatively fresh from his pen. It will be played in Boston for the first time and probably for the first time in America.

One of the successes of Dr Muck's second season here was Max Reger's "Variations and Fugue on a Merry Theme by J. A. Hiller." Each season since it was played here requests have come for its repetition, and Mr Fiedler places it on the program which will be brought to an end with the "Tannhauser" overture.

BOSTON EVENING TRANSCRIPT, SATURDAY,
JANUARY 21, 1911

THE SYMPHONY CONCERT

TWO OLD-FASHIONED TONE POEMS AND ONE GENUINE

Saint-Saens's "Danse Macabre" and "Rouet d' Omphale" in Their Contrast to Cesar Franck's "Le Chausseur Maudit"—Saint-Saens's Elegant Parlor Magic and Franck's Sincere Romanticism—Schubert's Symphony in C Major, with Its Enjoyable Detail

However one may regard the length of Schubert's Symphony in C major, all are agreed that it is long. As it was played yesterday afternoon at Symphony Hall its length was less than usual a subject of controversy. In general, its structure is lucid enough; the Scherzo is, of course, always unqualifiedly a delight; the andante con moto would be interesting if for no other occupation than watching for the workmanship that is unmistakably Schubertian—a certain wooing of minor phrases in the wood wind, or the frank melody which recurs for the second violins. The first and last movements are monumental. And they were played yesterday afternoon by Mr. Fiedler and his men in a style that made clear their architectural pattern. That pattern is Gothic in the sense of its charm inhering chiefly in its detail. As with the minister front, so with this imposingly patterned work of Schubert. The spectator (or the auditor) sees the mass and the large elements of the design—the towers, the buttresses, the transepts, the apse; yet the parts which arrest and gladden attention are the smaller items of delicate craftsmanship—finial, mullion, tracery, ornate niche, capital, and sculptured fruit and foliage. The Symphony in C major abounds in such beauties, and though they do not dim the grander proportions of the work, or belittle it with finical detail, they make it, after all, the greater pleasure to the listener not to watch the spinning-out of musical thoughts, and to wait for the growth of orchestral climaxes, but to follow the music measure by measure, enjoying this bit and that bit, living, as we say, in a hand-to-mouth fashion, unphilosophically, to be sure, and most pleasantly. For a hundred voices of melody are singing through the first movement in the figurations of accompanying violins; arpeggii rock across the four strings in sparkling song, as sunlight glints off unquiet water; puffs of a wood wind instrument on a single note glide out from a tonal mass into solitary notes, leading into adroit transitional material; or in the andante the strings answer a repeated horn note which soliloquizes pensively: rasping strings work up to a frenzy to fall on blank silence, picked up by the plucked strings of violoncellos to trail off into a legato close. This last sequence has been used over and over by other composers, whether consciously or not does not matter. Schubert designed it, and few have improved on the design.

In the Scherzo the sense of form is inescapable, but it is also filled with admirable and rewarding detail. The clambering tunes for the violins, and the phrase which causes the 'cellos to scramble are a joy. The Finale gets up into the epic scale. It is a masterpiece in its union of melody and rhythm. Here is no experimentation with strange instrumental timbres; here is no searching out of queer devices for effect. It is rich melody finely expressed and borne on in its development by a succession of rhythms the cumulative force of which is irresistible. The spinning triplets in the accompaniment; the repetitions of the big octave shouts of all the strings; the impetuosity of the tempo; in fine, the movement of the thing finally seizes one bodily. We are, by the end of the symphony, as though caught up and borne away across the saddle of a galloping horse. All these are the excitements of the Symphony in C Major, yet it is music of largeness and serenity, too; with all its beauty of detail it still has the simplicity of directness. Schubert was sure of his means and was using them with no unsteady hand. For the Finale, at least, he was guiding the whirlwind and directing the storm.

There is no special reason why Saint-Saëns's "Le Rouet d'Omphale" and "Danse Macabre" should not stand on a programme of the Symphony Orchestra, and there is no special reason why they should. It must be a long time since the "Danse Macabre" has occupied such a position, yet curiosity concerning it was very quickly satisfied and not much even of this emotion would survive a repetition of this slab-sided old "Tone Poem." Its deviltry is very polished. One might, without too great a stretch of terms, call it French. Mr. Witek's violin performed a few solo phrases of fetching characterization with the huskiness, even the hint of rasping harshness which he gave to the tuning of Death's fiddle; the xylophone rattled its bones, the strings and wind began the grotesque measures of the dance. All was decorous. All was polished elegance. It was parlor magic; diablerie in evening dress; very, very tame. It may be possible to play the "Danse Macabre so as to start shudders. It may not be possible. It was not done yesterday and the probabilities are strongly against its being done without an orchestra concealed in dead of night under the tombs of a churchyard lighted by beams of a struggling moon from behind tempest-driven clouds. That might do.

"Omphale's Spinning Wheel" was another case in point. The finish of this work is exquisite. Not only is the theme, as we are informed by the programme note, "conspicuous by its elegance"; it is set off against an interchange of whirring phrases tossed here and there among the stringed instruments with precisely the same effect on the hearing as the blurr of whirling spokes on the eye-sight. A more exact psychological parallel in descriptive music would be a long quest. And when the violoncellos and basses begin mightily but impotently to heave under this spinning music, the effect is that of a powerful body netted and snared in a strong web of silken strands again just the mental image to be suggested. All this is beautifully done, and yet . . . well, for one thing, the tapering end, mounting to a high note for the violins, might be that of a violin solo composed for use in Sunday evening church services whilst the collection plates go round. Both the "Danse Macabre" and this irreproachable "Rouet d'Omphale" are most damnably "the correct thing." And that is all that ails them.

They had their rebuke, not from any reviewing ink (and certainly not from any weariness caused by vain repetitions), but from another, and genuine Tone Poem also by a French composer which stood on the same programme. César Franck may be known by greater works than "Le Chasseur Maudit." It contains passages which are beautiful and daring; it also contains measures and phrases as to which surprise is felt that they should have been allowed, by such a careful craftsman, to remain where they are. The splendid curse intoned by the bass tuba ends, each time, on a note that is disappointing if not commonplace and in anti-climax. Yet the piece as a whole stimulates, and not only so, but satisfies. Its opening measures cause the eye to conjure up broad meadows cooking under the kindly glare of a summer sun at noonday, Sabbath calm, and the mystery of remote horn calls. Bells chime richly over an attuned orchestra. The hunt spurs across this quiet, abrupt and impetuous. Horror and doom sound in the wood winds and basses at the pronunciation of the curse. Then begins the infernal chase with all the wealth of orchestral imagery that the graphic imagination of César Frank can conjure. Wild shouts sound among the strings; sudden gusts; twists, turns, the rout, the full career; always an irresistible onward movement, headlong and blind. We are caught up and whirled away like the lost souls which Dante saw urged on by the furious blasts of hell. Saint-Saëns's diablerie is to this as a boy's false face is to the countenance of a tragedian.

What is the meaning of this difference? Both these composers are Frenchmen. Their styles have many traits in common. Both have the elegance, the fluency and the finish of the Gallic artist. Yet they are as unlike as suavity and earnestness. Their lives may partly explain: Saint-Saëns, prosperous, gladdened by the quick recognition of his talents, with swift rewards for facile work; Franck, obscure, toiling patiently to guide the stumbling fingers of pupils, rising at dawn to snatch the early hours for the composition into which he put the passion of his heart. The minds of the two men still further explain. Saint-Saëns never falls beneath a certain level of competence; and he never rises above a certain altitude of inspiration. The list of his works is long. They are all excellent. They are hardly any of them inspired. The list of César Franck's works is short. And there is hardly one of them that is not inspired. And the shortness of the list is both a perpetual regret for the fee which the world must pay for imposing too laborious a life on this artist, and a prizing of those which we have for a richness and a concentration which might not have been theirs had not the vision of this seer and mystic been forced to turn inward for the idealism which it sought. Saint-Saëns is the Tennyson of composers, César Franck is the Matthew Arnold.

L. P.

SUNDAY POST,
JANUARY 22, 1911

At the Symphony concerts of the 27th and 28th Heinrich Warnke, the first 'cellist of the orchestra, will play the Saint-Saens concerto in A minor. The novelty of the programme will be Friedrich Gernsheim's tone poem, "To a Drama." Gernsheim is now in his 70th year. A symphony of his was played at the Symphony concerts as far back as 1882. The tone-poem is comparatively fresh from his pen and it will be played in Boston, and for the first time in Boston, and probably in America. Gernsheim is a member of the Senate of the Berlin Academy of Fine Arts. The other big work on the programme will be Max Reger's remarkable variations upon a Merry Theme by J. A. Hiller. Each season since this piece was first played in Boston under Dr. Muck requests have been received at Symphony Hall for its repetition. The "Tannhauser" overture will bring the concert to an end.

JOURNAL—SUNDAY,
JANUARY 22, 1911.

Symphony Program

The program of this week's Symphony concerts on Friday afternoon and Saturday night will be as follows:

Tone poem, "To a Drama".....Gernsheim
(First time in Boston).
Variations and fugue on "A Merry Theme," by J. A. Hiller (1770) opus 100.....Max Reger
Concerto for violoncello and orchestra in A-minor, opus 33.....Saint-Saens
Overture to the opera "Tannhauser" ..... Wagner
Soloist, Heinrich Warnke.

ADVERTISER, SATURDAY MORNING. JANUARY 21

SYMPHONY CONCERT WITH NO SOLOIST

SPLENDID ENTERTAINMENT, BOTH CLASSICAL AND GAY

Works of Schubert, Cesar Franck and St. Saens Presented in Manner Above Criticism.

By Louis C. Elson.

PROGRAMME.
Schubert. Symphony in C major.
Franck. "Le Chasseur Maudit."
St. Saens. "Rouet d'Omphale."
St. Saens. Danse Macabre.

It was throughout a splendid concert and presented an orchestral programme that was classical in its beginning and sensational in its ending, but which was without any unsolvable mysteries and which made no extreme demands upon the grey matter in the brains of the auditors. Schubert's symphony was shorn of a little of its "divine length" by avoiding some repetitions and it gained by the process, but it is still rather too reiterative for the modern auditor.

In the work one can trace the influence of Beethoven upon the composer. The use of the trombones, in the coda of the first movement, is one case in point, and the four accented notes which play so important a part in the finale, is another. The four-noted figure is wonderfully close to the same idea in Beethoven's violin concerto. The trombones, however, are in advance of anything written for them by Beethoven; only Mozart had used these instruments so effectively before Schubert's time. They have practically an "obbligato" and for the first time in musical history.

The Hungarian influence upon Schubert is also traceable in the chief theme of the slow movement. Let it be remembered that if Beethoven had died at the same age as Schubert the latter would have been reckoned the greater symphonist of the two. This last symphony of Schubert is one of the greatest "ifs" of musical history. If Schubert had lived, it seems to say, he would have become the greatest of the symphonists.

The performance was of a high order, of course. Technically criticism has long since become mute regarding the Boston Symphony Concerts. One can only speak, here and there, of points of reading, of "tempi" or "nuances."

But the performance was a remarkable one even for our orchestra. In the first movement Mr. Fiedler disregarded the "ma non troppo" attached to the "allegro," and took it at a desperate speed. The trombones at the Coda played nobly. It is like the clash of swords, the alternation of tenor and bass trombone, in this ending.

The slow movement was finely read throughout, and shaded most delicately. The oboe here deserves especial praise, although all the wood-wind deserve encomium.

The third movement was again whipped up to a furious pace, but the figures were clear nevertheless. The great speed of the finale is called for by Schubert himself. It makes the violin triplets of the chief theme almost unplayable, but the artists of our first violin department almost achieved the impossible here, and Mr. Fiedler brought out the figure of four accents grandly. As a consequence this melodious old work received an absolute ovation. Mr. Fiedler was recalled twice, the orchestra was obliged to rise in response, and it was evident that the whole modern school has not obliterated Schubert. No symphony this year has received such applause.

The "Rouet d' Omphale" was very delicately shaded. In listening to the attractive whirling figure one could exclaim with Ophelia: "Oh, how the wheel becomes it!" It ended with a pianissimo that passed the inaudible point, on solo violin.

Cesar Franck is not a Berlioz. His accursed huntsman is what the Germans call a "Sonntagsjaeger", and is under a ban because of his breaking the Sabbath. We may imagine him somewhat like the German hunter in the English drawing-room, after the fox-hunt, when an Englishman just from the African jungle complained that there could be no sport without the element of danger. "Ach so?" spoke up the other, "you vant daincher in hunting. Come hunt with me. Only last week I shot my brodder-in-law in the stummok!" The hunting of the "Chasseur Maudit" was equally dangerous, yet Franck has managed to give the picture without too much spice. He is not such a colorist as St. Saens, and it was very interesting to contrast the two Frenchmen in somewhat similar veins of supernatural music.

The picture of this "Franck tireur" was gloriously played, from the hunting-calls of the beginning to the spice of the ending. It made the best impression of all of the three modern symphonic poems. Of course the music pointed a moral, which may be stated as follows—

Let huntsmen all remember, Sunday
Is not quite fitting for a gun day.
It is a most disgusting habit
On Sunday e'en to shoot a rabbit.
He who on that day hunting goes
Will soon be chased by piccolos
And fierce trombones and basses-double
Will give him every kind of trouble.

The piccolo was finely played, in this; the muted horn gave its dismal and baleful tones; the trombones were mighty in denunciatory phrases; in short it was a reading in which every point was well brought out and Mr. Fiedler and the orchestra may be proud of it.

St. Saens' "Danse Macabre" is always a good specimen of modern orchestral tone-coloring. To mention only a few of the points, there is the bell tolling midnight, upon the harp; there is Death tuning up his violin, with the upper string E-flat instead of E, to make a sinister dissonance; there is the despised xylophone, the instrument of wooden sticks, which pictures the knocking together of the bones of the dancing skeletons better than anything else could do; and there is the crowing of the cock, squeakily imitated upon the oboe. All good points and, at the time of their invention, practically new.

Aside from the tone-coloring there is some very effective counterpoint in the number, showing that polyphony extends even beyond the tomb, or at least into it. Not a point was lost in the interpretation. Mr. Witek played the violin obbligato with much breadth, and the xylophone rang out with surety.

It was just the kind of a programme in which the various tone-colors ought to be allowed to stand forth without any repression, and the virility of the interpretations gave the chief charm to the most enjoyable orchestral concert we have heard for many a month. At the close Mr. Fiedler was again recalled enthusiastically.

RECORD, SATURDAY, JANUARY 21, 1911

SYMPHONY WITH NO SOLOIST

From Louis C. Elson's Review in The Advertiser

PROGRAMME.
Schubert. Symphony in C major.
Franck. "Le Chasseur Maudit."
St. Saens. "Rouet d'Omphale."
St. Saens. Danse Macabre.

It was throughout a splendid concert and presented an orchestral programme that was classical in its beginning and sensational in its ending, but which was without any unsolvable mysteries and which made no extreme demands upon the grey matter in the brains of the auditors. Schubert's symphony was shorn of a little of its "divine length" by avoiding some repetitions and it gained by the process, but it is still rather too reiterative for the modern auditor.

In the work one can trace the influence of Beethoven upon the composer. The use of the trombones, in the coda of the first movement, is one case in point, and the four accented notes which play so important a part in the finale, is another. The four-noted figure is wonderfully close to the same idea in Beethoven's violin concerto. The trombones, however, are in advance of anything written for them by Beethoven; only Mozart had used these instruments so effectively before Schubert's time. They have practically an "obbligato" and for the first time in musical history.

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Heinrich Warnke, the first 'cellist of the orchestra, will be the soloist at next week's symphony concerts. He will play Saint-Saens Concerto for violoncello in A-minor, Op. 33, which generally considered is by all odds the most popular concerto of its kind and the concerto most grateful to the instrument.

POST, SATURDAY, JANUARY 21, 1911

SYMPHONY MEN WIN LAURELS

Performance of Schubert's Great Work Appreciated

Schubert's big C major symphony was the most exciting thing that occurred at the public rehearsal of the Symphony orchestra yesterday afternoon. It was played with a finish, a precision and a nice adjustment of details that is rare even for the Boston Orchestra, and the audience showed clearly that it appreciated the fact. Three of the most vivid of the modern French symphonic poems formed the second section of the programme.

The C major symphony is Schubert's one titanic effort. In it the nightingale is turned eagle; the over youthful romanticist is become master of classic forms on a huge scale. The symphony is famous as having been refused performances in Schubert's lifetime on account of its extreme difficulty, and even today, with our orchestras trained to the demands of Strauss and Rachmaninoff it remains a test. It is Schubert's most considerable achievement in the old forms, barring perhaps, a few of the quartets.

For Virtuoso Orchestra

The C major gains something of the heroic inspiration of Beethoven, and looks forward to Brahms in its fusing of hot romantic fervor with the old classic restraint and control. But all this cannot be shown in its true proportions except by an orchestra of the very first order, such as Bostonians never tire of proclaiming is maintained in only one city in America, and by a conductor whose care and patience have no limit. We are in the habit of making all our comments on the Boston Orchestra in the superlative degree, but the performance of yesterday seemed to out-Herod Herod. The faultless blending and shading of the difficult wood-wind parts, in the first movement; the final nicety in the "keying" of the andante, which is ruined if its tempo is a shade too fast or too slow; the ravishing sensuousness of the trio of the scherzo; the full-blooded virility of the final movement, as though Hercules were scaling Olympus; all these Mr. Fiedler emphasized with a balanced sympathy and a perfection of control over his band that the audience was not slow to appreciate. Both he and the orchestra were obliged to rise in response to its applause.

The three symphonic poems were Cesar Franck's "Le Chausseur Maudit," and Saint-Saens' "Le Rouet d'Omphale" and "Danse Macabre." Franck, the past master of absolute music and the apostle of Bach among the vagaries of the Republican French, is in a queer role, depicting in programme music a weird German spook ballad. The result is what might be expected. In the earlier part, which is static scene painting, he is the exalted, masterful artist that has left so deep an impress on the modern French school; in the latter part, in which the wild huntsman is pursued and captured by the fiends of hell, he is a little lacking in inventive resource, a little too overpowered by the sense of obligation adequately to describe the affair. But the music is masterly in orchestral sonority and finesse, and, like all the work of the great French teacher, contains not one insincere note.

Grotesqueness Lacking

The Saint-Saens familiar poems showed again the peculiar deftness and finish which seems to be the French contribution to all art. The spinning wheel of Omphale was imitated by Mr. Fiedler's men with delightful delicacy. The skeleton dance was hardly so satisfactory; Mr. Fiedler seemed unwilling to give it that unrestrained accentuation of rhythm and contrast that undoubtedly cheapens it, but still comes nearer expressing the composer's idea of grotesque caricature.

The programme was one of those "ordinary" ones which do not extend the rush line to Gainsborough street, but do make the judicious think a second time and bless their luck.

TRAVELER, TUESDAY, JANUARY 24, 1911

CECILIA CONCERT

The Cecilia Society gave a concert last evening at Jordan Hall. Mr. Fiedler conducted. Mme. Melis of the Boston Opera Company was the soloist for the operatic numbers on the programme. The following numbers were rendered by the Cecilia: "150th Psalm," Franck; "Love-Waltzes," Bhahms; "Wings of a Dove," Brockway; "The Wild Brier," Lang; "The Jumblies," Foote; "Salamaleikum," Cornelius. Mme. Melis sang the following: "Barcarolla," Meyerbeer; "Vissi d'Arte," Puccini; "Un bel di vedremo," from "Madama Butterfly," and some Neapolitan boat songs. Mr. Anton Witek, concert-master of the Boston Symphony, played the following numbers: "La Folia," Corelli; Romance in E Major, Sinding; Minuetto, Raff; Three Hungarian Dances, Brahms-Joachim.

Mme. Melis was easily the star attraction of the evening, her rendering of the Neapolitan boat songs being a concert hit very much out of the ordinary; the sweep of them and the mystic beauty, the rhythm and color, all Mme. Melis brought out with charming effect. Her grand opera arias were sung with her characteristic dramatic power, which makes her one of the greatest dramatic sopranos on the opera stage today.

THE BOSTON AMERICAN SUNDAY, JANUARY 22, 1911.

SYMPHONY COMPLETE WITHOUT SOLOIST

No Place for Small Fiddler or Long-Haired Pianist, Says Johns.

By FREDERICK JOHNS.

There was no soloist at the Symphony concerts on Friday and Saturday, but the program was one of the most thoroughly enjoyable of the season. After all a Symphony concert is no place for a little man with a fiddle or a long haired piano player.

The soloist breaks up the concert by his presence, and in nine cases out of ten performs a concerto which is more distinguished for technical obstacles than beauty.

The orchestra composers have had the entertainment, pleasure and instruction of their hearers nearest their hearts, and a concert of purely orchestral music is always a feast of musical loveliness.

Yesterday's concert was no exception. There is no more entrancing, wholly charming work than that master composition of Schubert, the Symphony in C, known as the Seventh.

Three short tone poems, "The Wild Huntsman" of Franck, and "Omphale's Spinning Wheel" and "Danse Macabre" by Saint Saens made up the second part. The Franck number is pretty music, but as description is not particularly accurate or effective.

"Omphale's Spinning Wheel" is a charming picture of the entwining of Hercules in the soft meshes of Omphale's wiles.

The "Danse Macabre," sometimes called "The Dance of Death," is descriptive of an orgy of skeletons and spirits. The clicking of the bones of the skeletons mingle with the wild strains of the dance, which continues until oboe the crows like a rooster to announce the coming of dawn. It was played with a wild abandon that is wierdly impressive.

TRANSCRIPT, FRIDAY, JANUARY 27, 1911

The Symphony Orchestra departs on Sunday for a week of concerts at Pittsburg, Cleveland, Toledo, Detroit, Buffalo, Syracuse and Albany. The band has not played in Pittsburg for seventeen years; the other cities it has visited oftener. For several of the concerts, Mr. Fiedler has chosen Rachmaninoff's second symphony which is wholly new to the Middle West and in which conductor and orchestra shine. Mr. Witek and Mr. Schroeder will be the "soloists" of the expedition.

BOSTON SUNDAY GLOBE JANUARY 29, 1911

Symphony Orchestra Tour.

There will be no symphony concerts this week, as the orchestra will be away on its annual trip to the middle west. There will be nearly 100 in the party, and the first concert will be given tomorrow evening in Memorial hall, Pittsburg.

Tuesday evening the concert will be given in Gray's armory, Cleveland; Wednesday, in Valentine theatre, Toledo; Thursday, in the light guard armory, Detroit; Friday, in Convention hall, Buffalo; Saturday, in the Wieting opera house, Syracuse, and Monday, in Harmanus Bleecker hall, Albany.

Mr Anton Witek will be the soloist in Pittsburg, Toledo, Buffalo, Detroit and Syracuse; Mr Schroeder in Cleveland, and Mme Yolande Mero, the pianist, in Albany. The orchestra will return Tuesday morning, Feb 7.

Cecilia and Boston Symphony.

Thursday evening, Feb 16, is the date set for the second concert by the Cecilia society and the Boston symphony orchestra under the leadership of Max Fiedler. The work to be given then will be Gabriel Pierne's musical legend, "The Children's Crusade," which the Cecilia has given twice in recent years with much success.

In addition to the chorus of the Cecilia society there will be a chorus of 100 children and the entire Symphony orchestra will be employed.

Edmond Clement, the distinguished French tenor, will make his first appearance in concert in Boston on that occasion. The other soloists will be Mme Corinne Rider-Kelsey, Mrs Edith Chapman Goold and Claude Cunningham.

BOSTON SUNDAY POST, JANUARY 29, 1911

There will be no Symphony concerts this week, as the orchestra will be away on its annual trip to the Middle West. In a special train composed of four Pullmans, a baggage car and a diner, the orchestra leaves Boston this (Sunday) afternoon at 3 o'clock for Pittsburg. There will be nearly 100 in the party. The first concert will be given tomorrow evening in Memorial Hall, Pittsburg; Tuesday evening the concert will be given in Gray's Armory, Cleveland; Wednesday, in Valentine Theatre, Toledo; Thursday in the Light Guard Armory, Detroit; Friday in Convention Hall, Buffalo; Saturday in the Wieting Opera House, Syracuse, and Monday in Harmanus Bleecker Hall, Albany.

Mr. Anton Witek will be the soloist in Pittsburg, Toledo, Buffalo, Detroit and Syracuse; Mr. Schroeder in Cleveland, and Mme. Yolande Mero, the pianist, in Albany. The orchestra will be back in Boston early Tuesday morning, Feb. 7. There will then be two concerts, when the orchestra goes away on its fourth Southern trip.

BOSTON GLOBE
JANUARY 21, 1911.

AT THE SYMPHONY.

Schubert's C Major Symphony and Three Modern French Symphonic Poems Make Up the Program.

The program of the 13th Symphony rehearsal yesterday afternoon included a symphony by Schubert, No. 7, in C major, and three symphonic poems. They were Cesar Franck's "The Wild Huntsman" and "Onphale's Spinning Wheel," and the "Danse Macabre" by Saint-Saens.

Rarely this year has a purely orchestral number elicited such general and prolonged applause as did this symphony of Schubert's yesterday afternoon. It pleads eloquently for simplicity, for clarity and for true euphony in music. There is within it a wellspring of sweet waters. There are streams of melody, fresh, spontaneous and gracious. It is a font of vernal song.

There is also to be heard the note of personal victory. This symphony is sometimes called No. 10. One annotater calls it No. 9. It was Schubert's last. He began it in March and in November he died.

Previously the symphonic form had baffled him. It was too sustained and long-breathed for the span of his inspiration. His was the genius for the short song, the sudden flash of imagination, that could dash off, surrounded by merry-making friends at a table in a tavern, a lyric of imperishable beauty, as the "Hark! Hark! the Lark."

Had he been content to produce songs fluently, even as a master, he would have been a lesser artist. He persevered and this symphony, one of the treasures of all romantic literature, was the result, although he did not live to hear it performed.

With what directness and spontaneity he makes his points of contrast, of emphasis, of quiet emotion, ravishing cantilena, or of dramatic exultation!

Into the precise and formal elegance of classical forms he infused the ardor, the imaginative and enkindling glow of the young romanticism. It is essentially lyric and perchance therein lies the basis of its distinction, although the definitions of the "romantic" school are legion, even to contending that its music causes surprise.

Schubert made the orchestra sing as a pulsating, vibrant human instrument. He asks even the trombones to intone an independent, well-defined melody in the second division of the first movement. Thus began the progress of these stately instruments up to the scores of Strauss, where they are bidden to play with the agility of a piccolo.

It is this lyric impulse from within, to sing of nature, of the hearts' emotions, of simple joys, of sorrow, even of gentle melancholy, that betokened the rising romanticists, Wordsworth, Coleridge and Byron in literature, as Schubert, Schumann and Weber in music.

Therefore every note of this symphony is to be sung. The orchestra often had to supply its own impetus yesterday in this belcanto, what scope for infinite graduations of nuance in the slow movement. As it was, the euphony of the instruments as they sang together was rare and wondrous—the finesse with which Mr Longy played the exquisite opening phrase, and with which Mr Grigsz repeated it.

Here is truly symphonic music. The themes have distinction and nobility of profile. There is fecundity and resourcefulness of invention. There is a clear and emotional sense of orchestral color and contrast, and Schubert was a pioneer in the offsetting parts of his wood choir one against another.

Cesar Franck, the mystic, the man of religious fervor, was not such a one as should take deep joy in the desecration of the Sabbath by the wild huntsman of legend, nor even to write graphically of the curse upon him, or of the demons' pursuit of him. The music portraying the hallowed peace of the countryside is true to nature. The diabolical music has been better done by Berlioz in his "Damnation of Faust," and by Bossi in the "Hell" of his "Paradise Lost."

It is said that Hercules, returning to Thebes, spent with toil, fell into a sickness then raging, and attempted the murder of his friend, Iphitus, or as some say, attempted to steal the sacred tripod from Apollo's temple at Delphi, for the which he was condemned to slavery for three years.

He entered the service of Omphale, queen of Lydia, and learned to spin wool with her hand maidens, while she wore his lion skin and carried his club. Who shall not say she is the prototype of the English suffragette?

Instead of making her a coquette in the smooth-tongued oboe, had Saint-Saens made her a dauntless, fearsome and terrible person, who would even storm the house of lords or a London squadron of police, his symphonic poem might have been at least imposing. It was brilliantly played, as was the familiar "Danse Macabre."

Boston American
Feb 24 1910.

ORCHESTRA AWAY.

No Symphony Concert in Boston This Week.

There will be no Symphony concerts this week as the orchestra will be away on its annual trip to the Middle West. In a special train composed of four Pullmans, a baggage car and a diner, the orchestra leaves Boston this afternoon at three o'clock for Pittsburg. There will be nearly one hundred in the party. The first concert will be given to-morrow evening in Memorial Hall, Pittsburg; Tuesday evening, the concert will be given in Gray's Armory, Cleveland; Wednesday in Valentine Theatre, Toledo; Thursday in the Light Guard Armory, Detroit; Friday in Convention Hall, Buffalo. Saturday in the Wieting Opera House, Syracuse, and Monday in Harmanus Bleecker Hall, Albany.

GLOBE—TUESDAY.
JANUARY 24, 1911.

WITH MELIS AND WITEK.

Cecilia Society and Soloists Give Curiously Varied Program to Large Audience at Jordan Hall.

A rich program, curiously various, was given last night in Jordan hall by the Cecilia society to a large audience, which was so enthusiastic as sometimes to seem to lack discrimination.

Mr Fiedler conducted, and the club had the assistance of Anton Witek, the violinist, with Mrs Witek playing his accompaniments superbly, and Mme Carmen Melis, the prima donna from the opera house.

The chorus sang the wonderful setting of the 150th Psalm by C. Cesar Franck, with its misty organ accompaniment, trying major and minor variations of simple chords until the grave volume of men's voices breaks forth in solemn hallelujahs that mount to heaven itself in the piling harmony. The little work is a gem of ray unusually serene for a modern French composer, and it was read with immense breadth.

Next came the richly colored but somewhat heavy "Love-Waltzes" by Brahms, nine of them, and hardly a sway or swing in a single one. To be sure, two of them are very pretty and one is actually uplifting, but one listens to a good deal of purple chaff to get these grains of sustenance.

The second part of the program contained the old favorite "Wings of a Dove," by Howard Brockway, which has not been sung now for some time; Margaret Ruthven Lang's effective "Wild-Brier" for women's chorus, Arthur Foote's whimsical fugue of Edward Lear's nonsense verse about "The Jumblies," whose heads are green and whose hands are blue, and who insisted on going to sea in a sieve, and finally —oldest favorite of all—the "Salamaleikum" from "The Barber of Bagdad." Earl Cartwright, with a beautiful voice in splendid condition, sang the solo part. He was magnificent and somehow, with his fine, big, round tones, his quiet, suave manner, and his unctuousness, made the whole scene appear visible by his singing. It was a most satisfying ending to a curiously mixed evening.

Mr Witek began with "La Follia," by Corelli, a most uninteresting series of variations; his playing awoke admiration, but the thing was more a stunt than a musical composition. His next group of pieces, while calling for as much virtuoso playing, was far more enjoyable.

With utmost delicacy he played the singing "Romance in E major," and in a tone as fine and as keen as a stiletto he uttered the delicious phrases of a Raff minuet. The group concluded with three Hungarian dances by Brahms, arranged by Joachim. Mrs Witek's playing of the piano accompaniments was in itself a sheer treat; one wishes she played much more in public in this city.

Mme Melis sang twice, her rich voice showing sometimes a little scratchy trace of the hard usage it gets in opera singing, but retaining a freshness and flexibility that is as amazing as it is delicious. In the demi-voix passages, she fairly won her hearers, singing a tone so pure and without a trace of breathiness that it actually thrilled people.

Her first group of songs included a Meyerbeer barcarolle and the "Vissi d'arte" from "Tosca"; the second "Un bel di vedreme" from "Madam Butterfly" and a lovely Neapolitan folk-song. She came back each time for an encore, singing for her last song in most delicious French "Vous aurez beau faire."

MONITOR, BOSTON
JANUARY 24, 1911

CECILIA CONCERT.

The Cecilia's part-song concert at Jordan hall last night left the impression of one of the most brilliant musical occasions of the winter. Only 100 seats were put on sale, the rest being used for the guests of the society.

Mme. Carmen Melis, soprano, and Anton Witek, violin, were the assisting artists. Mr. Fiedler conducted, with Malcolm Lang and Miss Ingraham at the piano and John P. Marshall at the organ.

The chief feature of the program were the Brahms waltzes, sung delightfully, with the echoing phrases tossed lightly and fleetly and securely from the men's voices to the women's and back.

Miss Lang's charming new part song for women's voices, "Wild Brier," was sung with the interwoven lines unusually clear and free—perhaps because this new work reaches so pure a region of musical excellence. It is a work of the Cecilia to give native composers a hearing, and Howard Brockway's "Wings of a Dove" and Mr. Foote's "Jumblies" made with Miss Lang's song a group of more than compatriotic interest. Miss Lang's work seems however to have the most individual character.

Earl Cartwright sang the Salamaleikum solo splendidly, and the assisting artists were so warmly appreciated that they had to answer to encores, Mme. Melis' Neapolitan songs being especially applauded.

The society was never in better voice, and Mr. Fiedler is plainly securing from them tonal effects to give that luster and sparkle which unaccompanied singing sometimes lacks. He proves that the voices can blend even as instruments do, without losing all individual quality.

TRANSCRIPT, TUESDAY.
JANUARY 24, 1911

Jordan Hall: The Cecilia

THE officers of the Cecilia and the subscribers to its concerts entertained the chorus, that is the chief pleasure of them, at Jordan Hall last evening. They invited the choristers to hear Mr. Witek the concert master of the Symphony Orchestra, in violin pieces, and Mme. Melis of the Opera House in fragments of "Tosca" and "Madama Butterfly" and in more pleasurable Italian songs. The choristers had tickets, without money and without price for their friends, whom they may not, under the new dispensation, ask to the concerts in Symphony Hall. The chorus, in return, sang four or five pieces out of its repertory of previous years that could not have a place in the concerts of the society on the scale on which they are now conducted. The occasion was, in short, a family affair, to which the public was only an accessory, and the reviewer, if he happened to stray inadvertently into Jordan Hall, a superfluity—the tertium quid that really had no place between hosts and guests.

Of course, the mistaken fellow tried to make polite amends for his inadvertence and the concert gave him fortunate occasion for them. If Mme. Melis's upper tones are not altogether to be admired in the concert-room, as in the opera house, because they are often a little shrill, pinched and dry, her middle voice, unforced in the easy spaces of Jordan Hall, has unusual charm of texture. In the opera house she must make her large effects. In the concert-room she could sing French and Italian songs with unexpected grace of phrase. Often on the stage Mme. Melis seems to be trying to do a little more than she can accomplish. Last night she was at her ease and she measured justly the relative reticence of the concert-room beside the opera house. Again, if Mr. Witek was only dryly accurate in his playing of Corelli's "La Follia" —the composer believed the music "mad" variations and Mr. Witek made them rectitude conscious of its own technical perfections—the warmth of tone and the rhythmic elasticity that he brought to Brahms's dances showed that after all he can feel as well as expound, and not always crush a little piece under the weight of his talents. As for the chorus, heard in Franck's setting of a joyful Psalm, in some of Brahms's waltzes that waltz only studiously, and in part-songs by Brockway, Foote and Miss Lang, it is walking faithfully in the new ways of Mr. Fiedler. He seeks largeness of tone, vigor of enunciation, clear emphases, sharp contrasts. His scale is large and the singing of the Cecilia is expanding to it. The quality of the new tone is another thing. The old fineness, the old transparency, the old delicate variations of volume and emphasis—the old beauty and the old suggestion in short—returned in the singing of Miss Lang's little piece. The voices were as luminous or as shadowed as the music.

sung in Boston, and his Faust used to be a Faust of romance.

Minor items of news from the Symphony Orchestra are that the deferred concert for the Pension Fund is now set for the evening of Sunday, March 12; and that Mr. Scharwenka, the pianist and composer whom American audiences knew in the nineties and who has now returned again from Berlin, will play one of his own concertos in the Symphony Concerts of next month.

ADVERTISER, TUESDAY
JANUARY 24, 1911

CECILIA SOCIETY CONCERT.

The Cecilia Society, Mr. Max Fiedler conductor, was last night heard at Jordan hall in one of the most interesting concerts of the season. We reiterate, that in all America, there exists no better organization of this type than our own Cecilia Society. The spontaneity and wholesomeness of the voices in this body, is a thing unheard of; while the unity, the "oneness," with which they sing is remarkable. This chorus has improved much under Mr. Fiedler's baton, and especially in that vital, and to most choruses, intangible quality—attack. It was impossible to detect ragged edges anywhere in the performance, last night.

The first part of the programme included Cesar Franck's "One Hundred and Fiftieth Psalm," and the Brahms "Love Waltzes." We took the keenest delight in seeing Brahms removed from his usual pedestal of complexity and depth, and we found him in his happiest mood. Little cared we that his love-making was more intellectual than emotional, and deliberative rather than passionate.

The second part of the programme was given over to American composers, Howard Brockway, Margaret Lang, and Arthur Foote. Especially to be commended is Mr. Foote's musical setting to Edward Lear's nonsense rhyme, "The Jumblies"—a master work of its kind.

The assisting artists last night were Mme. Carmen Melis, dramatic soprano, and Mr. Anton Witek, violinist.

One cannot but admire the ease and precision with which Mr. Witek plays anything and everything. At times, however, his repose is maddening. We often prayed that some irresistible force might arrive on the scene to upset him. He played best the Hungarian Dances, Brahms-Joachim, and these he interpreted with marvellous abandon and splendid artistry, letting rampant the wild passions of the Slavs as none but the greatest artists can loose them.

It was indeed a pleasure to hear Mme. Carmen-Melis off the operatic stage. She sang an aria from "Tosca," a Barcarolla of Meyerbeer and the famous aria from Madama Butterfly, "Un bel di vendrema." Although in poor condition to sing in concert, where defects are always glaringly exposed, yet she sang—especially the last aria—with great dramatic ability. A large audience recalled both singer and violinist many times. Mme. Witek was an admirable accompanist for her husband.

We look forward with keen anticipation to the coming joint concert of the Cecilia society and the Symphony orchestra, when Pierne's "Children's Crusade" will be presented, with soloists and a children's choir added to the regular chorus.

BOSTON HERALD, TUES
JANUARY 24, 1911.

CECILIA SOCIETY CONCERT.

Work of Two Soloists Attracts Interest of Audience.

The Cecilia Society, Mr. Fiedler, conductor, gave a concert last night in Jordan Hall. The program was as follows: 150th Psalm, Franck; Love-Waltzes, Brahams; "Wings of a Dove," Brockway; "The Wild Brier," Lang; "The Jumblies," Foote; "Salamaleikum," Cornelius. Mr. Witek, violinist, played these pieces: "La Follia," Corelli; Romance in E Major, Sinding; Minuetto, Raff; Three Hungarian Dances, Brahms-Joachim; Mme. Carmen-Melis sang these songs: "Barcarolla," Meyerbeer; "Vissi d'Arte," Puccini; "Un bel di vedremo," from "Madama Butterfly," Puccini, and a Neapolitan song.

The program was thoroughly enjoyable. A large audience was present. The appearance of two soloists of ability did not emphasize Hermann Klein's assertion that concert-goers are "star" worshippers. The interest of the audience in the work of the society was not lessened by the appearance of the soloists. The judicious balance of parts, the blending of the voices and a general excellence made the work of the society especially noteworthy in the "Psalm" by Franck and in the "Wings of a Dove" by Brockway. The former was given with breadth and fervor, the latter with fine finish.

Cornelius was a follower of Liszt and a champion of Wagner. His "Barber of Bagdad" was a failure when produced in Weimar. It was later a success in Dresden and other European cities. The Salamaleikum, with Mr. Cartwright's solo, was an interesting number. The excerpt, however, points to cantata rather than operatic part-writing.

Mr. Witek played with the judgment and musicianly feeling of one who summons music in reverence. This high seriousness is as compelling as it is artistic. Mr. Witek presupposes excellency of phrasing, technic and tone. In Sinding's Romance he played with feeling; the Brahms dances were alive with imagination. Filigree and cadenza work do not tempt him. He is always the reverent apostle, and by this token his playing is the more masterful. Mrs. Witek accompanied him.

The calibre, breadth and power of her voice mark Mme. Melis as an opera singer. Last evening she displayed these qualities. The selections from "Tosca" and "Madama Butterfly" were sung with her usual tragic impressiveness. Meyerbeer's Barcarolle became operatic. The whole being of the woman was alive with histrionic force, but this and musicianship are two different things.

RECORD, SATURDAY,
JANUARY 28, 1911

WARNKE A GREAT CELLIST

(From L. C. Elson's Review in The Advertiser.)

Boston might almost be called "Violoncelloville," for our city has always had eminent players upon this instrument within its walls. In paleolithic times there was Wulf Fries; in later days we had Fritz Giese, who at one time was probably the best violoncellist in the world; Lee Schulz, Carl Barth, Alwyn Schroeder, form a list of which any city may be proud. Mr. Heinrich Warnke need not fear his juxta-position with the other great ones. He is an artist to the finger tips. Just a trifle too classic to be fully recognized by the mob, always too reserved to play at the galleries. Boston, nevertheless, recognizes in him a worthy equal to the great ones who have exploited the instrument here. This was shown by the welcome he received when he came out for his solo.

He at once set himself to earning this greeting. Excellent bowing, commendable breadth, especially in C string passages, an expressive and sympathetic tone, absolute surety of intonation, good attention to ensemble, steadiness in high position work, these were some of the points to commend. The work itself is not the greatest of violoncello compositions although it is melodic and well-contrasted. In spite of its unexciting character, Mr Warnke was called out three times after he had completed it.

There is nothing to say at this late day about the "Tannhauser" overture. It remains as gigantic a work as when we first heard it in Harvard Symphony days. It was grandly performed. We were comfortably satisfied to hear Virtue on the trombones triumph over Vice on the piccolo; we enjoyed again that Pilgrim's theme of brasses caught in a violin rainstorm without an umbrella. The orchestra gave the ending in a manner which enabled the residents of Chelsea and Roslindale to get a good idea of the work without leaving home. Altogether this was the most "fortissimo" concert that we have recently heard, but as the loud effects were all in place we may end by singing—a la Schumann—"Ich grolle nicht."

The second joint concert of the Cecilia Society and the Symphony, Max Fiedler conductor, will be given in Symphony Hall Feb. 16. The work to be performed will be Pierne's "The Children's Crusade," one of the most delightful choral works that has come out in many years.

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TIGHT BINDING

MONITOR, BOSTON, JANUARY 28, 1911.

MPHONY CONCERT.

There was a time when the Symphony chestra, in playing Wagner's overture "Tannhauser," exerted what everydy supposed to be the full strength its choir of brasses. When Herr ericke consented to let the obnoxious ombone speak the Pilgrim theme with nrestrained voice, there was apprehenion in conservative quarters for the rchestra's good name. Here is a quesion wherewith to bring our musical emory to a pose: Was the Gericke prouncement of the principal melody in he closing portion of the overture maestically sonorous, as we used to think, was it loud merely by comparison ith the ordinary trombone utterances the orchestra?

As Mr. Fiedler conducted this music on riday afternoon, the great brass chorus as impressive enough, indeed; but it ade nobody think that the players on he right hand side of the Symphony atform were being urged to remarkable xertions. The "Tannhauser" overture as given at the close of a program call-

ng for only everyday service on the part of the brass players. If it had been heard on the same platform with a Bruckner symphony, there would be good eason for its tone volume seeming comaratively small. But in association ith Reger's Hiller Variations and with concert overture by a German conervative, it should at least have sounded agnerian. But it did not. It only unded Schumannesque, or something of at sort. It was uplifting, thrilling, of urse; but it was decidedly old fashned, too.

And what of the Hiller Variations, ter their three years' rest on the Symony library shelf? They remain just hat they proved themselves to be on e day when Dr. Muck first presented em, the only piece in the Symphony pertory which a listener can follow by e notes in the pink covered book with-t going astray. They are a triumph program music, or they would be if ly they were program music. They e, in truth, a delightful little group of pers written in the best essay style. ey start to deal with an artificial and cient subject as essays often do, for ey must have their foundations in the own and accepted; and they associate is quaint subject with all sorts of modn fancies, to the great intellectual reeshment of the reader.

The new piece by Gernsheim assures us that there exists a generation of musical theorists in Germany. Would that there were also music censors, and would that composers were obliged to submit all their scores to them before publication! If during the last 20 years Richard Strauss had been made to clarify his instrumentation according to the methods of Gernsheim, we should find much less to quarrel with in his tone poems than we do; and probably no ideas worth preserving to posterity would have been lost in the process either.

Attention, all dancers who are looking for classic music to interpret with your steps, gestures and attitudes! Go and ask Heinrich Warnke to play for you the section of ballet music in the first Saint-Saens 'cello concerto; ask him, of course to bring good assistants to play the orchestral part, for there is where the rhythmic inspiration lies. Saint-Saens based his music of this concerto on his every day experiences. If while planning it he had lived in close touch with out of doors, we should hear echoes of forest or sea, or what not in it; but he lived close to the stage of the Paris opera and therefore we principally hear the tip-toe tread of the ballerina as she crosses from rear stage right to front stage center, and geometrically retires to rear stage left, there to let herself down from her "points" and become a plantigrade like the rest of us.

Friedrich Gernsheim, tone-poem, "To a Drama" (first time in Boston); Max Reger, variations and fugue on a merry theme by J. A. Hiller (1770), op. 100; Saint-Saens, concerto No. 1, for violoncello and orchestra in A minor, op. 33; Wagner, overture to the opera "Tannhauser." Soloist, Heinrich Warnke.

NOTES.

The Cecilia Society, Max Fiedler conductor, gives its second concert, with the Boston Symphony orchestra assisting, Thursday evening, Feb. 16, in Symphony hall. The society will perform Gabriel Pierne's "The Children's Crusade." The soloists include Edmond Clement, the French tenor, formerly of the Metropolitan Opera Company, New York, who sings the narrative portions of the legend; Mrs. Corinne Rider-Kelsey, who sings the part of Alain; Mrs. Edith Chapman Goold, who sings the lines of Allys, and Claude Cunningham, who represents the Sailor. There will be a chorus of 175 Cecilia singers and an auxiliary choir of 100 young voices from Mr. Hadley's Somerville school classes.

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The Boston Symphony orchestra appears in Pittsburg Monday evening, Jan. 30, for the first time since 1893. It plays in Cleveland Tuesday, in Toledo Wednesday, in Detroit Thursday, in Buffalo Friday, in Syracuse Saturday, and in Albany Monday, Feb. 6. The soloists of the western trip are Anton Witek, Alwyn Schroeder and Mme. Yolanda Mero. The next pair of Boston concerts is on Friday afternoon, Feb. 10, and Saturday evening, Feb. 11, when Xaver Scharwenka will be the soloist.

The fifth Cambridge symphony concert will be given in Sanders theater, Thursday evening, Feb. 9. The soloist will be Edmond Clement.

HERALD, BOSTON, JANUARY 29, 1911

RCHESTRA'S WESTERN TRIP

here will be no Symphony concerts week, as the orchestra will be away its annual trip to the middle West. orchestra leaves in a special train afternoon at 3 o'clock for Pittsburg. re will be nearly 100 in the party. first concert will be given tomorrow ning in Memorial Hall, Pittsburg. nday evening the concert will be n in Gray's Armory, Cleveland; dnesday evening in Valentine Thea- Toledo; Thursday in the Light rd Armory, Detroit; Friday in Conion Hall, Buffalo; Saturday in the ting Opera House, Syracuse, and nday in Harmanus Bleecker Hall, Al-. Mr. Witek will be the soloist in burg, Toledo, Buffalo, Detroit and cuse; Mr. Schroeder in Cleveland, Mme. Yolande Mero, the pianist, in any. The orchestra wil be back in on early Tuesday morning, Feb. 7. e will then be two concerts, when orchestra goes away on its fourth hern trip.

SECOND CECILIA CONCERT.

hursday evening, Feb. 16, is the date for the second concert by the Cecia Society and the Boston Symphony hestra, under the leadership of Mr. dler. The work will be Gabriel rne's musical legend, "The Chilen's Crusade," which the Cecilia has en twice in recent years with much cess. In addition to the chorus of Cecilia Society there will be a chof 100 children, and, of course, the ire Symphony orchestra will be emoyed.

dmond Clement, the distinguished nch tenor, will make his first appearance in concert in Boston on this occasion. The other soloists will be Mme. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold and Claude Cunningham. Tickets are now selling at Symphony Hall.

JOURNAL—SATURDAY JANUARY 28, 1911.

WARNKE SOLOIST AT THE SYMPHONY

Young 'Cellist Heard to Advantage in Saint-Saens Concerto.

There was a home soloist at the Symphony rehearsal yesterday afternoon and the warm, romantic tone of Heinrich Warnke, the orchestra's young 'cello leader, was heard to rare advantage in the Saint-Saens concerto first brought to the Symphony programs a dozen years ago by Mr. Warnke's desk mate, Alwin Schroeder. The piece favors Mr. Warnke's beautiful lyric style better than any other which he has played here since he made his debut with the Volkmann concerto four years ago. He was rather nervous, but the audience greatly enjoyed both his tone and his technic. He shyly took several recalls.

There was a novelty on the program, a tone poem by Frederich Gernsheim, entitled "To a Drama," which on this occasion probably had its first American performance. It made a fair impression. Some of the themes are expressive and melodious.

So far as the orchestra is concerned the features of this week's performance are the splendid fugue in the Reger variations on a theme from Hiller's operetta, "The Harvest Wreath," and the overture to Wagner's "Tannhauser." Here the orchestra played yesterday in its most brilliant manner. There was an ovation for Conductor Fiedler and his men after the Reger number. The orchestra finally had to take the applause standing.

MR. WARNKE SOLOIST AT THE SYMPHONY

SHOWED HIMSELF ARTIST OF THE FIRST RANK

Tone Poem by Gernsheim and Variations by Max Reger Works of Breadth and Power.

By Louis C. Elson.

PROGRAMME.

Friedrich Gernsheim. Tone-poem "To a Drama."
Max Reger. Variations and Fugue to a Merry Theme.
Saint-Saens. Concerto for violoncello and orchestra, in A minor.
Soloist, Mr. Heinrich Warnke.
Wagner. "Tannhauser" overture.

A concert that was thoroughly symphonic and dignified in its character from first to last. Gernsheim has been composing for a long time (he is over seventy), but this latest work seems to show that "age cannot wither" his symphonic powers. This work has been hailed in Germany as the most successful that has yet been produced by the veteran. It is naturally not in the wild modern school, but it is sufficiently free and it is instrumentated in a manner that shows that the composer has not neglected to study the advanced scores. The tone-poem contains good material, well developed and never incoherently presented. It is in a legitimate style, a proper compromise between the old classical and the modern intense vein. It is at first intentionally fragmentary, but as it unfolds it shows itself a work of long breath. Some of its furious climaxes and sharp interruptions seem to indicate a tragedy or at least a drama after the old Greek method, but we are glad that the music proved to be neither "Much Ado About Nothing" nor "Love's Labor Lost." There were pauses big with fate, tuba and trombone staccato gasps, pathetic melodies bitten off brusquely, but the impression was not mere blood-and-thunder, but noble and earnest. Such a work may be a model in these days when we more frequently hear musical strainings than strains of music.

Max Reger's orchestral variations are something quite different from the crabbed and ascetic exhibitions of learning that he sometimes puts forth. But there is learning here that is stupendous nevertheless. This set of variations resembled a hornet, since its greatest power was in its end. We wish that Browning could have heard this fugue. He would certainly have revised his "Master Hughes of Saxe-Gotha." Too many imagine that the Fugue is a lemon that has been squeezed thoroughly dry at least a century ago, yet here is a modern who builds a fugal movement that is new, powerful, and sufficiently according to rule to satisfy even the martinets. It seems therefore that not the fugue, but the fugal writers, have given out.

The fugue is the very flower of counterpoint. Every device that skill has invented in tone may be employed in it. Repetition of any device, that refuge of the helpless, is forbidden in its measures. But, because of its intricacy, it generally appeals only to the chosen few who can understand the complicated pattern. But this fugue seems to be a neutral ground on which pedagogue and neophyte can meet; it appeals to the public as well as to the "cognoscenti." Its final organ-point is tremendously powerful and makes a climax that might almost wake the dead.

But there were other things besides this overwhelming climax in this remarkable composition. There was occasionally geniality even amidst the sapient skill constantly displayed. Too often Reger deliberately takes figures of unheard-of ugliness, seemingly quite impracticable for good music, and forces them to become correct tonal works, as if to say—"Nobody else could have done this!" But in this composition there is no such deliberate freakishness. It is too long, however, and at times it seemed as if one were playing the old game of "Button" turned into—"Theme, theme, what instrument's got the theme?" If old Hiller could have heard what was done to his innocent tune he would have demanded his melody back from its tormentor, but it was such exciting music at the close that the conductor was twice recalled and the orchestra obliged to stand up. It was gloriously performed.

Boston might almost be called "Violoncelloville," for our city has always had eminent players upon this instrument within its walls. In paleolithic times there was Wulf Fries; in later days we had Fritz Giese, who at one time was probably the best violoncellist in the world; Lee Schulz, Carl Barth, Alwyn Schroeder, form a list of which any city may be proud. Mr. Heinrich Warnke need not fear his juxta-position with the other great ones. He is an artist to the finger tips. Just a trifle too classic to be fully recognized by the mob, always too reserved to play at the galleries. Boston, nevertheless, recognizes in him a worthy equal to the great ones who have exploited the instrument here. This was shown by the welcome he received when he came out for his solo.

He at once set himself to earning this greeting. Excellent bowing, commendable breadth, especially in C string passages, an expressive and sympathetic tone, absolute surety of intonation, good attention to ensemble, steadiness in high position work, these were some of the points to commend. The work itself is not the greatest of violoncello compositions although it is melodic and well-contrasted. In spite of its unexciting character, Mr Warnke was called out three times after he had completed it.

There is nothing to say at this late day about the "Tannhauser" overture. It remains as gigantic a work as when we first heard it in Harvard Symphony days. It was grandly performed. We were comfortably satisfied to hear Virtue on the trombones triumph over Vice on the piccolo; we enjoyed again that Pilgrim's theme of brasses caught in a violin rainstorm without an umbrella. The orchestra gave the ending in a manner which enabled the residents of Chelsea and Roslindale to get a good idea of the work without leaving home. Altogether this was the most "fortissimo" concert that we have recently heard, but as the loud effects were all in place we may end by singing—a la Schumann—"Ich grolle nicht."

HERALD, SATURDAY, JANUARY 28, 1911.

NEW MASTERPIECE HEARD IN BOSTON

Tone Poem by Gernsheim Played for First Time in America by Symphony Orchestra.

THEMES CLEARLY DEFINED

Harmonization Is Neither Too Old Fashioned Nor Is It Too New Fangled.

By PHILIP HALE.

The 14th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

"To a Drama," tone poem, op. 82...Gernsheim
Variations and Fugue on a Merry Theme of J. A. Hiller.....Reger
Concerto for 'cello No. 1.....Saint-Saens
Overture to "Tannhaeuser".....Wagner

The tone-poem by Gernsheim, who is now in his 72d year, was brought out in Berlin last October by Mr. Nikisch at a philharmonic concert. The performance yesterday was the first in Boston, and probably in the United States. A symphony, piano concerto and violin concerto by Gernsheim have been played in Boston, but the composer is best known here by his "Salamis," which has been sung several times by the Apollo Club. He is a thoroughly equipped musician, who has played the piano, taught, conducted and composed, always in a highly respectable manner. He has his reward, for he has been named Professor and sits as a member of the Senate of the Royal Academy of Arts in Berlin. "My darling, what wouldst thou have more?"

And this new composition is highly respectable, professorial, senatorial. The themes are clearly defined and contrasted, now vigorous, now suave. The harmonization is not too old-fashioned and not too new-fangled. The thematic development shows sound technical knowledge. The instrumentation is solid, varied, free from extravagance. Everything is as it should be in the best of works by a highly respectable and respected professor. The ears of the hearers are at times soothed, at times roused, never annoyed or stabbed by unaccustomed sounds. The sitter in the seat of the scornful must admit that "To a Drama" is the work of a worthy composer; but he has no curiosity to know whether Prof. Gernsheim had any particular drama in mind, and if a drama did suggest the music he has no curiosity to see it. For there is no inspiration in this music. It is carefully made, neatly put in a package, tied so that it will not become undone and handed to the customer with a smile and a bow. And yet this music is not unpleasant to hear, and in the midst of Reger's variations there was a kindly, yes, appreciative thought of Prof. Gernsheim, senator in Berlin.

For the variations of Max Reger on a little inoffensive 18th century theme of J. A. Hiller are the abomination of desolation. I know of no music, modern or ancient, that is more exasperating and more tiring. In all of Reger's works for the orchestra there is something pretentious, something bumptious that is madding. There is no disputing his contrapuntal skill. Would that he had little or none at all. For what use does he put it to in these orchestral compositions? There is neither beauty nor grandeur; there is no emotional appeal; there is nothing to inspire a mood, enjoying which the hearer might possibly forget Reger until some peculiarly ugly or dull page would arouse him from his reverie. The fugue yesterday with its speed and din and roar of organ provoked hearty applause. It should be remembered that this fugue came after a long and sandy stretch of variations, and if it had not been half so impressive it would still have been a relief.

The variations and the other orchestral works by Reger recall a dream of De Quincey after the Malay amongst English mountains knocked at his door. The hearer might exclaim with the Opium Eater: "I was buried, for a thousand years, in stone coffins, with mummies and sphynxes, in narrow chambers at the heart of eternal pyramids * * * and laid, confounded with all unutterable slimy things, amongst reeds and Nilotic mud."

Even a 'cello concerto brought balm. Saint-Saens's is not only the most endurable of these concertos; it contains charming things: as the second theme, as the exquisitely dainty minuet with a Watteau flavor. Mr. Warnke displayed beautiful tone, fine phrasing, and the facility that is expected of a 'cellist of his high reputation. Nor playing measures of sustained melody did he lapse into sentimentalism so dear to players and lovers of the instrument.

There will be no concerts next week. The program for Feb. 10-11 will be as follows: Handel, overture in D major; Haydn, symphony in E-flat major (B. & H. No. 1); Scharwenka, Concerto in F minor, No. 4 (first time in Boston); Smetana, symphonic poem "The Moldare." Xaver Scharwenka will be the pianist.

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In Defence of the Violoncello

Patches for the Tattered Repertory of That Unhappy Instrument

CONSIDER the plight of the violoncello. It is this unhappy instrument over which terrified amateurs, particularly women, protest. "Yes, the 'cello (pronounced 'shello') is my favorite instrument. Don't you think it has a beautiful tone?" This belongs to the class of perfectly safe remarks about music, as "I am no judge of pictures, but I know what I like." The formula concludes, "I could listen to a 'cello all night."

First, it is perfectly true that the violoncello has generally a beautiful tone, if given half a chance. Second, as to listening, it is with reluctance that truth bids it be reported of these too much protesting ladies that they have been seen by these eyes half way through a violoncello recital to rise and depart with every visible symptom of relief. By listening attentively half a minute, it will be possible to hear the remark that the violoncello is not properly a solo instrument. This may properly be true, but to keep insisting on it is to remark that a public library is not properly a place to read or that a music drama is not properly an art-form. The stubborn fact is that through some error in the concert management of the spheres we have beeen accidentally let in for solos on the violoncello and we must learn to get along with them. What ails the instrument? M. Jean Gerardy has ceased to love us, or we to love him, which comes to the same thing, for he visits us no more. Mr. Bruno Steindl hugs Chicago shores. Europe has a few heroic violoncellists, yet in Europe they mostly remain. And our own best virtuosi (and we have several within a short radius of Symphony Hall) find anchorage with a string quartet or an orchestra. Is the popularity of the instrument on the wane? The demand for young women 'cellists in restaurants keeps up and when, a few years since, Miss Elsa Rueger taught an adoring world that a woman can play on the violoncello not ungracefully, did we not, for a season, every time we boarded a street car, bang our shins against the tail-piece of this Falstaffian instrument attached to the person of a sweet young thing who awfully scowled?

On the programme of the Symphony Orchestra this week stands Saint-Saëns's concerto for the violoncello in A minor. It is a grateful concert piece and graceful music especially as played by the deft Mr. Warnke, yet that admirable artist would hardly contend that this concerto preserves the merit of novelty. Indeed, he might even admit that the concerto was pretty well played out. But is this not true of the whole violoncello repertory? Next week Mr. Boris Hambourg will play, at his first recital in this city, a set of compositions which, while they startle, do not particularly waylay. But he is, at least, one soloist who has declared his independence of the old repertory.

A recital programme for the violoncello under the old orthodox manner was a slight variation on a single original theme. First, of course, a sonata of Bach for the violoncello alone. Second, preferably with a distinguished pianist assisting, one of Beethoven's sonatas, thus establishing what for whatever it may have meant, reviewers used to call "sound musicianship." At this point it is proper to inquire why, in the sacred name of monotony, Beethoven omitted to write a concerto for the violoncello. The answer is: no one knows. Or, if this fails to satisfy, one can be chosen from the following: (1) Because Beethoven did not consider it worth whole. (2) Because it did not occur to him. (3) Because Bernhard Romberg hated him. (4) Because no one ever commissioned him to compose such a piece.

Third, the concerto. For this, select Schumann if you would fly high. That the public loathes all but the slow movement need not cause anxiety. By this time the public will probably be numb, anyhow. If cautious, and bent on maintaining interest, try Lalo's. No one will understand its grace and elegance, but you will have the pleasure of playing it, which is something. When in doubt, choose Saint-Saëns's. The group of short pieces which inevitably follow should include one blossom each from the following nosegays: (1) Popper's "Witches Dance," Davidoff's "Am Springbrunnen," Van Goens's Scherzo; (2) a song of Schubert's, transcribed by anybody, preferably oneself; a short piece by Schumann, the "Prize Song" from Wagner's "Meistersinger," and something short of Boccherini—no matter what. It lends scholarship. If, after this, it seems likely that the audience will stand more, add a show piece, one of Cossmann's fantasias, or even Servais's old burlesque on the "Carnival of Venice." If averse to taking any chances at all, stick to David Popper—the Tarantellas, a Spanish Dance, one of the tattered gavottes or mazurkas, and polish off with a sonata of Rubinstein.

This programme, slightly varied from year to year, will serve all ordinary purposes of the solo violoncellist, usually lasting a life-time. It has its advantages. The repertory may be acquired by a youth of twenty-one, and the rest of his life can be devoted to polishing.

It has also its disadvantages. If the violoncellist proposes to play with orchestras, complications follow:

"What concerto, dear sir, shall we announce you as prepared to play?"

"Volkmann's, I think."

"Oh, but my dear Herr von Daumenaufsatz, M. d'Appogiatura played that most gloriously year before last. Another."

"H'm. Dvorák's."

"Eh? Alas! three years ago, and again earlier this year."

The artist is, by this time, slightly English, as even artists sometimes are:

"Then Lalo's and be ——"

"It is with grief, sir, we are obliged to remind ourselves of three recitals in which Lalo's concerto has already been played here this winter. Would you be so patient as to try once more?"

"Schumann's," with grinding teeth.

"My dear, dear sir, this is really too painful. Yet I must permit myself to say that only on centennial occasions should a management feel justified in asking a well-disposed public to follow the devious ways of Schumann's matchless (I speak advisedly) violoncello concerto."

At this point the artist snaps a string inside his brain and begins to rave wildly of—

Molique, Lindner, Grützmacher, Raff, Servais, Goltermann and Charles Davidoff.

finally reaching Romberg, composer of the great original ten which do the heavy teaming around conservatories. At the name of Raff the management grows momentarily attentive. A look of reminiscence, almost of pleasure, even assent, flits across the countenance. Memory of the out-moded Raff sternly banishes the sign of relenting. Romberg's name brings a shudder; Goltermann's, a blush. Next a ray of joy lights the managerial gloom; with delicate tact he suggests Boëlmann's symphonic variations. It is agreed, and the artist goes home to oil his bow with molasses against the syrupy sweetness of Boëlmann's big, broad tune.

The width of territory covered by traveling violoncellists and the meagreness of the repertory would give value to a geographic chart from which the artist could tell at a glance what composers would be tolerated within certain regions. Thus, in most southern cities, straight Popper might go; Raff's concerto is known to have been treated kindly in the Mississippi Valley; smaller towns of the Middle West will swallow any quantity of Goetermann if washed down with show-pieces and soupy transcriptions of Grieg. Women's clubs will sit docilely through a concerto of Romberg if assured beforehand this is the correct thing. On the Pacific shores, adhere to the big bow-wow strain. They mostly won't understand what the row is all about, but will be placid under a sense of getting the worth of their money in the player's hard work.

Considering, therefore, the scarcity of workable concertos for the violoncellist's repertory, let a few simple rules be formulated for hesitating composers, by the guidance of which they may be reasonably sure of writing a concert piece which both can and will be played. Saint-Saëns and Raff, to the contrary, notwithstanding, the solo part should not begin immediately. It is a great mistake to take your soloist's attention from the screw of his bow and the bite of his peg in the floor before the front rows have had time to take him in properly. A sounding prelude, using trumpets, kettle-drums and squealing strings will prepare the mind for the first theme. The first movement should begin on the sonorous lower strings of the instrument with a sudden leap into the treble. In passage work, kindly remain below the upper C of the A string and be rewarded by the popularity of the work. Young women 'cellists, especially, do not like to go about with an ugly callous on their left thumbs. In general, passage work should be in triplets: it is hard to say why, except that they seem to flow off the strings smoothly and are ordinarily used, (Again, consult Saint-Saëns). Hold in gingerly until near the end of the first movement, at which point contrive a flourish of double notes which, without actually requiring a very awkward stretch, shall give the appearance of prodigious difficulty. Conclude with a few whipping chords.

For the slow movement concentrate the mind on the following: Sweet chocolate, moonlight on the lake, taffy, the poems of Heine, adoring womankind, Münchener beer, and Mendelssohn's Songs Without Words—and begin to compose. It will thus be impossible to miss the vein.

Most exacting of all is the Finale. It must be grandiose yet playable. A first theme on the order of airy, fairy, Lilian, therefore, with frequent hops into harmonics, and a scramble or two up to the top of the finger-board. Let the second theme, again of triplets, be agreeably jiggy. It will be forgiven in the 'cello as "of the instrument," and listeners will tell one another that it is essentially a violoncello melody. Intersperse with booming excursions into the deeper strings—do not omit a passage of four-string arpeggii; add a "brilliant coda," and serve.

While it is freely admitted that this process may not, indeed, is not likely to bring forth an immortal concerto for the violoncello, it will easily approximate any except the half-dozen war-horses of the repertory. If any embarrassment is encountered in the invention of solo figuration, see Romberg. Nobody but players will detect the borrowing, and they will have the good sense, one hopes, to hold their tongues. Any deficiencies in the musical quality of a work mixed according to this recipe may be squeezed into the orchestral interludes which it will be well to make as long and as frequent as possible. For it is these orchestral interruptions where the solo stops, which are, as the young lady remarked, wearily lowering her violin, the most enjoyable parts of the work, besides being those in which she was heard to best advantage.

These suggestions are thrown out for whatever worth they may contain, which is certainly not much, in which lies their strong resemblance to the average composition for the violoncello. For it has long seemed as if the composers had been unfair to the bull-calf of the string choir, leaving unwritten those things which they ought to have written and writing those things which they ought not to have written. Violoncello concertos are mainly of two origins—either a distinguished composer wrote them for a distinguished virtuoso, in which case (provided they can be played at all) they are generally good; or a distinguished virtuoso wrote them for himself, in which case (though they can be learned if life lasts long enough), they are generaly bad. There is, of course, always the sporting chance that someone will add one more to the few genuinely inspired concertos for the violoncello. All expectantly await that glad morn. L. P.

THE SYMPHONY CONCERT

GERNSHEIM REDISCOVERED; REGER HEARD AGAIN

A Tone-Poem, "To a Drama," in the Musical Fashions of the Hour—Reger's Ingenious Variations and Puissant Fugue—Music That Irritates and Music That Sways—Mr. Warnke Plays Saint-Saens's Concerto—Otherwise, a Day of Sonorities

MR. Fiedler rediscovered Gernsheim at the Symphony Concert; the audience rediscovered the Reger of the Variations and Fugue on a Merry Theme; Mr. Warnke played the most elegant of concertos for violoncello, Saint-Saëns's, and every one stayed and took their joy of the sonorities with which the conductor and the band clothed the overture to "Tannhäuser." Altogether, it was a day of the sonorities and the intensities in which Mr. Fiedler so honestly delights. Gernsheim's tone-poem by way of prelude to an imaginary or an undeclared melodrama is richly scored; the music has its intensities of struggle and longing, its sonorities of apotheosis. For three years it has been easy to recall the mighty and sweeping voices of Reger's fugue and some of his variations do not lack his acrid melodic intensities. As for the overture to "Tannhäuser," Mr. Fiedler flung himself whole-heartedly upon it. The Pilgrim's chorus at the beginning was a song of a host; the revels of the Venusberg shrilled and Mr. Fiedler would have no mere dalliance in that excited cavern; while in the finale the spirit not only routed the flesh but overwhelmed and consumed it. Even the trombones "brought out" those few measures toward the end that are the crux of conductors and connoisseurs. The rest hardly heard them in the whole effect; but there they were yesterday and plainly audible. With them Mr. Fiedler had his little triumph as a virtuoso conductor; but the appeal of the "Tannhäuser" overture to an audience that at the end of a long concert heard it rapt, depends upon larger things than trombone passages. One of the French reviewers wrote the other day that public taste in Paris seemed to be turning toward music that "signified" more than imaginative play with instrumental timbres and bizarre harmonies. The overture to "Tannhäuser" so "signifies" to the dullest of understandings. The most "superior" of us do rise to it. The music is melody made emotion and picture; the orchestral voices are the voices of a concentrated drama. It will outlive much of Wagner's other music; for time is beginning to sift even him.

The play that moved Gernsheim to write his tone-poem "To a Drama" was certainly not "The Taming of the Shrew." If there was any play at all, except in Gernsheim's imagination, it was a grave, impassioned, poetic piece. Yet out of Shakspeare's farce comes the "motto" for it. "You bid me make it orderly and well according to the fashion of the time," the tailor tells Petruchio of the rejected garment. So Gernsheim has made his tone-poem and neither Mr. Nikisch, in Berlin last October, or Mr. Fiedler here and now in Boston, has rejected it. Gernsheim has turned his seventieth year; he has been writing music for thirty; on occasion at the Symphony Concerts and elsewhere this town has heard some of it. Gernsheim's music is not "troubling," as the French say, and it is hardly individual enough to be long remembered. Perhaps, even, he wrote the tone-poem to show that he, at seventy, and long labelled "academic," can "keep up with the times." The course of these imaginary dramas that inspire to tone-poems and symphonic prologues is already a convention. The music bears the heroic protagonist upon the stage and compasses him with heroic atmosphere; he battles mightily; he longs and loves; he expires in orchestral stress; there is lament and apotheosis. The middle way lies open to the composer. He does not need to particularize as Strauss does with his heroes, and so irritate the lovers of the old ways in music. Yet he may please the new since he is willing to write tone-poems—and most of all he may satisfy those that cherish the happy mean even as does he. Behold, then, Gernsheim's tone-poem. Nobody, with any pretence to an imaginative ear can miss the sequence of the drama. The hero is more gentle than forbidding. He longs and loves with a suave ardor. He does not battle blatantly, he is not glorified stridently. The music springs fluently from itself; the "ideas" are easily recognizable, easily followed; there are happy contrasting passages; the orchestra is agreeably sonorous, the instrumentation is rich and warm. It neither disdains nor courts the new in harmony and instrumental coloring. Gernsheim has made his tone-poem "orderly and well according to the fashion and the time." No more than conductors will audiences reject it. Only the cynics will call it "ultra-modern" music made easy.

Reger's variations are not "ultra-modern" or any other sort of music made easy. He spares not himself; he spares not his hearers; and he writes according to none of the contemporary codes, but by his own lights and no other. Strauss "derives" plainly enough from Berlioz, Liszt and Wagner. The sources of the more individual Debussy have been found, they say, in Russian and certain old French streams. Reger, the apostolic Riemann avers, expresses his own individuality in a language that comes from a deep study of Bach, Beethoven and Brahms. By this the learned doctor probably signifies that Reger prefers to write "absolute music," that his contrapuntal skill and imagination are endlessly fertile and sometimes imaginative and that he chooses to put his new wine into the stout bottles of old forms. Even to edit Bach is not to think musically as Bach thought. It might be hard to specify the details of Reger's kinship with Beethoven, and the restless and irritable voice of his music is far from the sober and contained voice of Brahms. The truth is that Reger is Reger, and therefore are there Regerites and anti-Regerites, neither of whom may express themselves temperately. Perhaps, indeed, the Variations and the Fugue will serve very well as a reflection of the man.

The orchestra plays over the theme. There is no mistaking it; the measures are innocently pretty, innocently tuneful; in the conventional phrase, they have a "certain charm." The listener may even wonder how Reger happened to pitch upon them in the forgotten pages of Hiller's operetta, written a hundred and forty years ago. Reger, however, is a burrowing soul; as Hiller's little melody did not escape him no more shall aught that he can draw from it elude him. Could Hiller hear these variations and the overwhelming fugue that ends them, he must marvel at the offspring that Reger has ushered into the world from them. To the work, then, and to the hard and strenuous work, for Reger does not take his orchestral or any other writing easily. He composes by an effort that, fortunately for his prolific bent is tirelesa. There are eleven variations in all, and they are sedulously diversified. Two, at least, are largely conceived, sonorous of voice, tumultuous of movement, full of Gargantuan counterpoint and not without a rude power over the chosen material. Others run swiftly, almost lightly, as of counterpoint and rhythm at play with itself. Others still run gently and musingly, as though Reger were smoothing and softening his voice. The rest are songful, seeking even the accents of passionate feeling. They gain them in Regerian fashion. Try as he may, his songful music lacks sensuous beauty. It wants warmth and glow. There is a sharpness in it that suggests a mood willed, almost commanded, a touch of bitterness as of a mood that cannot express itself. In spite of himself or because he is himself, Reger makes such music a little acidly. After all a composer may not sing by ingenuity. The hearer is stirred, but harshly. He feels the Reger in whose spirit is always imitation. Yet the variations are seldom mere contrapuntal and academic ingenuity. A stringent, a strident, a hard imagination has fashioned them; but it is also an imagination that disdains mere instrumental coloring for its own sensuous sake. Reger is too austere, severe and self-centred for such pleasings. He prefers, as the painters say, to work in line, in black and white, in counterpoint and fugue.

The Fugue releases the composer, releases his audience, sets Reger free for the power that is in him, sways his hearers to it. The sweep of the music is magnificent; the elasticity of it is nearly superhuman; the contrasting, the contesting, voices spring out of it; rise, subside, gather themselves, upleap again with new power, new intensity, new amplitude. Reger is as disdainful of mere sequences as he is of sensuous instrumental coloring. His Fugue thrusts and smites its way along as though it were hewing out its course with each swing of the composer's arm; the climax surges and bursts in a tumult of sonorities. Even the organ must swell them. Ingenuity may have fashioned this music; complexity may often weave it; but imagination holds the reins and fiery energy whips it forward. They say that one of the aims of the music of our time is a new power. The old forms, in Reger's faith and practice may speed it, swell it, intensify it. Every man who would express himself in any art has the moments and the tasks in which the spirit drives; when he writes, for example, because he must, when the creative rhapsody, as the old poets would have it, is upon him. So Reger's fugues—and this is the masterpiece of them—sound. Perhaps, even, he was born for them.

Another sort of ingenuity fashioned and fills Saint-Saëns's concerto for violoncello that Mr. Warnke played after the intermission. Astutely, he has considered the limitations of the instrument. Saint-Saëns is no man to fight it, no man to force it and the virtuoso to do his will. He knows a better way—in the way of suave persuasion, of smiling disguise. It is the singing voice of the violoncello that pleases those who hear, when the voice is not forced, and the composer keeps it singing smoothly, elegantly. The 'cello has its orchestral voice, deep-toned, mournful, ominous, poignant and shadowy; but Saint-Saëns's 'cello is singing for the drawing-room in tempered, caressing voice. Of course the 'cellist is a virtuoso, with right to the display of his virtuosity. But display is too rude a word for Saint-Saëns's design. He sets him the tasks of finesse—refinements of accent, delicacies of rhythm, subtleties of contrast, light play with fugues, not caperings, but charm. And the orchestra is the companion, and not the adversary, of the solo instrument. They link arms, they chatter suavely; they have even their little dance together. It is the 'cello gone a-courting. The concerto is music for Mr. Warnke, and again, as many times before, he was the violoncellist of the fine, clear, edgeless, supple, unforced tone, of the technique that persuades and does not worry his instrument, of the feeling that smoothes and caresses its voice. The Symphony Orchestra likes to be "different"; and the big tone and the big effect are very much out of fashion with its virtuosi. Mr. Witek, Mr. Noack and now Mr. Warnke would have none of them. H. T. P.

GLOBE—SATURDAY, JANUARY 28, 1911

AT THE SYMPHONY.

Warnke Plays Saint-Saens 'Cello Concerto.

Gernsheim's Tone-Poem Performed For First Time in Boston.

The program of the 14th Symphony rehearsal yesterday afternoon was as follows: "To a Drama," tone-poem, op 82, by Friedrich Gernsheim (first time here); Reger's "Variations and Fugue on a Merry Theme of Hiller," op 100; concerto for 'cello and orchestra by Saint-Saens, played by Heinrich Warnke; the overture to "Tannhauser."

Pieces by Gernsheim have been appearing in Boston for some time at the rate of one a decade, or such a matter. As long ago as 1871 Ernst Perabo performed a concerto for piano and orchestra with the Harvard musical association. The present tone-poem does not exhibit any very searching vitality in the choice of themes or the development of them. The composer has given a tolerable sonority to undistinguished musical ideas by means of much blowing of brass and beating of drums. Hollow fury rather than the semblance of terror is his reward.

There is a grateful adagio, serene and immune from the profanation of violence and of instruments of percussion. Here there is songful melody and a warmth and richness of coloring.

Ceaseless Volubility.

Hiller's modest and diminutive theme is a humble text for the formidable discourse which Reger expounds upon it in the Variations. The theme itself, both from the natural significance of its own naive melody and from that of the context of the operetta from which it is taken, would apparently suggest playfulness or a light and pretty fancy. Saint-Saens, the colorist, would have kept the "merry theme" for a time at least in its childhood. Even the ultra-sophisticated Debussy would have embellished it with some exquisite conceit or fairy-like imagery.

Reger loads it down with the bombastic display of his own colossal invention and his ceaseless volubility. Like a child grown old before his time, this innocent little tune is beaten into a handful of shapes and sent clamoring with merciless insistence through the orchestra. When the tune ceases to inspire a new variant the composer manufactures one.

There are moments of peace and of modest retiring speech to which Reger does not frequently commit himself. The second variation has the suggestion of delicacy and the fifth reminds at times of the melodic graces of Puccini.

By the time the appalling fugue is reached, the "merry theme" has probably attained its majority. The intricacy and elaboration of the contrafuntal plan are amazing, and the sheer immensity of the climax to which it ascends is breath-taking. Hiller would doubtless experience the shock of mild surprise to observe what marvel is here unfolded from his gentle tune.

The orchestral performance was an exceedingly brilliant one, and this piece is no task to undertake lightly, or without first partaking of food and drink. The applause was vociferous, and Mr Fiedler properly shared it with the members of the orchestra standing.

Saint-Saens' Concerto.

Saint-Saens' concerto for 'cello is typical of much of his writing for orchestra. There is a disparagement in the value of ideas which he cleverly conceals by the ingenuity and brilliance of his orchestral dress and the suave appeal of his style.

There are the melodies of broad and luscious curve in this concerto which are beloved of 'cellists, melodies with rhythmical as well as melodic identity. But with them are passages purporting to show the technic of the solo instrument that are frankly contrived and inconsequential music.

Mr Warnke played the songful passages with tonal beauty and with musical taste. His performance of florid pages had fluency. There were several deserved recalls.

There was sincere enjoyment of the "Tannhauser" overture, nor is it unworthy of a place on serious programs because it is played at the "Pops," and is blended in the consciousness with the injunction to eat, drink, smoke and be merry. It is a model pattern of the dramatic overture. It portrays the triumph of a regenerated knight, as does opera.

TRAVELER, SATURDAY, FEBRUARY 4, 1911.

CAMBRIDGE CONCERT.

The second Symphony concert in Sanders Theatre, Cambridge, will be next Thursday evening, Feb. 9.

CECILIA SOCIETY.

The Cecelia Society, with the Boston Symphony Orchestra, Max Fiedler conductor, give their second concert Thursday evening, Feb. 16, in Symphony Hall. They will present Pierne's "The Children's Crusade," assisted by a chorus of 100 children. The soloists are: Allys, the girl, Mrs. Edith Chapman Goold; Alain, the boy, Mme. Corinne-Rider Kelsey; the Narrator, Edmond Clement; The Old Sailor, Claude Cunningham; A Mother, Mrs. Frances Dunton Brown. "Voices on High" will be sung by Earl Cartwright and the Four Women are Mrs. Alice Bates Rice, Miss Laura A. Eaton, Mrs. Betha Cushing Child and Mrs. Emily Wentworth Carter.

BOSTON POST, SATURDAY, JANUARY 28, 1911

FIEDLER LEADS TRIBUTE TO MEN

Applauds Players at Symphony Rehearsal

BY OLIN DOWNES

A superb performance of Reger's "Variations and Fugue on a Merry Theme," was the distinguishing feature of the 14th public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The variations themselves amply merit the German adjective of "kolossal," and they were played with astonishing virtuosity. No wonder that Mr. Fiedler himself applauded his men, as they rose with him to acknowledge the ovation of the audience.

These variations are deservedly the most popular of the works of Reger known in this city. The subject is the song of Lieschen from the second act of Hiller's operetta, "Der Aerndtekranz," a theme which furnishes the composer ample oportunity for varied and lengthy treatment. In these variations Reger is often positively winning by reason of the grace and lyric freshness of some of his music. In the final pages he twists his melody into a subject for a fugue, a lengthy subject, which might well become unwieldy in weaker hands, and this fugue is simply a marvel of tone-building, of technical achievement, glorified by constructive talent of the highest order.

The climax of the fugue, built over the pedal point which has already become famous, is one of the wonders of modern music. True, it is probably the result of beer, of a vision of all-conquering sound that comes in an alcoholically inspired moment, and fortunately captured. But the sheer glory of that sound is worth a concert of listening. As if Alladin had rubbed his lamp, behold a mighty palace of tone rear itself before one's very eyes! Only a German, we feel persuaded, a German with magnificent Munich beer, could have penned that stupendous, "kolossal" page. The performance was one of the best given by Mr. Fiedler and his men since the arrival of the conductor in this city. The applause spoke more eloquently than any words of the appreciation of the listeners.

Frederick Gernsheim's tone-poem, "To a Drama," was heard for the first time here. The composer, aged 70, is now living in Berlin. His E-flat symphony was played at a Symphony concert in 1882. He studied with Moscheles, Hauptmann. Richter and other men of that generation. Hence, taking into account its origin, the composition heard yesterday is creditably modern, albeit with a classical contour which stands it in good stead, and a measure of formality more suggestive of something purely symphonic than a tone-poem in free form.

Mr. Warnke, the second concertmeister of the 'cellos of the orchestra, played Saint-Saens' 'cello concerto in A minor; played the bravura passages rather roughly, sang the graceful melodies with much warmth and feeling and treated the work in a musicianly manner. The concert came to an end with the "Tannhauser" overture which was rapturously received.

MONITOR, BOSTON, FEBRUARY 4, 1911.

Xaver Scharwenka, the soloist at the fifte[illegible] will be of concerts by the Symphony orchestra Friday afternoon, Feb. 10, and Saturday evening, Feb. 11. Mr. Scharwenka will give the first Boston performance of his own, concerto for piano in F minor No. 4.

The orchestra will present Handel's overture in D major, Haydn's symphony in E flat and Smetana's symphonic poem, "The Moldau."

The fifth concert of the Symphony orchestra in Sanders theater, Cambridge, will be given Thursday evening, Feb. 9, with Edmond Clement, the French tenor, as soloist. Mr. Clement's Cambridge engagement precedes his first appearance in Boston by just a week. His part in the Sanders theater program includes the "Aubade" from Lalo's "Le Roi d'Y's," an air from Massenet's "Le Mage," the "Dream Song" from "Manon," and songs with piano, as follows: Reynaldo Hahn's "Mai," Diemer's "Le Cavalier," and Weckerlin's "Bergere Legere." The orchestra will play Tschaikowsky's fifth symphony in E minor, the prelude to Humperdinck's "Hansel und Gretel" and Saint-Saens' "Omphale's Spinning Wheel" and "Danse Macabre."

ADVERTISER, SATURDAY FEBRUARY 4, 1911

Xaver Scharwenka, the distinguished pianist, will be the soloist at the 15th rehearsal and concert of the Symphony Orchestra on next Friday afternoon and Saturday evening.

There is a gratifying amount of interest being shown in the coming production of Gabriel Pierne's musical legend, "The Children's Crusade," which is to be given Thursday, Feb. 16, by the Cecilia Society and the Boston Symphony Orchestra with Max Fiedler as conductor.

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TRAVELER, SATURDAY, JANUARY 28, 1911

AT THE SYMPHONY

By EDITH BURNHAM.

The Symphony programme yesterday was one of varied effects, opening with a tone poem, "To a Drama," by Gernsheim, which was played for the first time in Boston, followed by Reger's Variations and Fugue on a Merry Theme of J. A. Hiller; Saint-Saens' Concerto for Violoncello, and the Tannhauser Overture.

The tone poem, "To a Drama," with its succession of themes, is a series of lyric stanzas, with here and there an epic touch, but lyrism prevails throughout. It is an ode of appreciation of the drama, but with nothing of drama itself in it. The wood-winds softly announce the theme of this dramatic panegyric and the strings lightly echo it. The theme is elaborated and emphasized, and then the appreciation takes an intimate, almost caressing mood, as if itself wooing the Muse of Drama. This, growing in emotional intensity, works up to a climax—distinctly not a dramatic climax, however—which provides an entrance to a motive in C minor. This is decidedly the best bit of music in the tone poem, the most expressive. The somewhat lengthy Adagio following has some of the same beauty, but there are touches of the ordinary in it; it almost makes light of the "drama" in saccharine music that ismere flattery. At its close the tone poem gathers new themes and develops the original ones. The final Adagio leading up to the orchestral ensemble and the ensemble itself are full, free poetic expression. As a tone poem its lyric beauty commends it; but it is not rich in substance.

The Reger Variations and the Fugue proved altogether the most interesting number on the programme. The Variations themselves, although individuaiiy possessing much intrinsic beauty, are somewhat fragmentary, and each change is announced with almost a tiresome frankness. But the Fugue, with its remarkable finale, is nothing less than a wonderful orchestral achievement. In the place of the customary clash and clamor of the forzando finale is a peal of music like the sound of many pipe organs played with the bass stops thrown wide open in a diapa[illegible] of wondrous beauty. The audience was quick to respond to this unusual effect and cheered long and loudly, till Mr. Fiedler and the orchestra bowed their acknowledgment of the applause. The variations themselves are 11 in number, and based on a slight operetta theme, taken from the second act of J. A. Hiller's "Der Aerndtekranz," "The Harvest Wreath," sung by Lieschen. It is basen on eighth notes and extremely light in character. Hence, were it but for the introduction of other themes and the marvelous power of elaboration possessed by Reger himself the entire piece would be rather futile. Some of the variations are exceedingly graceful, notably part of the first Andante and the following Allegretto, the oboes and clarinets carrying a pretty motive in the latter. The bassoons and double basses carry the theme with some distinction in the fourth variation, while the divilson of the orchestra into groups in the fifth variation, with some of them playing on muted strings, gives the theme a double entendre. The Tarantella rhythm, in which the seventh variation is written, is best of all suited to the somewhat jerky Hiller theme. The following intermezzo variation moves with smoothness and affords the transitional passage leading up to the final three movements. But in none of the variations do we find much real Reger music; for we associate him with large chords, odd progressions and even startling dissonances. In the Fugue, however, we get something like a full expression of the marvelous powers of the composer, and it was given thorough justice at yesterday's concert.

The Saint-Saens' Concerto, played by Mr. Heinrich Warncke, second 'cellist of the orchestra, is distinctly not written in the best vein of this favorite composer. He himself confessed to having felt the restrictions of the instrument for which he was writing, but even then it would seem that he allowed himself to be unduly restricted. He has his solo instrument at once announce the theme with the orchestra, which is far less pleasing than the customary orchestra prelude or introductory passages of most concertos, and the two themes which he gives his solo instrument to elaborate are not real Saint-Saens melody. The waltz and the minuet movements are pretty in themselves and were well handled by Mr. Warncke. In the bravura and passage work he was a trifle less fortunate, a slightly false tonality marring it at times. But Mr. Warncke for the most part produced a full, rich tone on his instrument and gives it the thinking, speaking quality.

The closing Tannhauser Overture, the favorite opera overture and the one of all overtures that requires a full orchestra of Symphony proportions to bring out anything like ful satisfaction, won its audience yesterday. This overture seems always to go straight to the heart of its public, and yesterday was no exception. The full tonality of the brases in the Pilgrim's chorus and the song of Venus sung by the clarinets were direct and impressive, while the strings made the whirring of the mad bacchanalia both exotic and seductive.

BOSTON SYMPHONY ORCHESTRA

There will be no Symphony concert next week. The orchestra starts Sunday for its western tour. The first concert is in Pittsburg on Monday night. The route includes Cleveland, Toledo, Detroit, Buffalo, Syracuse and Albany. Mr. Witek will be the soloist in Pittsburg, Toledo, Detroit, Buffalo and Syracuse; Mr. Schroeder in Cleveland, and Yolande Mero in Albany.

CECILIA SOCIETY.

The second joint concert of the Cecilia Society and the Boston Symphony orchestra, with Max Fiedler as conductor, will be given in Symphony Hall on Thursday evening, Feb. 16. The work to be performed is Gabriel Pierne's "The Children's Crusade." It has already been given twice by the Cecilia, and its repetition will be welcomed. The entire Symphony orchestra, Cecilia Society and a chorus of 100 children will be employed in giving this work. The tenor role will be taken by Edmond Clement, a distinguished French artist. The other soloists will be Mme. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold and Claude Cunningham.

TRANSCRIPT, SATURDAY, FEBRUARY 4, 1911

CONCERTS NEXT WEEK

Mr. Scharwenka, the Pianist, to Reappear with the Symphony Orchestra—Mr. McCormack, the Tenor, in a Concert of His Own—More Sonatas and a New Trio

THE regular concerts of the Symphony Orchestra, which returns on Tuesday from its Western journey; a concert on Sunday evening in Symphony Hall by John McCormack, the operatic tenor; and two chamber concerts—one by the newly organized Weber Trio and one by Miss Beebe and Mr. Dethier will divide the week. Mr. Scharwenka, the pianist, who has not appeared in Boston, or for that matter in America, these many years, will play in his own concerto at the Symphony Concerts; Mr. McCormack's programme is plentiful in Irish folk-songs and in the ballads in which London first liked him; while to vary Mr. Dethier's and Miss Beebe's usual sonatas for pianoforte and violin is a suite by Reger.

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Symphony Hall: Symphony Concerts

MR. Scharwenka's return to play his new concerto for pianoforte and orchestra will be the incident of the next pair of Symphony Concerts on Friday afternoon and Saturday night. In the nineties he lived and worked in New York as composer, pianist, teacher and conductor. Then he settled in Berlin, and until this winter he has not revisited America. Many who have read his name often on the little piano pieces that they play have forgotten that he is also a composer in the larger forms and that he is still a practising pianist. The new concerto in F-minor is his fourth; it shuns the ways of ultra-modern music; and it has been praised for its melodious and its "pianistic" quality. For the purely orchestral pieces, the first half of the programme falls to eighteenth-century music—an overture by Händel and Haydn's symphony in E-flat; while Smetana's tone-poem, "The Moldau," a flowing "picture", of the course of the river and of the legends that have flowered on its banks, will end the concert.

Mr. Clément, the French tenor of charm of voice and grace of artistry, will sing for the first time hereabouts at the concert of the Symphony Orchestra in Sanders Theatre at Cambridge on Thursday evening. His "numbers" are fragments of operas by Massenet and Lalor and three French songs. The rest of Mr. Fiedler's programme traverses Tschaikowsky's Symphony in E-Minor, in which he excels. Saint-Saëns's "Danse Macabre" and "Omphale's Spinning Wheel" for relatively light pieces, and Humperdinck's prelude to his opera, "Hänsel und Gretel."

RECORD, SATURDAY, FEBRUARY 4, 1911

Xaver Scharwenka, the distinguished pianist, will be the soloist at the 15th rehearsal and concert of the Symphony Orchestra on next Friday afternoon and Saturday evening.

There is a gratifying amount of interest being shown in the coming production of Gabriel Pierne's musical legend, "The Children's Crusade," which is to be given Thursday, Feb. 16, by the Cecilia Society and the Boston Symphony Orchestra with Max Fiedler as conductor.

TRANSCRIPT, SATURDAY, FEBRUARY 4, 1911

Thursday evening, Feb. 16, in Symphony Hall, a performance by the Cecilia, the Symphony Orchestra and a children's chorus of Pierné's "Children's Crusade"—the mediæval episode retold with imagination in music and verse of the childish troop that set forth for Palestine in innocent devotion and perished by the way. The assisting singers will be Mr. Clément, the distinguished French tenor, Mme. Rider-Kelsey, the proved and admired soprano, Mrs. Goold and Messrs. Cunningham and Cartwright. Mr. Fiedler will conduct.

Friday afternoon, Feb. 17, in Symphony Hall, sixteenth of the afternoon concerts of the Symphony Orchestra.

JOURNAL—SUNDAY, FEBRUARY 5, 1911.

Symphony Concert

The visiting soloist at the Symphony concerts this week will be the distinguished composer and pianist, Xaver Scharwenka, who returns to Boston after an absence of several years. He will play for the first time in Boston his latest concerto for piano.

The rest of the program will comprise Handel's overture in D major, Haydn's symphony in E flat and Smetana's symphonic poem, "The Moldau."

Clement as Soloist

The fifth concert of the Symphony Orchestra in Sanders Theater, Cambridge, will be given on next Thursday evening, Feb. 9, at 8 o'clock. A particularly interesting feature of the performance will be the first appearance in this part of the country of Edmond Clement, the distinguished French lyric tenor, who will sing three arias and three songs with piano. The symphony will be Tschaikowsky's Fifth, in E minor, and the other numbers will be the prelude to Humperdinck's "Haensel und Gretel" and Saint-Saens's "Omphale's Spinning Wheel", and "Danse Macabre."

"CHILDREN'S CRUSADE" TO BE SUNG

Gabriel Pierne's Setting for Medieval Story to Be Given by Cecilia Society and Boston Symphony Orchestra Under Mr. Fiedler.

WHEN the "Children's Crusade" was sung as a farewell to Mr. Lang on his resignation from the conductorship of the Cecilia Society in 1907, it was a peculiarly characteristic act on his part to devote the receipts of the concert to a well-known school for the benefit of children.

The pathetic story of the children who set out in their desperate quest for the Holy Land, the tribute to the revered and beloved friend of the musicians assembled there and the company of children on the stage, united in a motive of helpfulness to some of the needy little ones of the world, gave a completeness to the occasion which crowned Mr. Lang's long labors with impressive beauty.

For there are few stories more touching than the true tale of the children's crusade of the early thirteenth century, and as Marcel Schwab has conceived it and Gabriel Pierne set it to music it becomes one of the few exquisitely moving works of vocal art before the public today. Too many of the opera scores have tales that are mere ugly exploitation of evil, or are weak and pointless. This story has the solid value which narrative of historic verisimilitude may possess and the higher worth of poetic verity, with that childly charm which the modern stage has of late so persistently attempted to exploit. With the success of Mrs. Marks' "Piper," of Maeterlinck's "Blue Bird," Barrie's "Peter Pan," with half a dozen other society plays where a child is the center of interest, with Humperdinck's child stories set to splendid music, with the boyish "Juggler" (Jongleur de Notre Dame), and Pierne's own "Children at Bethlehem," gaining a hearing throughout the country, it would seem a fulfilment of the promised time when a little child shall lead them. Much of the day's thinking is influenced by the stage.

English Is Smooth

The story of this extraordinary crusade as told by Marcel Schwab in marvelous French, had, of course, to be selected carefully to make the libretto of the cantata. Henry Grafton Chapman is the translator of the French libretto and his work deserves high praise, though the very atmosphere of the rare prose of Schwab is hard to reproduce. The English is, however, singable, the first desideratum if a work is to make its way in the vernacular. The singers will have none of it if the words delay or spoil the pure, musical phraseology, and in music with the modern rhythms it is essential that the word be wedded to the music in every point of accent and unfolding thought.

The characters in the story are Allys, a little girl; Alain, a blind boy; the body of the children who follow the lead of Alain in the search for the Holy Land; a mother; an old sailor and voices of mothers, with the Narrator.

The Voice from on High summons the children to the Holy Land. They are shown starting out in the quest, rushing out from all the homes. The parents are in dismay and plead in vain with the little ones. Alain sings, "Hear ye not the Voice, the Voice that calls?" For him there is no question. The Voice has spoken and he must away. The others catch his enthusiasm and eagerly start forth. They sing along the way, wondering at everything they see, weaving flowers into crosses.

To Allys and Alain in happy dialogue, and later in his encouragement to her in her fatigue, is given the more serious musical task. The children have simple melodies to sing, carols or childly songs of faith. They sing of their journey and the marvelous city Jerusalem which their eyes shall see.

Music Is Praised

A medieval hymn tune is wrought into the score here, with quaint effect, and is later worked out in fuller choral effects. The instrumental introduction to this scene is especially praised for the interplay of oboe, flute and violin solos.

The song of the spring that Alain and Allys sing is full of spirit of the outdoors world. The breeze is set in caressing cadence, the fragrance of the opening world breathes in the music. They see the work of the Lord in all this beauty. Alain hears from Allys description of what they pass. Mrs. Edith Chapman Goold sang Alain when the Cecilia gave the work formerly, and she infused into the role a charming quality of the uplifted and inspired child who was leading the others toward a vision which only his blind eyes could see. At the coming performance in Symphony hall, Feb. 16, when Mr. Fiedler will lead the Cecilia and the Boston Symphony orchestra in this work, Mrs. Goold will sing the role of Allys, which is rather better suited to a high soprano voice, and Mrs. Corinne Rider-Kelsey will sing Alain.

The introduction to the next scene has an exquisite effect of the sea, its calm and its ebb and flow, full of the mystery and beauty of ocean waters. The children exclaim happily over the wonderful sea and the white waves courtesying to them, and wandering on the beach pick up the star fishes, which they say are the stars that have fallen from the sky and have been drowned. A sailor sings them a legend of the Star of Bethlehem, which azure at first, turned red at the crucifixion and fell into the sea. Alain feels the salt breeze in ecstasy, for it is the sign that one stage of his adventurous journey is well past. Here variety is given by a chorus of sailors, one of the most extended and intricate choruses of the work, full of spirit and quality.

Presently the children embark and their pleasure in the voyage is sung. Alain sings to them of the Lord to whom they journey. Then the storm is announced. This is a pitiful part of the story which has, however, to be told for historic accuracy as well as for the dramatic climax for which listeners nowadays are every hungry.

Storm Is Portrayed

The children cry out in fear, and entreat one another for aid, searching for their brothers and sisters in the darkness and confusion. Allys clings to Alain, "I'm frightened, O Alain, Alain!" But the boy quiets the fears of all, for to him amid the night comes the final vision of the Christ he has sought so longingly. The passage which describes the vision of the Lord, the vivid "He is there. I see the light! I see Jesus," in the boyish simple phrases is very beautiful and true. The noisy chorus of the sailors' dismay is heard, the orchestra describes the climax of the vessels devoured by the waves, with the children now quiet, since they are going surely to see Jesus and find the city of their quest. Angel voices represented by the adult chorus sing triumphantly the final glory and heavenly refuge which is opened to the little ones. Mr. Krehbiel speaks of this as a "marvelously exalted canticle."

This work is written in the modern idiom, though the general effect is of melody and clearness. The various numbers melt into one another with the continuity which marks a modern work though preserving more formally defined limits than modern opera. There is little of what can be called the animus of oratorio in the music except perhaps in the splendid final choruses. In general the transcriptions of nature are the happiest successes of the composer here, though the children's songs in the character of folk song are delightful. The orchestration is full of clear color and charm, and the work throughout gives an impression of musical loveliness easily understood. The presence of a hundred children on the stage is alone enough to characterize the work, and the slender sweetness of the voices brings an element of surprise and freshness into this score which sober concert room music does not always provide.

Choruses Effective

Another interest is added through the division of the chorus in places so that some sing off the scenes and appear to be distant groups of children echoing the songs of those on the stage. Smaller solo parts are to be sung by Mrs. Francis Dunton Brown, Mrs. Alice Bates Rice, Mrs. Bertha Cushing Child, Mrs. Emily Wentworth Carter, Miss Laura F. Eaton, Claude Cunningham and Earl Cartwright. Edmond Clement is the narrator. The Cecilia chorus includes now 175 highly trained singers and the orchestra on this occasion will number 100.

Of this uprising the history books say that many of the children seem to have come down from France through Italy and to have embarked at Genoa, as the story here shows them. Many others came from Germany, through Switzerland, gathering numbers all the way and losing some, too. The peasants everywhere forwarded the small pilgrims on their way. Many embarked, too, at Marseilles. It is said that those not lost in wrecks in the storm that sprang up after the departure, reached distant lands and fell into bad hands in one way or another. It is one of the most amazing examples in history of how hysteria can be roused by subtle hidden methods. Various stories are told of how this cruel crusade was instigated, but it is believed that religious teachers of the age wished to stimulate interest in a general crusade and sent out young teachers to stir up the children without anticipating the frenzy that was to overtake them. Once started the thing could not consistently be stopped (if at all) and went on to its bitter end. It is the story of the Piper of Hamelin, in a different form, to be sure, but with the same motif of the deserted childless homes.

SUNDAY GLOBE—FEBRUARY 5, 19

Scharwenka Soloist at the Symphony Concerts.

At the Symphony rehearsal and concert this week, Franz Xaver Scharwenka, the pianist, will play his concerto for piano and orchestra in F minor, No. 4, op. 82, for its first hearing in Boston. The score and parts of this concerto were published in 1908 with a dedication to Queen Elizabeth of Roumania. It was played for the first time on any program by Martha Siebold, Oct 31, 1908, at a concert given by her in the Beethoven Saale, Berlin.

It is now 13 years since Mr Scharwenka, with his brother Philipp, was a resident of New York, and was active in the city's musical affairs. At a concert in New York to introduce some of his music he played excerpts from his opera, "Mataswintha," a work in three acts, based upon Felix Dahn's novel, "Ein Kampf um Rom" (1876), which was produced at Weimar, Oct 4, 1896, and was performed once at the Metropolitan opera house by Walter Damrosch's company, April 1, 1897.

While in New York Mr Scharwenka brought forward his piano concerto No. 1 in B flat minor. He was one of the pallbearers at the funeral of Anton Seidl at the Metropolitan opera house, March 31, 1898.

Scharwenka was born at Samter, East Prussia, 1850. At 15 he studied piano with Kullak in Berlin. He made his first public appearance at 19. Concert tours followed through Germany, Russia, Austria, Hungary, Norway, Sweden, Belgium, England and America. He taught meanwhile in Kullak's school. Liszt was interested in him and frequently entertained him at Hoggartnerei.

In 1881 Scharwenka founded the conservatory in Berlin which bore his name and of which he remained director for 10 years. He then opened a branch of his school in New York which he directed in person. Seven years later he returned to Berlin, where he now resides, and joined Klindworth in establishing the Klindworth-Scharwenka conservatory.

Otherwise the program this week will include Handel's overture in D major, Haydn's symphony in E flat and Smetana's symphonic poem, "The Moldau.

Cambridge Symphony Concert.

The fifth concert of the Symphony orchestra in Sanders theatre will be given next Thursday evening, and a particularly interesting feature of the performance will be the first appearance in this part of the country of Edmond Clement, the distinguished French lyric tenor.

Mr Clement will sing, with orchestra, the "Aubade" from Lalo's "Le Roi d'Ys," an air from Massenet's "Le Mage" and the "Dream Song" from "Manon." With piano he will sing Reynaldo Hahn's "Mai," Diemer's "Le Cavalier" and Weckerlin's "Bergere Legere."

The orchestral selections will be Tschaikowsky's fifth symphony, the prelude to Humperdinck's "Hansel and Gretel" and Saint-Saens' "Omphale's Spinning Wheel" and "Danse Macabre."

"The Children's Crusade."

Twice has the Cecilia society given Pierne's musical setting of "The Children's Crusade" before large audiences, and the third performance in Boston Thursday evening, Feb 16, by the Cecilia society and the Symphony orchestra, with Max Fiedler as conductor, should be one of the most interesting musical events of the season. Besides the Cecilia society there will be a chorus of 100 children, which is being trained by Prof Hadley of the Somerville schools.

Corinne Rider-Kelsey will sing the part of the boy, Edith Chapman Goold the part of the girl, and the Narrator will be Edmond Clement, the eminent French lyric tenor.

The music of "The Old Sailor" will be sung by Claude Cunningham, and the other soloists will be Frances Dunton Brown, Earl Cartwright, Alice Bates Rice, Laura F. Eaton, Bertha Cushing Child and Emily Wentworth Carter.

SUNDAY POST, FEBRUARY 5, 1911

"THE CHILDREN'S CRUSADE"

Thursday evening, Feb 16, is the date set for the second concert by the Cecilia Society and the Boston Symphony Orchestra under the leadership of Max Fiedler. The work to be given then will be Gabriel Pierne's musical legend, "The Children's Crusade," which the Cecilia has given twice in recent years with much success. In addition to the chorus of the Cecilia Society, there will be a chorus of 100 children, and, of course the entire Symphony Orchestra will be employed.

Edmond Clement, the distinguished French tenor, will make his first appearance in concert in Boston on that occasion. Clement from all accounts is a master of the art of song, and should be particularly fortunate in a typical French work like "The Children's Crusade."

The other soloists will be Mme. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold and Claude Cunningham.

Next Tuesday evening, in Chickering Hall, Miss Carolyn Beebe, pianist, and Mr. Edouard Dethier, violinist, will give the third and last of their sonata recitals this season in this city. They will play Emile Bernard's sonata in E-flat minor; a suite in F major by Reger; a sonata in G major by Stojowski.

At the Symphony concerts of Friday afternoon and Saturday evening Xavier Scharwenka, the Polish pianist and composer, now in his 61st year, will play for the first time in Boston his latest piano concerto, No. 4, in F minor. Mr. Scharwenka first saw the United States in 1874, when he made a concert tour. In 1891 he established a conservatory in New York. He has not visited this country since his return to Berlin in 1898. He is the composer of the famous "Polish Dance," and many compositions more pretentious. The remainder of the Symphony programme will consist of Haydn's symphony in E-flat; an overture of Handel, for strings, in D major, and Smetana's symphonic poem, "The Moldau."

At the Symphony concert in Sanders Theatre, Cambridge, on the 9th, Edmond Clement, the French tenor, will be the assisting soloist. He will sing three arias and three songs with piano accompaniment. The orchestra will play Tschaikowsky's 5th symphony, the prelude to "Hansel und Gretel"; Saint-Saens' "Omphale's Spinning Wheel" and "Danse Macabre."

HERALD, BOSTON, FEBRUARY 5, 1911

SYMPHONY CONCERTS.

The visiting soloist at the 15th Symphony rehearsal and concert on Friday and Saturday of this week will be the distinguished composer and pianist, Xaver Scharwenka, who returns to Boston, after an absence of several years. Few modern pianists are better known than Mr. Scharwenka, by reason of his compositions and his residence in New York for a number of years, during which time he was a successful teacher. This week he will play for the first time in Boston his latest Concerto for Piano, No. 4, in F Minor.

The rest of the program will be as follows: Handel, Overture in D Major; Haydn, Symphony in E Flat; Smetana's symphonic poem, "The Moldau."

SYMPHONY IN CAMBRIDGE.

The fifth concert of the Symphony orchestra in Sanders Theatre, Cambridge, will be given Thursday evening at 8 o'clock. Edmond Clement, the distinguished French lyric tenor, will then make his first appearance in this vicinity. He will sing with orchestra the "Aubade" from Lalo's "Roi d'Y's"; an air from Massenet's "Mage" and the Dream Song from "Manon"; with piano, Hahn's "Mai," Diemer's "Le Cavalier" and Weckerlin's "Bergere Legere." The symphony will be Tschaikowsky's fifth in E minor and the other numbers will be the prelude to Humperdinck's "Haensel und Gretel" and Saint-Saens's "Omphale's Spinning Wheel" and "Danse Macabre."

JOURNAL—TUESDAY FEBRUARY 7, 1911.

Symphony Back in Hub After Western Trip

The Symphony Orchestra returns today from its annual Western trip, which has been attended with the usual success that is the general rule with it. An element of novelty was injected into this tour by concerts in Pittsburg and Toledo. In Pittsburg not only was every seat in Memorial Hall occupied, but the entire standing room was filled. The papers were most enthusiastic over the performance of the orchestra and said that nothing could give a greater impetus to the movement for the revival of the Pittsburg Orchestra than the visit here of the great Boston organization. Toledo also gave a great audience on Wednesday evening.

Xaver Scharwenka, the distinguished pianist, will be the soloist at this week's concerts.

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TIGHT BINDING

THE BOSTON AMERICAN
SUNDAY, FEBRUARY 5, 1911.

CHILDREN CRUSADE TO BE SUNG HERE

The episode of "The Children's Crusade," which took place in the very beginning of the 13th century, is not only one of the most dramatic but one of the most pathetic pages in the history of the Middle Ages. Eighty thousand children started from their homes to go across the sea to rescue the Holy Sepulchre in the belief that the purity of their souls would enable them to succeed where the sin-stained men had five times failed. By treacherous ship-masters many were sold into captivity. Forty thousand crossed the Alps amid unheard of difficulties and of the second army of these a few sailed into Brindisi never to be heard of again.

This is the story on which Marcel Schwab has based his narrative, which Narrative Gabriel Pierne has set to music under the title of "The Children's Crusade." Twice this has been given here by the Cecilia Society with much success and the third performance in Boston, Thursday evening, Feb. 16th, by the Cecilia Society and the Symphony Orchestra, with Max Fiedler as conductor, should be one of the most interesting musical events of the season. Besides the Cecilia Society there will be a chorus of one hundred children which is being trained by Professor Hadley of the Somerville schools.

The principal women singers will be Mrs. Corinne Rider-Kelsey, who will sing the part of "The Boy," Mrs. Edith Chapman Goold, the part of "The Girl." Both of them are well known here. The Narrator will be Edmond Clement, the eminent French lyric tenor, who made so profound an impression in New York a year ago when he was a member of the Metropolitan Opera Company. The part of "The Old Sailor" will be sung by Claude Cunningham. The other soloists will be Mrs. Frances Dunton Brown, Earl Cartwright, Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child and Mrs. Bailly Wentworth Carter.

The visiting soloist at the fifteenth symphony rehearsal and concert on Friday and Saturday of this week will be the distinguished composer and pianist, Xaver Scharwenka, who returns to Boston after an absence of several years. Of the pianists now before the public few are better known than Scharwenka, not only because of his compositions, which are played to a greater or less extent by all students of the instrument, but because he resided and was a teacher in New York for a number of years. He will play for the first time in Boston his latest concerto for piano. It is No. 4 and it is in F-Minor. The rest of the programme will comprise Handel's Overture in D-Major, Haydn's Symphony in E-Flat and Smetana's symphonic poem, "The Moldau."

* * *

The fifth concert of the Symphony Orchestra in Sanders Theatre, Cambridge, will be given Thursday evening, February at 8 o'clock. It will be the first appearance in this part of the country of Edmond Clement, the distinguished French lyric tenor, who a week later is to appear with the Cecilia and the Symphony Orchestra in the performance of Pierne's The Children's Crusade." Mr. Clement will sing three arias and three songs with orchestra. He will sing with orchestra the "Aubade" from Lalo's "Le Roi d'Ys"; an aria from Massenet's "Le Mage" and the "Dream Song" from "Manon." With piano he will sing Reynaldo Hahn's "Mai," Messager's "Le Cavalier" and Weckerlin's "Bergere legere." The symphony will be Tschaikowsky's fifth in E-Minor, and the other numbers will be the prelude to Humperdinck's "Haensel and Gretel" and Saint-Saens' "Omphale's Spinning Wheel" and "Danse Macabre."

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HERALD, BOSTON,
FEBRUARY 5, 191[1]

CECILIA AND SYMPHONY.

The episode of "The Children's Crusade," which took place in the very beginning of the 13th century, is not only one of the most dramatic but one of the most pathetic pages in the history of the middle ages. Eighty thousand children started from their homes to go across the sea to rescue the Holy Sepulchre in the belief that the purity of their souls would enable them to succeed where the sin-stained men had five times failed. This is the story on which Marcel Schwob based his narrative, and to this narrative Gabriel Pierne set music under the title of "The Children's Crusade." The cantata has been given here twice by the Cecilia Society with much success, and its third performance in Boston on Thursday evening, the 16th, by the Cecilia Society and the Symphony orchestra, with Max Fiedler as conductor, should be an interesting event. There will be a chorus of one hundred children, trained by Prof. Hadley of the Somerville schools.

The principal women singers will be Mrs. Corinne Rider-Kelsey ("the Boy") and Mrs. Edith Chapman Goold ("the Girl"). Both of them are well known here. The Narrator will be Edmond Clement, the eminent French lyric tenor, who made a profound impression in New York a year ago when he was a member of the Metropolitan opera company. The part of "The Old Sailor" will be sung by Claude Cunningham. The other soloists will be Mrs. Frances D. Brown, Earl Cartwright, Mrs. Alice B. Rice, Miss Laura F. Eaton, Mrs. Bertha C. Child and Mrs. Emily W. Carter.

Seats are now selling at Symphony Hall.

HERALD, TUESDAY,
FEBRUARY 7, 1911.

SYMPHONY ORCHESTRA BACK.

The Symphony orchestra returns this morning from its annual western trip, which has been attended with the usual success. The trip itself was the longest it has taken in four years, since it went to Chicago in February, 1907. In most of the cities in which it gave concerts it is an annual feature, but this tour included concerts in Pittsburg and Toledo. In Pittsburg not only was every seat in Memorial Hall occupied, but the entire standing room was filled. The newspapers were enthusiastic over the performance of the orchestra, and said that nothing could give a greater impetus to the movement for the revival of the Pittsburg orchestra than the visit here of the great Boston organization. Toledo also gave a great audience on Wednesday evening. Xaver Scharwenka, the distinguished pianist, will be the soloist at this week's rehearsal and concert.

TRAVELER, TUESDAY,
FEBRUARY 7, 1911

SYMPHONY PLAYERS REPORT GREAT TOUR

The Symphony Orchestra returned today from its annual western trip, which this year has been attended with unusual success, being the longest the orchestra has taken in four years. Pittsburg and Toledo were added to the circuit. In Pittsburg even standing room was at a premium. Toledo also gave them a great audience. Xaver Scharwenka, the distinguished pianist, will be soloist at this week's concerts.

ADVERTISER, TUESDAY
FEBRUARY 7, 1911

SYMPHONY ORCHESTRA RETURNS.

The Symphony Orchestra returns this morning from its annual Western trip, which has been attended with the usual success that is the general rule with it. The trip itself was the longest it has taken in four years since it went to Chicago in February, 1907. In most of the cities in which it gave concerts it is an annual feature, but an element of novelty was injected into this tour by concerts in Pittsburg and Toledo.

Xaver Scharwenka, the distinguished pianist, will be the soloist at this week's rehearsal and concert.

RECORD, TUESDAY,
FEBRUARY 7, 1911

SYMPHONY ORCHESTRA RETURNS.

The Symphony Orchestra returns this morning from its annual Western trip, which has been attended with the usual success that is the general rule with it. The trip itself was the longest it has taken in four years since it went to Chicago in February, 1907. In most of the cities in which it gave concerts it is an annual feature, but an element of novelty was injected into this tour by concerts in Pittsburg and Toledo.

Xaver Scharwenka, the distinguished pianist, will be the soloist at this week's rehearsal and concert.

RECORD, THURSDAY,
FEBRUARY 9, 1911

MUSIC NOTES.

Edmond Clement, the distinguished tenor, who is to make his debut in concert here at the performance of "The Children's Crusade" by the Cecilia Society and the Boston Symphony Orchestra on next Thursday evening, appears for the first time in this neighborhood tonight at the Symphony concert in Cambridge. He is to sing three short arias with orchestra and three songs.

Handel's Overture in D-Major, a work which has not been heard here in many years, Haydn's Symphony in E-Flat, Xaver Scharwenka's Fourth Pianoforte Concerto in F-Minor and Smetana's symphonic poem, "The Moldau," make the programme for the 15th public rehearsal and concert of the Symphony Orchestra tomorrow afternoon and Saturday evening. The Handel Overture is the one which was arranged by Wullner, the father of Dr. Wullner, the distinguished singer, who was for many years conductor in Cologne and at the head of the Cologne Conservatory. The soloist will be Xaver Scharwenka and his Concerto will be heard here for the first time.

TRANSCRIPT, THURSDAY,
FEBRUARY 9, 1911

When Mr. Busoni plays with the Symphony Orchestra at the concerts of next week, he will revive Beethoven's concerto in C-minor—a piece that pianists choose very seldom nowadays and that has not been heard here for twenty years. In compliment to the pianist, who is composer, too, Mr. Fiedler has put on the programme Mr. Busoni's orchestral suite, "Turandot."

HERALD, THURSDAY,
FEBRUARY 9, 1911.

MUSIC NOTES.

The program of the Symphony concerts tomorrow afternoon and Saturday evening will be as follows. Handel, overture in D major (Franz Wuellner's arrangement); Haydn, Symphony in E flat major (B and H No. 1); Scharwenka, concerto in F minor, No. 4 (first time here); Smetana, Symphonic poem "The Moldau." Xaver Scharwenka will be the pianist. He played here with the Symphony orchestra Feb. 6, 7, 1891.

Concerts of next week: Sunday, 7:30 P. M., Verdi's Requiem, performed by the Handel and Haydn Society. Solo quartet, Mme. Alma Gluck, Mme. Schumann-Heink, George Hamlin, Clifford Cairns. Monday, 8:15, second concert of the Longy Club (wind instruments). Tuesday, 8:15, piano recital by George Copeland. pieces by Couperin, Chopin, Turina and Debussy. On Thursday, 8 P. M., Pierne's "Children's Crusade" will be performed by the Cecilia Society and the Boston Symphony orchestra, Mr. Fiedler conductor. Edmond Clement, the distinguished tenor of the Opera Comique, Paris and Metropolitan Opera House, New York, and Mrs. Rider-Kelsey and Mrs. Chapman-Goold will be the chief soloists. Friday evening, 8:15, concert by the Hoffmann quartet with Felix Fox, pianist. Pieces by Glazounoff, Dohnanyi and Cesar Franck. The program of the concerts of the Boston Symphony orchestra (Friday afternoon and Saturday evening) will be as follows: Wagner, prelude to "Lohengrin"; Strauss "Don Quixote" (Mr. Warnke, 'cello, Mr. Ferir, viola); Beethoven, piano concerto in C minor, No. 3; Busoni, suite from music to Gozzi's "Turandot." Ferruccio Busoni pianist.

Mr. Busoni will give a piano recital in Jordan Hall Feb. 28 at 3 o'clock. Chopin, four ballads; Liszt, six etudes; two legends and the Don Juan fantasie.

JOURNAL—SATURDAY,
FEBRUARY 11, 1911.

NOTED PIANIST IS SYMPHONY SOLOIST

Scharwenka Renders His New Fourth Concerto Before Large Audience.

Xaver Scharwenka appeared as both soloist and composer at yesterday's Symphony concert. It was another example of history repeating itself. The distinguished pianist made his debut with the Symphony Orchestra twenty years ago under similar conditions, playing his own concerto, No. 1, in B flat minor. Now he returns, playing his new fourth concerto, in F minor, which is dedicated to Queen Elizabeth of Roumania.

The concerto has been called Schumannesque. It is romantic in spirit, melodious, and here and there brilliant. It is the work of a sound and mature musician; and sound and scholarly is Mr. Scharwenka's playing. The concerto is especially interesting on account of its excellent orchestral part. The soloist and the orchestra are equally prominent. This is an advantage to the soloist when the orchestra is so efficient as the one here in Boston. In the second movement of the concerto, with its suggestion of the old gavotte, piano and orchestra are blended most skilfully. This movement won the greatest applause yesterday. Mr. Scharwenka's playing was thoroughly enjoyed by the large audience. It was artistic in the highest sense of the term.

Two rather unfamiliar numbers, Handel's overture No. 1, in D major and Haydn's symphony in E flat maor, comprise the first part of this week's program. The symphony has not been played here for a score of years. Both of these old-fashioned compositions are spirited and tuneful. The last number on the program is Smetana's symphonic poem, "The Moldau."

TRANSCRIPT, FRIDAY
FEBRUARY 10, 1911

MUSIC AND MUSICIANS

A NEW AND RARE TENOR IN MR. CLEMENT

The French Singer at Cambridge Last Night—A Voice That Charms and a Skill and Style That Are Pleasure—The "Comedy for Music" That Hofmannsthal Made for Strauss—An Unusual Opera Text—The Britons and Their Sousa—An Opera in English at the Metropolitan

FOR the first time hereabouts, Edmond Clément, the French tenor, sang at the concert of the Symphony Orchestra in Sanders Theatre at Cambridge last night. To the expert, at least, his reputation in the opera house and in the concert-room had preceded him. He was very carefully and intelligently trained; he made his way gradually and deservedly; he rose little by little to be the first tenor of the Opéra-Comique in Paris, and from it he went last winter to sing at the Metropolitan Opera House. It has few French operas in its repertory; it had fewer still that were also in Mr. Clément's. He sang only on rare occasion, but those occasions sufficed to prove the pleasure of his right voice, the adroitness of his vocal skill, and the intelligence, resource and the sense of fitness—which are style—that pervaded all that he did. He was not a tenor to pour forth waves of mellow tone or to storm the heavens with the power of his declamation. It was his finer portion to charm the ears of those that perversely like a hint of the baritone in a tenor's voice and the peculiar quality of lightness and transparency in Mr. Clément's upper tones. Distinctly he was and is a tenor for connoisseurs who bear no aversion to the head tones of French singing, who again are perverse enough to like them. Mr. Clément or his managers believed that there were enough such in America to warrant his return. He came first to Boston and its neighborhood last night and for a fortnight or more to come he will sing both in concerts and in opera here.

Mr. Clément seems still a young man, spare and dark, with the distinction of manner and the quiet poise in the concert-room that every French singer somehow learns, until they become as second nature to him. He could hardly have been more warmly received than he was by his audience at Cambridge last night; he could hardly have acknowledged its applause more sincerely and reticently, and such manner—in the best sense of the abused word—is one of the rarer graces of these days of the under-trained in the concert-room. He sang generously—three fragments of operas by Lalo and Massenet, two French songs by minor composers, and a bit of French folk-song in the graceful revision of Weckerlin. His voice is light; but to many ears its lightness gives it a charm that was the more pleasurable in the relatively small auditorium and the sensitive acoustics of Sanders Theatre. It has the tinge of baritone quality that saves it from undue sweetness, and that heightens its capacity for expression; while its upper tones are of a soft brightness of texture and of a curious lace-like quality that make them fascinating to hear. He sings with the artistry that strikes, sustains, rounds and shades his tones almost flawlessly. He shapes his phrases with the skill of the singer who can fuse music and text. He can spin his voice, as the word goes, very gracefully, or he can concentrate it without forcing or hardening it. He is more than the trained singer; he is the singer with the sense of style that flowers from such training and by which Mr. Clément adapted his singing last night with equal fitness to the simple lightness of the folksong or the pretty, fanciful music of Reynaldo Hahn, or the more operatic accents of Massenet. In each piece Mr. Clément preserved and enhanced the quality of the music, because he had the intelligence and the imagination to discover it, and the skill to summon and select the vocal means that would best impart it. Because he is so adroit a singer, the more—and not the less, as some believe—does he convey the mood, the emotion, the poetry, if poetry there be, of song. He is of its finer arts and its finer ends. H. T. P.

POST, SATURDAY, FEBRUARY 11, 1911

SCHARWENKA SOLOIST WITH SYMPHONY

BY OLIN DOWNES

Xaver Scharwenka, the Polish pianist and composer, appeared as soloist with the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, at the 15th public rehearsal of the season. His concert in F minor was heard for the first time in this city. It is a virtuoso piece, built on an ambitious scale.

His scoring, though thick, is modern. The piano often amalgamates with the other instruments, there is careful attention to symphonic structure, the themes are well contrasted and often developed with ingenuity.

The second movement is in the character of a gavotte and there is a sentimental reminiscence from the movement which went before. The simplicity of this gavotte may well be suspected, and when it is not affectedly simple it is cheap. The finale has a portentous introduction which grows into a jubilant tarantella. The material does not justify the means. The tarantella would be better written for two pianos. The themes are without pronounced distinction or originality. The orchestration is too thick, especially in the scoring of heavy chords.

But this concerto, largely on account of its admirable performance, was enjoyed. It was to be expected that Mr. Scharwenka would play his own work with conviction and authority, but had the music been less interesting than it was, the performance would have been a triumph for him. He sometimes overtaxed the resources of his instrument, but he played with the splendid mastery of one to the manner born, and he earned his applause.

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Pittsburgh Post
Jan. 31, 1911

BOSTON SYMPHONY PLAYS NEW RACHMANINOFF WORK

Max Fiedler Conducts Notable Organization, With Its Size Reduced.

ANTON WITEK THE SOLOIST

Admirable Renditions Enthuse Audience in Soldiers' Memorial.

Last evening the Pittsburgh Orchestra association presented the Boston Symphony orchestra, Max Fiedler conductor, in concert in Soldiers' Memorial. Every seat in the big auditorium was accupied and much of the standing room. There was a goodly amount of enthusiasm manifested before the program was finished. The soloist was Anton Witek, concertmaster.

This was the first appearance of the Boston organization in this city in 16 years and the concert had been looked forward to with more than ordinary interest by hundreds of patrons of the old Pittsburgh orchestra and by many others as well. It had been widely advertised that 85 of the 100 men comprising this organization would be heard, but as it turned out there were only about 65 men on the stage. Why there were 20 men less than the number promised was not explained.

But even with so small a personnel the Boston Symphony orchestra is a superb organization, and it has so long stood unchallenged as the greatest orchestra in the world that this fact regarding it does not need to be further emphasized. Equally would an analysis of its tone quality be but a repetition of what has been written hundreds of times for that big, solid, rich and often luscious quality has became a matter of musical history in this country. But last night the beauty of the strings was now and then submerged, just as is always the case when but 12 first violins and the other strings in proportion must play against the brass choir.

This concert was a "first time" occasion four times over, for it served to introduce to this public Max Fiedler, Anton Witek, a symphony by Rachmaninoff, and an overture by Gaston Strube. The only familiar orchestral number on the program was one which many in the audience (thanks to the fact that Pittsburgh once had an orchestra of her own), must have known almost note for note, the greatest overture ever written, Beethoven's "Leonore No. 3."

It would have been more gratifying to have heard Mr. Fiedler conduct one of the well known symphonies and even more gratifying to have heard the orchestra play such a work, for new compositions, particularly those for orchestra, are difficult to understand at a first hearing. Possibly Mr. Fiedler thought that in a city where a permanent orchestra had played for 16 years, a new symphony would be the most enjoyed. But although the audience recalled the conductor a number of times at the close of the Rachmaninoff work, it is more than probable that a better known symphony would have called forth a greater demonstration between the movements. As it was the "Adagio" won the most favor.

Judging from the first hearing of Mr. Feidler, he read the score with the sincerity and sympathy of a scholarly musician. He himself appears more like a successful and cultivated business man than the typical German conductor. In methods he is much given to violent gesticulation, calling his men to action through motion as frequently as though they were not skilled performers. He is full of fire, and produced well built up climaxes with his small orchestra of such volume that the correct and gentle Gericke, who for so many years stood at the conductor's desk before this same organization, would have been horrified. But it sounded well to hear the big climaxes peal forth as they should.

The symphony gave ample opportunity for the technical virtuosity of the orchestra to be demonstrated, for it is one of those intricate scores so dear to the hearts of the present-day composers and so far removed from the magnificent simplicity of a Beethoven. Many beautiful features were revealed in this work, particularly in the "Adagio" and the "Scherzo" charmed with its cleverness even when its spirit was not infectious. A number of hearings of the music might make its entire scheme more patent to the listener, but what in the program book was called the "restless passion" of the first movement did not make a deep impression last evening. More effective was the last movement with its contrasting moods clearly revealed. The entire symphony is richly orchestrated, in some places showing the touch of the true genius in this respect.

Preceding the symphony, Mr. Strube's overture, "Puck," had been given and it proved an agreeable opening number. Not until Mr. Fiedler obliged the composer to stand and receive the applause did the audience know that he was among the first violins.

Mr. Witek chose as his one solo number the well-known and well-loved Mendelssohn concerto in E minor, and gave a beautiful interpretation of the work, particularly in the second and third movements. He was recalled many times, for the auidence was determined to have an encore, which Mr. Fiedler, following the custom of all conductors of great orchestras, did not allow. The program closed with the Beethoven overture, faultlessly played from a technical standpoint, although more sympathetic interpretations of it have been heard from orchestras less notable. Perhaps Mr. Fiedler possesses the "divine fire," but it was not manifested in last evening's performance, although all he did commanded admiration because it was the work of the sincere and thorough musician.

The next concert in the Pittsburgh Orchestra association series will be given by the Theodore Thomas orchestra, Frederick Stock, conductor, on the evening of February 21. J. M.

THE PITTSBURG PRESS
EVENING, JANUARY 31, 1911

BIG AUDIENCE GREETS BOSTON SYMPHONY.

Even Standing Room Taken at Memorial Hall.

For the first time in 16 years the Boston Symphony appeared before a Pittsburg audience last night. The concert, the second in the series arranged by the Pittsburg Orchestra Association, was given in Soliers' and Sailors' Memorial hall, Bellefield. The orchestra was conducted by Max Fiedler, one of the best-known conductors in the world. Although there was a disappointment at the very outset when it was seen that Conductor Fiedler had brought with him only 65 players, instead of the 85 assured in the press notices, the feeling was allayed by teh splendid work of the players.

Two numbers new to Pittsburg were on the program. They were the comedy overture "Puck," composed by Gustave Strube, one of the orchestra's first violins, and the Symphony in E Miner by the Russian composer, Rachmaninoff. The second part of the program was devoted to the Mendelssohn violin concerto in E Minor and the Beethoven overture, "Lenore" No. 3. At the conclusion of this last selection, Anton Witek, violinist, was recalled time and time again.

The next concert of the series will be given by the Theodore Thomas Orchestra, of Chicago, the conductor of which is Frederick Stock. It will be given in the same hall on the evening of February 21.

THE PITTSBURG LEADER
EVENING, JANUARY 31, 1911.

BOSTON SYMPHONY PLAYERS GREETED BY GREAT THRONG

Pittsburg's music lovers were out in force last night, filling Soldiers' Memorial hall to hear the Boston Symphony orchestra in the second of the series of concerts given by the Pittsburg Orchestra association. The fame of the Bostonians is country wide and since they have not been here in a number of years, the music-hungry public of this city and vicinity assembled to give them a generous welcome.

Max Fiedler, who has been head of the organization several years, conducted the players, who numbered 65. The program opened with Strube's overture, "Puck." The second symphony of Rachmaninoff was unusually well received. Anton Witek, the concertmeister, was the soloist, playing the Mendelssohn concerto in E minor. He has a solid, clear technic, good tone and displayed great familiarity with the composition. He was recalled several times.

The program closed with Beethoven's Lenore No. 3 overture, a Pittsburg favorite. The orchestra's rendition was almost faultless and Conductor Fiedler added charm to it by giving it a different reading than local music lovers have been accustomed to. It is announced that the Theodore Thomas orchestra will be here for the next concert, February 21.

SPRINGFIELD REPUBLICAN
FEBUARY 2, 1911.

It will be glad news for Springfield music-lovers that the Boston symphony orchestra has unexpectedly decided to give a concert at Court Square theater Monday evening, March 27. With this and the concert to be given at the same place Wednesday evening, February 15, by the New York Philharmonic orchestra conducted by Gustav Mahler, the season will be uncommonly rich in orchestral music of the finest sort. The Boston orchestra used to visit Springfield each season for a series of concerts, but of late years it has been averse to travel; its change of policy will be welcome to the public.

SPRINGFIELD DAILY REPUBLICAN FEBUARY 2, 1911

It will be good news to the musical public of Springfield that arrangements have finally been made whereby the Boston symphony orchestra will give a concert here during the current season. The date set for the concert is Monday evening, March 27, and the place will as usual be the Court Square theater. Full details concerning this will be announced later.

Pittsburg Post
Jan. 31, 1911

TUESDAY, JANUARY 31, 1911
THE PITTSBURGH CHRONICLE

BOSTON SYMPHONY ORCHESTRA GIVES PLEASING PROGRAM

Fiedler's Players Afford a Musical Treat to Standing Room Audience.

UNITY AND EXCELLENCE

By PAUL KENNEDY HARPER.

As the second of its series of visiting orchestras, the Pittsburg Orchestra Association presented in Soldiers' Memorial Hall last evening the Boston Symphony Orchestra, Max Fiedler, conductor. An appreciative and enthusiastic audience filled every seat and a goodly portion of the standing room was gathered together to hear this extraordinary orchestra and was most demonstrative in its expressions of approval. This is the first visit the Boston organization has paid Pittsburg in many years and had been awaited with pleasurable anticipation by most of the music-loving element of the city. The deep interest shown and evident pleasure received by each and every member of the large audience once more stirs up hope of better things in the Pittsburg "orchestra situation." "It is an ill wind that blows no good," and because of the suspension of operations of our own orchestra for a time we are being given this musical treat which otherwise would have been denied us—that of hearing these great organizations in real symphonic programs.

The Boston organization is as nearly perfectly balanced as would be possible. A complete and highly efficient complement of strings is perfectly supported by reed and brass choirs of satisfactory dimensions. Particularly satisfying are the horns.

Two New Numbers.

Two numbers new to Pittsburg audiences were given—the Comedy Overture, "Puck," by Gustav Strube, and the Symphony in E Minor, by the Russian, Rachmaninoff. In Strube's "Puck" there is an element of rare good humor throughout, the whole composition being typical of its title. The Boston violinist-composer evidently conceived and certainly executed the number in a bright and jocose mood. It was excellently played, and received instant favor wtih the audience. Mr. Strube is one of the first violins in the orchestra, and was compelled to bow acknowledgment many times. The composition is dedicated to Mr. Fiedler.

In his Symphony in E Minor Rachmaninoff has evolved one of the most interesting and original works of the decade, using many surprising effects in places where they are least expected, as for example, the entire coda to the first movement and its final ending.

Perhaps the most beautiful, and certainly the most interesting, portion of the symphony is the second part "Allegro molto." In this movement the composer has shown more inventiveness and originality than in the other parts, or, perhaps, strictly speaking, the inspiration is more marked. It was in this movement that the good work of the horns was most noticed. In the Adagio are used several beautifully melodic passages, and special mention might be made of the excellent manner in which the incidental clarinet solo was played. The symphony ends with an Allegro vivace of great power, containing many melodic fragments heard in the earlier portions of the work.

Program's Second Part.

The second part of the evening was devoted to the Mendelssohn Violin Concerto in E Minor and the Beethoven overture, "Lenore" No. 3. The concerto is without doubt the most popular and best known of all violin concertos and was familiar, no doubt, to many in the audience. Anton Witek is undoubtedly a technicist of great ability, but his tone is not always altogether satisfactory and in places he seemed to fall somewhat short of what we expect in this concerto. Especially in the impassioned Allegro there was a lack of intensity. However, Mr. Witek was recalled many times.

That this series of concerts is being so well patronized and that such an interest is being shown is an excellent augury for the future.

The concert last evening did not start until 15 minutes to 9 o'clock, although the orchestra was in position and ready at about 10 minutes after 8 o'clock, but, owing to the constant arrival of tardy persons, did not commence to play until the time mentioned.

The next concert of the series will be given in Soldiers' Memorial Hall, February 21, by the Theodore Thomas orchestra of Chicago, Frederick Stock, conductor, and Bruno Steindel, 'cellist, as soloist.

Symphony Concert Attracts Throng

Attendance and Enthusiasm Show Pittsburghers' Appreciation of Really Good Music.

THE PROGRAM PLEASES ALL

However indifferent Pittsburghers may be to the merits of a symphony orchestra which makes Pittsburgh its permanent abiding place, their indifference vanishes when a distinguished orchestra from abroad comes to town. This was made plain last night at Memorial Hall, where the Pittsburgh Orchestra Association gave the second of its series of four concerts, presenting the Boston Symphony Orchestra, under the direction of Max Fiedler. The repute of this great organization as being second to none in America and being on a par with the best of the European orchestras is of long standing, and it is effectively maintained under the skillful hands of the present director. The Boston orchestra never before had been heard in Pittsburgh and consequently interest in its appearance was widespread. Every seat in the house was occupied and hundreds of auditors had to be content with standing room. Unfortunately the audience was slow in arriving, with the result that the opening of the concert was delayed nearly half an hour, and it was an unconscionably late hour when the program was completed.

The program embraced but four numbers, representing widely different styles. Chief among these was the Second Symphony in E minor, by Rachmaninoff, a work which had its first presentation in Moscow two years ago and which is new to Pittsburghers. This production is so complex in construction and so replete with abstruse conceptions and involved thematic development as to be a long way above the head of the average musician, to say nothing of the general public. Had Rachmaninoff written his symphony in advance of Strauss, D'Indy and Debussy he would have been regarded as being a long way in advance of his time. As it is, he goes further than Brahms, while he himself admits that he is unable to keep pace with or to comprehend the value of the work of the present-day musical mystics. He is a master of colorful orchestration, and this fact it was probably that moved Director Fiedler to introduce the new symphony here, the splendid powers of the orchestra being thus brought into bold relief, while the director himself enjoyed the opportunity of giving a notable demonstration of his ability.

In the second part Anton Witek, the concertmaster of the orchestra, played the familiar and always popular violin concerto of Mendelssohn. Herr Witek possesses flawless technique and a delicacy of tone suggesting that he is playing on strings of silk or gossamer. He was tremendously applauded, the audience calling him out half a dozen times, but in accordance with Mr. Fiedler's rules, an encore was not permitted.

A minor number of genuine interest was the Comedy Overture to "Puck," by Gustav Strube, a member of the orchestra, with which the concert opened. This composition, in sonata form, is charmingly scored and abounds in dainty poetic effects. The composer received an ovation. The concert closed with Beethoven's overture, "Lenore" No. 3, well worn, but of popularity that never wanes.

For the next of the season's dates the orchestra association announces the Theodore Thomas Orchestra of Chicago, Frederick Stock, conductor.

ARTHUR G. BURGOYNE.

SYRACUSE JOURNAL
Monday, February 6, 1911.

Music

One of those musical events upon which you can pin your memory and refer to for years to come as one of the most delightful of its kind, was the Boston Symphony Orchestra concert at the Wieting Saturday evening. It was a program of the dainty novelty and exquisitely interesting in symphony, overture and concerto. It did not have so much of the solidly dignified and dull and was therefore more appreciated by the majority. To the Morning Musicals is to be given the credit of bringing the Boston Symphony here, and, while their tribute to the art of the season meant a distinct loss to the Musicals, it has done much for an already brilliant season. Every one who enjoyed that concert Saturday night is a debtor of the Morning Musicals.

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SBURGH SUN

LARGE AUDIENCE ENJOYS CONCERT

Boston Symphony Orchestra Makes First Appearance in Pittsburgh in 16 Years and Scores a Triumph.

After an absence from Pittsburgh of 16 years the Boston Symphony orchestra paid a visit to our city last night to give a concert at the Soldiers' Memorial under the auspices of the Pittsburgh Orchestra association, and scored a distinct triumph. Previous to the concert it had been announced that at least 85 men would be brought here, but for some reason when Conductor Max Fiedler raised his baton for the first number of the program there were not more than 65 men on the platform. The 65 that did come, however, showed themselves to be banded together in a sterling organization and there is no telling what would have been the result with 20 more players.

The audience that was thoroughly pleased with the concert was immense and enthusiastic. Nearly every seat in the big auditorium of the Memorial was taken and there were many people standing. The efforts of the musicians were appreciated and time and again after the completion of a number by the orchestra the hall fairly rang with spontaneous and continued applause. Anton Witek, the concermaster, was the soloist.

The principle number by the orchestra was a Rachmaninoff symphony, a work entirely new to Pittsburgh music lovers. There may have been a few in the vast audience that had heard the work before, but the great majority had not. However, the audience seemed to like the number as well as if it had been one with which they were entirely familiar and the conductor and orchestra were applauded when it was finished. The "adagio" proved the most popular movement.

Mr. Fiedler was just as new to the audience as the symphony was, but he soon won for himself a permanent place in the hearts of the many who heard him conduct last night. His men responded to his every appeal and he showed himself to be a scholarly musician and an able conductor. The symphony gave both the conductor and the orchestra ample opportunity to show their ability, and they both took full advantage of it.

Other numbers on the program were the opening number, the overture, "Puck," by Gaston Strube, another number new to Pittsburghers, and Beethoven's "Leonore No. 3" overture.

Mr. Witek gave as his solo number the Mendelssohn concerto in E minor in such a finished manner that he was recalled several times by the audience when he had finished, but Mr. Fiedler did not allow him to respond with an encore. Taken all in all the concert last night was the biggest musical event Pittsburgh has had this winter and one long to be remembered. The Boston Symphony orchestra has a reputation among many of being the best orchestra in the world and it surely lived up to this reputation last night as far as Pittsburgh is concerned, even though it was not playing in its full strength.

W. W.

GAZETTE TIMES, TUESD

BOSTON SYMPHONY SCORES SUCCESS

Immense Audience Fills to Overflowing the Great Soldiers' Memorial Hall.

MANY AUDITORS STANDING

Conductor Max Fiedler and Musicians Ably Render a Delightful Program.

By THEODORE RENTZ.

The long-anticipated concert of the Boston Symphony Orchestra, the second in the Pittsburgh Orchestra Association's series, was given last night in the Soldiers and Sailors' Memorial Hall.

It is many years since the Boston orchestra has been heard here and their appearance last night was the fulfillment of a wish expressed many times by Pittsburgh music-lovers. These were out in force and the surrounding towns contributed to an audience that filled every seat in the vast auditorium, and many were obliged to stand through the performance, being unable to procure seats. There was an air of expectancy noticeable, and while it was justified by the fame of the Boston musicians, it led to meditation on the lack of similar manifestations at the Pittsburgh Orchestra concerts of past seasons.

Much has been said and written in the past few weeks of the unusual personnel of the Boston Symphony Orchestra, and it is not necessary to repeat these details here, but it is undoubtedly one of the finest orchestras in the world. It was announced that the orchestra would contain 85 players, but the usual disappointment resulted, as there were but 65 on the stage. Max Fiedler, the conductor, has been at the head of the organization for several years, following such eminent musicians as Gericke, Paur, Nickish and Dr. Carl Muck. Before coming to Boston he was well known in Europe as pianist and conductor, and is a man of scholarly attainments and sincerity of purpose. Under his direction the orchestra plays both solidly and brilliantly. Though evidently gifted with great musical temperament, he never allows it to interfere with balance in his readings.

New Overture for Opening.

The program began with a new overture composed by Gustave Strube, one of the first violinists of the orchestra. Mr. Strube's reputation as a composer is gradually spreading, but as his works are generally in the larger form, opportunities to hear them are comparatively infrequent. His overture "Puck," which was brought forward last night, is based on the ancient idea of Puck as a genial, mischievious imp, and its pervading idea is brightness and sprightliness. Mr. Strube has reproduced this spirit in tone and his command of the orchestral resources is admirably illustrated by this work, which proved an excellent opening number for the program. Mr. Fiedler caused the violinist to acknowledge the applause, which he was forced to do several times. The orchestra played the work with verve and enthusiasm.

Last season, Sergei Rachmaninoff was heard in a piano recital and created a very favorable impression, both by his pleasing personality and by his music. Pittsburgh had its first opportunity last night to hear one of his orchestral works. His second symphony has been played in several cities by the Boston and other orchestras and has invariably been accorded a fine reception as one of the most representative of ultra-modern works. It is difficult to give a critical opinion of a symphony like this after a single hearing, but there is no doubt that the music gives a very favorable impression and promise of deeper enjoyment upon better acquaintance. The influence of the Russian school, especially that of Tchaikovsky, is felt throughout the work. It is somber in mood and, even in the rhythmic measures of the second movement the melancholy temperament of the Slav is not altogether absent.

Work Is Well Received.

The adagio, perhaps, met with the greatest reception, though the whole work was well received and the conductor was recalled several times at its conclusion. This slow movement afforded splendid opportunity for observing the beautiful tone color of the orchestra. The warmth and quality of the strings, the precision and intonation of the wood winds and the refinement of the brasses were a revelation.

Anton Witek, the concertmaster, was the soloist of the evening. He is well known in Europe as a sterling artist, having served for many years as concertmaster of the Berlin Philharmonic, one of the leading orchestras of Germany. He played the Mendelssohn concerto in E minor. Of great melodic beauty and displaying the technical possibilities of the instrument in a brilliant manner, this work is a favorite of violinists, being played perhaps oftener than any concerto in the literature of the instrument. Mr. Witek posseses a solid, clear technic, a good tone and displayed the greatest familiarity with the composition. The andante, which always is a favorite with the audience, was warmly received. The last movement suffered from the tempo taken by the artist. The speed was such that the orchestra had some difficult in following and the rapid passages in the solo instrument were unclear and blurred. Mr. Witek was recalled numerous times, but did not respond with an encore, probably on account of the lateness of the hour.

Beethovens' Lenore, No. 3 overture, a familiar favorite with Pittsburgh audiences, closed the program. Mr. Fiedler gave it a somewhat different reading than that we are accustomed to. It was rather tempetuous, and though dramatic and virile, some of the quieter parts suffered. The orchestra again displayed the qualities that have made it one of the most famous in the world. The attack, execution and tone were well nigh faultless.

The audience was so long getting seated that it was after the announced starting time before the concert could begin, consequently it was quite late before the last note was played and undoubtedly inconvenienced those obliged to rely on trains to carry them home. The Orchestra Association announces the Theodore Thomas Orchestra for the next concert on February 21.

BUFFALO ENQUIRER,
FEBURAIY 4, 1911

BOSTON SYMPHONY'S EXCELLENT CONCERT

Marvelous beyond words is the Boston Symphony Orchestra and its wonderful director, Max. Fiedler. It was no wonder that Convention Hall was filled to its capacity last night for the concert by this great organization, for the name of the Boston Symphony Orchestra always is associated with the best and noblest in the noble art of music.

The programme was splendid in arrangement and magnificently presented. Never has Beethoven's sweet, sad and simple "Leonora" Overture No. 3, been so grandly interpreted before a Buffalo audience as last night. Every detail of this beautiful overture was delivered with utmost skill, and the waves of music held the audience spellbound as they glided over the great hall. Max Fiedler truly is a genius and the work of his orchestra truly sublime.

The programme opened with the comedy overture "Puck," by Gustav Strube, delivered brilliantly and accurately, with a marvelous degree of evenness throughout the interpretation. Rachmaninoff's Symphony in E minor, No. 2, Op. 27, never before played in Buffalo, is great in its conception, and the rendition given this last night created great enthusiasm among the audience.

In the Mendelssohn concert in E minor for violin, Anton Witek was soloist. Much has been said of Mr. Witek in local musical circles, but last night afforded the first opportunity to hear him in Buffalo. He is a great master and completely captivated his audience last night by his splendid rendering of the difficult concerto. His playing was enthusiastically received and the impression he gave was most favorable.

Boston Symphony Captivates Big Audience at the Wieting

Red Letter Night for Music Lovers of Syracuse—Gratification Shown at Public Spirited Action in Bringing Organization Here.

Last night, for the second time within a year, the Boston Symphony orchestra, Max Fiedler conductor, was heard in concert in Syracuse and captivated a fine audience. It was a red-letter event in the musical history of Syracuse, and every one who enjoyed it must have felt a debt of gratitude to that enterprising and public-spirited local organization, the Morning Musicals, for having brought Herr Fiedler's accomplished band of performers to this city, at great expense and no little risk. The Boston Symphony orchestra is now the largest in the country. It is fully double the size of the company of artists with which Theodore Thomas gave many American auditors their first delighted taste of classic orchestral compositions about forty years ago.

But the exceptionally large number of orchestral voices now at Herr Fiedler's command means not the slightest deterioration of the fine unity and symmetry of method and deep sympathy of feeling that have always characterized the public exhibitions of the Boston Symphony organization.

The programme, as a whole, was a prodigy of advanced art, and it seems well nigh impossible to particularize justly in favor of one brilliant number at the expense of the rest. In its rich variety and high representative quality it was specially deserving of praise. Our great symphony orchestras are too apt to ignore the famous and always popular overtures in the selection of their concert repertories—such overtures as "Oberon" and "William Tell," the beauty of which time and repetition have not impaired. To this class belongs the overture to Carl Weber's opera, "Der Freischutz," which was first produced in Berlin in 1821. It is one of the masterpieces of this form of composition, breathing from the first bar to the last the romantic spirit of the noble opera. It was performed by the orchestra last night with dramatic enthusiasm and superb artistic finish, and this beautiful initial number immediately established the closest of sympathy between the orchestra and its cultivated hearers.

Dvorak's wonderful E minor symphony, "From the New World," in which he revealed the choice fruits of his creative genius after a patient and sympathetic study of our plantation chants and negro folk songs, was already familiar to many of the audience; but it must have disclosed new power and beauty and meaning to them under the scholarly and dignified treatment of Conductor Fiedler and his men last night. There is very little of the new world and very much of Dvorak's own Bohemian mysticism in this extremely interesting work; but nobody who heard the interpretation of it last night could have doubted that it is one of the very greatest orchestral productions of the last decade.

The violin performance of Anton Witek, a soloist of high rank, were among the most charming features of the concert. He is singularly fortunate in the possession of a famous violin, a Stradivarius of great rarity and value and of surpassingly sweet timbre, a king of kings among string instruments. With this marvelous violin to conjure with, Mr. Witek rendered a Paganini concerto with a delicacy of expression, a beauty of color and cantabile effect and a grace and facility of execution that could scarcely be overpraised. It was a fascinating display of technical power and proficiency supplemented by the poetic instinct and that sure grasp of the possibilities of melodic variation which are always the unmistakable signs of true virtuosity. His extraordinary play in harmonics has perhaps never been equaled in this city; and on the whole he must rank, in the opinion of local judges, as the greatest violinist who has visited Syracuse in the last two decades, with the exception of Fritz Kreisler. At the close of Mr. Witek's remarkable performance he was vociferously applauded, and bowed his acknowledgments over and over again. But he stood fast to his wise rule and that of his orchestra, and declined to play another selection. In the Wagnerian number, he was heard again in the sonorous and always welcome strains of the Meistersingers' overture, and confirmed the opinion formed by the audience of his brilliant talents.

Not the least of the numbers rendered with such artistic finesse by the orchestra was that weird blend of saturnine humor and insistent pathos given to the world by the famous Russian composer Tschaikowsky in his whimsical ballet music, "The Nutcrackers." It was a delight, not alone intrinsically, but in its striking contrast with overture and symphony.

The Wagnerian prelude was nobly reproduced, and it was a fitting close to one of the finest musical feasts it has been the privilege of our citizens to enjoy.

POST-STANDARD, SYRACUSE,
FEBRUARY 6, 1911.

Boston Symphony Concert.

The Morning Musicals, an organization which stands for the advancement of art in the community, gave to Syracuse on Saturday night a remarkable orchestral concert by the famous Boston Symphony Orchestra, under the conductorship of Max Fiedler.

It was in many respects a musical triumph in the history of Syracuse. There were present music lovers who are ever eager to hear the best, there were musicians who earn their livelihood in the musical realm, there were students and there were many in the audience who are coming to realize that one does not have to be a professional musician or even a close student to enjoy the best that the great composers and players are giving to the American people to-day.

Not only did Mr. Fiedler direct his orchestra of skilled players with rare charm, but he gave to Syracuse a programme that entertained the lay musician as well as the scholar. It must be said to the credit of both Mr. Fiedler and the Morning Musicals that the selection of the programme was highly commendable.

Opening with the Weber overture to the opera "Der Freischutz," the orchestra provided a number of impressive selections. Next came the Dvorak symphony, from "The New World," which was a revelation to the average music lover from such points as interpretation, tonal effects and wealth of coloring. Delightful in all its phases was the Tschaikowsky suite for full orchestra from the score of the ballet "Nutcracker." In this there were dances, marches and waltz, all typical of a fairy story with plenty of jollity and grotesqueness.

In the "Dans de la Fee-Dragee" the celesta, a keyboard instrument, was introduced with brilliant effect. There was a wealth of rhythm throughout this suite that concluded with the beautiful "Valse des Fleurs." Mr. Fiedler concluded his programme with the prelude to "The Mastersingers of Nuremberg," by Wagner.

The soloist, Anton Witek, concert master and violinist, was a factor of no mean proportions. He aroused the audience to a pitch of enthusiasm that brought him back to the stage a half dozen times after his Paganini concerto.

It was an eventful occasion in the history of music in Syracuse. It cost the Morning Musicals $3,000. The box office [illegible] $2,000.

THURSDAY, FEBRUARY 2, 1911.

THE TOLEDO NEWS-BEE.

Fine Music by Boston Orchestra

Superb concert was given by the Boston Symphony orchestra under Max Fiedler at the Valentine Wednesday evening. Yet that was exactly what one should expect of such an orchestra, with such a director.

Take a band of 75 virtuosi and artists, most of whom have played together for years, and have been trained under the greatest directors of the musical world, including the present leader, and what less would you expect than that the orchestra is not only the best in America, but even ranks with any of the big orchestras of the old world?

Director Fiedler is a man of great ability. Of striking peculiarities he has none. He is simply the broad, scholarly musician. He knows the possibilities of the orchestra. He is master of every detail in his branch of musical science and art. He works out the little points, but ever keeps in view the effect of a piece as a whole.

And, of course, he is thoroughly familiar with the music played and with the composer's intention. Such a man's interpretations must be authoritative. His message to the audience is positive, clear, convincing.

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BUFFALO COMMERCIAL, FEBRUARY 4, 1911.

BRILLIANT CONCERT

Boston Symphony Orchestra Gave Excellent Program Last Evening.

ANTON WITEK FINE.

Created an Exceptional Furore With His Masterful Performance—Fiedler is Immense.

A large and enthusiastic audience assembled at Convention Hall last evening to hear the annual concert in Buffalo of the Boston Symphony Orchestra, with Max Fiedler as conductor.

Since the first engagement here of this celebrated organization the music-loving people of Buffalo consider the concert given by the Boston Symphony Orchestra the grand event of the season. That the concert last night was up to the standard goes without saying. Never before have these splendid musicians played with more warmth and the beautiful effects produced on the several different groups of instruments were astonishing.

Max Fiedler is one of the giants in the musical world. He must be reckoned among the most important appearances in the orchestral field. In flight of fancy, in poetry of conception he is among the foremost of orchestral conductors. He possesses a strong personality and he has the power of making the musicians do things just as he wishes. Every phrase is given with clearness, and the fine blending of the instruments is immense. The tonal volume of the orchestra is splendid and for rhythmic freedom, great dynamic variety, and an intimacy of comprehension the work of these fine musicians is indeed notable. A subtle feeling for the refined, poetic sentiment that never sentimentalizes; clarity and beauty of tone, bewildering palette of tonal coloring, the rare lyric sense, the witchery of varying mood woven into a web of harmonies and melodic charm, this is the great power of this wonderful orchestra.

The program contained two compositions heard here for the first time. "Puck," a comedy overture, by Strube, and symphony in E minor, by Rachmaninoff.

The overture is a composition of intrinsic worth; it contains some beautiful melodies and it reveals decided creative talent, structural excellence and a high degree of skill in manipulating the orchestra. Fiedler gave an ideal performance of the novelty and helped it to a very fair success.

The Rachmaninoff symphony followed the overture and elicited storms of applause and approving calls. Amidst this enthusiastic demonstration Fiedler turned to the orchestra, signaled the men to arise and altogether they received the homage. This served to illustrate a phase of Fiedler's character which enables one to understand the secret of his remarkable power over the orchestra.

The symphony is decided in originality, and it possesses elements of real musical power. The composer had something to say and it takes hold of the listener at once. The melodies are irresistible in rhythm and the splendid instrumentation is worthy of notice. Rachmaninoff understands himself well and he knows how to express his feelings. In the first few measures of the "Adagio" he reveals a phase of beauty never expressed in tone before, and asserts an artistic character as convincing as it is intangible, and as original as it is authentic.

Anton Witek, the new concert master, was the soloist and he played the Mendelssohn Concerto in E minor. He is an artist of the first rank and his success was immense. He is complete master of the violin and the expectations that his greeting implied were wholly realized by his playing. It was a superbly spirited performance of the Mendelssohn work, passionate, fiery, and eloquent, highly individual in eliciting the meaning and full value of every phrase, yet never losing sight of the larger proportions of the work. Witek rose to great heights in the "Andante" and "Allegro molto Vivance," giving a performance that made a profound impression. Every violinist knows how difficult the technical requirements, both for the left hand and the right arm, are in this, one of the most difficult of all violin concertos. Witek rose superior to all difficulties. He was technically so far above the work that one forgot all about the difficulties and listened with delight to his noble and impassioned delivery.

The program concluded with an inspired reading of the "Leonora" overture, No. 3, by Beethoven.

As the Boston Symphony Orchestra concert last night, the immense audience heard with delight that another orchestra concert is to be included in the series arranged for this season by Mrs. Mai Davis Smith. Slips were inclosed in the programs announcing that, instead of the piano recital on Friday evening, March 3d, by Mme. Olga Samaroff, the Cincinnati Symphony Orchestra, Leopold Stokovski conductor, with Mme. Samaroff as soloist, will give a concert in Convention Hall on Thursday evening, March 9th. The suggestion of the change originated with Mme. Samaroff, who has been playing with the Cincinnati Orchestra for a series of concerts. So the consent of C. A. Ellis, manager of the Boston Symphony Orchestra, and of Mme. Samaroff, was secured and the change of date arranged for. The Cincinnati Orchestra has never played in Buffalo and will come here with its full complement of men. The entire program will be Russian. Mme. Samaroff playing a Tschaikowsky concerto. There will be no advance in prices for this combined attraction, which will form the sixth and last in the concert series. Subscribers' tickets for the Samaroff recital on March 3d, will be honored for March 9th. Mail orders for seats may be sent now to Mrs. Mai Davis Smith, No. 26 Irving place, and will be filled in the sequence of receipt before the opening of the public sale.

BUFFALO EVENING NEWS — FEBRUARY 4, 1911.

TRIBUTE TO BOSTON SYMPHONY ORCHESTRA

Audience Which Overflowed Convention Hall Heard a Splendid Concert.

The brilliant audience that overflowed Convention Hall last night on the occasion of the annual visit of the Boston Symphony Orchestra, under the local management of Mrs. Mai Davis Smith, was a tribute to the noble, gracious ministrations and lofty ideals associated to a pre-eminent degree with this organization, a national pride and glory. The program opened with the comedy overture, Puck, by Gustave Strube. This clever composition well deserves the exploiting given it so generously by Mr. Fiedler since its first performance in Boston last March. It is a work of delightful imagination, showing ingenuity of ideas, the hand of one who knows the orchestral idiom thoroughly, and, as touching its title, is truly eloquent in meaning. The composer acknowledged the enthusiastic applause bestowed on his composition from his place among the first violins.

The event of the evening came next in the first performance here of Rachmaninoff's E minor symphony. A work taking something more than an hour in performance, and confessedly in a form said by those incapable of its long, tireless strides, to be an anachronism in present day musical expression, must be voiced with compelling power to effect the impression this one does. Here music is winged on its most sustained flights, pursued with a high purpose that would exhaust any but the great ones of art. From the opening theme, the Russian composer comes before us with a language of such nobility, grave and glorious beauty that we are drawn and held to the unfolding of the musical drama, for so it is, with irresistable power. There is the rigid adherence to the exposition and development of thematic material we associate with sonata form, but withal the musical ideas vibrate with a character and quality that are essentially modern, not to say Russian.

The deep impression created by them, points to the first two movements as containing greatest elevation of idea and mastery of expression. Especially the first, so rich in thematic material, is developed with a profundity and expressiveness that remains unforgettable even in the variety and interest of succeeding movements. The close of the finale was signal for a warmth and continuance of applause in the acknowledgement of which Mr. Fiedler made the orchestra share, and was proof of the deep impression made by the work, thanks to the splendid band and its ardent leader, who brought an enthusiasm to the task that must be named as uplifting to a superb degree.

The third Leonore overture with its exalted and infinitely touching character, did not fail of its customary strong appeal, given as it was an exceptional nobility of reading.

Anton Witek, the concert master, was heard in the Mendelssohn E minor concerto. He came with the reputation of a great violinist and added to that one of a great interpreter. His masterly performance of the well worn work, the charm and delicate warmth he instilled in the different movements, bore tribute of the highest rank to his powers. He was greeted by the unusual sight of an audience remaining expectantly seated at the close of his performance, but according to the rules of the Boston orchestra there could be no encore.

HARMONY IN EVERY NOTE

Boston Symphony makes decided Hit with Buffalonians.

SPLENDID CONCERT

Express Feb 4/1911

Director Fiedler is accorded Welcome of unusual Heartiness.

One of the gala occasions in the musical season of Buffalo is the annual concert given here by the Boston Symphony Orchestra. This event, which is rightly considered one of the greatest artistic delights offered to the local public, took place last evening in Convention Hall before an audience that taxed the capacity of the house, and listened with absorbed attention and keenest pleasure to the beautiful programme, of which the only possible criticism was its length.

When Mr. Fiedler appeared on the stage he was accorded a welcome of unusual heartiness, as a conductor who has proved his powers on a former occasion in this city. And whether it is due to his leadership, to finer orchestral material, to longer association of the men, or to all these combined, the results never seemed more marvelous, more satisfying, than at last night's concert. It would be difficult to surpass the tonal beauty, the range of color, the subtle sympathy shown in the work of this orchestra. Each section of the instrumental whole was ravishing in its tone quality, the brass and the woodwind especially seeming to have gained in sweetness and smoothness since the organization was last heard here.

The programme was one of wide contrast, ranging from the classic simplicity of Beethoven's Leonora overture, No. 3, to the modern Rachmaninoff symphony, No. 2, with its wealth of thematic material, and comprising also a composition by one of the first violins of the orchestra, Gustav Strube, whose dainty and charming Comedy Overture, Puck, was composed two years ago and dedicated to Mr. Fiedler. This work opened the programme. Its themes are original and spontaneous, and the treatment throughout is sane and free from either exaggeration or imitation. The overture received a delightful interpretation, and the composer was called on to bow in acknowledgment of the the very hearty reception of his work.

Special interest centered in the Rachmaninoff symphony, which was an absolute novelty here. Its four movements are rich in thematic beauty, and the scoring is of much brilliance. At times both melodies and harmonies, without being at all reiniscent, suggest that greatest Russian of them all, Tschaikowski. There is an underlying thought of sadness interwoven even with the maddest, merriest strains. Incisive and irrecistible rhythms, loveyl themes and richness of orchestral coloring, mark the work, and the interest is sustained without flagging, except, perhaps, in the adagio, of which the close is too long drawn out and somewhat monotonous. The symphony received a masterly performance and both Mr. Fiedler and his men were greeted with tremendous applause at its conclusion.

The soloist was Anton Witek, who is concertmaster of the orchestra. Although much has been written of Mr. Witek's remarkable gifts as a solo violinist, Buffalonians were scarcely prepared for so admirable a performance as this artist gave the Mendelssohn concerto. In the first place, he owns an instrument of noble tone, a Stradivarius, the song of which is truly liquid sweetness. He plays this beautiful violin with such unerring intonation, such absolute control of all technical virtues and such charm of artistic feeling, that his work compels unlimited admiration. He sang the lovely andante with almost human warmth and sweetness of tone, and took the final movement with such captivating brightness and such splendid steadiness of rhythm that the storm of enthusiasm which greeted him would not subside till he had returned again and again to the stage.

Slips were distributed in the hall announcing that the last concert of the series of six under the management of Mrs. Mai Davis Smith would offer not only Mme. Samaroff as pianist, but also the Cincinnati Orchestra under Leopold Stokovski, on the evening of March 9th.

M. M. H.

...Clipping Bureau in the World

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EVENING SUN BALTIMORE, MD. FEB 4 - 1911

Beethoven will reign supreme at the fourth Boston symphony concert in the Academy of Music on Wednesday evening, February 22. The chief item of the evening will be the ninth symphony, in the last movement of which the orchestra will have the assistance of the chorus of the Oratorio Society of Baltimore and a quartet consisting of such eminent singers as Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe and Claude Cunningham.

The only other number on the program will be Beethoven's concerto for violin in D major. This will serve to introduce to Baltimore as soloist Anton Witek, the orchestra's new concert master.

[155]

WITH BOSTON SYMPHONY

Many Numbers Rendered For First Time Here.

Courier Feb 4

At the annual visit of the Boston Symphony Orchestra to Buffalo last evening, Convention Hall was crowded to the door with a fashionable audience to hear this matchless organization in a superb programme under the eminent direction of Max Fiedler, one of the most distinguished conductors in the musical world.

The programme was more than usually interesting inasmuch as the first half included works played for the first time in Buffalo. The opening number was the Comedy Overture, "Puck," composed by Gustav Strube, a member of the orchestra, and dedicated to Max Fiedler. This composition received a reading by Mr. Fiedler that was full of freedom and brilliance and which brought out effectively the captivating and unique effects of a series of sylvan tone pictures. At its close the applause was continued until the composer was induced by Mr. Fiedler to rise and acknowledge the appreciation of the audience.

The great number of the evening was the Rachmaninoff Symphony in E minor, No. 2, Op. 27, which was one feast of musical delight. Beauty of tone, exquisite phrasing and impressive volume marked this rendition, and in his reading Mr. Fiedler maintained his strong individuality and breadth of culture, his attitude being one of such magnetic poise as to inspire his musicians to sublime effort. The four movements in this characteristic work by the great Russian composer afforded opportunity for striking contrasts and dramatic climaxes, and the lovely adagio carried a special appeal, followed as it was by the fascinating melody and lively action of the last movement.

Wave after wave swept through the hall at the finish of this masterly performance, and after bowing his acknowledgements several times, Mr. Fiedler insisted upon the members of his orchestra rising to share the honors. The remaining orchestral number was the beautiful overture Leonora No. 3, by Beethoven, which was another triumph.

The soloist of the evening was Anton Witek, concert master of the orchestra, who played the Mendelssohn Concerto in E minor for violin in such a manner as to prove his ability as a great artist. He played with a lusciousness of tone, notably in the andante and a variety of dynamic gradations, while he invested the allegro molto vivace with a lightsome grace that captivated his hearers. He was recalled several times to accept the tributes of his enthusiastic auditors.

LARGE AUDIENCE DELIGHTED WITH BOSTON SYMPHONY

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BUFFALO EVENING TIMES,
FEBRUARY 4, 1911.

BOSTON SYMPHONY ORCHESTRA MADE A LASTING IMPRESSION

Wonderful Musical Organization Delighted Great Audience at Convention Hall—Witek, Unheralded, Proved Pleasant Surprise.

"Well, what do you think of it?" was the question put to a gentleman at the conclusion of the Boston Symphony Concert last night. He seemed to be the head center of the enthusiastic company about him, all eyes were fastened upon him and each seemed anxious to hear his reply. Noticing the position he was in, he straightened himself, as though to give force and emphasis to his words and said: "Taken all in all, it was the best orchestra concert I ever heard."

Many who gave opinions last night voiced the same sentiment, although not under the same interesting and somewhat dramatic circumstances.

Convention Hall was filled to hear Max Fiedler and his renowned aggregation of accomplished musicians in a program which while presenting only four numbers was a study in itself.

Strubes "Puck" overture was given for the first time in the city and will always be heard with interest and pleasure when the opportunity presents.

The great Rachmanioff symphony was given a reading that was masterly.

Anton Witek, the soloist, gave the Bartholdy concerto with a sweetness, fire, dash and finish, that was simply marvelous. It was a surprise in fact, for he had not been heralded as many less worthy than he have been on the concert stage and his execution will ever be a pleasant memory.

The Leonors overature by the orchestra proceeded the Witek solo because of the latter's late arrival. It, too, was given an interpretation that gave it added charm and beauty.

Is it any wonder the man said: "It was the best orchestra concert I ever heard?"

Boston Symphony Orchestra Score Artistic Triumph

Music like that the Boston Symphony orchestra played in the Light Guard armory last evening, is heard in Detroit only once a year, when the Boston musicians pay their annual visit. No other body of players that comes here has the ideal beauty of tone, the precision of attack, the fine spun pianissimos, the flawless crescendos, this band possesses. Last evening's concert was notable in many ways. It was probably the farewell of Conductor Max Fiedler to this city. The program was played before the largest audience that has attended a Detroit Orchestral association concert. Every chair was occupied and standing room was in demand, and finally, the orchestra introduced its new concert master, Anton Witek, as the solo violinist of the evening.

Mr. Witek played the very familiar Mendelssohn concerto in E minor, and perhaps he could not have chosen better, for the work made direct comparison with other artists easy. The concertmaster interpreted Mendelssohn after the manner of a true virtuoso, with fineness of tone, and superb technique. His conception of the andante was not as poetic as it might have been, but altogether it was eminently satisfactory. Mr. Witek must rank high among the violinists who have played before Detroit audiences.

The overture to Humperdinck's "Hansel and Gretel" opened the concert. The themes that make up this masterpiece are familiar to Detroiters though the overture itself may not be. In it one finds a gloried epitome of the "finest German opera since Wagner." Built as every one knows after the Wagnerian pattern, it is still so deliciously fresh and original, so spontaneous in its melodies, that only the close observer, or he who is forewarned, suspects that the score is a mighty web, so delicate that it might have been woven by a spider, so intricate that only a genius could have conceived it.

The symphony was Tschaikowsky's fifth, which one is tempted to characterize as an attenuated "Pathetique," or, better, a preparation for the "Pathetique." Though it has strange passages where inspiration is missing, other parts of the work are very powerful, and the finale is stupendous and worthy of Tschaikowsky at his best.

Sibelius, the greatest of Finland's composers, was presented by his symphonic poem, "Finlandia." "Finlandia" is modern in spirit and insensibly modern in structure, but it has so distinct a message to tell that it is never obscure. Indeed, it is so straightforward and eloquent in its pathos and majesty that one easily forgets its complexity.

Gustav Strube's comedy overture "Puck," completed the program. "Puck" is a clever composition of the lighter order, and interest in it was lightened because the composer sat in the ranks of the first violins and was forced to bow his acknowledgments.

Feb. 2, 1911 Times
TOLE

SPLENDID PROGRAM GREATLY ENJOYED

Boston Symphony Orchestra Given Great Ovation by Toledo Music Lovers.

The Valentine audience last evening quite belied Toledo's long reputation for a frigid temperament and a highly unmusical mind, and fairly went wild over the splendid program offered by the Boston Symphony orchestra. All of which may signify that Toledo music lovers are not lacking in enthusiasm, as often represented, but are simply fastidious in their tastes. No better arrangement of program could possibly have been placed before the public than that rendered by the Boston organization last evening. Everything that could appeal to the most exacting human mind was there—romance, exemplified in the opening number, the overture to the opera, "Der Freischutz" of Weber; the folk-lore and lyric beauty of the Dvorak Symphony No. 5 in E minor, "From the New World;" the irresistable, lilting, lively Tschaikowski suite from the score of the ballet, "The Nutcracker;" and the superb finale, full of all the grandeur and inspiration in music—the Tannhauser overture.

Anton Witek, the soloist of the evening, displayed admirable strength and delicacy of technique in the Paganini number, a concerto in D major for the violin, and was recalled again and again by the audience which seemed almost insatiable.

The Boston organization is perfect in its orchestration, reeds, wind and string instrument responding to the baton, in one big symphonic word-painting. Max Fiedler, the conductor, is a real artist, his readings, rich with dramatic bigness, the lyric sweep, or fantasy, of his selection. More of a proof of his real artistry lies in his grace and generosity in sharing the honors heaped upon him, with the individuals of the orchestra.

One of the most stupendous offerings of the evening was the selection "From the New World," four movements of which were rendered. This symphony of Dvorak is of particular appeal to the American audience as it was written by the composer as an exposition of his belief that a national music could be founded upon the folk-songs of the negroes of America. This idea predominates in the themes which are introduced and developed thru the four movements, and sings out in all of the romanticism, superstition, religion, and sweetness of these melodies, now in the blare of the horns, now in the soft lament or subtle witchery of the strings, now in the full orchestra, until the dominant idea and interlacing of themes is completed in the tumultuos coda.

Delightful Ballet Score.

The most delightful refreshing bit of harmony on the program last evening was the Tschaikowsky number, the ballet score based upon the charming fairy story of Hoffman, "The Nutcracker." It is light, fantastic, and entirely irresistable, and with its variations and dances, one in particular, the Dance de la Fee introducing the celesta, it fairly lilts and trips its way along until the audience becomes one with the composer and the interpreter and succumbs wholly to the enchanting atmosphere of the fairy tale.

As an excellent finale to the program came the over-powering Tannhauser number read with all of its dramatic force and intensity. From the very introduction of the Pilgrim motif, soft and plaintive, thru the alluring, bacchanalian venus music, now sweetly tempting and insistent, now rising to a mad frenzy, a passion crying out for dom'nance over the religious theme, and ending in the exultant triumph of the pilgrim's chorus, sung out by the trombones and trumpets, the audience sat tense, silence, overwhelmed completely by the immensity of the production and the power with which it was sent out to them. It was the biggest thing of the evening's big program, and held the audience until some seconds after the last chant of the pilgrims had died away in the distance.

The visit of the Boston Symphony orchestra was one of the rarest feasts Toledo music lovers have been awarded in some time, and one not soon to be forgotten by those fortunate enough to have been in the audience last evening.

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TOLEDO DAILY BLADE
SDAY, FEBRUARY 2, 1911

At the Theatres

THE BOSTON ORCHESTRA

It was an event de luxe at the Valentine Wednesday evening when the Boston Symphony orchestra, under the direction of Max Fiedler, presented a program which from an artistic viewpoint was an orchestral exposition difficult to surpass. Pity it was that there were empty seats, for the concert proved one of the most satisfactory and delightful ever heard in Toledo.

It is a difficult matter to write concerning the playing of the Boston musicians without lapsing into hyperbole and exaggerations. The ordinary critical adjectives do not apply. The orchestra is so unique in its artistic qualities that such terms as magnificent, unexcelled, splendid, et cetera, inadequately fit the situation. An analysis of its effort may disclose some reasons why the Boston Symphony excells many similar organizations.

No orchestral body in America today can boast of more natural endowed musicians. Years of association under the baton of a musical genius, always in perfect sympathy with him, and ever mindful of the fact that Fiedler is a dictator whose batonic behests must be explicitly obeyed, the orchestra has reached a degree of proficiency seldom attained.

Concretely considered, the orchestra has been resolved by its director—through an intelligent responsiveness on the part of the musicians—into a single composite instrument perfect in its artistic adjustment. They play artistically because they can't help it. All this has been the result of years of training on the part of Fiedler and the capable conductors who have preceded him. Rome was not built in a day, neither was the Boston Symphony orchestra. This is its 30th year.

As a conductor Fiedler ranks well toward the front. Possessing deep seated musical intelligence and a pleasing personality which enables him to get into close communion with his men he easily conveys to them his ideas of interpretation and instills in them the warmth and temperament without which he would be unable to secure the astounding results that were obtained.

The evening's program appealed strongly to all classes of music lovers for it consisted of representative works of different periods and different styles. Weber's overture to the opera Der Freischuz, gave the audience an immediate glimpse of the orchestra's virtuosity and ensemble. It was a glorious revelation of musical unity and precision of attack, the best any conductor could wish. With the Dvorak symphony from The New World which followed came further display of artistry. The delicate coloratura work, beautifully graduated tonal effects and melodic sweetness of the composition enthralled the audiences.

Tschaikowsky's Nutcracker suit was even more fascinating in its simple, melodic charm and the exquisite skill in which it was presented. Delightfully charming were the orchestral effects produced in the various dance movements of the ballet.

The familiar but favorite overture from Tannhauser was given a glorious performance as the closing number. The great Wagner composition was interpreted with splendid regard for its strength and symetry and gave the orchestra opportunity to rise to its topmost heights. As after all the other numbers a storm of applause evidenced the appreciation of the enthusiastic audiences.

Interpolated between the symphony and the Tschaikowsky number, Anton Witek, the orchestra's famed concert master, delighted with Paganini's concerto for violin in D minor. The number scintillated with brilliancy, warmth and beautiful singing quality of tone, and he swept his bow fearlessly and faultlessly through the amazing difficulties of this show piece. His interpretation was as agreeable as it was astonishing.

J. FRED GLEICK.

5 1911

BOSTON SYMPHONY.

The fourth pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, February 23, and Saturday afternoon, February 25. At both concerts the soloist will be Ferruccio Busoni. On Thursday evening he will play Beethoven's concerto in C minor, and on Saturday afternoon Liszt's "Dance of Death." On Thursday night the principal item on the programme will be Richard Strauss's tone poem, "Don Quixote," and on Saturday afternoon the symphony will be Schubert's in C major.

BOSTON SYMPHONY PROVES SELF PEER OF ANY

Everything in the musical life of Detroit leads up to and recedes from the annual visit of the Boston Symphony orchestra, which event, for the season of 1911 took place, Thursday evening, in the Light Guard armory.

The big bare hall was filled with an audience that numbered the music lovers in every walk of life, the smartest of smart society, white-haired men and women who rarely find their way to the ordinary musical attraction and a large body of eager young students. There were not more than a dozen vacant seats in the hall and the "standees" were packed in the rear and around the sides of the lower floor. For one rare occasion in the draughty, uncomfortable and inconvenient armory, the women took chances on catching cold and spoiling their best frocks by wearing their handsomest, decollete toilettes, and the result was a scene of real brilliancy of color and fashion.

Conductor Max Fiedler and his men were greeted with the utmost enthusiasm. Following the performance of Tschaikowsky's Fifth Symphony, the applause lasted several minutes, and Mr. Fiedler was recalled to the director's stand six or seven times. Mr. Fiedler is one of the great conductors of the world, and possesses a supremely interesting personality. His manner of conducting is incisive, almost military in its crispness, precision and authority. The results he attains are transcendent. With such a body of individual artists as are numbered in the ranks of the Boston Symphony orchestra anything is possible to a good conductor.

To anyone familiar with the great symphony orchestras of the country there can be no question in the mind and critical judgment that the Boston organization is the peer of any. Such beauty, purity and smoothness of tone, in the strings, are rarely heard in any concert hall. The playing is that of one man, one instrument. The tone produced is so exquisitely limpid that it is a constant source of marvel as well as of enjoyment to the musical ear. It is a matter of justifiable pride with this orchestra that the instruments used are the very finest the world can produce, from the violins and cellos to the perfectly tuned triangle.

The real musicianship of the players, the majority of whom have belonged to the organization for many years, is quite apparent, and it is easy to believe that the reputed high test of ability required of a man before he can take his place at any desk in the orchestra has not been over-accentuated. There were 81 players on the platform, Thursday evening, the largest body of musicians ever heard on the local concert stage.

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ELLA MAE HAWTHORNE.

DETROIT SATURDAY NIGHT

February 4, 1911

Another Great Program.

The Detroit Orchestral Association has been working very hard this season for the pleasure and profit of its subscribers, and in consequence its guarantor list, its subscription list, and the quality of its concerts, as well as its single ticket audiences, have grown appreciably. The history of the art education of a general public, which in Europe is a matter of governmental or municipal expense, but depends in this country upon individual generosity and public spirit, has been, as a rule, one of constantly increasing demand through at least a decade upon its supporters. It is the ambitious endeavor of the Detroit Association to improve upon this record and see if it cannot secure a constantly lighter burden while offering better and better things. This means hard thinking and a goodly exhaust of nervous energy upon the part of those in charge. The concerts this year have had two distinctive features, both of which were absolutely in line with its original policy and ideals. In the first place, every concert program, except one, includes a soloist of distinction that cannot be questioned, with orchestral accompaniment, thereby emphasizing all the functions of the orchestra, as well as directing attention to its individual instruments and to the sympathetic qualities of the conductor and the absolute unity of his ensemble. In the second place, we have been honored with what in great music circles is considered an event, orchestrally, of the most thrilling interest. This is the presentation of a new work, or of a new composer. The writing of symphonic or orchestral music is the crowning capacity of great genius. It establishes the musical standing of a nation. The repertoire is comparatively limited; the claim of a new writer means the discovery, possibly, of a new planet. The Damrosch and Boston Orchestras, two great authorities in this country, have each presented us with a metropolitan opportunity, for which we cannot be too grateful. It should be born in mind that our audiences are made up of those who know little of any orchestral music; of those who are familiar with many well-known compositions, and of those who know that they can only grow to the point of the musical development of today by listening to the music of today. All are entitled to consideration. We must have numbers that win the attention of the undeveloped; numbers that satisfy those who long for compositions they know and love; and numbers that educate the most scholarly among us, who realize that a musician only grows and keeps pace with his time by a knowledge of new repertoire. A magazine ministers to many classes of readers, an orchestral program to many sorts of hearers, and all are worthy of equal consideration, since all unite in defraying the expenses of the concerts. With a total of only thirty numbers or so possible, and with the conductors only presenting the numbers they have in rehearsal for this season, and desiring to limit the library they transport as much as possible, the making of these programs, grouping them with due consideration for light and shade, timing them to the proper length, and emphasizing in turn all the orchestral parts, is no child's play. A serious well wisher of this educational musical movement, which has raised the general opinion of the country at large of Detroit as a musical center, will consider all these things and strengthen the hands of the association, which is strenuously trying to accomplish all it can for everyone, and to consider all needs, thereby giving it courage. Criticism is so easy, and endeavor is so difficult. Even in listening to a concert program altruism is necessary—and no number upon any orchestral program is less than beautiful or well worth while. No conductor has been more fortunate in the matter of program arrangement than Frederick Stock, and his grouping of the numbers which constitute his Wagner program is wonderfully fine. The concert will be one of the best Detroit has ever heard. We have gradually begun to realize that the Boston, Chicago and New York Symphony orchestras stand shoulder to shoulder. Cincinnati promises to grow to an equal stature; must, if it is to be worth while; for having had the best, nothing else satisfies. On the anniversary of the birthday of America's greatest man, we shall have an opportunity to listen to Germany's epoch-making musical genius. This is the program that will be presented: *Overture* to the *Flying Dutchman; Prelude* to *Lohengrin; Magic Fire Scene,* and *Ride of the Valkyries,* from the *Walkune; Waldweben* and *Forge Song* from *Siegfried; Traume, Vorspiel to Act III,* and *Finale* from *Tristan; Procession of the Knights of the Grail,* and *Good Friday Spell* from *Parsifal,* and *Overture to the Mastersinger.*

DETROIT JOURNAL

FEBRUARY 3, 1911

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Max Fiedler is one of the really authoritative conductors of the present day. His readings are marked by rare insight and appreciation of emotional and poetic values. His men respond to his baton with such ready intelligence as to make a perfect balance of ensemble. Strings bewitchingly silvery in tone, brass mellow and unobtrusive, wood wind soft as the thrush's song—these are some of the qualities which mark the orchestra's work. Its excellence is so pronounced as to make it tower above all other American organizations.

Humperdinck's prelude to "Hansel and Gretel," the fairy opera, based on Grimm's tale of the broommaker's children lost in the forest, opened the program. The fantasy of the piece was beautifully expressed. One could see the fourteen angels hovering over the sleeping youngsters and hear the weird sounds at the orgy of the witches. The number was a thing of joy and beauty.

A finished interpretation was given to Tschaikowsky's symphony No. 5, the most important work of the evening. Like "Pathetique," this composition reflects one of the gloomy moods of the composer. Its effect on the mind is that of a titanic soul struggle with the drums of destiny resounding sternly as an accompaniment. The second movement contains a truly inspired melody for the horns. A gracefully poetic waltz takes the place of the usual third part. The sombreness of the work becomes accentuated in the finale where storm, stress and strife are heaped up and the ominous roll of drums is prominent. Mr. Fiedler and the orchestra received an ovation at the close.

The Mendelssohn concerto is attempted by every violinist with pretensions. It is perhaps the most popular of all violin concertos being marked not only by melodious and difficult passages for the soloist, but by exquisite orchestration. Anton Witek's performance was superb from the viewpoint of technique. He obtains an entrancing tone from his Stradivarius and goes through intricate passages, designed as a test of virtuosity, with perfect ease. He is not, however, an emotional player and one could not but contrast his severely beautiful rendition with the warm and colorful bowing of Ysaye. Mr. Witek's attitude toward the violin is like that of D'Albert toward the piano. Both favor Greek simplicity and look askance at what is called soulful interpretation. Mr. Witek was recalled time after time, the audience being worked up to an intense pitch of enthusiasm. It was noted with pleasure that Mr. Fiedler did not, as some conductors do, drown the soloist, but kept the orchestra in its proper place as a background and accompaniment.

When the elfinlike comedy overture, "Puck," with its suggestion of "Midsummer Night's Dream" and brownie gambols in moonlit woods had been given the audience was surprised to see a modest little man among the violins stand up in response to their applause. It was Gustav Strube, the author, formerly professor of the violin in Mannheim conservatory, and member of the Gewendhaus orchestra, but who has been a resident of Boston for some years and has added many works to the musical catalogues.

Closing an eventful evening came the significant symphonic poem, "Finlandia," by Jean Sibelius. In one respect the composer is the Wagner of Finland. He has taken the Kalevala, a poem embodying the magic and mystery of Finnish mythology, and has expressed it in music just as the niebelungenlied sets forth the weird and ancient Teutonic spirit. Sibelius is a genius who stands alone on a pinnacle, so different is he from all other modern writers. He expresses the life and death struggle of the Finnish nation, the conflict of titanic forces in waste and melancholy places. His "Finlandia" so vividly expresses the national yearning of the Finns that the czar suppressed it as an incitement to revolution. As given by the Boston orchestra this work will linger long in the memory. It is marked by surpassingly beautiful melody, haunting sadness, strength and hopefulness. Had it been given earlier in the evening to untaxed brains it probably would have made a deeper impression.

T. C. GREENWOOD.

DAY, FEBRUARY 3, 1911.

Boston Orchestra and Anton Witek Astonish Best Audience of Year

The hold which symphonic music is acquiring on Detroit was demonstrated last night when a packed house greeted the Boston Symphony orchestra at the Light Guard armory. It was rewarded by a remarkable program presented in a remarkable manner.

In the first place, all the music played by the full orchestra was composed within the past 22 years. The earliest number in composition was the Tschaikowsky symphony, the fifth, of the date of 1888. The most recent bore a date 20 years later. It would have been well if those who find it fashionable to decry modern music could all have heard the Boston organization. They would have found small foundation for their prejudice.

And secondly, that amazing Boston orchestra seemed even better than before. Under the commanding baton of Fiedler it developed a tone quality that was marvelous, and the noise which many complain about in the full orchestration of Tschaikowsky and other modern composers was notable in its absence. There was never a harsh note, though at times the tone swelled to an extraordinary volume of sound.

Thirdly, there was Anton Witek, who introduced the only classic in the program by playing the familiar Mendelssohn concerto in E minor. Under his bow the music acquired new beauties which made it seem almost strange. Herr Witek compels admiration. He has discarded all the tricks and flourishes of the violin virtuoso; he "plays it straight," in the cant expression of the day, but how he does play! Maintaining at all times a magnificent tone, he twinkled the fingers of his left hand over the strings of his wonderful Stradivarius until his hearers gasped, and capped the climax of marvelous playing by such an exhibition of double-stopping and broken chords as has never been heard in Detroit. Without the poetry of Elman, he nevertheless showed a power of interpretation and a beauty of technique that brought round after round of applause. It seemed as if the concert would not be permitted to proceed until Herr Witek had given more, but Mr. Fiedler was firm in his refusal to permit an encore. Rightly, too, for a repetition or an addition would have been an anti-climax.

There was little demonstration until the close of the symphony. The Haensel and Gretel prelude, while pleasing, was not big enough to create enthusiasm. The first movement of the Tschaikowsky number, calling the full orchestra into play, beginning with a most depressing passage, working through pessimistic but remarkable well orchestrated themes and developments, and closing with a gradual deepening of tone until it ceases in an ominous rumbling of the kettledrum, astonished the audience into silence. The andante was better liked; the waltz deepened the interest; and when, in the finale the orchestra broke into the triumphant hymn, reminiscent of the close of the Tannhauser overture, in a great burst of sound, the emotions of the hearers could scarcely be restrained.

A comedy overture called "Puck," by Gustav Strube, was played. It proved ultra-modern in tone, and was very well liked. At its close a little man in the third row of violins, at a sign from Mr. Fiedler, rose and bowed. It was Mr. Strube himself. More power to him.

The final number was a tone poem, "Finlandia," by the Finnish composer, Jean Sibelius. It is extremely patriotic, showing the writer's faith in his people, who have conquered the wastes of northern Russia and who, though they have lost their independence, are still lovers of liberty and restless under domination. Sibelius has employed a deal of orchestral color in this composition. There is a passage that sounds like a prayer that is surpassingly beautiful.

Next in the Orchestral association's series comes the Theodore Thomas orchestra for its second concert of the season, Feb. 20, in an all-Wagner program.

m NEWS

ress Baltimore, Md.

FEB 4 - 1911

Beethoven Will Reign At Boston Symphony

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The only other number on the program will be Beethoven's immortal concerto for violin in D major. This will serve to introduce to Baltimore as soloist Anton Witek, the Orchestra's new concert master, whose appearances so far have been among the sensations of the season.

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Everything in the musical life of Detroit leads up to and recedes from the annual visit of the Boston Symphony orchestra, which event, for the season of 1911 took place, Thursday evening, in the Light Guard armory.

The big bare hall was filled with an audience that numbered the music lovers in every walk of life, the smartest of smart society, white-haired men and women who rarely find their way to the ordinary musical attraction and a large body of eager young students. There were not more than a dozen vacant seats in the hall and the "standees" were packed in the rear and around the sides of the lower floor. For one rare occasion in the draughty, uncomfortable and inconvenient armory, the women took chances on catching cold and spoiling their best frocks by wearing their handsomest, decollete toilettes, and the result was a scene of real brilliancy of color and fashion.

Conductor Max Fiedler and his men were greeted with the utmost enthusiasm. Following the performance of Tschaikowsky's Fifth Symphony, the applause lasted several minutes, and Mr. Fiedler was recalled to the director's stand six or seven times. Mr. Fiedler is one of the great conductors of the world, and possesses an extremely interesting personality. His manner of conducting is incisive, almost military in its crispness, precision and authority. The results he attains are magnificent. With such a body of individual artists as are numbered in the ranks of the Boston Symphony orchestra anything is possible to a good conductor.

To anyone familiar with the great symphony orchestras of the country there can be no question in the mind and critical judgment that the Boston organization is the peer of any. Such beauty, purity and smoothness of tone, in the strings, are rarely heard in any concert hall. The playing is that of one man, one instrument. The tone produced is so exquisitely limpid that it is a constant source of marvel as well as of enjoyment to the musical ear. It is a matter of justifiable pride with this orchestra that the instruments used are the very finest the world can produce, from the violins and cellos to the perfectly tuned triangle.

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FEB 5 - 1911

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Thirdly, there was Anton Witek, who introduced the only classic in the program by playing the familiar Mendelssohn concerto in E minor. Under his bow the music acquired new beauties which made it seem almost strange. Herr Witek compels admiration. He has discarded all the tricks and flourishes of the violin virtuoso; he "plays it straight," in the cant expression of the day, but how he does play! Maintaining at all times a magnificent tone, he twinkled the fingers of his left hand over the strings of his wonderful Stradivarius until his hearers gasped, and capped the climax of marvelous playing by such an exhibition of double-stopping and broken chords as has never been heard in Detroit. Without the poetry of Elman, he nevertheless showed a power of interpretation and a beauty of technique that brought round after round of applause. It seemed as if the concert would not be permitted to proceed until Herr Witek had given more, but Mr. Fiedler was firm in his refusal to permit an encore. Rightly, too, for a repetition or an addition would have been an anti-climax.

There was little demonstration until the close of the symphony. The Haensel and Gretel prelude, while pleasing, was not big enough to create enthusiasm. The first movement of the Tschaikowsky number, calling the full orchestra into play, beginning with a most depressing passage, working through pessimistic but remarkable well orchestrated themes and developments, and closing with a gradual deepening of tone until it ceases in an ominous rumbling of the kettledrum, astonished the audience into silence. The andante was better liked; the waltz deepened the interest; and when, in the finale the orchestra broke into the triumphant hymn, reminiscent of the close of the Tannhauser overture, in a great burst of sound, the emotions of the hearers could scarcely be restrained.

A comedy overture called "Puck," by Gustav Strube, was played. It proved ultra-modern in tone, and was very well liked. At its close a little man in the third row of violins, at a sign from Mr. Fiedler, rose and bowed. It was Mr. Strube himself. More power to him.

The final number was a tone poem, "Finlandia," by the Finnish composer, Jean Sibelius. It is extremely patriotic, showing the writer's faith in his people, who have conquered the wastes of northern Russia and who, though they have lost their independence, are still lovers of liberty and restless under domination. Sibelius has employed a deal of orchestral color in this composition. There is a passage that sounds like a prayer that is surpassingly beautiful.

Next in the Orchestral association's series comes the Theodore Thomas orchestra for its second concert of the season, Feb. 20, in an all-Wagner program.

m .....

ress ..... BALTI ...

Fourth Boston Symphony.

Beethoven will reign supreme at the fourth Boston Symphony concert in the Academy of Music on Wednesday evening, February 22. The chief item of the evening will be the immortal Ninth Symphony in the last movement of which the orchestra will have the assistance of the chorus of the Oratorio Society of Baltimore and a quartet consisting of such eminent singers as Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe and Claude Cunningham. The performance of this symphony a year ago was such a great success that it is repeated this year in response to numerous requests.

The only other number on the program will be Beethoven's equally immortal concerto for violin in D major. This will serve to introduce to Baltimore as soloist Anton Witek, the orchestra's new concert master, whose appearances so far have been among the sensations of the season.

THE DETROIT NEWS.
FEBRUARY 3, 1911.

A Capacity Audience Greets Boston Orchestra at Splendid Concert

The hold which symphonic music is acquiring on Detroit was demonstrated last night when a packed house greeted the Boston Symphony orchestra at the Light Guard armory. It was rewarded by a remarkable program presented in a remarkable manner.

In the first place, all the music played by the full orchestra was composed within the past 22 years. The earliest number in composition was the Tschaikowsky symphony, the fifth, of the date of 1888. The most recent bore a date 30 years later. It would have been well if those who find it fashionable to decry modern music could all have heard the Boston organization. They would have found small foundation for their prejudice.

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THE PILOT
FEBRUARY 11, 1911.

THE CHILDREN'S CRUSADE.

Cecilia Society and Boston Symphony Orchestra to be Heard in Symphony Hall, Feb. 16.

The principal musical event of the coming week will be the performance of Gabriel Pierne's musical legend, "The Childrens Crusade," for which distinguished soloists have been engaged. The most important part, the Narrator, will be taken by Edmond Clement, French lyric tenor, who was soloist with the Symphony Orchestra in Cambridge last Thursday.

Clement is the leading French lyric tenor. He first came to America a year ago as a member of the Metropolitan Opera Company and next year in special performances of French opera in the New Theatre, he will head the company. He has been compared to Jean de Reske, though his voice is not of heroic quality, but his art is of extraordinary perfection.

The principal soprano will be Madame Corinne Kider-Kelsey, who is the leading concert singer today of American training. The other principal woman's character, that of Allys, will be taken by Mrs. Edith Chapman Goold, who has already sung with the Cecilia in "The Children's Crusade here. The part of a "Mother" will be taken by Mrs. Frances Dunton Brown and that of the "Old Sailor" will be taken by Mr. Claude Cunningham, basso. Mr. Earle Cartwright will be "The Voice from on High," while the parts of the four women will be taken by Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child and Mrs. Emily Wentworth Carter.

The entire chorus of the Cecilia, 175 voices, will be used, and the entire force of the Boston Symphony Orchestra and, in addition, a children's chorus of 100, trained by Professor Hadley.

The work itself appeals not merely from the delightful quality of the musical setting, but the story itself exerts a strong attraction to anyone who has the least sentiment in his nature.

The concert will begin at 8 o'clock.

Plain Dealer

Boston Symphony Orchestra's Annual Concert At the Armory

BY ARCHIE BELL.

The Boston Symphony orchestra, under the direction of Max Fiedler, gave its annual concert at Grays armory last evening before an audience that filled the auditorium. As usual, it proved to be one of the most satisfactory musical evenings of the year. This for several reasons. There is no orchestral body in America and perhaps in all the world, the individual members of which are so competently equipped by natural talent and traditional training for their difficult task. They have been gathered together from the four musical quarters of the globe, have been long associated and always under the baton of a musical genius, they have reached a degree of proficiency seldom, if ever before, accomplished in the history of music.

Another contributing factor to their excellent performance at this time is deep seated musical intelligence of the conductor. There is nothing of the eccentric about Fiedler, not even the faintest suggestion of even whimsically which seems to take hold of so many men who hold the baton. He is worthy of the players who sit beneath him. His method of conveying his intentions is mental and he makes the slightest physical movements in accomplishing astounding results. I have never seen more than one example of such supremacy of the baton as the chief solo instrument, and that was in the hand of Hans Richter directing a Wagnerian performance, standing in one position, rigid sometimes, and seeming by some psychical method to flash his thoughts to the men about him. Fiedler is the best of the directors who have come to us with the Boston orchestra or with any other, at least in recent years.

The program was an attractive one and naturaly called out the representatives of what is best in the musical life of Cleveland. It was the first time that Rachmaninoff's symphony in E. minor had been heard in this city. Although this remarkable young Russian with the unpronounceable name of Sergei Vassilievich has been frequently represented upon local programs, the works selected have been in no way representative of his creations of the past two or three years since he left his fatherland and settled in Dresden, where the stupendous work heard last evening was written.

It was first played abroad two years ago and might have waited some time for an American performance but for the visit of the composer to this country during the fall of 1909, when it was given by the Philadelphia orchestra with Rachmaninoff himself conducting. Its success abroad was quickly duplicated here and each subsequent performance has been a triumph.

While very long, taking over an hour for the four movements, it is not tedious for a moment and has a charm that is not easy to define. The composer may have become an expatriate for professional reasons, but he is a Russian and the national spirit pervades his work. In the first movement, there is a tonal coloring that meets the requirements of Maurice Barres' definition of landscape, which he says is a "state of soul." Through the early passages creeps the spirit of the Steppes, flashes of sunshine and a broad expanse. It seems the very soul of Russia.

The second movement is more brilliant in coloring, full of a wild Cossack spirit and a primitive dance. The third movement is a weird, almost oriental wail of a fettered people. The finale seems to throw aside all restraint and in a barbaric blast utilizing the full equipment of the orchestra ends in triumph.

It is a magnificent creation, and coming from a man still under 40, is another prophecy of the artistic supremacy to which the Russians are rapidly attaining. Italian music seems rapidly on the decline, the French masters are wandering in vague mists led by Debussy and d'Indy; whereas the Russ, with such a representative as Rachmaninoff, demonstrate all the vigor of the past, with an added virility borrowed from what has preceded them.

The program opened with the comedy overture, "Puck," written by G. Strube, a violinist with the orchestra. It is an interesting work on the lines of the "Marche Joyeuse," heard here two years ago, though perhaps more "legitimate" and in closer accord with the traditions. The idea of the composer is to represent Puck, the little imp, capering about on an expedition in which he causes general consternation and fright, at the same time an effort being made to create a tonal description of his environment.

Alwin Schroeder, the cellist, gave a masterly interpretation of Tschaikowsky's "Variations on a Rococo Theme." The program closed with Beethoven's sublime third "Leonore" overture.

BOSTON TRAVELER, SATURDAY, FEBRUARY 11, 1911.

SCHARWENKA RECITAL!

By EDITH BURNHAM.

Xaver Scharwenka was heard at yesterday afternoon's Symphony rehearsal in his own Concerto for Pianoforte, No. 4, Op. 82, which was played for the first time in Boston. Mr. Scharwenka is not a stranger to Boston audiences, having played with the orchestra on two previous occasions, also in recital and with the Kneisel quartette, but his appearances have been so infrequent as to be a decided novelty. And certainly his concerto which he played yesterday was a novelty in many ways. All the dry dust of the past years of concerto writing was shaken out of it, all the stiff, inflexible decorum which eats out the life of many concertos was done away with, and we heard a fresh, spontaneous, living creation, which flowed from the instruments with all the lightness and vigor of a mountain breeze that sweeps down the hillside and across lakes gathering new life and beauty with every breath. Mr. Scharwenka himself plays with this same spontaneous, creative touch; we feel as if he were dreaming for the first time the dreams of his music, as if each measure that his fingers play were fresh from the creative mind that moves them.

He communicates to the orchestra playing much of this same rare quality. The concerto itself opens with a free expression of the theme by the orchestra, and instead of orchestra and piano working on it independently of each other, with now and then interchange of ideas, the orchestra and solo instrument coalesce into one expressive being, each is the counterpart and true complement of the other. Novel instrumentation and combinations of orchestral instruments with the piano are introduced, lovely trilling flute arias over running arpeggio work in the piano, rich, deep horn motifs, that draw in long breaths of beauty play over sympathetic chords in the piano; or the piano develops a theme over delicate pizzicato strings. Although the piano is always the solo instrument, it never divorces itself from the orchestra, but sings with it, now having the quality of an orchestral instrument itself, now a solitary voice with some sweet utterance to give. The orchestration of the concerto is exceedingly varied an replete with melodic expression; it affords a setting for the piano score that enriches and enhances its beauties at every point. Mr. Fiedler and the orchestra yesterday brought out all special and specific orchestral values. Mr. Scharwenka's reception was a most cordial one.

The rest of the programme included the Handel Overture No. 1 in D minor, the Haydn Symphony in E-flat Major, and "The Moldau" from the Smetana Symphonic Poem, "Ma Vlast." The Haydn Symphony never fails of a most enthusiastic welcome from its audience, and yesterday was no exception. It is thematically not complicated, but its beauties are of the simple, lasting kind which never wear dim nor lose one atom of their intrinsic worth.

The "Moldau," with its long, flowing melodies like the stream which it typifies, was a graceful, curving rivulet, all the delicate wood and calls mingling with its voice, and moonlit, starlit shadows playing across its reflective surface. It followed most naturally the concerto preceding it, and gace to the programme a sense of completed harmony.

BOSTON SYMPHONY ORCHESTRA

Richard Strauss' "Don Quixote," which was one of the most brilliant achievements of last season's Symphony concerts, is to be played on the programmes of next week, Friday afternoon and Saturday evening. Nothing which Mr. Fiedler has done in Boston has won him greater praise than did his conducting of this work. As last year the violoncello solo will be played by Mr. Warnke, and the solo viola by Mr. Ferir. The soloist will be Mr. Ferruccio Busoni, and he will play the seldom heard concerto for pianoforte in C minor, No. 3, by Beethoven. The novelty on the programme will be Mr. Busoni's suite "Turandot," which was played last year by the Philharmonic Society in New York.

THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA.

The Cecilia Society will give "The Children's Crusade" in Symphony Hall on Thursday evening, Feb. 16, at 8 o'clock. Edmond Clement, a leading figure in lyric opera in France and formerly a member of the French section of the Metropolitan at its last season's special performances at the New Theatre, in New York, will sing the leading tenor role.

Mme. Rider-Kelsey and Mrs. Edith Chapman Goold will sing the two soprano roles. The entire chorus of 175 voices and the entire Symphony orchestra will be assisted by a children's chorus of 100 voices, which have been trained by Prof. Hadley of the Somerville schools.

FEBRUARY 11, 1911.
MONITOR, BOSTON,

The Boston Symphony activities of the coming week include the presentation of Pierne's "Children's Crusade," with the Cecelia Society, at Symphony hall, Thursday evening, Feb. 16, and the performance of the "Don Quixote" tone poem of Richard Strauss, Friday afternoon, Feb. 17, and Saturday evening, Feb. 18. The choral concert brings forward Edmond Clement, the French tenor, Mme. Corinne Rider-Kelsey and Mrs. Edith Chapman Goold as soloists. The orchestral concert is the occasion of the first Boston appearance this season of the pianist, Ferrucio Busoni. Mr. Busoni brings in his portfolio Beethoven's C minor concerto, No. 3, op. 37, and a new orchestral suite of his own composition which Mr. Fiedler and his men will interpret, "Turandot," a work played in New York last year by the Philharmonic Society.

RECORD, SATURDAY, FEBRUARY 11, 1911

MUSIC NOTES.

The most brilliant achievement of the Symphony orchestra last year came at the 23d concert when Strauss's "Don Quixote" was performed. Nothing that Fiedler has done since he has been in Boston has won him greater praise and the inclusion of this work in the 16th programme on next Friday and Saturday will be welcomed by everybody. The soloist will be Mr. Ferruccio Busoni, who will play the seldom-heard concerto for pianoforte in C-Minor No. 3 by Beethoven.

A notable event of the coming week will be the performance of Pierne's legend, "The Children's Crusade." A distinguished list of soloists has been engaged for the event, the most important part of which, that of the Narrator, will be taken by Edmond Clement, the French tenor.

The work will be sung by the Cecilia society in Symphony hall Feb. 16.

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GLOBE, SATURDAY
FEBRUARY 11, 1911

PLAYS OWN CONCERTO

Scharwenka's Work at Symphony.

Works of Haydn and Handel Given by the Orchestra.

The program of the 15th symphony rehearsal yesterday afternoon was as follows: Handel, overture No. 1 in D major (arranged by Franz Wullner, the father of the lieder singer); Haydn, symphony in E flat major; Xaver Scharwenka, concerto for piano No. 4, F minor, op 82, first time in Boston, played by the composer; Smetana, symphonic poem, "Vltava" ("The Moldau"), second in the series "My Country."

This overture by Handel, even as the one to "The Messiah," which it resembles in the recurring rhythmical figure of alternately long and short notes, is a memento to the influence upon the development of musical form exerted by one who began his career at the French court as scullery boy.

Lully's form of overture, consisting of a grave movement followed by a rapid one, became the pattern for those of Handel, as of all those of his time. Yesterday the sturdy dignity of the unvarying polyphony and the crisp incisiveness and logical sequence of the fugue were still wholesome models for modern ears.

If the public of Haydn's day had threatened to have none of him as a composer, either because on the one hand, perchance, he wrote in strange idioms and new forms, or because he wrote respectable, but somniferous music on the other, no doubt he could have earned his living in some theatre as a drummer. Early in their youth, the children of every German tympanist are taught to laugh heartily at the story of the boy Haydn, who once improvised a drum for practice by stretching a cloth tightly over a meal basket, and belaboring the same with such good will as to nearly ruin the upholstered chair beneath it.

Haydn retained his fondness for the drums and this symphony is known in Germany as the "Pauken wirbel," the "drum roll," named from the roll of the tympani in the first bar, and yesterday beautifully played.

This symphony is to be enjoyed purely as music. Here is a typical Haydn minuet of a tidy, precise and well-ordered cheerfulness. Here, too, is a first theme of the andante, an embellished form of a bald Croatian folk-tune that denotes the composer's trait of treating folk-songs and dances.

For the historian of musical form here are further signs of development associated with Haydn—the definite boundaries of the divisions of the movements, the clearness in the system of keys, increased importance of the coda and the use of the slow and stately introduction to prepare the mind for serious attention.

It might be an interesting experiment to play the minuet of this symphony with one-half the strings used yesterday and without doubling the wood-wind. Haydn thought himself luxuriously supplied in London with Salomon's orchestra of 40.

To hear Hadyn performed with a full modern symphony orchestra leaves much of the aristocratic aloofness, the naivete and delicacy of outline of his music to be imagined. Yet Mr Witek's exquisite playing of the variation upon this Croatian air supplied the moments of all the work which seemed most apt and appropriate. Here was the antique grace, the quaintly formal elegance which marked the etiquette and the dress of the period.

Mr Scharwenka is a worthy and estimable pedagogue of the piano who directs a conservatory in Berlin, and who some years since dwelt in New York, likewise to impart instruction there.

His fourth concerto, performed yesterday by himself and for the first time in this city, is a vast and extensive composition. The composer performed the three movements with much equanimity and aplomb, and when at length he had finished and had wrung the hand of Mr Fiedler, also that of of Mr Witek, there did not appear any inevitable or plausible reason why they should have been performed upon the program of the Boston symphony orchestra.

There are a few themes with identity and character. The development of them is unduly prolonged for the vitality and inspiration of the work is sparse and nebulous. There are several climaxes atttained through a series of throes and shudders. There are melodic passages which curve in ingratiating scrolls, but yesterday did not tempt one to find sentiment or passion within them.

At times in the orchestra there is effective use of thematic material and evidence of tonal contrast. In the intermezzo there is a tinkling passage in marked rhythm which may be called pretty and neat. In the last movement there are pages which George Cohan might fancy for his next Broadway show. Neither these delights, nor the reminiscences of other tunes cannot offset the dreary measures of vaporous embellishment through which the piano meanders.

Mr Scharwenka played with exactitude and precision, as a teacher might have demonstrated an academic point to his class. There was no variation of nuances, no revelation of planistic color, no intimation that the piano could be made to sing nor was there the suggestion that any moment was the inevitable and spontaneous voicing of emotional thought. Both the composition and the performance were oftenest soporific and characterized by pedantry.

Sonetana's tone poem is imaginative and spontaneous music.

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THE PILOT
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Plain Dealer, Cleveland

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The program of the 15th symphony rehearsal yesterday afternoon was as follows: Handel, overture No. 1 in D major (arranged by Franz Wullner, the father of the lieder singer); Haydn, symphony in E flat major; Xaver Scharwenka, concerto for piano No. 4, F minor, op 82, first time in Boston, played by the composer; Smetana, symphonic poem, "Vltava" ("The Moldau"), second in the series "My Country."

This overture by Handel, even as the one to "The Messiah," which it resembles in the recurring rhythmical figure of alternately long and short notes, is a memento to the influence upon the development of musical form exerted by one who began his career at the French court as scullery boy.

Lully's form of overture, consisting of a grave movement followed by a rapid one, became the pattern for those of Handel, as of all those of his time. Yesterday the sturdy dignity of the unvarying polyphony and the crisp incisiveness and logical sequence of the fugue were still wholesome models for modern ears.

If the public of Haydn's day had threatened to have none of him as a composer, either because on the one hand, perchance, he wrote in strange idioms and new forms, or because he wrote respectable, but somniferous music on the other, no doubt he could have earned his living in some theatre as a drummer. Early in their youth, the children of every German tympanist are taught to laugh heartily at the story of the boy Haydn, who once improvised a drum for practice by stretching a cloth tightly over a meal basket, and belaboring the same with such good will as to nearly ruin the upholstered chair beneath it.

Haydn retained his fondness for the drums and this symphony is known in Germany as the "Pauken wirbel," the "drum roll," named from the roll of the tympani in the first bar, and yesterday beautifully played.

This symphony is to be enjoyed purely as music. Here is a typical Haydn minuet of a tidy, precise and well-ordered cheerfulness. Here, too, is a first theme of the andante, an embellished form of a bald Croatian folk-tune that denotes the composer's trait of treating folk-songs and dances.

For the historian of musical form here are further signs of development associated with Haydn—the definite boundaries of the divisions of the movements, the clearness in the system of keys, increased importance of the coda and the use of the slow and stately introduction to prepare the mind for serious attention.

It might be an interesting experiment to play the minuet of this symphony with one-half the strings used yesterday and without doubling the woodwind. Haydn thought himself luxuriously supplied in London with Salomon's orchestra of 40.

To hear Hadyn performed with a full modern symphony orchestra leaves much of the aristocratic aloofness, the naivete and delicacy of outline of his music to be imagined. Yet Mr Witek's exquisite playing of the variation upon this Croatian air supplied the moments of all the work which seemed most apt and appropriate. Here was the antique grace, the quaintly formal elegance which marked the etiquette and the dress of the period.

Mr Scharwenka is a worthy and estimable pedagogue of the piano who directs a conservatory in Berlin, and who some years since dwelt in New York, likewise to impart instruction there.

His fourth concerto, performed yesterday by himself and for the first time in this city, is a vast and extensive composition. The composer performed the three movements with much equanimity and aplomb, and when at length he had finished and had wrung the hand of Mr Fiedler, also that of of Mr Witek, there did not appear any inevitable or plausible reason why they should have been performed upon the program of the Boston symphony orchestra.

There are a few themes with identity and character. The development of them is unduly prolonged for the vitality and inspiration of the work is sparse and nebulous. There are several climaxes atttained through a series of throes and shudders. There are melodic passages which curve in ingratiating scrolls, but yesterday did not tempt one to find sentiment or passion within them.

At times in the orchestra there is effective use of thematic material and evidence of tonal contrast. In the intermezzo there is a tinkling passage in marked rhythm which may be called pretty and neat. In the last movement there are pages which George Cohan might fancy for his next Broadway show. Neither these delights, nor the reminiscences of other tunes cannot offset the dreary measures of vaporous embellishment through which the piano meanders.

Mr Scharwenka played with exactitude and precision, as a teacher might have demonstrated an academic point to his class. There was no variation of nuances, no revelation of pianistic color, no intimation that the piano could be made to sing nor was there the suggestion that any moment was the inevitable and spontaneous voicing of emotional thought. Both the composition and the performance were oftenest soporific and characterized by pedantry.

Sonetana's tone poem is imaginative and spontaneous music.

BOSTON TRAVELER, SATURDAY, FEBRUARY 11, 1911.

SCHARWENKA RECITAL!

By EDITH BURNHAM.

Xaver Scharwenka was heard at yesterday afternoon's Symphony rehearsal in his own Concerto for Pianoforte, No. 4, Op. 82, which was played for the first time in Boston. Mr. Scharwenka is not a stranger to Boston audiences, having played with the orchestra on two previous occasions, also in recital and with the Kneisel quartette, but his appearances have been so infrequent as to be a decided novelty. And certainly his concerto which he played yesterday was a novelty in many ways. All the dry dust of the past years of concerto writing was shaken out of it, all the stiff, inflexible decorum which eats out the life of many concertos was done away with, and we heard a fresh, spontaneous, living creation, which flowed from the instruments with all the lightness and vigor of a mountain breeze that sweeps down the hillside and across lakes gathering new life and beauty with every breath. Mr. Scharwenka himself plays with this same spontaneous, creative touch; we feel as if he were dreaming for the first time the dreams of his music, as if each measure that his fingers play were fresh from the creative mind that moves them.

He communicates to the orchestra playing much of this same rare quality. The concerto itself opens with a free expression of the theme by the orchestra, and instead of orchestra and piano working on it independently of each other, with now and then interchange of ideas, the orchestra and solo instrument coalesce into one expressive being, each is the counter, part and true complement of the other. Novel instrumentation and combinations of orchestral instruments with the piano are introduced, lovely trilling flute arias over running arpeggio work in the piano, rich, deep horn motifs, that draw in long breaths of beauty play over sympathetic chords in the piano; or the piano develops a theme over delicate pizzicato strings. Although the piano is always the solo instrument, it never divorces itself from the orchestra, but sings with it, now having the quality of an orchestral instrument itself, now a solitary voice with some sweet utterance to give. The orchestration of the concerto is exceedingly varied an replete with melodic expression; it affords a setting for the piano score that enriches and enhances its beauties at every point. Mr. Fiedler and the orchestra yesterday brought out all special and specific orchestral values. Mr. Scharwenka's reception was a most cordial one.

The rest of the programme included the Handel Overture No. 1 in D minor, the Haydn Symphony in E-flat Major, and "The Moldau" from the Smetana Symphonic Poem, "Ma Vlast." The Haydn Symphony never fails of a most enthusiastic welcome from its audience, and yesterday was no exception. It is thematically not complicated, but its beauties are of the simple, lasting kind which never wear dim nor lose one atom of their intrinsic worth.

The "Moldau," with its long, flowing melodies like the stream which it typifies, was a graceful, curving rivulet, all the delicate woodland calls mingling with its voice, and moonlit, starlit shadows playing across its reflective surface. It followed most naturally the concerto preceding it, and gace to the programme a sense of completed harmony.

BOSTON SYMPHONY ORCHESTRA

Richard Strauss' "Don Quixote," which was one of the most brilliant achievements of last season's Symphony concerts, is to be played on the programmes of next week, Friday afternoon and Saturday evening. Nothing which Mr. Fiedler has done in Boston has won him greater praise than did his conducting of this work. As last year the violoncello solo will be played by Mr. Warnke, and the solo viola by Mr. Ferir. The soloist will be Mr. Ferruccio Busoni, and he will play the seldom heard concerto for pianoforte in C minor, No. 3, by Beethoven. The novelty on the programme will be Mr. Busoni's suite "Turandot," which was played last year by the Philharmonic Society in New York.

THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA.

The Cecilia Society will give "The Children's Crusade" in Symphony Hall on Thursday evening, Feb. 16, at 8 o'clock. Edmond Clement, a leading figure in lyric opera in France and formerly a member of the French section of the Metropolitan at its last season's special performances at the New Theatre, in New York, will sing the leading tenor role.

Mme. Rider-Kelsey and Mrs. Edith Chapman Goold will sing the two soprano roles. The entire chorus of 175 voices and the entire Symphony orchestra will be assisted by a children's chorus of 100 voices, which have been trained by Prof. Hadley of the Somerville schools.

MONITOR, BOSTON, FEBRUARY 11, 1911.

The Boston Symphony activities of the coming week include the presentation of Pierne's "Children's Crusade," with the Cecelia Society, at Symphony hall, Thursday evening, Feb. 16, and the performance of the "Don Quixote" tone poem of Richard Strauss, Friday afternoon, Feb. 17, and Saturday evening, Feb. 18. The choral concert brings forward Edmond Clement, the French tenor, Mme. Corinne Rider-Kelsey and Mrs. Edith Chapman Goold as soloists. The orchestral concert is the occasion of the first Boston appearance this season of the pianist, Ferrucio Busoni. Mr. Busoni brings in his portfolio Beethoven's C minor concerto, No. 3, op. 37, and a new orchestral suite of his own composition which Mr. Fiedler and his men will interpret, "Turandot," a work played in New York last year by the Philharmonic Society.

RECORD, SATURDAY, FEBRUARY 11, 1911

MUSIC NOTES.

The most brilliant achievement of the Symphony orchestra last year came at the 23d concert when Strauss's "Don Quixote" was performed. Nothing that Fiedler has done since he has been in Boston has won him greater praise and the inclusion of this work in the 16th programme on next Friday and Saturday will be welcomed by everybody. The soloist will be Mr. Ferruccio Busoni, who will play the seldom-heard concerto for pianoforte in C-Minor No. 3 by Beethoven.

A notable event of the coming week will be the performance of Pierne's legend, "The Children's Crusade." A distinguished list of soloists has been engaged for the event, the most important part of which, that of the Narrator, will be taken by Edmond Clement, the French tenor.

The work will be sung by the Cecilia society in Symphony hall Feb. 16.

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TRANSCRIPT, SATURDAY, FEBRUARY 11, 1911 ADVERTISER, SATURDAY, MORNING, FEBRUARY

CONCERT AND OPERA

FIEDLER MAKES A LIGHTSOME PROGRAMME

Haendel and Haydn for a Classical Beginning, Mr. Scharwenka's Amiable Concerto for a Middle Piece and Smetana's Transparent Tone-Picturing for End—"Il Trovatore" at the Opera House, with Mr. Slezak in Assorted Voice, Mr. Amato as Opulent as Ever of Tone and Mme. Rappold for a Competent Leonora—Care for the Old Opera Too

UNLIKE some conductors of symphony concerts, Mr. Fiedler has the courage of a programme that shall make light entertainment. Of course, there are many pieces, and classic pieces withal, that are meet for such a purpose. They surreptitiously slip them among severer music; he has dared more than once to fill a whole concert with them. He did so again yesterday afternoon, and, so to say, killed three musical birds with one stone. First, he made his light programme; second, he did the annual duty that symphony orchestras and their conductors should do by Händel and Haydn; and third, he made known here Mr. Xaver Scharwenka's new concerto for pianoforte, and after many years brought back the pianist himself to play it. Precedent at the Symphony Concerts bids the conductor choose each year a symphony from Haydn and an orchestral piece—overture, concerto grosso or suite—from Händel. Mr. Fiedler, like Mr. Gericke and Dr. Muck once before him, picked the symphony in E-flat from the series that Haydn wrote for Salamon's concerts in London, and chose from Händel an overture in D that from time to time, and as the composer's habit was with music that he liked, served him for the three distinct purposes of three different occasions. These he yoked for the first half of his programme. The second began with Mr. Scharwenka's concerto and ended with Smetana's tone-picture of his Bohemian river, "The Moldau," which is pleasantly fluent and transparently pictorial music.

The audience, in turn, had its particular joy of each of these pieces. Give Händel unedited to an orchestra of modern dimensions, and between the multiplied strings, woodwinds, and brass, he becomes very sonorous indeed. Have him previously reënforced by modern editing, as a certain Franz Wüllner has edited this overture in D, and his voice becomes larger and statelier still. Let the music begin with a full-voiced prelude "majestically," as it did yesterday and continue with a stoutly built and long-breathed fugue, and the effect is of the weaving, with sweeps of the hand, of a huge pattern in tones. The figures of the "majestical" prelude seemed to stride across the orchestra, and Händel tossed about the four voices of his fugue as jugglers toss their cannon-balls. It was as ample, ordered and flowing as his full-bottomed wig, and outside its energy, no more interesting. Both prelude and fugue had, besides, the curiously impersonal quality, as it seems nowadays, of Händel's music. Listen to Bach and the imagination believes that it detects individual and intimate emotions in the organist and choirmaster who was composer, too, and without a suspicion that he was to be of the "great masters." Mozart is Mozart; Haydn has usually his naive and homely savor. Händel, on the other hand, is the disembodied, the universal, the changeless pomp and power of sound. No one seems even to think of him intimately or off parade. His music forbids such belittling fancies. He seems always to have written it ceremonially.

Thus, Haydn, coming after him, seemed more than usually playful, chattering and naive, though he did try his hand at pomposities of sound in the drum-roll and the rumbling basses of this symphony in E-flat. He was not very whole-hearted or persistent in this excursion from his familiar paths, and by the time he has reached his second theme in his allegro, he has his strings and his wood-winds chattering gaily. If Händel loved the power of sound, Haydn loved the play of it. The wind often blows through Händel's music in gusts or gales; the sunshine flecked now and then with the chance shadow of a passing cloud plays through Haydn's. His slow movement paces its serene way from variation to variation, altering its rhythm as a man might vary his step to his musings. The minuet, again as usual, is the composer's little bow to the elegant company that has deigned to hear him and in the finale he is at play with sound again, that these same hearers may depart smiling at the sport. A shrewd old man was "papa" Haydn; he had his "peasant cunning" in the measuring of his audiences. He had another sort of cunning, too, that cropped curiously and amusingly out of the performance yesterday. Haydn's music is very easy to an orchestra accustomed to read Strauss, Debussy and Reger on the moment. The virtuosi of the platform at Symphony Hall know the bright, light, supple quality of euphoneous tone that Haydn's music exacts. Therefore, they take their ease with it, until some such slip as that of yesterday sets them smiling at their own carelessness. And Haydn's to trust and, if the listener is not too exacting, to like besides. It is a music to trust because it almost always takes the anticipated course. The melodic ideas appear where there is reason to expect them; they are developed in orderly fashion; in due place are the cadenzas, in due place the tutti; in due succession the contrasting passages; while repetition and reminiscence bind the whole together. Mr. Scharwenka has no mind to hardy rebellion against the concerto form or evasive experiments with it. If he suspects that it is antiquated and binding, his recourse is the lightness of the musical material that he encloses within it. True, he labels his first movement "allegro patetico" as though he were going in quest of grave and racking emotions and the broken utterance of them. In reality he has written an extended piece of moody but not very deep-running music that is "grateful" to pianist, pianoforte and orchestra, that is mellifluous throughout and that falls pleasantly upon the listening ears—as much more amiable than pathetic allegro. The slow movement is prettily graceful, rippling along from suggestion to suggestion of elegant old dance measures; while the finale, once a graver introduction is done, is vivacity itself, almost to the vein of operetta. Mr. Strube in his concerto for violin and violoncello took refuge from the perils and limitations of the chosen form by the writing of light music. Mr. Scharwenka has done likewise with a concerto for piano, and written, may be, more lightly than he himself at sixty, could play his own music. In these days, when the concertos become longer and longer, severer and severer, and more and more abruptly and harshly daring, he has been content to write amiably, "gratefully." The pianists, and all their audiences but the youngsters, will like his music.

The Moldau itself did not flow more smoothly in Smetana's succeeding music. The other day, when Mr. Fiedler tried Gernsheim's music "To a Drama," someone said it was the modern tone-poem made easy. By the same token Smetana's "Moldau" is modern tone-picturing made transparent. The dullest imagination may not miss a detail of the course of the stream in the music. The rivulets of tone rise and coalesce; they flow past the forest where are the huntsmen; past the meadows where are the dancers. They expand in broad reaches; they boil in rapids; they course by the ancient citadel; they recede till eye—and ear—can follow them no more. Through all this journey the music has flowed as steadily as variedly out of itself. The learned say that when the musical development and the imaginative scheme are thus fused, then does a tone-poem fulfill its dual end. Smetana's scheme was modest—and musical. His execution of it is simple—and musical. A happy completeness crowns the whole.

SCHARWENKA PLAYS AT THE SYMPHONY

HIS CONCERTO GIVEN WITH OLD-TIME SKILL

An Overture by Handel, a Symphony by Haydn and Smetana's Symphonic Poem.

By Louis C. Elson.

PROGRAMME.

Handel—Overture in D.
Haydn—Symphony in E-flat.
Xaver Scharwenka—Piano Concerto, No. 4, in F minor. Pianist, Xaver Scharwenka.
Smetana—Symphonic Poem, "The Moldau."

It was kettle-drum day. Haydn's symphony began with kettle-drum trills and Scharwenka's Concerto did the same, with plenty of other prominent calf-skin passages interspersed between—and we have an excellent kettle-drummer. The Handel overture was in the old French form, exactly the form that he employed in the overture to "The Messiah." Handel always wears well, for he was the most dramatic composer of his time, and he was a constant innovator in the orchestra. Pizzicato violin effects, the use of horns in orchestra, the introduction of the contrabassoon, the employment of harp in large score, experiments with clarinette, the development of the dramatic power of the bassoons, all these and more were due to Handel, the Richard Strauss of the 18th century.

He was thoroughly melodic, too, thanks to his sojourn in Italy, and this gave charm to the beginning of his overture, as re-scored by Franz Wuellner. Of course there was a blare of trumpets, for Handel loved this instrument, but we moderns may never know the effect of the trumpets which he used, with narrow tubes and very shallow mouthpieces. The present reviewer has heard such a trumpet played in Germany and can assert that the soaring and incisive effect is not present in our modern scores. In this dramatic and orchestral field Handel was the superior of Bach, but when it came to the final fugue one could not but feel that Handel did not attain the Bach ease and fluency in this king of forms. The strings, however, gave the contrapuntal movement with sharp decision and it made a strong ending to the overture.

The Haydn Symphony was rather thin musical gruel. Usually Haydn charms by his pretty naivete, and his simple musical chatter wears better in his symphonies than the more ambitious symphonic works of Mozart. But in this symphony he, too, becomes ambitious and tries to be intense and dramatic. Such music has no especial message to convey to the modern concert auditor, except, perhaps, from the historical standpoint. It was interesting, for example, to note the first attempts at thematic transferences from movement to movement, and then to observe a similar effect done with modern power, in the Scharwenka Concerto. But the mysterious roll of kettle-drums did not cause us to shudder, and the slow variations of the second movement, with a quite conventional theme as core, became tiresome.

Usually the old Minuet is the most boresome movement of the pre-Beethoven Symphony, but in this work the minuet was more effective than usual, both intrinsically and by contrast with what had preceded. The Finale, with Haydn and Mozart, was almost always rollicking and jolly, but in this symphony it had a little of that resolute dignity which Beethoven began to teach the world in the finale of his second symphony. Therefore there were points to watch in the Haydn symphony, and the performance was excellent, but, having studied our lesson, let us put that particular book away.

We dare not say how many years ago it is that we sat in the Tivoli, in Copenhagen, and heard Xaver Scharwenka play his second concerto, with an orchestra of 45 men under Balduin Dahl. It was pleasant to note that the many intervening years have not made the slightest havoc with his excellent technique, nor with his ability to compose effective works in good form. His new concerto is a good model of classical music. Scharwenka does not run amuck through the various keys nor is he ashamed to resolve a chord according to Richter once in a while. His score does not call for Heckelphones, Pedal clarinettes, Besset Horns, Wind Machines or Tonitruones, but he is content with the classical orchestra.

The concerto is serious, sometimes even sombre, and follows the Tschaikowsky path during the first part of its journey. The transference of figures from one movement to another gives homogeneity to the composition without becoming monotonous. The thematic material is good, but sometimes spread out rather thinly, however. The placing of the cadenza (not a very showy one) between the chief and subordinate themes in the last part of the first movement shows that the composer was not desirous of displaying the virtuoso at the expense of the musical thought. Mendelssohn did the same trick in his violin concerto, placing the cadenza in the development section.

The whole cadenza idea is beginning to fade out. Brahms discarded it in his great piano concerto and even Beethoven came to suspect this personal display in his last works. That the general character of the concerto is earnest may be gathered from the fact that the first movement is "Allegro Patetico," the second "Allegro molto Tranquilio," and the third begins with a dirge. For all this the impression is by no means lachrymose, but generally sturdy and virile. The second movement is quite short and sentimentalizes a little.

The Finale is the best movement and has a powerful climax that was nobly played. Only we wished that the piano could have given a broader effect against the power of the orchestra. After the funereal opening, the last movement changes character utterly and becomes a most exciting Tarantella. The orchestra rapped out the crisp 6-8 rhythm splendidly and the soloist gave an exhibition of both finger and wrist action that was masterly.

Except in this portion of the Finale Mr. Scharwenka has avoided the fault that composer-pianists, from Liszt downward, fall into; he has not turned the work into a piano solo with orchestral accompaniment. It is a good and sterling concerto, one that is healthy to hear in these days of musical cataclysms, and the splendid work of the Finale brought its reward, for there were many recalls.

If our indigestible latter-day composers would only follow Humperdinck in Opera and Smetana in tone-poems, we would be much happier. Smetana's "Moldau" received a beautiful reading. The river-figure was most ripplingly carried out and the military and terpsichorean scenes upon the banks were delightful. Especially the dance-theme deserves recognition for the dainty beauty with which it was interpreted. Smetana was a genius and it is probable that his works will wear better than those of his more talented pupil Dvorak, in spite of their comparative simplicity and tunefulness—perhaps just because of these attributes.

MUSIC NOTES.

Edmond Clement, the French tenor, will make his debut at the Boston Opera House as Chevalier Des Grieux in Massenet's "Manon," Wednesday, Feb. 15. Clement was for years the first tenor of the famous Opera Comique in Paris, and has sung with great success at the other opera houses of France, in Monte Carlo and in Brussels.

Last season he was a member of the Metropolitan Co., while this season he was the star of the Montreal Opera Co. Boston music lovers are looking forward with great interest to the debut of this excellent artist.

The most brilliant achievement of the Symphony orchestra last year came at the 23d concert when Strauss's "Don Quixote" was performed. Nothing that Fiedler has done since he has been in Boston has won him greater praise and the inclusion of this work in the 16th programme on next Friday and Saturday will be welcomed by everybody. The soloist will be Mr. Ferruccio Busoni, who will play the seldom-heard concerto for pianoforte in C-Minor No. 3 by Beethoven.

RECORD, SATURDAY, FEBRUARY 11, 1911

OLD TIME PIANIST AT SYMPHONY

(From L. C. Elson's Review in The Advertiser.)

PROGRAMME.

Handel—Overture in D.
Haydn—Symphony in E-flat.
Xaver Scharwenka—Piano Concerto, No. 4, in F minor. Pianist, Xaver Scharwenka.
Smetana—Symphonic Poem, "The Moldau."

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The concerto is serious, sometimes even sombre, and follows the Tschaikowsky path during the first part of its journey. The transference of figures from one movement to another gives homogeneity to the composition without becoming monotonous. The thematic material is good, but sometimes spread out rather thinly, however. The placing of the cadenza (not a very showy one) between the chief and subordinate themes in the last part of the first movement shows that the composer was not desirous of displaying the virtuoso at the expense of the musical thought. Mendelssohn did the same trick in his violin concerto, placing the cadenza in the development section.

The Finale is the best movement and has a powerful climax that was nobly played. Only we wished that the piano could have given a broader effect against the power of the orchestra. After the funereal opening, the last movement changes character utterly and becomes a most exciting Tarantella. The orchestra rapped out the crisp 6-8 rhythm splendidly and the soloist gave an exhibition of both finger and wrist action that was masterly.

If our indigestible latter-day composers would only follow Humperdinck in Opera and Smetana in tone-poems, we would be much happier. Smetana's "Moldau" received a beautiful reading.

THE BOSTON AMERICAN SUNDAY, FEBRUARY 12, 1911.

SCHARWENKA PLAYS WELL AT SYMPHONY

By FREDERICK JOHNS.

Xavier Scharwenka was soloist with the Boston Symphony Orchestra at the concerts of Friday afternoon and Saturday evening. He played his fourth piano concerto, a work composed less than two years ago, and dedicated to the Queen of Roumania.

Scharwenka is now sixty-one years old and no longer plays with the brilliancy and technical perfection that distinguished him a dozen years ago when he was at the head of piano virtuosi.

He still retains the authority, dignity and majesty of acknowledged greatness and it was inspiring to see his march across the platform, his ceremony of seating himself and his pose as the orchestra played the prelude.

Scharwenka has not played with the Boston Symphony Orchestra since 1891, but those who saw him then say he has changed but little in appearance, while his playing is still full of expression.

The concerto is a dainty, pretty sort of affair. Its second movement is a charming but dignified dance, while the final movement is richly melodious.

The Haydn Symphony in E flat major, one of the most fanciful works of that master of melody, was played by the orchestra for the third time only, and was entirely a novelty to most of the audience.

Smetana's "Moldau" brought the program to a close. Modern composers who paint tone poems with horrid noises should consider this exquisite picture of a river rising and threading its way through uplands until it becomes a broad and placid stream. Here is descriptive music which is at the same time wholly lovely, and it is thirty-five years old.

TRANSCRIPT, SATURDAY FEBRUARY 11, 1911

Symphony Hall: Symphony Concerts

ON Friday and Saturday Mr. Fiedler will fulfil his promise to repeat Strauss's "Don Quixote" in the penetrating and vivid performance that he accomplished last spring. The music, as everyone knows by this time, is a masterpiece of delineation. Taking a conventional form—an introduction, theme, variations and finale, Strauss has wrought into it a musical image of the knight and his fall into melancholy and madness, successive pictures of one and another of his adventures, and the mingled piteousness and nobility of his end. Now it is music that deeply touches the imagination with its emotional penetration and power, and again it is music of ironic and fantastic delineation. Last spring the orchestra and Mr. Fiedler distinguished themselves in it. The other unfamiliar piece is Mr. Busoni's suite "Turandot," to be played for the first time here and out of compliment to the composer, who is also to be the pianist of the concerts. His piece is Beethoven's concerto in C-minor, unheard here in twenty years. Mr. Busoni brings to it the intellectual grasp and the large and varied power that have distinguished him in the past and the new sensitiveness and frankness of emotion that warmed his playing when he returned last year. The remaining item of the programme, the prelude to "Lohengrin," begins it.

TRANSCRIPT, SATURDAY, FEBRUARY 11, 1911 ADVERTISER, SATURDAY MORNING, FEBRUARY

CONCERT AND OPERA.

MR. FIEDLER MAKES A LIGHTSOME PROGRAMME

Haendel and Haydn for a Classical Beginning, Mr. Scharwenka's Amiable Concerto for a Middle Piece and Smetana's Transparent Tone-Picturing for End—"Il Trovatore" at the Opera House, with Mr. Slezak in Assorted Voice, Mr. Amato as Opulent as Ever of Tone and Mme. Rappold for a Competent Leonora—Care for the Old Opera Too

UNLIKE some conductors of symphony concerts, Mr. Fiedler has the courage of a programme that shall make light entertainment. Of course, there are many pieces, and classic pieces withal, that are meet for such a purpose. They surreptitiously slip them among severer music; he has dared more than once to fill a whole concert with them. He did so again yesterday afternoon, and, so to say, killed three musical birds with one stone. First, he made his light programme; second, he did the annual duty that symphony orchestras and their conductors should do by Händel and Haydn; and third, he made known here Mr. Xaver Scharwenka's new concerto for pianoforte, and after many years brought back the pianist himself to play it. Precedent at the Symphony Concerts bids the conductor choose each year a symphony from Haydn and an orchestral piece—overture, concerto grosso or suite—from Händel. Mr. Fiedler, like Mr. Gericke and Dr. Muck once before him, picked the symphony in E-flat from the series that Haydn wrote for Salamon's concerts in London, and chose from Händel an overture in D that from time to time, and as the composer's habit was with music that he liked, served him for the three distinct purposes of three different occasions. These he yoked for the first half of his programme. The second began with Mr. Scharwenka's concerto and ended with Smetana's tone-picture of his Bohemian river, "The Moldau," which is pleasantly fluent and transparently pictorial music.

The audience, in turn, had its particular joy of each of these pieces. Give Händel unedited to an orchestra of modern dimensions, and between the multiplied strings, woodwinds, and brass, he becomes very sonorous indeed. Have him previously reënforced by modern editing, as a certain Franz Wüllner has edited this overture in D, and his voice becomes larger and statelier still. Let the music begin with a full-voiced prelude "majestically," as it did yesterday and continue with a stoutly built and long-breathed fugue, and the effect is of the weaving, with sweeps of the hand, of a huge pattern in tones. The figures of the "majestical" prelude seemed to stride across the orchestra, and Händel tossed about the four voices of his fugue as jugglers toss their cannon-balls. It was as ample, ordered and flowing as his full-bottomed wig, and outside its energy, no more interesting. Both prelude and fugue had, besides, the curiously impersonal quality, as it seems nowadays, of Händel's music. Listen to Bach and the imagination believes that it detects individual and intimate emotions in the organist and choirmaster who was composer, too, and without a suspicion that he was to be of the "great masters." Mozart is Mozart; Haydn has usually his naive and homely savor. Händel, on the other hand, is the disembodied, the universal, the changeless pomp and power of sound. No one seems even to think of him intimately or off parade. His music forbids such belittling fancies. He seems always to have written it ceremonially.

Thus Haydn, coming after him, seemed more than usually playful, chattering and naive, though he did try his hand at pomposities of sound in the drum-roll and the rumbling basses of this symphony in E-flat. He was not very whole-hearted or persistent in this excursion from his familiar paths, and by the time he has reached his second theme in his allegro, he has his strings and his wood-winds chattering gaily. If Händel loved the power of sound, Haydn loved the play of it. The wind often blows through Händel's music in gusts or gales; the sunshine flecked now and then with the chance shadow of a passing cloud plays through Haydn's. His slow movement paces its serene way from variation to variation, altering its rhythm as a man might vary his step to his musings. The minuet, again as usual, is the composer's little bow to the elegant company that has deigned to hear him and in the finale he is at play with sound again, that these same hearers may depart smiling at the sport. A shrewd old man was "papa" Haydn; he had his "peasant cunning" in the measuring of his audiences. He had another sort of cunning, too, that cropped curiously and amusingly out of the performance yesterday. Haydn's music is very easy to an orchestra accustomed to read Strauss, Debussy and Reger on the moment. The virtuosi of the platform at Symphony Hall know the bright, light, supple quality of euphoneous tone that Haydn's music exacts. Therefore, they take their ease with it, until some such slip as that of yesterday sets them smiling at their own carelessness. And Haydn's music is very transparent.

to trust and, if the listener is not too exacting, to like besides. It is a music to trust because it almost always takes the anticipated course. The melodic ideas appear where there is reason to expect them; they are developed in orderly fashion; in due place are the cadenzas, in due place the tutti; in due succession the contrasting passages; while repetition and reminiscence bind the whole together. Mr. Scharwenka has no mind to hardy rebellion against the concerto form or evasive experiments with it. If he suspects that it is antiquated and binding, his recourse is the lightness of the musical material that he encloses within it. True, he labels his first movement "allegro patetico" as though he were going in quest of grave and racking emotions and the broken utterance of them. In reality he has written an extended piece of moody but not very deep-running music that is "grateful" to pianist, pianoforte and orchestra, that is mellifluous throughout and that falls pleasantly upon the listening ears—as much more amiable than pathetic allegro. The slow movement is prettily graceful, rippling along from suggestion to suggestion of elegant old dance measures; while the finale, once a graver introduction is done, is vivacity itself, almost to the vein of operetta. Mr. Strube in his concerto for violin and violoncello took refuge from the perils and limitations of the chosen form by the writing of light music. Mr. Scharwenka has done likewise with a concerto for piano, and written, may be, more lightly than he himself at sixty, could play his own music. In these days, when the concertos become longer and longer, severer and severer, and more and more abruptly and harshly daring, he has been content to write amiably, "gratefully." The pianists, and all their audiences but the youngsters, will like his music.

The Moldau itself did not flow more smoothly in Smetana's succeeding music. The other day, when Mr. Fiedler tried Gernsheim's music "To a Drama," someone said it was the modern tone-poem made easy. By the same token Smetana's "Moldau" is modern tone-picturing made transparent. The dullest imagination may not miss a detail of the course of the stream in the music. The rivulets of tone rise and coalesce; they flow past the forest where are the huntsmen; past the meadows where are the dancers. They expand in broad reaches; they boil in rapids; they course by the ancient citadel; they recede till eye—and ear—can follow them no more. Through all this journey the music has flowed as steadily as variedly out of itself. The learned say that when the musical development and the imaginative scheme are thus fused, then does a tone-poem fulfill its dual end. Smetana's scheme was modest—and musical. His execution of it is simple—and musical. A happy completeness crowns the whole.

RECORD, SATURDAY, FEBRUARY 11, 1911

OLD TIME PIANIST AT SYMPHONY

(From L. C. Elson's Review in The Advertiser.)

PROGRAMME.

Handel—Overture in D.
Haydn—Symphony in E-flat.
Xaver Scharwenka—Piano Concerto, No. 4, in F minor. Pianist, Xaver Scharwenka.
Smetana—Symphonic Poem, "The Moldau."

We dare not say how many years ago it is that we sat in the Tivoli, in Copenhagen, and heard Xaver Scharwenka play his second concerto, with an orchestra of 45 men under Balduin Dahl. It was pleasant to note that the many intervening years have not made the slightest havoc with his excellent technique, nor with his ability to compose effective works in good form. His new concerto is a good model of classical music.

The concerto is serious, sometimes even sombre, and follows the Tschaikowsky path during the first part of its journey. The transference of figures from one movement to another gives homogeneity to the composition without becoming monotonous. The thematic material is good, but sometimes spread out rather thinly, however. The placing of the cadenza (not a very showy one) between the chief and subordinate themes in the last part of the first movement shows that the composer was not desirous of displaying the virtuoso at the expense of the musical thought. Mendelssohn did the same trick in his violin concerto, placing the cadenza in the development section.

The Finale is the best movement and has a powerful climax that was nobly played. Only we wished that the piano could have given a broader effect against the power of the orchestra. After the funereal opening, the last movement changes character utterly and becomes a most exciting Tarantella. The orchestra rapped out the crisp 6-8 rhythm splendidly and the soloist gave an exhibition of both finger and wrist action that was masterly.

If our indigestible latter-day composers would only follow Humperdinck in Opera and Smetana in tone-poems, we would be much happier. Smetana's "Moldau" received a beautiful reading.

SCHARWENKA PLAYS AT THE SYMPHONY

HIS CONCERTO GIVEN WITH OLD-TIME SKILL

An Overture by Handel, a Symphony by Haydn and Smetana's Symphonic Poem.

By Louis C. Elson.

PROGRAMME.

Handel—Overture in D.
Haydn—Symphony in E-flat.
Xaver Scharwenka—Piano Concerto, No. 4, in F minor. Pianist, Xaver Scharwenka.
Smetana—Symphonic Poem, "The Moldau."

It was kettle-drum day. Haydn's symphony began with kettle-drum trills and Scharwenka's Concerto did the same, with plenty of other prominent calf-skin passages interspersed between—and we have an excellent kettle-drummer. The Handel overture was in the old French form, exactly the form that he employed in the overture to "The Messiah." Handel always wears well, for he was the most dramatic composer of his time, and he was a constant innovator in the orchestra. Pizzicato violin effects, the use of horns in orchestra, the introduction of the contra-bassoon, the employment of harp in large score, experiments with clarinette, the development of the dramatic power of the bassoons, all these and more were due to Handel, the Richard Strauss of the 18th century.

He was thoroughly melodic, too, thanks to his sojourn in Italy, and this gave charm to the beginning of his overture, as re-scored by Franz Wuellner. Of course there was a blare of trumpets, for Handel loved this instrument, but we moderns may never know the effect of the trumpets which he used, with narrow tubes and very shallow mouthpieces. The present reviewer has heard such a trumpet played in Germany and can assert that the soaring and incisive effect is not present in our modern scores. In this dramatic and orchestral field Handel was the superior of Bach, but when it came to the final fugue one could not but feel that Handel did not attain the Bach ease and fluency in this king of forms. The strings, however, gave the contrapuntal movement with sharp decision and it made a strong ending to the overture.

The Haydn Symphony was rather thin musical gruel. Usually Haydn charms by his pretty naivete, and his simple musical chatter wears better in his symphonies than the more ambitious symphonic works of Mozart. But in this symphony he, too, becomes ambitious and tries to be intense and dramatic. Such music has no especial message to convey to the modern concert auditor, except, perhaps, from the historical standpoint. It was interesting, for example, to note the first attempts at thematic transferences from movement to movement, and then to observe a similar effect done with modern power, in the Scharwenka Concerto. But the mysterious roll of kettle-drums did not cause us to shudder, and the slow variations of the second movement, with a quite conventional theme as core, became tiresome.

Usually the old Minuet is the most boresome movement of the pre-Beethoven Symphony, but in this work the minuet was more effective than usual, both intrinsically and by contrast with what had preceded. The Finale, with Haydn and Mozart, was almost always rollicking and jolly, but in this symphony it had a little of that resolute dignity which Beethoven began to teach the world in the finale of his second symphony. Therefore there were points to watch in the Haydn symphony, and the performance was excellent, but, having studied our lesson, let us put that particular book away.

We dare not say how many years ago it is that we sat in the Tivoli, in Copenhagen, and heard Xaver Scharwenka play his second concerto, with an orchestra of 45 men under Balduin Dahl. It was pleasant to note that the many intervening years have not made the slightest havoc with his excellent technique, nor with his ability to compose effective works in good form. His new concerto is a good model of classical music. Scharwenka does not run amuck through the various keys nor is he ashamed to resolve a chord according to Richter once in a while. His score does not call for Heckelphones, Pedal clarinettes, Besset Horns, Wind Machines or Tonitruones, but he is content with the classical orchestra.

The concerto is serious, sometimes even sombre, and follows the Tschaikowsky path during the first part of its journey. The transference of figures from one movement to another gives homogeneity to the composition without becoming monotonous. The thematic material is good, but sometimes spread out rather thinly, however. The placing of the cadenza (not a very showy one) between the chief and subordinate themes in the last part of the first movement shows that the composer was not desirous of displaying the virtuoso at the expense of the musical thought. Mendelssohn did the same trick in his violin concerto, placing the cadenza in the development section.

The Finale is the best movement and has a powerful climax that was nobly played. Only we wished that the piano could have given a broader effect against the power of the orchestra. After the funereal opening, the last movement changes character utterly and becomes a most exciting Tarantella. The orchestra rapped out the crisp 6-8 rhythm splendidly and the soloist gave an exhibition of both finger and wrist action that was masterly.

Except in this portion of the Finale Mr. Scharwenka has avoided the fault that composer-pianists, from Liszt downward, fall into; he has not turned the work into a piano solo with orchestral accompaniment. It is a good and sterling concerto, one that is healthy to hear in these days of musical cataclysms, and the splendid work of the Finale brought its reward, for there were many recalls.

If our indigestible latter-day composers would only follow Humperdinck in Opera and Smetana in tone-poems, we would be much happier. Smetana's "Moldau" received a beautiful reading. The river-figure was most ripplingly carried out and the military and terpsichorean scenes upon the banks were delightful. Especially the dance-theme deserves recognition for the dainty beauty with which it was interpreted. Smetana was a genius and it is probable that his works will wear better than those of his more talented pupil Dvorak, in spite of their comparative simplicity and tunefulness—perhaps just because of these attributes.

MUSIC NOTES.

Edmond Clement, the French tenor, will make his debut at the Boston Opera House as Chevalier Des Grieux in Massenet's "Manon," Wednesday, Feb. 15. Clement was for years the first tenor of the famous Opera Comique in Paris, and has sung with great success at the other opera houses of France, in Monte Carlo and in Brussels.

Last season he was a member of the Metropolitan Co., while this season he was the star of the Montreal Opera Co. Boston music lovers are looking forward with great interest to the debut of this excellent artist.

The most brilliant achievement of the Symphony orchestra last year came at the 23d concert when Strauss's "Don Quixote" was performed. Nothing that Fiedler has done since he has been in Boston has won nim greater praise and the inclusion of this work in the 16th programme on next Friday and Saturday will be welcomed by everybody. The soloist will be Mr. Ferruccio Busoni, who will play the seldom-heard concerto for pianoforte in C-Minor No. 3 by Beethoven.

THE BOSTON AMERICAN
SUNDAY, FEBRUARY 12, 1911.

SCHARWENKA PLAYS WELL AT SYMPHONY

By FREDERICK JOHNS.

Xavier Scharwenka was soloist with the Boston Symphony Orchestra at the concerts of Friday afternoon and Saturday evening. He played his fourth piano concerto, a work composed less than two years ago, and dedicated to the Queen of Roumania.

Scharwenka is now sixty-one years old and no longer plays with the brilliancy and technical perfection that distinguished him a dozen years ago when he was at the head of piano virtuosi.

He still retains the authority, dignity and majesty of acknowledged greatness and it was inspiring to see his march across the platform, his ceremony of seating himself and his pose as the orchestra played the prelude.

Scharwenka has not played with the Boston Symphony Orchestra since 1891, but those who saw him then say he has changed but little in appearance, while his playing is still full of expression.

The concerto is a dainty, pretty sort of affair. Its second movement is a charming but dignified dance, while the final movement is richly melodious.

The Haydn Symphony in E flat major, one of the most fanciful works of that master of melody, was played by the orchestra for the third time only, and was entirely a novelty to most of the audience.

Smetana's "Moldau" brought the program to a close. Modern composers who paint tone poems with horrid noises should consider this exquisite picture of a river rising and threading its way through upands until it becomes a broad and placid stream. Here is descriptive music which is at the same time wholly lovely, and it is thirty-five years old.

TRANSCRIPT, SATURDAY FEBRUARY 11, 1911

Symphony Hall: Symphony Concerts

ON Friday and Saturday Mr. Fiedler will fulfil his promise to repeat Strauss's "Don Quixote" in the penetrating and vivid performance that he accomplished last spring. The music, as everyone knows by this time, is a masterpiece of delineation. Taking a conventional form—an introduction, theme, variations and finale, Strauss has wrought into it a musical image of the knight and his fall into melancholy and madness, successive pictures of one and another of his adventures, and the mingled piteousness and nobility of his end. Now it is music that deeply touches the imagination with its emotional penetration and power, and again it is music of ironic and fantastic delineation. Last spring the orchestra and Mr. Fiedler distinguished themselves in it. The other unfamiliar piece is Mr. Busoni's suite "Turandot," to be played for the first time here and out of compliment to the composer, who is also to be the pianist of the concerts. His piece is Beethoven's concerto in C-minor, unheard here in twenty years. Mr. Busoni brings to it the intellectual grasp and the large and varied power that have distinguished him in the past and the new sensitiveness and frankness of emotion that warmed his playing when he returned last year. The remaining item of the programme, the prelude to "Lohengrin," begins it.

ERALD, SATURDAY, EBRUARY 11, 1911.

FOURTH CONCERTO BY SCHARWENKA

Played in Boston for the First Time at the 15th Symphony Rehearsal.

COMPOSER IS THE PIANIST

Orchestral Part of the Program Presents Handel and Haydn in Succession.

By PHILIP HALE.

The 15th public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Fiedler conducted, and Xaver Scharwenka was the soloist. The program was as follows:

Overture in D major.....Handel
Symphony in E flat major (B. & H. No. 1).....Haydn
Concerto in F minor, No. 4, for piano..Scharwenka
Symphonic poem, "The Moldau"...Smetana

Mr. Scharwenka has now played twice with the Boston Symphony orchestra in this city. It was on Feb. 7, 1891, that he played his first concerto. The one he played yesterday afternoon was his fourth, and during the performance some wished—and they were friendly disposed toward this excellent musician, celebrated teacher and genial man—that he had remained faithful to his first love.

The fourth concerto, F minor, is in three movements. The first is long and elaborately constructed, but as a whole it is not conspicuous for freshness of ideas, either in thematic material or in the development. The second and third movements will undoubtedly delight audiences for some time to come.

The opening of the second, an intermezzo, with its archaic flavor and piquancy, at once pleases by its prettiness, but after the middle episode, its return does not make the same effect; yet the return was inevitable, according to the laws of orthodox construction. Is it possible then that the prettiness of the first section so quickly fades?

The third movement after a dirge-like introduction has the character of a tarantella, and there is a motive that an operetta composer might well envy.

As a whole, the concerto contains little except passages of prettiness and piquancy. In spite of the carefully worked development of thematic material in the first movement, there is little that stirs the hearer, little that is truly emotional expressed in an original or individual manner.

The word, "reminiscent," applied to music, does not always convey a just idea. That which excites memories of music written before is often a resemblance in mood, due to harmonic progressions and orchestral coloring. There are pages in this first movement that are thus reminiscent, and there are moments when it is impossible for the hearer not to think of Wagner and of lesser composers.

Mr. Scharwenka has changed little in appearance since he last visited Boston, but his playing is more staid and at times tentative. There was not the old-time dash, the glittering brilliance; nor was this to be expected. It is enough to say that Mr. Scharwenka gave a dignified performance; that he played modestly; that after the second movement he was loudly applauded and at the end recalled several times.

The purely orchestral program does not call for extended notice. The overture by Handel contains a slow movement distinguished by the pomp peculiar to that composer, and a fugue that is like countless pages written by him and others of his period—correctly put together and uninteresting.

Haydn's symphony in E flat major has been played at these concerts three times, and not only twice, as stated by the program book. It is conspicuous for the gayety of its second theme in the first movement, the variation for the solo violin in the Andante, and the finale, which used to be a favorite with our maiden aunts who were addicted to playing arrangements for four hands—and, indeed, this finale is thematically charming.

Smetana's "Moldau" wears well. The opening is still a fine example of "water music."

The program for next week will include Wagner's Prelude to "Lohengrin," Strauss's "Don Quixote," Beethoven's piano concerto, played by Mr. Busoni, and Busoni's suite from the music to Gozzi's "Turandot."

JOURNAL—SUNDAY
FEBRUARY 12, 1911

Symphony Concert

Ferruccio Busoni, the distinguished composer and pianist, will be represented on this week's Symphony program in both capacities, for he will be the soloist, playing the seldom-heard concerto in C minor for pianoforte by Beethoven, and his own suite for orchestra. "Turandot" will have its first performance in Boston. The complete program is as follows:

Prelude to "Lohengrin".....Wagner
"Don Quixote".....Strauss
(Violoncello solo, Mr. Warnke; viola, Mr. Ferir).
Concerto for pianoforte and orchestra in C minor, No. 3, Op. 37.....Beethoven
"Turandot", suite for orchestra.....Busoni
(First time in Boston)

The Cecilia Society and the Boston Symphony orchestra, led by Mr. Fiedler, will give a performance of Pierne's "Children's Crusade" next Thursday night. The Cecilia, conducted by Mr. Lang, brought out this work in Boston Feb. 26, 1907, when the three chief singers were Mrs. Cabot Morse, Mrs. Edith Chapman Goold and Frank Ormsby.

Pierne's cantata did not take the prize offered by the city of Paris in 1904, for that prize was awarded to Charles Tournemire for his "Sang de la Sirene," but the jury thought so well of Pierne's work that it urged a public performance of it at the expense of the city. Paris voted a sum of £3000 to defray the expenses and the performance took place in the Chatelet Theatre on Jan. 18, 1905. There were 500 singers and players, and among the singers were over 200 children from the municipal schools.

The libretto was arranged for Pierne by Marcel Schwob from his little book, "La Croisade des Enfants," published in 1896. This little volume of exquisite prose has a preface in Latin which may be paraphrased as follows: "About the same time children without guide, without leader, ran together from all the country places and towns of every region with eager steps toward lands beyond the sea, and when it was asked of them whither they hastened, they answered: 'Toward Jerusalem, to seek the Holy Land.' * * * To what they came is as yet unknown. But the most who, returning, were asked the reason of their journey, said they did not know. And about the same time naked women ran about through fields and towns, saying nothing."

For the libretto, Schwob, who died in 1905, about a month after the first performance of the cantata, gave as the argument quotations from the chronicles of Albert de Stade, Jacques de Voragine and Alberic des Trois-Fontaines. Alberic was a monk of the 13th century, who chronicled the remarkable events in the history of the world from its creation till 1241. Jacques, also of the 13th century, became archbishop of Genoa. He wrote chronicles and sermons and "The Golden Legend," which has been characterized as "a masterpiece of imbecile extravagance," but he was extraordinarily humane and charitable to the poor, and it is said that he was the first to translate the Bible into Italian, but his version was not published.

These quotations are as follows: "About that time many children without leader and without guide flew as fast as they could and ardently from our towns and cities toward lands beyond the sea. And when they were asked whither they were going they answered: 'To Jerusalem in search of the Holy Land.' They carried wallets and walking staves and bore a cross on their high-collared short-sleeved seagowns. And some came from as far as Cologne. They arrived at Genoa and embarked in seven great ships to cross the sea. And a storm arose and two vessels were sunk; and all the children on these two ships were engulfed. And when any one asked those who returned the reason of their journey they answered: 'We do not know.'"

It was in 1209 that His Holiness, Innocent III., appointed John de Bren, a French gentleman, to be King of Jerusalem.

"In the beginning of his reign," said the worthy and learned Thomas Fuller in his "excellently composed" History of the Holy War, "this accident (whether monstrous or miraculous) fell out (1213); in France a boy (for his years) went about singing in his own tongue:

Jesus, Lord, repair our loss;
Restore to us thy holy cross.

"Numberless children ran after him, and followed the same tune their captain and chanter did set them. No bolts, no bars, no fear of fathers or love of mothers could hold them back, but they would to the Holy Land to work wonders there; till their merry music had a sad close, all either perishing on land or drowned by sea. It was done (said my author) by the instinct of the devil, who, as it were, desired a cordial of children's blood to comfort his weak stomach, long cloyed with murdering of men." This author, from whom Fuller quoted in 1639, was Matthew of Paris.

The volume, "La Croisade des Enfants," is a very different thing from the libretto prepared for Pierne, and much more beautiful. The story of the adventures of the children is told in turn by a wandering beggar-clerk, a leper, Pope Innocent III., three of the little children themselves—Nicholas, Alain and Denis—Francois Longuejoue, clerk, a Kalandar, little Allys, and at last Pope Gregory IX. The book has been translated into English by Mr. Henry Copley Greene of this city.

In the libretto there is no leper—and the leper's story is perhaps the most affecting of the narrations. Pope Innocent III. declares that this crusade is not a pious work. No Kalandar, seeing the children, prostrates himself, strikes the ground with his forehead and praises the Lord with a loud voice. No Gregory IX. accuses the sea of having devoured the children whom he had not known. The characters are Allys, Allain, a mother, the Narrator, an old sailor and four women. There is also a voice from on high.

The first section of the cantata is entitled "The Departure" (Mr. Chapman, the translator of the libretto, prefers the word "forthsetting." Now, "forthsetting" comes from the obsolete verb to forthset, to set forth, to present to view, to display. The French title is "Le Depart." If Mr. Chapman wishes some other word than "departure" he might have used "forthgoing" or "setting out." "Forthsetting" is affected and erroneous.) The scene is in a Flemish town. Women run about and call on the inhabitants to awake and journey to Jerusalem. Allain, born blind, hears the voices and obeys the call. Allys tells him she will lead the way.

Part II. "The Highway." The children are on their way to Mt. Olivet to pluck the flower from off its tree. They sing the song "Mt. Olivet," an old French tune, which, handed down orally, is found in a manuscript of 1460.

Part III. "The Sea." The children sing to the Mediterranean a chorus based on an old Provencal Noel. (It is to be found in Tiersot's "Noels Francais." There is a chorus of sailors. The children pick up star fishes and fancy they are stars that have been drowned. A sailor tells them of a great and blue star created the night the Lord was born. This star watched over the cradle and followed him when he did walk abroad. When the body of the Lord was pierced the star turned red, tears of blood fell from it, fire dropped from it like rain. When the Lord died the star fell into the sea and was drowned. The narrator at the beginning of this part sings:

Crystal waters clear, pure and holy!
Thou receiv'st that river divine,
Where Saint John did cleanse mankind from evil.

Unfortunately the river Jordan does not empty into the Mediterranean, but into the Dead sea, and the depression of that sea without a port has been estimated as 1316 feet below the level of the Mediterranean. Yet Marcel Schwob was a singularly learned man.

Part IV. "The Saviour in the Storm." A storm arises and frightens the children, but Allain sees the Lord and, blind, leads the others to God.

The singers will be Mmes. Corinne Rider-Kelsey, Edith Chapman Goold, Frances Dunton Brown, Alice Bates Rice, Laura F. Eaton, Bertha Cushing Child, Emily Wentworth Carter and Messrs. Clement, Cunningham and Cartwright. In addition to the regular chorus of 175 voices of the Cecilia. There will be a children's chorus of 100, which has been trained by Prof. Hadley of Somerville. The full strength of the Boston Symphony Orchestra will be employed.

Edmond Clement will sing for the first time here in concert. He was born in Paris in 1867; he studied at the Conservatory and in 1889 took the first prize for singing as a pupil of Warot. He made his debut at the Opera-Comique as Vincent in "Mireille" Nov. 29, 1889, and was at once praised for his beautiful voice, taste, youthful ardor and vocal skill. Since then he has been one of the chief glories of the Opera-Comique. He has sung there in many operas, "Mignon," "Lakme," "Don Juan," "Falstaff," "La Vivandiere, "Phryne," "Don Pasquale," "Fra Diavolo," "La Dame Blanche"—the list is a long one. He came to New York as the chief tenor of the French contingent of the Metropolitan Opera House last season, and when the Metropolitan abandoned French opera for the season of 1910-11 he returned for concert engagements and a few operatic performances. It has been said of him in New York by the leading critics that he is the most artistic tenor that has visited America for many years, a singer to be classed with Mr. Bonci and with Jean de Reszke in his prime, for while his voice is of purely lyric quality and unlike that of Mr. de Reszke, not suited also to heroic roles, he sings with a rare perfection of art.

Mrs. Corinne Rider-Kelsey is among the leading American concert sopranos and she has sung in opera in London. Mrs. Chapman-Goold is well known here. She sang in the first American performance of "The Children's Crusade" in New York, Dec. 4, 1906. Mr. Cunningham sang here as far back as Nov. 19, 1903, when he was a member of Mme. Patti's concert company.

CORINNE RIDER-KELSEY
SOPRANO

EDMOND CLEMENT
TENOR

BOSTON JO URNAL
FEBRUARY 16, 1911

In Symphony Hall tonight the Cecilia Society and the Symphony Orchestra will give the second of the series of three concerts which they are to give this winter, the work being Gabriel Pierne's "Children's Crusade." Mrs. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold, Mrs. Frances Dunton Brown, Edmond Clement, Claude Cunningham, Earl Cartwright, Mrs. Alice Bates Rice, Laura F. Eaton, Mrs. Bertha Cushing Child and Mrs. Emily Wentworth Carter will assist.

POST, THURSDAY
FEBRUARY 16, 1911

CECILIA SOCIETY AND SYMPHONY ORCHESTRA

In Symphony Hall tonight the Cecilia Society and the Boston Symphony Orchestra will give the second of the series of three concerts which they are to give this winter, the work being Gabriel Pierne's "The Children's Crusade."

The concert will begin at 8 o'clock sharp, and the list of soloists is as follows: Mrs. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold, Mrs. Frances Dunton Brown, Edmond Clement, Claude Cunningham, Earl Cartwright, Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child, Mrs. Emily Wentworth Carter.

GLOBE—TUESDAY
FEBRUARY 14, 1911.

The Cecilia society and the Symphony orchestra will have a full rehearsal under Max Fiedler of "The Children's Crusade" tomorrow night in Symphony hall. All the soloists will be present.

RECORD, TUESDAY
FEBRUARY 14, 1911

CECILIA SOCIETY AND SYMPHONY REHEARSAL

The Cecilia society and the Symphony orchestra will have a full rehearsal under Max Fiedler of "The Children's Crusade" tomorrow night in Symphony hall. All the soloists will be present.

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THE BOSTON AMERICAN
SUNDAY, FEBRUARY 12, 1

Pierne's "Children's Crusade" was here some time ago by the Cecilia Society and gained more favor than any novelty given in Boston in recent years. The performance of Tuesday night will be far more interesting since the Boston Symphony Orchestra will perform the exceedingly intricate orchestral part, and the society of 175 voices will be assisted by a children's choir of 100, trained by Professor Hadley of Somerville.

Edward Clement, the principal soloist, was chief French tenor at the Metropolitan last season. He won an enviable reputation as an artist as well as a singer. Corine Rider-Kelsey, the leading American concert singer, and Mrs. Edith Chapman Gould will sing the chief female parts, Claude Cunningham will sing the bass part of the Old Sailor, and other soloists will be Mrs. Frances Dunton Brown, Mr. Earl Cartwright, Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child, Mrs. Emily Wentworth Carter.

Ferruccio Busoni, the distinguished composer and pianist, will be represented on this week's program in both capacities, for he will be the soloist, playing the seldom-heard concerto C minor for pianoforte by Beethoven and his own suite for orchestra "Turandot" will have its first performance in Boston. The "Turandot" suite was played in New York last year by the Philharmonic Society with much success. The Beethoven concerto will come almost as a novelty for it has not been heard at a Symphony concert since 1888 when it was played by Mrs. H. H. A. Beach. Mr. Fiedler has placed on this program Richard Strauss's "Don Quixote." Taken all in all, the performance of this interesting work was the finest achievement of the orchestra last season when it was included in the twenty-third program. This year, as last, the solo violoncello will be played by Mr. Warnke and the solo viola by Mr. Ferir.

SYMPHONY CONCERTS.

Ferruccio Busoni, the distinguished composer and pianist, will be represented on next week's program in both capacities, for he will play the seldom-heard concerto in C minor for piano by Beethoven, and his own suite for orchestra "Turandot" will have its first performance in Boston. The "Turandot" suite first performed in Berlin in 1904, was played in New York last year by the Philharmonic Society with much success. Beethoven's concerto has not been heard at a Symphony concert since 1888, when it was played by Mrs. Beach. Mr. Fiedler has placed on this program Richard Strauss's "Don Quixote." The performance of this great work was perhaps the finest achievement of the orchestra last season. This year, as last, the solo violoncello will be played by Mr. Warnke and the solo viola by Mr. Ferir.

CORINNE RIDER-KELSEY
SOPRANO
PHONY-CECELIA

EDWARD CLEMENT
FRENCH TENOR
WITH CECELIA AND
BOSTON OPERA

BOSTON SUNDAY POST
FEBRUARY 12, 1911

Cecilia and Symphony to Perform "The Children's Crusade"

The performance of Pierne's musical legend "The Children's Crusade," which will be given in Symphony Hall next Thursday evening, will be the second of the three concerts given by the combined forces of the Cecilia Society and the Boston Symphony Orchestra with Max Fiedler as conductor. The work is one of proven popularity here. With the new dispensation which has brought together the Symphony Orchestra and the Cecilia Society, the performance should be one of extraordinary merit.

In this performance Edmond Clement, the French lyric tenor, will make his first concert appearance here. He came to New York last year as the principal tenor of the French division of the Metropolitan Opera Company, and when the Metropolitan abandoned French opera for this season Clement returned to America for concert appearances and a few operatic performances.

The principal women singers will be Corinne Rider-Kelsey, foremost of American trained sopranos, and Mrs. Edith Chapman Goold, who has already been heard here in Pierne's work. The basso, the Old Sailor, will be Claude Cunningham. The other solo singers will be Mrs. Frances Dunton Brown, Mr. Earl Cartwright, Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child, Mrs. Emily Wentworth Carter. In addition to the regular chorus of 175 voices of the Cecilia Society, there will be a children's chorus of 100, which has been trained by Professor Hadley of Somerville, who is so successful in this sort of work. The full Symphony Orchestra will accompany.

Symphony

Ferruccio Busoni, the distinguished composer and pianist, will be represented on the programme of this week's pair of Symphony concerts in both capacities, for he will play the seldom-heard Concerto in C minor for pianoforte of Beethoven, and his own Suite for orchestra, "Turandot," will have its first performance in Boston. The "Turandot" Suite was played in New York last year by the Philharmonic Society with much success. The Beethoven Concerto will come almost as a novelty for it has not been heard at a Symphony concert since 1888, when it was played by Mrs. H. H. A. Beach.

Mr. Fiedler has placed on this programme Richard Strauss' "Don Quixote," the performance of which was the finest achievement of the orchestra last season, when it was included in the 23d programme. This year, as last, the solo violoncello will be played by Mr. Warnke, and the solo viola by Mr. Perir.

ADVERTISER.
FEBRUARY 16, 191

MUSIC NOTES.

In Symphony Hall tonight the Cecilia society and the Symphony orchestra will give the second of the series of three concerts which they are to give this winter, the work being Pierne's "The Children's Crusade."

The Symphony orchestra is away the coming week on its fourth Southern trip. Concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn and the third and last concert of the season in Hartford Feb. 27. Mr. Warnke is to be the soloist in Philadelphia, Mr. Schroeder in Washington, and Mr. Busoni in the other cities.

SUNDAY GLOBE

"The Children's Crusade" by the Cecilia Society.

Gabriel Pierne's "The Children's Crusade," from the fantastic and exquisite prose romance of Marcel Schwob, will be performed by the Cecilia society on Thursday evening at Symphony hall. This will be the third concert under the existing alliance of the Cecilia and Symphony orchestra, and the common directorship of Mr Fiedler.

This work was produced in Paris in 1905, under the direction of Edward Colonne. It was performed by the Cecilia society for the first time in Boston, Feb 26, 1907.

A feature of the performance this week will be the first appearance in concert in this city of the distinguished French tenor, Edward Clement, about whom there is further mention in this paper in the announcements for the week at the opera.

M. Clement enjoys the rare trait of having attained to marked eminence in Paris, as a recitalist and singer of songs and choral works. There his prestige as a concert singer is quite as noteworthy as it is as a singing-actor on the stage of the Opera-Comique, which he has graced for a score of years.

He has already appeared in a program of songs in New York this season, and for the apt and expressive use of his voice and for the finesse of his diction andstyle.

The principal women singers will be Mrs Rider-Kelsey and Mrs Edith Chapman Goold. Mrs Kelsey has already been recognized in Boston as a concert singer of the first rank. She appeared in this city at a concert of the Cecilia society Dec 12, 1905, in the following works: Bruckner's "Grand Te Deum," Debussy's "Blessed Damozel," and Coleridge-Taylor's "Departure of Hiawatha," and at a concert of "The Messiah" by the Handel and Haydn society, Dec 25, 1907. Mrs Goold sang in Pierne's cantata at its first presentation here.

The other singers will be Claude Cunningham, to take the part of the Old Sailor, Mrs Frances Dunton Brown, Earl Cartwright, Mrs Alice Bates Rice, Miss Laura F. Eston, Mrs Bertha Cushing Child and Mrs Emily Wentworth Carter.

As before, there will be a chorus of 100 children from the schools of Somerville, who have again been trained by Prof Hadley. The full symphony orchestra will be employed. The concert will begin at 8.

Busoni This Week's Symphony Soloist.

Ferruccio Busoni, the distinguished composer and pianist, will be represented on this week's Boston Symphony program in both capacities, for he will be the soloist, playing the seldom-heard concerto in C minor for piano by Beethoven, and his own suite for orchestra, "Turandot," will have its first performance in Boston.

The suite was played in New York last year by the Philharmonic society with much success. The Beethoven concerto will come almost as a novelty for it has not been heard at a Symphony concert since 1888, when it was played by Mrs H. H. A. Beach.

Mr Fiedler has placed on this program Richard Strauss' "Don Quixote." This year, as last, the solo 'cello will be played by Mr Warnke and the solo viola by Mr Ferir. The prelude to "Lohengrin" will open the concert.

BOSTON JOURNAL

FEBRUARY 17, 1911.

SOMERVILLE PUPILS SING WITH CECILIA

Delightful Performance of "The Children's Crusade" Is Given.

Somerville school children were a prominent factor in the beautiful performance of Gabriel Pierne's musical legend. "The Children's Crusade," at Symphony Hall last night. It is not often that children have the opportunity to appear in public in the company of such noted organizations as the Cecilia Society and the Symphony Orchestra. But these Somerville choristers, mostly girls, enjoyed that honor last night and acquitted themselves handsomely.

The legend is one of the most touching works in the concert catalogue. It is the story Marcel Schwob has based on the pathetic uprising of children in the thirteenth century to accomplish the task that the earlier and elder crusaders had attempted with failure. Pierne has set the story to sympathetic music and last night this same spirit of tender, pious sympathy pervaded the performance. The simple, characteristic chorals of the children are naturally leading features of the legend. Simple as they are they require considerable musical and emotional ability and these requirements were met commendably last night by the juvenile chorus from the Somerville schools.

The Cecilia Society and the Symphony Orchestra also had the assistance of Mrs. Corinne Rider-Kelsey, Mrs. Edith Chapman Goold, Mrs. Frances Dunton Brown, Edmond Clement and Claude Cunningham, who were soloists, and Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child and Mrs. Emily Wentworth Carter, who represented the four women that encourage the young crusaders. The singing of Mrs. Rider-Kelsey and of Mr. Clement was especially remarkable for its grace and unaffectedness. Malcolm Lang was the organist. Max Fiedler conducted in his most successful manner.

An audience that filled nearly every seat in the hall found the performance delightful. The applause only partly expressed its deep-felt appreciation. Many remained for a moment to applaud S. Henry Hadley, who trained the children.

THE BOSTON HERALD, FRIDAY, FEBRUARY 17, 1911.

PIERNE'S MUSICAL STORY PERFORMED

Cecilia Society and Symphony Orchestra Unite in "Children's Crusade."

CHORUS OF SCHOOL PUPILS

Mmes. Rider-Kelsey, Goold and Brown and Messrs. Clement and Cunningham Soloists.

By PHILIP HALE.

Gabriel Pierne's "Children's Crusade" was performed last night in Symphony Hall at the second concert of the Cecilia Society and the Boston Symphony orchestra. The solo singers were Mmes. Rider-Kelsey, Chapman Goold and Dunton Brown and Messrs. Edmond Clement and Claude Cunningham. The music of the Four Women was sung by Mrs. Rice, Miss Eaton, Mrs. Child and Mrs. Carter. There was a chorus of children from the schools of Somerville under the training of S. Henry Hadley. Malcolm Lang was the organist. The performance was under the direction of Mr. Fiedler.

Pierne's dramatic legend undoubtedly owes its popularity to the pathos of the subject. The crusading children are not merely described; they are before the audience; they sing their simple, naive songs of faith, hope, trust, and also terror. The best of Pierne's music is given to these children. In any adequate performance the success of the work will be due to their voices. When they are not singing, the interest flags as a rule. There are some fine orchestral pages, but the music given to the Narrator is ineffective, at times tedious, even when sung by a tenor like Mr. Clement, and the children, Alain and Allys, in the first part of the legend are sadly sophisticated so far as their musical expression goes. This first section, by the way, is the weakest portion of the work. There is little true dramatic contrast between the children aroused by the voices and the parents that would hold them back from the mad adventure. Mrs. Kelsey and Mrs. Goold made much of the music allotted to them. This cannot be said of the female quartet, for the supernatural exhortation was sung with quavering voices as though the heavenly counsellors were themselves in doubt as to the wisdom of their exhortation.

The remaining sections have much more character. The song of the children as they journey on the highway is charming, and the whole scene, with its solos for oboe, flute and violin, is the most musical and poetic of the work. These solos were admirably played. Mr. Longy, for example, surpassed even himself. It was a pity that the ending was marred by an unaccountable accident, but the effect of the whole was not disturbed.

Just as Pierne failed to express the supernatural in the opening of his legend, so his imagination deserted him when he was called on to set music to the story of the star that followed the Saviour and fell from heaven and was drowned in the sea when the Saviour died. The storm scene is broadly pictorial and the introduction of the "De profundis libera nos" is impressive, but the final choral writing is merely scholastic and perfunctory—as are certain choruses that precede.

The performance on the whole was a very good one. Mrs. Rider Kelsey sang with purity of tone and true expression. She often gave significance to that which was inherently insignificant by the beauty of her voice and art. Mrs. Goold, who has been heard here before in this legend, sang sympathetically. Mr. Clement was heard here for the first time in concert. He sang in English, and his distinct enunciation in a language foreign to him might well be a lesson to even experienced singers trained in English from their youth up. The music of the Narrator is unthankful, and what dramatic force it had last evening was imparted to it by the singer. Unfortunately for the full display of Mr. Clement's art and sentiment, there are no truly lyrical passages in the part. Mr. Cunningham also had a thankless task.

Mr. Hadley is to be congratulated heartily on the results obtained by the children under his training. The Cecilia chorus sang with more precise attack and greater variety of expression than at the first concert. The orchestra at times needlessly overpowered the voices, but on the whole its performance was a feature of the concert. There was a large and appreciative audience.

mediate measures between the strophes of the melody by ineffable beauty of tonal diminution—Mr. Proctor procured another effect that was far removed from that of a commonplace interlude, of measures intended only to give the singer breath. The first movement was played in the heroic manner. In the Funeral Maroh there was no suggestion of boisterous and spectacular lamentation, and the famous air of the trio was sung with admirable simplicity. The Finale, one of the most wonderful pages in the literature of the piano, was maintained "sotto voce" throughout, and there was the thought of De Quincey's wind "that might have swept the fields of mortality for a thousand centuries." We have all heard this Finale when it might have been taken for a tone-picture of a storm at sea. All in all, this performance of the sonata was of a very high order.

The Rhapsody by Brahms might have been played in a more demoniacal spirit. There was a brilliant performance of Sgambati's Toccata and the arrangement of Strauss's waltz. The two pieces by Debussy, and they were among the best of his compositions for the piano, were treated in an exquisitely impressionistic manner. Mr. Proctor added a little known Rigaudon by MacDowell to the program in answer to the demand of an audience which, deeply interested throughout, showed frequently its appreciation.

Mr. Proctor has now a style that is his own. Its chief qualities are lucidity, proportion and what might be called poetic sanity. It is free from exaggeration and sentimentalism. The intelligence displayed is not merely pedagogic. There is warmth, there is elasticity, and, when there is a call for it, there is passion. His performance is characterized by purity of taste. And Mr. Proctor can be brilliant when a composer writes brilliantly. Brilliance is as sounding brass and tinkling cymbals when there is no thought behind it, when there is no controlling mind; and in these days when technic is made easy, even for the rich, it is so easy to be brilliant—and nothing else!

MONITOR, BOSTON,

FEBRUARY 17, 1911.

"CHILDREN'S CRUSADE."

Listeners must take Pierne differently from a cantata writer of the old school, just as they must take Debussy differently from an opera maker whose methods are those of former days, or are those of former days with only mechanical, non-essential changes. Study Pierne and Debussy for the characteristic which differentiates them from their predecessors, and even from their contemporaries in other countries than France. The difference, as we might expect, is a general artistic one and not simply a musical one.

Composers have always written as though there was a certain inviolable law of contrast which must be observed to make music effective; and this law, they imagined, applied to music in common with all other arts. Now Pierne and Debussy have wholly discarded the idea of systematic emotional contrast. They have striven to bring all their expression to a sustained level, and in doing so they have given their work a quality which analysts like to describe as atmospheric.

Howsoever we denote the Pierne and Debussy musical effect, it is the significant triumph of the composing art in the present generation. It may or may not be an abiding success, but it is a leaping clear of a restriction, it is setting at naught a very old and persistent formula.

A review of the Cecelia and Symphony presentation of "The Children's Crusade" can not be a distribution of especial solo and choral honors, as a review of many a cantata of the old school may be; for to give distinction to one or another part of the performance would be to admit that either Pierne failed in his purpose, or that Mr. Fiedler and his singers and players failed to grasp it. All did well—the Cecelia men and women, the Somerville school children, the Symphony artists, Mrs. Rider-Kelsey, Mr. Clement and all the other soloists—or else nobody did well. Did any one go to the concert prepared to hear the orchestral foundations of the earth tremble under the march of the crusading children of Flanders? Did any one expect, as the outcome of the exploit, that Mr. Hadley's 150 scholars would be engulfed in a storm of fiddlers and trombones?

How remotely the music pictured the program, to those who looked for the usual cantata descriptions! There was not an extraordinary difference in tone volume between the pastoral scene where the children three were discovered walking in the spring sun and the tornado and shipwrecks on the Mediterranean which terminated the adventure. More than that, there was not enough solo distinction in the characters to make it worth while mentioning any one of the assisting artists before another.

GLOBE—FRIDAY FEBRUARY 17, 1911

CHILDREN'S CRUSADE.

Given by the Cecilia and Symphony Orchestra.

M Clement, Mmes Rider-Kelsey and Goold Are Soloists.

Gabriel Pierne's musical legend, "The Children's Crusade," was performed at Symphony hall last night by the Cecilia society and the Boston Symphony orchestra. Max Fiedler conducted.

These were the soloists: Alain, Mrs Corinne Rider-Kelsey; Allys, Mrs Edith Chapman Goold; the narrator, Edmond Clement; an old sailor and the voice from on high, Claude Cunningham; a mother, Mrs Frances Dunton Brown; the voices of the four women, Mrs Alice Bates Rice, Miss Laura F. Eaton, Mrs Bertha Cushing Child and Mrs Emily Wentworth Carter.

There was a chorus of children from the schools of Somerville which had been trained by S. Henry Hadley. Malcolm Lang was the organist.

The Cecilia sang Pierne's work four years ago this month for the first time in Boston. The performance last night was the second. The features were the singing of Mr Clement, Mrs Rider-Kelsey and Mrs Goold and of the chorus of children.

Pierne's music does not call for extensive comment at this time. Judgment of this music must first look to the text adapted from the imaginative and exquisite prose legend of Marcel Schwob, and translated into English by Henry G. Chapman.

The story is one both of historical fact and fancy, light, picturesque and deeply piteous by turn. The dramatic motive lies in the pretty, but disastrous fanaticism which spread rampant among these babes, and impelled them to undertake the impossible journey to the holy land for the equally chimerical task of regaining the savior's tomb, only to perish miserably by the way, or to be sold into horrible slavery.

Here is no demand for music of the conflict of human passion, or of the mature strength of religious belief. It has to do with the caprice and the pathos of childhood.

Pierne has attempted to characterize the pretty fancy of the children by use of a quaint and naive theme, which is not without effect, but tends toward monotony by repetition. It is principally in the music of the children, however, the strength and vitality of the work lies.

The three principal solo voices are given more of semideclamation than of melody. Much of it is without distinction and neither demands emotional ability of the singer nor serves to reveal it.

The tenor has a fine lyric passage in "The Sea." These pages, both for the voice and the orchestra, are among the best in the work. Pierne saw the picture of the expanse of water and felt the broad swell of its billows. His music here evinces superb imagination.

The performance of this as of other portions of the work was disappointing because of rigid and unsympathetic conducting. The slow orchestral introduction was taken too fast, the phrases were abrupt and were lacking in breadth. There was no suggestion of the ponderousness, vastness or quietude of the deep. When the solo voice began, the possibilities of the repeated figure, which suggests graphically the rocking of the waves, were wholly ignored. It was conducting devoid of plasticity or illusion.

The Cecilia cannot depend upon notable soloists to make its concerts succeed. The whole ensemble last night, except the singing of the children, indicated the lack of thorough preparation upon the part of both chorus and orchestra. Furthermore, it suggested that the conductor was trying to bring the performance through by heroic compulsion and to produce the notes irrespective of tempi, nuance or emotional value.

Mrs Rider-Kelsey and Mrs Goold sang their music with surety and with marked beauty of tone, and Mr Cunningham delivered well the fisherman's air, a sincere and expressive piece of writing.

Mr Clement had but little opportunity to display the delicacy and finesse of his art, but he revealed his mastery of song. His English diction was exceedingly praiseworthy.

The fresh young voices of the children were a delight. Their enunciation was extraordinarily clear. It set their seniors a wholesome lesson. They made their difficult entrances correctly. Symphony hall was filled and there was applause at intervals during the performance and at its close.

POST, FRIDAY,

FEBRUARY 17 1911

"CHILDREN'S CRUSADE" AT SYMPHONY HALL

The "Chidren's Crusade" has become popular in this city, and with reason. Other composers have set themselves as attractive tasks, but Pierne has set the beautiful tale outlined by Marcel Schwob with singularly fortunate effect.

The performance was a considerable improvement upon that of Bantock's "Omar Khayyam" earlier in the season. The soloists were without exception efficient. Mrs. Rider Kelsey is an excellent singer. Mrs Goold was fortunate in her delivery of the lines of Allys. Mr. Clement, the Narrator, sang with authority and the most praiseworthy musicianship. There was still the evidence of a need of more rehearsals, of the understanding which should be not comparative, but absolute, between orchestra and chorus, but the singing of the chorus was often brilliant. The school children, trained by Mr. Hadley, gave an excellent performance, and certain passages were played by the orchestra with a finish vitality rare for such occasions. There was a large and applausive audience.

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GAZETTE, FRIDAY, FEBRUARY 17, 19

'CHILDRENS' CRUSADE'

By EDITH BURNHAM.

"The Children's Crusade," Gabriel Pierne's music legend, was the work presented last evening by the Cecilia Society and the Boston Symphony Orchestra, with Mr. Fiedler as conductor, at this its second concert of the season. The soloists were: Mme. Rider-Kelsey and Mrs. Edith Chapman Goold, Mrs. Frances Dunton Brown, sopranos; Mr. Edmond Clement, tenor; Mr. Claude Cunningham, bass. A quartet, Mrs. Alice Bates Rice, Miss Laura E. Eaton, sopranos, and Mrs. Bertha Cushing Child and Mrs. Emily Wentworth Carter, altos, sang the music of the "Four Women."

A pretty legend, full of poetry, sentiment and spiritual beauty, it lends itself freely to musical interpretation. The legend of how these children of the Crusade, hearing voices from heaven telling them to seek the Christ, followed the voices with a child's trust and at last came into the wonderful light of his presence, is based on several historical legends; but interwoven in it are touches of imaginative poetry, such as that of the children, when coming to the Sea, and expecting it to part for them, instead were shown all its wondrous beauties by the Old Sailor and heard from his lips the story of how the star which gleamed over the place of Christ's birth, when he was nailed to the Cross changed from its celestial blue to a deep blood red, and when Christ died, tears of blood fell from the star and it was drowned in the sea.

The music of Part 1 is not so highly descriptive as of the later parts. It is not till Part 2, the scene on a broad highroad, when the chilren are marching and singing on their journey, that the composer thoroughly expresses the symbolism. Here the prelude is full of flowering beauty, the solo violin—last night played by Mr. Witek, weaving it into garlands which the children are to lay before the Christ. The march music, with its odd alternate 3-4 and 2-4 time, has a joyous uplift in it. But most descriptive is the sea music, as with moaning and undulations it laves the shore and fills with awe and wonder the listening ear, while delicate strains picture the spangled beauty of the shore and the glistening strand. The orchestra played this music with a view to all its shades and grades of beauty, as they did also the tremendousness of the storm music of the concluding part.

Mme. Kelsey, singing Alain, the blind child, who timidly and falteringly following his sister and mates in the search of the Christ, yet was the first to see Him, sang with effectiveness the plaintive words of the trusting child. In its lower register Mme. Kelsey's voice is expressive and well colored. It was somewhat less satisfying in the upper register.

Mrs. Edith Chapman Goold, singing Allys, gave a full, free utterance to her music which was pleasant to hear. Breadth of tone characterized most of her singing.

Mr. Clement, as the Narrator, gave to his role the distinction of finish, interpretation, mold and shading. He is an artist of exceedingly fine and delicate perception, and his voice is responsive to the finest of these perceptions.

Mr. Cunningham sang the Sailor's story.

The children's choruses, trained by Mr. S. Henry Hadley, were a delight in freshness and spontaneity, and were too accurate in tonality and musical text.

The chorus itself sang with fine tone quality, but inflexibility and restrained expression characterized its work as a whole.

HERALD, SATURDAY, FEBRUARY 18, 1911.

BOSTON HEARS BUSONI'S MUSIC

Part of a Too Long Program of 16th Rehearsal of the Symphony Orchestra.

PIANIST IS THE SOLOIST

Plays Extracts from Suite from the Music to Gozzi's "Turandot."

BY PHILIP HALE.

The 16th public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Fiedler conducted. Mr. Busoni was the pianist. The program was as follows:

Prelude to "Lohengrin".....Wagner
"Don Quixote": Fantastic Variations..... Strauss
Concerto No. 3, C minor, for piano.....Beethoven
Extracts from the Suite from the music to Gozzi's "Turandot".....Busoni

Only four of the eight movements from Busoni's suite was played, and as the concert was too long. The Prelude to "Lohengrin," beautiful as it is, might well have been omitted.

Busoni's music was played for the first time in Boston, and it would only have been fair to him if the whole suite, with its contrasts, had been heard. As it was, marches succeeded each other, and as all the music was necessarily exotic in character, the monotony of the march movement was without relief. The "Nocturnal Waltz," "Dance and Song," "In the Women's Apartments" and the march, "Altoum," were not played.

This music was written by Mr. Busoni for Gozzi's dramatic fable "Turandot," known to some through Schiller's version, a "tragi-comic fairy tale."

The story is of a beautiful and haughty princess in China, who did not wish to wed, and so her suitors were given three riddles to guess. Many thus lost their heads, but at last the Oedipus appeared. Mr. Busoni has said that the themes of his score are borrowed from Oriental melodies, and he therefore believes that he has improved upon "conventional theatrical orientalism."

Music that is composed for the theatre often loses half its effect when played in a concert hall. This is true even of Bizet's suites taken from the music to "L'Arlesienne" and of Faure's suite, derived from his music to "Pelleas and Melisande." It may be said of Busoni's music, heard yesterday, that it is distinguished chiefly by its entertaining instrumentation and its oriental atmosphere. This music might justly be called amusing. It was a mistake to produce it when "Don Quixote," a series of variations, was played at the same concert; but the composer was present as the soloist and the opportunity to pay him a compliment was therefore not neglected. It might be well before the season closes to perform the whole suite. Yesterday Mr. Busoni was called out after the "Turkish finale" and warmly applauded.

He had already given pleasure by his performance of Beethoven's concerto in C minor, which had not been played here for many years in any important concert. The concerto is a favorite with [illegible] pianists, possibly on account of the finale, which is delightful from beginning to end as an example of Beethoven in light and playful mood, showing a gaiety that is at once contagious. Mr. Busoni's performance of the first two movements was characterized by fluency, a fine sense of proportion and a faultless and highly polished mechanism rather than by warmth and spontaneity. Yet it should be remembered that only the middle movement calls for any marked expression of sentiment, and the sentiment of this Largo is contemplative, not deeply emotional or passionate.

The performance on the whole was a fine exhibition of highly developed and well controlled technic. Yet there is this to be said: Mr. Busoni did not attempt to modernize the music in any manner. He let it speak in its own way, with its archaisms, its old formulas. When the language of Mozart was heard in Beethoven's music; the pianist was Mozartian in the interpretation. There are a few passages in the concerto that hint at the greater Beethoven, as in the coda of the first movement and in the still-effective and at that time surprising enharmonic change in the finale. These passages were brought out by Mr. Busoni unostentatiously, but in memorable fashion. The most salient feature of his performance was the brilliance of the last movement.

It was a great pleasure to hear "Don Quixote" again, for it contains some of Strauss's noblest and inspired music. There are few more eloquent pages than those in which Don Quixote is supposed to reason concerning the ideal and those that portray his death. These pages are enough to put Strauss with the immortals. Yet there are some who ignore this music and dilate on the "absurdity" of imitating sheep and employing a wind machine. They seek for eccentricity and that which is bizarre and have no ears for the strains of solemn and pathetic beauty.

The performance was on the whole one of the most noteworthy of the season. Perhaps Mr. Fiedler was occasionally didactic in his interpretation, as though he wished to explain this or that variation to the audience, but in view of the general and great merit of the performance this objection might well be considered hypercritical.

Mr. Warnke's interpretation of the violoncello part was masterly in every way. The technical difficulties were surmounted with ease; the tone was varied and beautiful; the different sentiments were fitly expressed, and the music of the death scene was played with true emotion. Mr. Ferir in tone and interpretation stood side by side with Mr. Warnke, and the orchestra played magnificently.

There will be no concerts next week. The program of the rehearsal and concert March 3 and 4 will be as follows: Mandl, Overture to a Gascon Comedy (first time here); Sibelius, "The Swan of Tuomela" (first time here); Berlioz, "Childe Harold" Symphony; Weber, overture to "Euryanthe." Mme. Kirkby Lunn will sing an aria and a group of songs.

THE BOSTON AMERICAN-
SUNDAY, FEBRUARY 19, 1911.

The Symphony Orchestra will be away the coming week on its fourth Southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn and the third and last concert of the season in Hartford on Monday evening, the 27th. The interesting feature of the trip will be the performance of the Ninth Symphony of Beethoven in Baltimore with the assistance of the Baltimore Oratorio Society, and a quartet consisting of Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso. This work was give a year ago this month in Baltimore with such success that there was a decided demand for its repetition this season. Mr. Warnke is to be the soloist in Philadelphia, Mr. Schroeder in Washington and Ferruccio Busoni in the other cities.

ADVERTISER, [illegible] MORNING, FEBRUARY 17, 1911.

"CHILDREN'S CRUSADE" SPLENDIDLY GIVEN

CECILIA SOCIETY AIDED BY SYMPHONY ORCHESTRA

Pierne's Work Is a Strong Addition to Modern Repertoire and Will Bear Repeating.

By Louis C. Elson.

Just as austerity and bitterness is D'Indy's chief musical asset, innocent naivete and simplicity is the principal stock in trade of Pierne. Yet with a sophisticated simplicity that often becomes affectation, there is much that is really new in his work and it sometimes strikes that individual note, which all modern composers are striving and straining for, and which is held to be the ear-mark of genius, and there is a stupendous amount of modulation in the accompaniments.

It was a very silly event, the Crusade of the Children in the Middle Ages, but it was poetic enough to make a very good story and to inspire good musical treatment. Nor must the reader think, because Pierne sometimes seeks childish simplicity, that his score is simple. As above said, there are bold and difficult modulations in profusion in its pages and in the storm scene there are some very broad and heavily-scored orchestral effects.

The work succeeded in France so well that a juvenile appendix was made, which Boston narrowly escaped from,—"Children at Bethlehem",—in which the shepherds of the night of the Nativity are conveniently turned into children, and even the ass in the stable near the Savior's manger, vocalizes in high masculine register; the first time in history that an ass has been a tenor, although perhaps not the first time that a tenor has been an ass.

Pierne was pupil of Massenet and of Cesar Franck. From the first he seems to have imbibed a sensuous and melodic style, and from the latter solid counterpoint and a certain dignity of utterance. Remembering the details of the 13th century mania, the children wandering aimlessly to and fro, their expectation of a repetition of the Red Sea miracle to enable them to cross the Mediterranean, the furnishing of ships by awe-struck cities, the shipwreck of some of these, etc., etc., one can readily see that there are abundant opportunities for musical contrasts here afforded. The sweet choruses of the children, the fury of the storm, the chorus of the sailors, the pleading of forsaken parents, would certainly supply all that any reasonable musical librettist could demand, and the forlorn and foolish return of the survivors, although historic, can be (and is) conveniently cut out, and replaced by triumph.

The work is in four parts: Part I pictures the inception of the crusade and the setting out; Part 2 pictures the journey; Part 3, the arrival at and the voyage on the sea; Part 4, the storm at sea and the Savior coming to the aid of the pilgrims.

Part 1 is decidedly modern in its chromatics and in the adult choruses of paternal and maternal character. It is no exaggeration to say that this and the fourth part came almost as a revelation last night, in spite of the fact that we had heard the work four years ago. It needed the Symphony orchestra to bring out the instrumental beauties in these portions of the work, even if the adult choruses were no better than in the excellent old days.

The two chief female parts are those of Alain, a blind boy who hopes to receive his sight in Jerusalem, and his sister Allys, who leads him on his quest. Both of these are sopranos. As alto voices are somewhat rare in France, Pierne does not demand such a soloist in this work. Mrs. Edith Chapman Goold sang exceedingly well in the part of Allys, but Mrs. Corinne Rider-Kelsey occasionally showed effort in the role of Alain. There is also another soprano part, that of the mother, which consists of a single number,—"And at Night I Used to Wake,"—which was sung by Mrs. Frances Dunton Brown.

Pierne naturally calls for a chorus of children in this work, but permits it to be replaced, when necessary, by female chorus. Last night there was an excellently trained children's chorus, and the incisive treble voices were very effective in the ensembles, contrasting finely with the adult choruses and giving a realism to the work which a female chorus could not have done. The mediaeval march-tune of the second part, with its constant alternation of 3-4 and 2-4 rhythms, gave the finest display of the juvenile voices, and this was the strongest memory that we carried away from the performance, but in every detail the children's work was sure and effective. It was a chorus of Somerville school children and their training reflected great credit on Mr. S. Henry Hadley, who had taught them.

The "halleliujahs" of the children at the very end were full of charm. Pierne does not follow history here,—it would have been a very weak anti-climax to have pictured the weary stragglers returning home,—but the work ends in an exaltation of celestial triumph. In spite of this grandiose ending Part II is to us the most successful portion of the cantata. Interwoven with the mediaeval march, there is a naively simple bit of three-part harmony (chorus) which pictures the children weaving garlands of flowers on their way, and here there is a real and effective simplicity that is altogether charming. The changes of rhythm and the quaint modulations here were bravely conquered and were all taken with surety, while the obbligato effects of violin, oboe and flute were notable instrumental touches. All in all, the children's chorus was the most remarkable feature of last night's performance.

In Part 3 there is another bit of musical mediaevalism in an old "Noel," in which the children's voices contrasted well with the chorus of adults, but Part 3 seemed somewhat tame coming after the really inspired Part 2, yet it has some beautiful portions too.

We have dwelt so much upon the children's choruses that we are doing injustice to the vocal work of the adult choristers. In Part I the mixed choruses of parental solicitude contrasted well with the treble work. The male choruses of sailors were also spiritedly interpreted, but they were not so original in their ideas as the choruses described above. Part I seemed to us altogether the most artificial portion of the work.

In the choruses the lack of poetic words did not stand out glaringly, but in some of the solos the unpoetic translation was sometimes a very noticeable defect. Mr. Henry G. Chapman has done much better work than this in other volumes. The song about the origin of the starfish is not a very valuable contribution to the science of ichthyology, but it was well sung by Mr. Claude Cunningham. The best part of the marine pictures, in spite of the excitement of the storm, was the portrayal of evening at sea, with its long diminuendo suggestive of the ships sailing away into the hazy distance.

The orchestra, however, made much of the storm-picture and much better than the conventional tempest was the contrast brought out in the appearance of the Savior. The solos, too, at this part, where Alain has his sight restored, were effective in a high degree. The unaccompanied (seraphic) female chorus had some difficult modulations which were finely interpreted, and the gradual working-up from the "De Profundis" to the final shouts of triumph made a climax that was as powerful as any we have recently heard.

The chief male solo part has not yet been spoken of. The story is welded in the old sacred style by a "narrator," somewhat like the "evangelist" in Bach's Passion music. This part was taken by the eminent French tenor, M. Edmond Clement, who had appeared the preceding night in Massenet's "Manon" at the Boston opera house. This gentleman is evidently both versatile and musical. He sang in English with an enunciation that was uncannily clear and precise.

M. Clement's work was artistic throughout. We ought to speak an especial word of the duet work of Mmes. Goold and Rider-Kelsey. Their first duet, culminating in chorus work and interwining with it, was very effective. The odd accompaniment with quaint pizzicato effects added much here. The concerted effects of the female solo quartette, Mmes. Rice, Child, Carter and Miss Eaton, also deserve commendation for good ensemble.

In summing up we can say that Pierne's "Children's Crusade" is a strong addition to the modern repertoire. It is unequal, and both the first and third parts could be condensed to advantage. It was well worth while doing it again, for the previous performance, under Mr. Lang, although vocally excellent, did not have anything like the orchestral support that was present last night. The new partnership of Cecilia and Symphony orchestra is working splendidly, and is likely to give Boston some performances such as it has never had before. We have had exquisite choral performances under Mr. Lang, with the Cecilia society, in the past, but Mr. Fiedler not only has a much finer orchestra under his control than Mr. Lang ever possessed, but he is remarkably successful in conducting, and especially with orchestral forces. His conducting last night had very much to do with the success of the poetic and brilliant French work. Therefore the motto of the newly wedded organizations may well be—"Vivat, Crescat, Floreat!"

RECORD, FRIDAY
FEBRUARY 17, 1911.

'CHILDREN'S CRUSADE' WELL GIVEN

From Louis C. Elson's Review in The Advertiser

It was a very silly event, the Crusade of the Children in the Middle Ages, but it was poetic enough to make a very good story and to inspire good musical treatment.

The chief male solo part has not yet been spoken of. The story is welded in the old sacred style by a "narrator," somewhat like the "evangelist" in Bach's Passion music. This part was taken by the eminent French tenor, M. Edmond Clement, who had appeared the preceding night in Massenet's "Manon" at the Boston opera house. This gentleman is evidently both versatile and musical. He sang in English with an enunciation that was uncannily clear and precise.

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MUSIC AND MUSICIANS

THE CECILIA AND THE SYMPHONY ORCHESTRA

A Second Concert in Which Their Association Bears Excellent Fruits—"The Children's Crusade" Sung Again in Sensitive Performance—The Beauty and the Piteousness of the Singular Music—Mr. Proctor's Concert — English and Operatic Texts Again—News of the Opera Houses —An Interesting Fragment from Chabrier

IN the performance of "The Children's Crusade," last night, the association of the Cecilia and the Symphony Orchestra brought forth fruits meet from such co-working. The orchestra, reduced in numbers but still sufficient for the requirements of the music, and better ordered in force of tone, did not overwhelm the choir, as it tended to do at the first joint concert. The choir itself was more secure in its share of "The Children's Crusade" than it was in its parts in "Omar Khayyam," though here and there a hesitating attack or a wavering phrase suggested the advantage of more and stricter rehearsal. Mr. Fiedler has evidently discovered that a choir like the Cecilia is not a body of practised experts like the Symphony Orchestra, and he paid more heed last night to the guiding of it and to the fusion of its voices with the voices of the band.

The conducting of such choral societies is, after all, a kind of specialization; Mr. Fiedler is new to it; he has much and other work to do; and perhaps the wonder is that he accomplished as much toward balanced and expressive performance as he did yesterday. Romantic music, however, usually stimulates him and the music of "The Children's Crusade" is romantic. The children's voices count for much in it; their singing, their presence even, give the music and the narrative much of its interest, singularity and touching appeal. They were numerous last night and the young girls with their be-ribboned heads were an unusual and pleasant sight to see between the familiar ranks of the Cecilia and the orchestra. They came from the Somerville schools; Mr. S. Henry Hadley had trained them to an admirable ease in their music and a surprising feeling for it. And he had done this without losing the essential quality that Pierné asks of the children's parts in his legend—the slightly monotonous and sexless timbre of childish voices and the queer wistfulness that to sensitive adult ears is in them.

The association of the orchestra and the choir is again blessed in their ability, with their joint resources and prestige, to summon assisting singers of rank and fitness. "The Children's Crusade" requires three such, and they were well chosen last night—Mr. Clément for the music of the Narrator, and Mrs. Rider-Kelsey and Mrs. Goold for the music of the two individualized children, which they have often sung together. For the secondary parts of the Mother and the Sailor, Mrs. Dunton-Brown and Mr. Cunningham were as efficient, and the quality of the four women's voices in the call from heaven and in the distant song of the marching children was touching to hear, though they might have been secured with their music and with each other. Mr. Clément sang in English intelligibly and expressively, as the way is with singers who, like him, have mastered the art of diction in their own language. His voice was in far better condition than it was on Wednesday night at the Opera House, and he seemed to sing the better for his stimulating surroundings. His tones were steady, they were beautifully rounded; they seemed to flow from phrase to phrase, and his singing of the apostrophe to the sea was a little masterpiece of proportioned and mounting musical design and emotional and pictorial expression. His intelligence, his poise, his aristocratic ways and standards in all that he does make his singing a strange and intoxicating pleasure after the persistent commonness of Italian song with which this town has been surfeited. Mr. Clément sings not only with the acquired artistry of the voice, but also with the artistry that is born of a finely tempered mind and spirit. For his companions, Mrs. Goold's high, clear, light voice has exactly the timbre that Pierné's music for the child, Allys, requires. It gives it emotional quality, but not the quality of mature or sexed emotion. She sings with a child's mind and feeling. Mrs. Kelsey is more the expert and admirable concert-singer, lending the beauty of her voice, her skill in song and her sense of imaginative expression to the music of the blind child, Alain. He is the rhapsodist of the piteous little flock; and rhapsodists know no age. His visions were in Mrs. Kelsey's tones, so finely spun in their upper range, so full and even in their lower. There was, of the two women and indeed of the other solo singers, no more to ask.

It is hard to appraise Pierné's music. There is no need, perhaps, to appraise it. Never was writer of choral music more fortunate in the choice of his subject, in the mood and the quality of his text. A "musical legend," Pierné and his collaborator Schwob call their re-telling of the half-historical, half-pictoral tale of the children who, under call of voices earthy or mystic, set forth to the redemption of the Holy Sepulchre, of their faring along the highways till they came to the sea, of the ships that swallowed them; of the merciful waters that in storm took them. Or else the slave-markets and the close-barred windows of Moorish harems held them. Pierné and Schwob have cast aside all the miserable deception that sent the children a-crusading, all the vile trickery, sordid trafficking, and adult cruelties that beset them, all the miseries and tortures of the end. Out of chronicle and legend, they have distilled and sublimated the beauty and the fragrance, the wistfulness and the piteousness of the tale. Sometimes they write their text and music as with the minds and the hearts of children. Sometimes they hear and see the childish troop with adult but understanding and sympathizing eyes. In the music is the beauty of the delusion to the children that cherished it, and the pathos of it to us that know and pity. In the music is the picture of the young-eyed, eager host, streaming between the spring fields, finding a fancy in every flower of the meadows, a heavenly voice in every rustle of the spring breeze in the spring leafage. They come to the sea and in the music are the infinite wonder and magic of it to sensitive childish imaginations. The sea-folk watch and marvel, and they tell the children, for crown of all the fancies, how the star-fish are but the stars that fell into the sea in grief for their crucified Lord. The storm breaks upon the fleet and out of its blackness, the heavens, breaking too, take the children into their light.

Through all this text and music, Schwob and Pierné keep the searching piteousness of the tale—the piteousness of innocence enraptured and deluded, the piteousness of childhood so trusting, so helpless, so disillusioned until Heaven comforted them. To hear is to feel until the listener cares not for the details of the music or the performance that have wrought the emotion, hardly heeds them, weighs not for a moment their relative worth. They bring the answering, the possessing emotion and they need do no more. What matter if the mere adults are poorly characterized. And in the telling of the tale, text, music, the orchestra too last night, draw and color and animate the pictures of the childish troop streaming between the fields in the springtime and rapt between the soft blues of skies and waters at the myriad marvels of the sea. The loveliness of the images effaces every other impression. In them are the poetry and the pathos of sensitive and imaginative childhood; around them is the glamour with which middle age would wrap them. Again there is no thought of the musical means, and no regret even for something that barely escapes a commonplace choral apotheosis. Pierné has written very lovely, very piteous music, and there was no other to write of the crusade of the children.

H. T. P.

BOSTON JOURNAL
FEBRUARY 18, 1911.

BUSONI IS SOLOIST AT THE SYMPHONY

Remarkable Program Holds Large Audience Enthralled.

This week's Symphony concerts may be described as marking the climax of the season. With a soloist of the magnitude of Ferruccio Busoni, and with two such orchestral numbers as the prelude to "Lohengrin" and Richard Strauss's "Don Quixote" leading the program, the attractions proved sufficient yesterday afternoon to put up the "No More Seats" sign early. The outlook is that the same enthusiastic conditions will prevail tonight.

Busoni comes this time not only to play Beethoven's third piano concerto, but also to hear the first performances in Boston of his suite for orchestra, taken from the music that he wrote for Gozzi's "Turandot." He played the concerto with rare breadth and beauty of style, with the utmost skill and sympathy. However his personality may strike the spectator, his playing deserves to be described as unaffectedly impressive. The impression it gives is that of a brilliant and powerful artist, who, while not utterly sinking his individuality, at the same time shows all the characteristics of the true interpreter. His playing evoked hearty applause that lasted until he came back to bow several times.

Busoni's suite also held the interest of the audience, though it was the last number on an unusually long program.

Turandot is a Chinese princess who sends to his death every suitor who cannot answer three riddles which she propounds. Prince Kalaf, an exile, eventually wins her. The story invites high oriental coloring, which the composer has not been loath to furnish. One of the themes is an adaptation of a Chinese melody and another is said to be the oldest known Arabian song. The suite was enjoyed, and unquestionably the enjoyment would have been keener if the hour was not so late.

Strauss's wonderful tone picture, "Don Quixote," was sympathetically played by the orchestra. The soloists, Mr. Warnke and Mr. Ferir, who interpreted the music representing Don Quixote and Sancho Panza, won special applause for themselves. Wagner's lovely "Lohengrin" prelude put the audience in fine humor that lasted all the afternoon.

SUNDAY GLOBI
FEBRUARY 19, 1911

Fourth Southern Trip of the Symphony Orchestra.

The Symphony orchestra will be away this week on its fourth southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn and the third and last concert of the season in Hartford Monday evening, Feb 27.

The interesting feature of the trip will be the performance of the ninth symphony of Beethoven in Baltimore with the assistance of the Baltimore oratorio society and a quartet consisting of Mme Corrine Rider-Kelsey soprano, Miss Janet Spencer contralto, Mr Daniel Beddoe tenor and Mr Claude Cunningham basso.

This work was given a year ago this month in Baltimore with such success that there was a decided demand for its repetition this season. Mr Warnke is to be the soloist in Philadelphia, Mr Schroeder in Washington and Ferruccio [illegible]

THE MUSIC OF YESTERDAY

A STIMULATING SYMPHONY CONCERT

The Remarkable Playing of the Orchestra —Strauss's "Don Quixote" Performed Again to Admiration—The Prelude to "Lohengrin" for Mr. Fiedler's Better Wagner—The Gay and Fanciful Busoni of the "Turandot" Music, and the Cool, Impersonal, Detached Busoni of Beethoven's Early Concerto—"Tosca" with a New Tenor at the Opera House

THE first half of the Symphony Concert, yesterday afternoon, was "Richardian" and the second half "Busonian." That is to say, the first two pieces were of the two composers that some Teutonic wits like to call Richard I. and Richard II. From Richard Wagner came the Prelude to "Lohengrin," and Mr. Fiedler conducted in it with an imagination that he hardly brings to fragments of the latest music-dramas, while the strings and the horns made the music beautiful, for its tonal quality, to hear. From Richard Strauss came "Don Quixote," the masterpiece that Mr. Fiedler restored to the concerts last spring and that, after six years of neglect, richly deserved the present repetition. The conductor and his men played the variations with a perfect clarity, through which shone the ironic, the pictorial, or the characterizing quality that Strauss would give them. They made the introduction characterization in tones; they wrought the pitying tenderness of the end. If the performance had not quite the élan of last spring, when conductor and orchestra were highly keyed to their task, it unfolded the mental power, the emotional beauty, the supple fusion of means and ends, that make "Don Quixote" of the heights of music in our time. The rest of the concert, which filled the full two hours, was Mr. Busoni's. As pianist, he revived Beethoven's concerto in E minor, which he played with the perfections of an entirely comprehending and an entirely cool detachment. He sat Sphinx-like before the pianoforte. He seemed less a man than a sublimated musical mechanism doing its perfect work. As composer, he and his audience heard four pieces from his incidental music to Gozzi's fantastic Chinese comedy, "Turnadot." They were so original, interesting and amusing that those who smiled over them regretted the omission of the other four. Mr. Busoni is not a glorified mechanism when he composes. He feels, imagines.

The second balcony held its hundreds, who had come to hear Mr. Busoni and perhaps "Don Quixote." The expert, between the pieces and the intermission, chattered as their way is, of composers, pianist and conductor, and drew their comparisons between the performance of "Don Quixote" last April and the performance that they had just heard. They weighed Mr. Busoni as virtuoso; they were gay over his oriental music. Yet nobody had a word for the orchestra. It, as usual, was taken for granted. Yet the band of the Metropolitan, virtuosi, too, and practised in operatic music, and the orchestras of the great German opera houses with their superlative union of tone and expression, could hardly have surpassed the performance of the Prelude to "Lohengrin." The strings were as finely-voiced as the music, they were luminous as the track on which the Grail descends to earth and then mounts to Heaven. They were as ethereal as Wagner's tender imaginings. The euphony of their tone was softly radiant. The horns added their mellow, flowing voices. The brass followed with its rich sonorities. The middle passage of the strife of earth has been played with more tumult, but with less impassioned tonal splendor. Wagner, in pages of wordy rhetoric tells how he would have the Prelude to "Lohengrin" music of vision. The band yesterday saw it with and for him.

The orchestra passed to "Don Quixote." The mere technical exactions of ultra-modern music, they accomplished in it as they usually accomplish them. Their hearers, unless they knew the score, were probably unaware that these difficulties existed. They accomplished, besides, another and a finer thing. Strauss in his variations would suggest in tones the ten episodes of the Knight and his esquire that the programme specifies. (For "Don Quixote" is honest "programme music" that assumes rightly that the listener knows the programme.) Strauss unfolds, characterizes, distinguishes these episodes both by large and expressive mood and by adroitly vivid details. Intricate indeed is the warp and woof of the music, freely as it seems to run; yet the orchestra and Mr. Fiedler caught each of these details, made them audible to the audience, gave them each its due significance, and yet never once distorted the whole fabric of the music or stayed its course. And when the moment came, as in the Knight's speech about honor and glory, as in his night vision, as in the piteous music of his death, they attained to the glowing or the poignant beauty of tone that is of Strauss's purpose. Here were the feats of an orchestra that adds to virtuosity imagination; that is capable of mood and passion. It seemed, again, to be at play with Mr. Busoni's gay music; yet it is music that is queerly baffling to play, and remote in its Oriental substance and rhythms from familiar courses. Mr. Busoni sought a tang in it. The orchestra amplified his suggestion.

They are fortunate who can hear "Don Quixote" or write of it temperately, whether to praise or blame. Those that will have none of the music seem to bear it a sort of personal hatred. Those that thrill to it may hardly speak of it without a personal emotion. It is not that Strauss has taken the dryest, barest, and most hackneyed of musical forms—"Introduction, Theme with Variations, and Finale," as the pseudo-[illegible] wrought into it [illegible] alive in it, the figure of Cervantes's Knight, the tale of his adventures, the tender transfiguration of his death, as the composer has read, imagined, and felt it. It is not that here is music that is obedient to every law of established form, yet makes that form, supple or vivid to its purpose, so that musical development, the reflected image, and the delineative and the emotional purpose of both go hand in hand. It is not that "Don Quixote" is a masterpiece of orchestral skill and orchestral imagination. There indeed is one of its lesser titles to place among the finer musical achievements of our time. The greater titles lie in the impassioned beauty, when sound glows with emotion as coals glow with their heats, of the music in which the Knight keeps his nocturnal vigil by his arms and dreams the dreams of an idealized chivalry; in the noble eloquence of the passage in which he speaks to Sancho of honor and chivalric obligation; in the delineative image of the passage in which the cherished fancies of the reading Knight become as ghostly phantasmagoria and he is mad; in the pity, the tenderness, the quiet exaltation in which he makes a good end. For as he died, he knew that his chimeras were but the apparitions of ideals and knew that it was good to pursue such figments and to be loyal to them, though men laughed.

All this is one side of "Don Quixote"—the side on which Strauss has written some of the most beautiful, the most passionate of all his music. The other is the side of the variations that record the adventures—the ironic side. For Strauss sees and feels them and makes his hearers see and feel them not as mere fantastical humors for the passing smile of the detached bystander, not as mere musical narrative for the momentary interest of the hearer. The Knight believed and trusted and despaired, and in Strauss's music more than once is the pity of his moods. The Knight knew not that his delusions were delusions, but Strauss and we through him may feel the irony of his plight—not to mockery but to sympathy. The variations are alive with the vivacity of delineation and suggestion; but from moment to moment comes the undertone that quivers as it tells. The music is transmuting music; it is of Don Quixote as Cervantes limned him and Don Quixote as our generation, by the intellect, the imagination, the emotion of Strauss, sees him. The music more idealizes as it depicts.

Mr. Busoni was more interesting as a composer yesterday than he was as a pianist and there is more interesting music in these days than Beethoven's concerto in C minor. It is formal in the eighteenth-century fashion, though Beethoven's hand has begun to make those forms a little more full-bodied and pliant. It runs an amiable course, making animated and pleasantly shaded tracery of sound through the first movement, singing musingly and straightforwardly through a second, and then running gracefully and gayly forward to the end. The pianoforte sings; the pianoforte ornaments; once in a while, it catches the tones of the eloquent voice that Beethoven was to give it. There is little mood in music and as little individuality as was possible to so vigorous a temperament as even the youthful Beethoven's. It is a classic by grace of its place among his "collected works." Mr. Fiedler was wise to cut it and no doubt Mr. Busoni played it in the true vein. The performance was flawless in its clarity, its precision, its proportioned flow. The sense and the control of design in it was of Mr. Busoni as pure intellect. The quality of tone, the graduation, the pace, the polish of it were as immaculate of it. The sublimated mechanism of it all was of Mr. Busoni, the speckless virtuosi. He never overdid, or underdid, and the poise of the performance was as perfect as its sublimated mechanism. It was also as cool and detached as it could well be. There was not a personal emotion, mood, or suggestion in it. An eighteenth-century audience would have taken its cool, poised, detached pleasure in it. But we, as Molière said for his own time, are the people of today—a nervous, emotional lot. Does Mr. Busoni succeed with us because when he chooses as pianist he can be so "different"?

As composer, Mr. Busoni was not at all impersonal or detached. In fact, he was very gay, fanciful and generally amusing. Now, Turandot was a cruel and haughty princess of China, who set her suitors riddles to guess. When they failed to guess them, as they usually did, she passed them over to the executioner, when one did guess them and propounded her a riddle that she could not guess, pride struggled with admiration; passion was born of both and they lived happily, presumably guessing riddles ever after. Gozzi in the highly artificial Venice of the eighteenth century made a highly artificial comedy with of all this; and Schiller adopted it. To the original play, Mr. Bursoni wrote his incidental music, and since the comedy is seldom acted promptly made it a concert-suite. Out of the eight numbers, Mr. Fiedler chose a sort of pictorial prelude; the music of the chief sonata, pitty-pattying about; the music of the proud and glamourous and passionate and exotic Turandot and highly colored and joyous finale. He denied us the music that echoes out of the woman's chamber or of Turandot hovering by night around the suitor's bed on the chance that he murmur the name and estate that he conceals. The more the pity; for the music was very amusing to hear, and it could evidently turn sensuous. Mr. Busoni has chosen his Oriental melodieh, adhered to them, decked them in insistent oriental rhythms, clothed them in chinking progressions, and arrayed them in bright orchestral colors. The music is exotic to the [illegible]; it cheerfully makes its own way in its own fashion. It brings Oriental atmosphere and to spare; it has its flashes of humorous characterization over the eunuch, a moment of passion, pride and fate were Funandot. The rest was gay, and modern music so seldom is.

H. T. P.

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BOSTON POST,
FEBRUARY 18, 1911

"DON QUIXOTE" BY SYMPHONY

Brilliant Performance of Strauss' Tone Poem

BY OLIN DOWNES

The programme of the 16th public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall: Prelude to Lohengrin, Wagner; tone poem, "Don Quixote," Richard Strauss; piano concerto in C minor, Beethoven; Suite for orchestra, from incidental music to Gozzi's fairy tale, "Turandot," Ferruccio Busoni. Mr. Busoni was also soloist of the occasion.

The feature of this concert was the performance of Strauss' tone-poem, a performance of extraordinary eloquence. Every detail of the score, though held exactly in its proportion to the whole, was exposed with a clearness that was microscopic, and every one of those incredible details was electric with meaning. The orchestra itself might have composed the music!

The performances of the soloists were of very exceptional quality. Mr. Warnke gave a memorable reading of the 'cello part, and Mr. Ferir, the first violist, distinguished himself equally. For that matter, there were many instrumentalists yesterday whose names are not known to fame, who merited the most honorable mention. It was not without justice that Mr. Fiedler, after being repeatedly recalled, compelled first his soloists, and then his men to bow with him.

Mr. Busoni played the Beethoven concerto in a perfectly masterly manner. The concerto is old, but it was good to hear it once more, or it would have been good if Mr. Busoni were not unfortunately one of those people who are capable of doing whatever they can conceive. The pianist's technical mastery was as irritating as his solid musicianship, his immovable authority. He can color his tones, but he prefers to draw in black and white. He could, one imagines, be a magician of the keyboard, but he prefers to "do stunts."

Busoni, the composer, explained when the "Turandot" music was performed in New York, that he employed real oriental tunes, taken from collections, in order to obtain genuine "local color." Mr. Busoni's orchestration is even more annoying than his playing. It is hard, and solid, and brilliant and noisy. The material is mixed with a scientific hand. Sometimes it sounds well, but oftenest it strikes sounds like a concoction, a recipe. The pianist was applauded for his playing, and recalled. The composer was obliged to return to the stage after the performance of the suite, and bow his acknowledgments.

RECORD, SATURDAY,
FEBRUARY 18, 1911

BUSONI, SYMPHONY SOLOIST

From Louis C. Elson's Review in The Advertiser

Then Beethoven, like a poultice came, to heal the wounds of Strauss. Ferruccio Busoni is the lion of the pianoforte. But he proved on this occasion that he need not always be leonine. The Beethoven C minor concerto was certainly a conservative choice for a debut with the Boston Symphony orchestra. We wish that he had chosen that finest of all concertos, Beethoven's G major, the fourth. But he certainly made the classical C minor concerto as effective as we have ever heard it. Nothing was exaggerated, nothing made bombastic. Even the cadenza which he chose, in the first movement, was the comparatively simple one which Beethoven himself composed. The clean, clear form of the work was balanced in masterly fashion, and the ensemble was as near perfection as we may ever hope to hear it.

All through the performance one felt the sense of surety; one knew that the artist was well within his powers. The largo, with its broad stateliness of emotion was given with becoming dignity, although one could not avoid recognizing a relationship between it and Gounod's "Salve Dimora." But as we felt sure that Beethoven had not taken it from the opera of "Faust," this did not disturb our serenity.

The final rondo was crisp and dainty, and was given in the most unaffected manner possible. In short everything was authoritative in this performance and its classicality was all the more pronounced because of what had preceded and what was to follow it. The pianist was recalled several times with spontaneous heartiness.

GLOBE, SATURDAY, FEBRUARY 18, 1911

AT THE SYMPHONY

Busoni Heard as Pianist and Composer.

Brilliant Orchestral Performance of Strauss' "Don Quixote."

The program of the 16th Symphony rehearsal yesterday afternoon was as follows: Prelude to "Lohengrin"; "Don Quixote," by Strauss ('cello, Mr Warnke; viola, Mr Ferir); Beethoven's piano concerto No. 3, C minor, op 37, Mr Busoni soloist, and four movements from Mr Busoni's suite "Turandot," originally composed as incidental music to Gozzi's fairy play.

This suite was performed for the first time in Boston. Unfortunately the program had continued for two hours when it began, and the audience was restive. The senses of both players and hearers would have been keener had it begun the program, and Mr Strauss need not have suffered embarrassment in following with his "Don Quixote."

Turandot was the name of a Chinese princess. Smitten by her great beauty, it is said that scores of youths desired to win her. Wooers were not forbidden, but all must subscribe to a test not unknown in legends of one beautiful princess—always a princess—and a platoon of sighing swains, namely, the winner must guess three riddles propounded by the princess. If he should fail, ergo, off went his head.

Mr Busoni's suite is in eight numbers or episodes. The first is the city gate, with the grinning heads of those who guessed badly perched high as ghastly warning. The second is dedicated to Truffaldino, a gentleman whose function it was to oversee the doings of the eunuchs. The third is the pompous entrance of the emperor into the hall, and the fourth that of the princess herself. The fifth affords a glimpse into the women's apartments, while in the sixth we hear within the chambers of Turandot the sound of harps and flutes, of women's voices and of dancing.

The riddle has been solved by Kalaf in the seventh, but Turandot is reluctant and obstinate. Kalaf retaliates by offering to withdraw his claims if Turandot will guess his name correctly. In the eighth he is guarded and in his sleep he murmurs "O, unhappy Kalaf." The princess reconsiders and after masquerading in mourning in playful vengeance, is guided by her heart and accepts the first conditions of the wager.

The first, second, fourth and last episodes were performed yesterday. In these was suggestion of the orient in the choice of mode, melody and rhythm. The theme of Turandot's march is said to be an adapted Chinese melody. Turandot enters to a colorful and impressive accompaniment to womanly caprice, cruelty and passion, and the composer's preference for music of sensuous beauty is well known. The new piece was well played and elicited applause for Mr Busoni.

In his list of works Beethoven's C minor concerto, with the "Eroica" symphony, the "Pathetique" sonata and other compositions, falls before 1803, or in what has been termed the first of the three periods of his activity. The concerto reveals an economy in modulation and a strict regard for form. The last movement is held definitely to forecast the approaching transition into the second period, but there is lacking the sweep of vision, the masterful versatility and resource in the treatment of his subject, and the profound and tragic seriousness of style which identified later works as by the signature of his own hand.

Mr Busoni approached the Beethoven with respect and reverence. He played with a clear sensing of symmetry and proportion which might have allotted movement, period, phrase and figure its just, predetermined and unswerving value, and would do so again. His playing creates the impression of abstruse mentality and of omnipotent and dauntless technic. There were moments of softness when beauty of tone and an emotional thought crept in. Mr Busoni was recalled four times.

The feature of the program, aside from its merciless and unfortunate length, was the performance of the "Don Quixote." The playing of the orchestra was as the playing of a masterful artist imbued with the technic of a virtuoso and the imagination of a poet. Mr Fiedler conducted with indisputable and welcome sympathy and insight, as well as with initiative. Mr Warnke and Mr Ferir played creditably, and Mr Longy's incomparable art was revealed.

Here Strauss is not merely the stupendously clever technician. He has made the visionary knight an aspiring romanticist and not a caricature. He has written with a noble seriousness as well as with genial humor.

HERALD, BOSTON,
FEBRUARY 19, 1911.

SYMPHONY ORCHESTRA ON TRIP

The Symphony orchestra is away the coming week on its fourth southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and the third and last concert of the season in Hartford on Monday evening, the 27th. The interesting feature of the trip will be the performance of the Ninth Symphony of Beethoven in Baltimore with the assistance of the Baltimore Oratorio Society and a quartet consisting of Mme. Corinne Rider-Kelsey, Miss Janet Spencer, Daniel Beddoe and Claude Cunningham. This work was given a year ago this month in Baltimore with such success that there was a demand for its repetition this season. Mr. Warnke will be the soloist in Philadelphia, Mr. Schroeder in Washington and Ferruccio Busoni in the other cities.

FERRUCCIO BUSONI SYMPHONY SOLOIST

SCORES SUCCESS AS PIANIST AND COMPOSER

Four Marches From His "Turandot" Suite Were Excellently Played by the Orchestra.

By Louis C. Elson.

PROGRAMME.

Wagner.—"Lohengrin" prelude.
Strauss.—"Don Quixote." Theme with variations.
Beethoven.—Piano concerto in C minor. No. 3. Pianist, Ferruccio Busoni.
Busoni.—"Turandot." Suite for Orchestra.

Modern in almost every part was the programme of yesterday afternoon, with only a rather conservative piano concerto to hold it within bounds. Yet, in spite of its modernity, there was nothing very vague or very perplexing about the concert. It showed that even the radicals of music can speak intelligibly, if they will. Of course there was nothing mystifying about the "Lohengrin" prelude. That critics should ever have held this music to be extreme, or forced, remains incredible to the suffering reviewer of the present. It is melodic, expressive, and as full of good resolutions as a New Year's day. That our orchestra played this excellently goes without saying. It was a good "antipasto" to the more indigestible dishes that were to follow.

In "Don Quixote" we had two excellent soloists who pictured the knight and his esquire beautifully. Mr. Warnke played the violoncello obbligati and Mr. Ferir the viola ones perfectly. The interpretation of "Don Quixote" was a splendid one. Whenever there is a great Strauss work to be given, and Mr. Fiedler wields the conductor's baton, one may be sure of a great musical treat. Therefore the bleating of the sheep, the whistling winds that fanned Don Quixote's aeroplane, the quaintly demure bassoon discourse of the two monks, and many other points, deserve commendation and enthusiasm. But not even the excellent orchestra and the superb reading can quite reconcile us to the ramblings of the work or convince us that absolute genius is speaking in its tones. It is intensely interesting as a study of instrumentation and bold modulation. Certain very fitting points have been evolved from the great intellect which Richard Strauss undoubtedly possesses. It is a most poetic touch to simplify the theme of Don Quixote as his mind grows clearer; it is very fitting, too, to have the hero individualized upon an instrument—the violoncello—and to have Sancho Panza represented upon another—the viola. One would never have thought, however, of putting the burly esquire upon this instrument, for the viola is the instrument of dreamy melancholy and brooding. The bassoon or even the contra-bass would have seemed more fitting to Sancho, but the end justifies the means, and the result is not ineffective.

We were glad to see both Mr. Warnke and Mr. Ferir called out after the performance, for their difficult parts were the most effective portion of the various obbligato effects with which this composition bristles. Only the solo work of the finale is somewhat diffuse. Don Quixote dies a lingering death, without, like Charles II., apologizing for it. There was much applause at the end of the variations and the excellence of the performance may account for at least some of this.

Then Beethoven, like a poultice came, to heal the wounds of Strauss. Ferruccio Busoni is the lion of the pianoforte. But he proved on this occasion that he need not always be leonine. The Beethoven C minor concerto was certainly a conservative choice for a debut with the Boston Symphony orchestra. We wish that he had chosen that finest of all concertos, Beethoven's G major, the fourth. But he certainly made the classical C minor concerto as effective as we have ever heard it. Nothing was exaggerated, nothing made bombastic. Even the cadenza which he chose, in the first movement, was the comparatively simple one which Beethoven himself composed. The clean, clear form of the work was balanced in masterly fashion, and the ensemble was as near perfection as we may ever hope to hear it.

All through the performance one felt the sense of surety; one knew that the artist was well within his powers. The largo, with its broad stateliness of emotion was given with becoming dignity, although one could not avoid recognizing a relationship between it and Gounod's "Salve Dimora." But as we felt sure that Beethoven had not taken it from the opera of "Faust," this did not disturb our serenity.

The final rondo was crisp and dainty, and was given in the most unaffected manner possible. In short everything was authoritative in this performance and its classicality was all the more pronounced because of what had preceded and what was to follow it. The pianist was recalled several times with spontaneous heartiness.

And now, having made a triumph in one character, Busoni sought to conquer in another field. Four marches from his "Turandot" suite were given by the orchestra. "Turandot" as set by Schiller has always been a favorite subject in Germany, and Weber gave it with a real Chinese melody in its overture, while Lachner gave to it an imitation one. Busoni uses an Italian text for his topic and employs several actual Oriental tunes, one of them Chinese. But after all it would be folly to expect the true Chinese flavor in such a work, and the pentatonic scale is not much employed in it. Play the scale from C to C and omit F and B and you have the most used scale of China.

Busoni may be Italian by birth, but he has fallen into line with the most extreme Teutons and is now "Plus royalist que le Roi." He rivals Reger in bending the impossible into musical shape and in doing miraculous musical feats in composition. He has here used some material that is difficult to treat with our harmonic system, yet he has succeeded in bringing forth something that is brilliant and effective. Of course it was rather a handicap to have four marches as foils to each other, particularly when more than one of them had that rhythmic reiteration which is characteristic of much eastern music.

The drums were employed in rapping out these rhythms a good part of the time, but there was piquancy in each of the numbers all the same, although two marches would have been better than four, at the end of a programme of a little greater length than usual. The two last numbers, "Turandot" and the joyous finale, were the best of the set. In the finale, the sorrowful funeral march, with a brighter theme stealing in gradually and finally overwhelming everything in its triumph, made a very artistic contrast. In the matter of instrumentation Mr. Busoni belongs to the most advanced school and handles a large orchestra with power and effect. At the end of the short Suite Mr. Busoni was recalled to the stage and received recognition as a composer in addition to his preceding recognition as a great pianist.

MONITOR, BOSTON,
FEBRUARY 18, 191

SYMPHONY

The intellectual duel goes on between France and Germany. The weapons used by the French are violins, flutes, trumpets, and other melody making implements authorized by international regulations; those used by the Germans are the legitimate ones, together with a few others which the laws of nations do not recognize. The headquarters of the contending generals are the Paris conservatory on the one side, and the music schools of Munich and Berlin on the other. The battlegrounds are many; now the Teutonic forces exalt their standard right in the Gallic citadel; now the Debussyite hosts capture German city after German city. The opposing camps move about with exceeding swiftness. Victory is constantly winging her flight from one side of the border to the other. Sometimes a music festival will convene on the northern side, with intent to arbitrate the questions at issue, but nothing ever comes to settlement.

The combatants recognize no neutral territory; their diplomats are not even conversant with the Monroe doctrine. The theater of war extends to America; and in America the conflict goes on with about the same undecisive gain and loss as on the home soil. The whimsical thing about it all here is that the identical battalions must do service for both parties. Max Fiedler martials his men under the French banner on Thursday and under the German on Friday. So he becomes a shadow fighter, and of course is invariably a conqueror.

Mr. Fiedler added a wind machine to his ordnance on the German day, and he further violated the rules of civilized warfare by the employment of muted something or other (was it tuba?), and then he allowed the music to be called variations, when in truth it was a concerto for 'cello and orchestra, with Mr. Warnke as the solo 'cellist. Well, when Strauss is the composer and "Don Quixote" the title of the piece, are we not to expect some irregularities in the fighting methods?

Mr. Busoni, of Italian name but of German musical proclivities, played an early Beethoven piano concerto and afterward listened to the performance of an orchestral piece of his in popular vein, "Turandot." Mr. Busoni was very kind not to bring with him a tremendously recondite musical work either to play himself or to have Mr. Fiedler perform. Only light subjects should come up for discussion after Richard Strauss, humorist, has held the platform for a half hour, because the humor of Richard Strauss is such a serious thing that a little brightness and fun are distinctly needed to counteract it.

Program of the sixteenth Symphony concert: Wagner, prelude to "Lohengrin;" Strauss, "Don Quixote;" Beethoven, concerto in C minor, for piano and orchestra, No. 3 op. 37; Busoni, suite for orchestra, "Turandot," first time in Boston. Soloist, Ferruccio Busoni.

The Symphony orchestra is away the coming week on its fourth southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and the third and last concert of the season in Hartford on Monday evening, Feb. 27. In Baltimore the ninth symphony of Beethoven will be given with the assistance of the Baltimore Oratorio Society and a quartet consisting of Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, bass. Mr. Warnke is to be the soloist in Philadelphia, Mr. Schroeder in Washington and Ferruccio Busoni in the other cities.

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rom Daily Citizen,
ddress Brooklyn, N. Y.
ate FEB 11 1911

The symphony, which Max Fiedler has chosen for the fourth Brooklyn concert in the Academy of Music on Friday evening, Feb. 24, is Schubert's in C major. This work which, by the way, the composer never heard, marks the highest point reached by his extraordinary creative genius. Philip Hale, the critic and annotator of the remarkable programme books of the Boston Symphony, speaking of this symphony when it was played in Boston a few weeks ago, called it "a veritable house of melodies." It is this work which has led many to the rather idle theory of what Schubert would have been had a longer life been granted him and there are not a few who think that this work alone proves conclusively that had he lived ten or fifteen years more he would have overshadowed the great Beethoven.

The soloist will be Ferruccio Busoni, the eminent pianist, who will play Liszt's concerto in E flat major No. 1.

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TRIBUNE
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FEB 12 1911

BOSTON SYMPHONY ORCHESTRA.

Richard Strauss's "Don Quixote," which is the principal item on the Thursday evening concert of the Boston Symphony Orchestra to be given in Carnegie Hall on February 23, with the exception of "Macbeth," which is not known at all in New York, is the least familiar of Strauss's tone poems. It was first played here in the spring of 1904 by the Wetzler Orchestra, under the direction of the composer, and shortly after the Boston Symphony Orchestra played it under Mr. Gericke. Since then it has not appeared on a New York programme. Max Fiedler gave it in Boston last spring, with unusual success, and he is repeating it again on the 17th and 18th of this month. The solo violoncello part will be played by Heinrich Warnke and the solo viola part by Emil Ferir, both of the orchestra.

The soloist will be Ferruccio Busoni, who will also be the soloist at the Saturday afternoon concert on the 25th, when the symphony will be Schubert's in C major.

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N. Y. AMERICAN
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e FEB 12 1911

Richard Strauss's "Don Quixote," which is the principal item on the Thursday evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall on Feb. 23, with the exception of "Macbeth," is the least familiar of Strauss's tone poems. It was first played here in the Spring of 1904 by the Wetzler Orchestra under the direction of the composer, and shortly after the Boston Symphony played it under Mr. Gericke. Since then it has not appeared on a New York programme. Max Fiedler gave it in Boston last Spring, and he is repeating it again on the 17th and 18th of this month. The solo violoncello part will be played by Heinrich Warnke, and the solo viola part by Emil Ferir, both of the orchestra.

The soloist will be Ferruccio Busoni, who will also be the soloist at the Saturday afternoon concert on the 25th, when the symphony will be Schubert's in C major.

TRIBUNE
n
ress New York City.
e FEB 12 1911

The symphony which Max Fiedler has chosen for the fourth Brooklyn concert in the Academy of Music on Friday evening, February 24, is Schubert's in C major. Philip Hale, the eminent critic of "The Boston Herald" and the annotator of the remarkable programme books of the Boston Symphony Orchestra, speaking of this symphony when it was played in Boston a few weeks ago, called it "a veritable storehouse of melodies." The soloist will be Ferruccio Busoni, the pianist, who will play Liszt's concerto in E flat major, No. 1.

m PRESS
Iress New York City
e FEB 12 1911

Richard Strauss's "Don Quixote," which is the principal item on the programme of the Thursday evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall on February 23, is one of the least familiar of Strauss's tone poems. It was first presented here in the spring of 1904 by the Wetzler Orchestra, under the direction of the composer, and shortly afterward the Boston Symphony played it under Gericke. Since then it has not appeared on a New York programme. Max Fiedler performed the work in Boston last spring with unusual success, and he is repeating it again on the 17th and 18th of this month. The solo violoncello part will be played by Heinrich Warnke and the solo viola part by Emil Ferir, both of the orchestra.

The soloist will be Ferruccio Busoni, who will also be the soloist at the Saturday afternoon concert on the 25th, when the symphony will be Schubert's in C major.

TELEGRAPH
New York City
FEB 12 1911

ALBANY.

Madame Troubadour, which scored a pronounced success earlier in the season at its premiere performance here, returned to Harmanus Bleecker Hall Feb. 2 and 3 and drew capacity houses. Except that Grace La Rue has been replaced by Sophie Brandt and Edgar Norton by Douglas B. Williams the cast is the same.

The Boston Symphony Orchestra gave its usually delightful concert Feb. 6. Mme. Yolande Mero, pianist, was ill and gave way to Alvin Schroeder, cellist, who scored a well deserved success.

n Daily Times,
ress Brooklyn, N. Y.
FEB 18 1911

Ferruccio Busoni will play the Liszt concerto in E flat for pianoforte and orchestra at the Boston Symphony concert at the Academy of Music next Friday evening. The Schubert symphony in C major will be played by the orchestra.

Daily Times,
Brooklyn, N. Y.
FEB 13 1911

MUSIC AND MUSICIANS.

The symphony which Max Fiedler has chosen for the fourth Brooklyn concert in the Academy of Music on Friday evening, February 24, is Schubert's in C major. This work which, by the way, the composer never heard, marks the highest point reached by his extraordinary creative genius. The soloist will be Ferruccio Busoni, the eminent pianist, who will play Liszt's Concerto in E flat Major No. 1

Daily Eagle,
ss Brooklyn, N. Y.
FEB 18 1911

The fourth Boston Symphony concert, which is to be given in the Academy of Music on Friday evening next, will present as soloist the eminent pianist, Ferruccio Busoni, who will play Liszt's Concerto in E-flat No. 1. Busoni is to-day the most authoritative interpreter of Liszt we have, and it will be more than usually interesting to hear his performance of this favorite Concerto. The symphony will be Schubert's immortal C-major. Speaking of this a few weeks ago, after it had been played in Boston, Philip Hale, the eminent critic, called it a "veritable storehouse of melodies," and enlarging on the point suggested that more real melody could be found in this single symphony than in the entire works of such composers of to-day as Strauss, Reger, Puccini and the Frenchmen. The work has been called the symphony of "divine length," but that title was given to it before the modern composer had begun to spin out his tenuous substance into hour and hour-and-a-half symphonies and symphonic poems. Judged by modern standards, the C-major of Schubert is of moderate length, especially when all the repetitions are not given. Mr. Fiedler cuts out a number of these.

The programme will close with two works which have been much neglected in recent years by conductors of the larger orchestras. They are the early symphonic poems of Saint-Saens' "Omphale's Spinning Wheel" and "Danse Macabre." By a freak of fate in recent years they have been relegated more to so-called "popular" programmes, and yet each is decidedly a master work of its kind. In nothing that he has done has this exceedingly skillful composer exhibited his genius in a greater degree. Both works are programatic in the literal sense of the word, and are vivid portrayals of their subjects. Moreover, the manner in which they are scored could well stand as a model for other composers to follow. The programme in its proper order is as follows:

Schubert—Symphony in C major No. 7.
Liszt—Concerto for pianoforte in E flat No. 1.
Saint-Saens—Symphonic Poem No. 1. "Le Roust d'Omphale," Op. 31. (Omphale's Spinning Wheel).
Saint-Saens—Symphonic Poem No. 3. "Danse Macabre," after a poem by Henri Cazalis, Op. 40.
Soloist—Ferruccio Busoni.

rom Daily Citizen,
ddress Brooklyn, N. Y.
ate FEB 18 1911

The fourth Boston Symphony concert, which is to be given in the Academy of Music, on next Friday evening, will present as soloist the eminent pianist, Ferruccio Busoni, who will play Liszt's concerto in E flat, No. 1. Busoni is to-day the most authoritative interpreter of Liszt we have, and it will be more than usually interesting to hear his performance of this favorite concerto.

The symphony will be Schubert's immortal C major. The work has been called the symphony of "divine length," but that title was given to it before the modern composer had begun to spin out his tenuous substance into hour and hour and a half symphonies and symphonic poems. As a matter of fact, judged by modern standards, the C major of Schubert is of modern length, especially when all the repetitions are not given. Mr. Fiedler cuts out a number of these.

The programme will be brought to a close with two works which have been much neglected in recent years by conductors of the larger orchestras. They are the early symphonic poems of Saint-Saens, "Omphale's Spinning Wheel" and "Danse Macabre." By a strange freak of fate in recent years they have been relegated more to so-called "popular" programmes and yet each is decidedly a master work of its kind. In nothing that he has done has this exceedingly skillful composer exhibited his genius in a greater degree. Both works are programmatic in the literal sense of the work and are vivid portrayals of their subjects.

Newspaper Clipping Bureau in the World

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The next concert of the Boston Symphony orchestra will have as soloist Ferruccio Busoni, who will play the Beethoven concerto in C minor on Thursday evening and the "Todtentanz" of Liszt on Saturday afternoon. The other numbers on Thursday evening's programme will be Strauss's tone poem, "Don Quixote"; Liszt's "Les Preludes," and Weber's "Euryanthe" overture. Saturday afternoon the orchestral offerings will be the C major symphony by Schubert, Franz Wullner's arrangement of Handel's overture in D major and "Benvenuto Cellini" overture by Berlios.

Newspaper Clipping Bureau in the World
BROOKLYN EDIT.

WEEK'S SCHEDULE IN THE INSTITUTE

Boston Symphony Orchestra To Be Heard in Fourth Concert in Academy of Music.

Most important on the Brooklyn Institute calendar for next week is the coming of the Boston Symphony Orchestra for their fourth concert in the Academy of Music on Friday evening. The symphony which Max Fiedler has chosen is Schubert's, in C major. Saint-Saens' Symphonic Poems, No. 1 and No. 3, will also be played. The soloist will be Signor Ferruccio Busoni, pianist, who will play Liszt's Concerto in E flat major, No. 1. Signor Busoni will also be heard in recital on March 2.

On Thursday afternoon, preceding the concert, Howard Brockway will discuss the programme of February 24, in the lecture hall of the Academy.

"The Balkan States" will be the subject of E. M. Newman's next travel lecture on Saturday evening. To-night Mr. Newman will describe "The Austrian Tyrol."

Mrs. Cornelia K. Hood's second lecture for women will be given

om EVENING POST.
ldress New York City.
ate FEB 18 1911

The fourth pair of Boston Symphony concerts are scheduled for the coming week, when, on Thursday evening, February 23, and Saturday afternoon, February 25, they will be given in Carnegie Hall. At its Thursday evening concert the Boston visitors will have plenty of opportunity to show their virtuosity, for the principal work on the programme is Richard Strauss's "Don Quixote," which some consider *Strauss's best* tone poem. *At both concerts*, the soloist will be Mr. Busoni. On Thursday, he will play Beethoven's seldom-heard third concerto for piano. The other numbers on that programme will be Liszt's "Les Préludes," and Weber's "Euryanthe" overture. On Saturday afternoon, Busoni will play the seldom-heard "Todtentanz" of Liszt. This is a paraphrase of the "Dies Irae" made by Liszt after he had contemplated, so it is said, the frescoes of Orcagna's in the Campo Santo in Pisa. There are others who believe that he was inspired in this work by *Holbein's* picture of "The *Dance* of Death." Harold Bauer revived this with much success in the season of 1901-02, and two years later Busoni played it a great deal in this country. The symphony will be the immortal C-Major of Schubert, and the other numbers will be Franz Wüllner's arrangement of Handel's overture in D-Major and Berlioz's overture "Benvenuto Cellini." In Brooklyn next Friday the orchestra will play the Schubert symphony and Busoni will be heard in Liszt's first concerto.

WORLD
s New York City.
FEB 19 1911

Boston Symphony.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall next week on Thursday evening, Feb. 22, and Saturday afternoon, Feb. 25. At both of these concerts the soloists will be Ferruccio Busoni. The programmes are as follows:

Symphonic poem, "Les Preludes" ..... Liszt
"Don Quixote" (introduction, theme with variations and finale); fantastic variations on a theme of knightly character, op. 35 (violoncello solo, Mr. Warnke; viola, Mr. Ferir) ..... Strauss
Concerto for pianoforte and orchestra in C minor ..... Beethoven
Overture, "Euryanthe" ..... Weber
Overture in D major No. 1 ..... Handel
Symphony in C major No. 7 ..... Schubert
Todtentanz, for pianoforte ..... Liszt
Overture, "Benvenuto Cellini" ..... Berlioz

HERALD
New York City.

Mr. Ferruccio Busoni, pianist, will play at both the Boston Symphony Orchestra concerts this week, on Thursday evening and Saturday afternoon in Carnegie Hall. For Thursday the programme consists of Beethoven's C minor Concerto, played by Mr. Busoni, and the chief orchestral feature will be Mr. Richard Strauss' "Don Quixote." On Saturday afternoon Mr. Busoni will play Liszt's "Todtentanz," and the symphony will be Schubert's C major.

STAATS ZEITUNG

New York City.

FEB 19 1911

Im Reich der Töne.

In der lutherischen St. Peters-Kirche an Hale Ave., unweit Ridgewood Ave., veranstaltet morgen Abend Herr C. F. Starke ein großes Orgel-Konzert unter gefälliger Mitwirkung des Cellisten G. O. Hornberger und der Sopranistin Isabella Adams. Herr Starke steht mit Tonwerken von Bach, Mendelssohn, Lemmens, Batiste, Wagner und Du Bois auf dem reichhaltigen Programm verzeichnet. Das Konzert beginnt präzis ½ nach 8 Uhr.

Das vorletzte Saison-Konzert des Boston Symphonie-Orchesters, Dirigent Max Fiedler, findet nächsten Freitag Abend im Opernsaal der neuen Musik-Akademie statt.

N. Y. AMERICAN

FEB 19 1911

BOSTON SYMPHONY.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening and Saturday afternoon. At both of these concerts the soloist will be Ferruccio Busoni. The programme on Thursday will include Liszt's "Les Preludes," Strauss's "Don Quixote" music, Beethoven's piano concerto in C major, and Weber's "Euryanthe" overture. The Saturday programme will include Handel's overture in D minor (No. 1), Schubert's Seventh Symphony, Liszt's "Todtentanz" and Berlioz's "Benvenuto Cellini" Overture.

SUN

New York City.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall next week on Thursday evening, February 23, and Saturday afternoon, February 25. At both of these concerts the soloist will be Ferruccio Busoni. The programmes are as follows:

Thursday Evening, February 23, at 8:15.

Liszt	Symphonic poem, "Les Preludes"
Strauss	"Don Quixote" (introduction Theme with variations and finale). Fantastic variations on a Theme of Knightly Character, op. 35.
Beethoven	Concerto in C minor
Weber	Overture, "Euryanthe"

Saturday Afternoon, February 25, at 2:30.

Handel	Overture in D major No. 1
Schubert	Symphony in C major No. 7
Liszt	"Todtentanz" for pianoforte
Berlioz	Overture, "Benvenuto Cellini"

TIMES

New York City.

BOSTON SYMPHONY ORCHESTRA.

Seven years ago musical New York was thrown more or less into a turmoil by the first performance here under the direction of the composer of Richard Strauss's set of variations which he calls "Don Quixote." About the same time Mr. Gericke and the Boston Symphony Orchestra played it at a concert, and since then this work, which Ernest Newman regards as the greatest of Strauss's achievements in purely orchestral music, has been entirely neglected here. Last Spring Mr. Fiedler gave it a performance in Boston. Mr. Fiedler is playing it again at the fourth Boston Symphony evening concert in this city in Carnegie Hall next Thursday, with Mr. Warnke and Mr. Férir playing the solo parts.

"Don Quixote" was composed in 1897, having been finished at the very end of that year, and two months later Franz Wüllner gave it its first performance from manuscript in Cologne. The next season Theodore Thomas played it in Chicago with the Chicago Orchestra. Then it was neglected until Strauss came to this country. It differs from Strauss's other works in that it is not in symphonic form, but is in the shape of an introduction, ten variations on "A Theme of Knightly Character" and a finale.

The soloist Thursday evening will be Ferruccio Busoni, who will play the seldom-heard Third Concerto for piano and orchestra by Beethoven in C minor. The concert will begin with Liszt's "Les Preludes" and end with the "Euryanthe" overture. Busoni will again be soloist on Saturday afternoon, Feb. 27. Then he will play Liszt's "Todtentanz," a paraphrase made by Liszt of the "Dies Irae" which was inspired, so it is said, by Liszt's contemplation of Orcagna's painting in the Campo Santo in Pisa. The symphony on Saturday afternoon will be the C major of Schubert, and the other numbers will be Franz Wüllner's arrangement of Handel's overture in D major and Beethoven's overture, "Benvenuto Cellini."

TRIBUNE

New York City.

FEB 19

BOSTON SYMPHONY ORCHESTRA.

Ferruccio Busoni will be the soloist at both of the coming Boston Symphony concerts in Carnegie Hall next Thursday evening and Saturday afternoon. At the evening concert he will play Beethoven's Concerto in C minor, No. 3, a work which is seldom heard in public nowadays. On Saturday afternoon he will play Liszt's "Todtentanz," which is a paraphrase of the "Dies Iræ," said to have been inspired by a view of Orcagna's painting in the Campo Santo in Pisa.

Thursday night the principal orchestral work will be Richard Strauss's "Don Quixote." The full title of this is "Don Quixote (Introduction, Theme with Variations and Finale); Fantastic Variations on a Theme of Knightly Character, opus 35." With the exception of "Macbeth," which has never been played in New York, the "Don Quixote" is the least familiar of Strauss's orchestral works. It had its first performance in this city when Strauss conducted it when he was a guest in New York in 1904. Its first performance in America, however, was in Chicago on January 7, 1899, by the Chicago Orchestra under Theodore Thomas. The work was composed in 1897, the score having been completed on December 29 of that year, and was played first at a Gürzenich concert in Cologne from manuscript under Franz Wüllner, on March 8, 1898. Much has been written in explanation of this work which followed "Also sprach Zarathustra" (1896) and preceded "Ein Heldenleben" (1898). Mr. Arthur Hahn has written a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own overzealous hyper-idealism and ironical at its expense." The writer of the programme book prepared for the Strauss Festival in London, in June, 1903, makes this statement, which, with a knowledge of Cervante's romance, might serve any one who is not too curious, who does not insist on knowing every detail in a musical panorama.

Ernest Newman, the distinguished English critic, has called this Strauss's greatest work, because "it is the one in which his qualities of realist and humanist come to their finest flower. It has all the fervor of 'Don Juan' and all the humor of 'Till Eulenspiegel,' with a technique still more amazing than that of either of these works, and that riper feeling that could come only to him with the process of the years. I would rank the 'Don Quixote' higher even than 'Also Sprach Zarathustra' because of this sensation that it gives us of the enormous fund of sincere emotion that underlies all of Strauss's audacity and cleverness, and that never leaves him even in his moments of most reckless humor."

The two other numbers on the programme will be Liszt's symphonic poem, "Les Preludes," and Weber's "Euryanthe" overture. On Saturday afternoon the symphony will be the ever beautiful C major of Schubert. The programme will begin with Wüllner's arrangement of Handel's overture in D major, and will end with Berlioz's overture, "Benvenuto Cellini."

Schubert's C major symphony is to be the principal work presented at the fourth Boston Symphony concert in the Academy of Music next Friday evening. The soloist will be Ferruccio Busoni, who will play Liszt's concerto in E flat No. 1. The programme will be brought to an end by the two familiar and ever welcome symphonic poems of Saint-Saëns, "Omphale's Spinning Wheel" and "Danse Macabre."

MORN. TELEGRAPH

New York City.

FEB 19 1911

MUSIC NOTES

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening, February 23, and Saturday afternoon, February 25. At both of these concerts the soloist will be Ferruccio Busoni. The programmes are as follows:

THURSDAY EVENING, AT 8.15.

Symphonic Poem—"Les Preludes"	Liszt.
"Don Quixote" (introduction, theme with variations and finale), fantastic variations on a theme of knightly character, Op. 35	Strauss
Violoncello Solo—Mr. Warnke; Viola, Mr. Ferir.	
Concerto for Pianoforte and Orchestra in C-minor,	Beethoven
Overture—"Euryanthe"	Weber

SATURDAY AFTERNOON AT 2.30.

Overture in D-major, No. 1	Handel
Symphony in C-major, No. 7	Schubert
"Todtentanz" for Pianoforte	Liszt
Overture—"Benvenuto Cellini"	Berlioz

PRESS

New York City

FEB 21 1911

BROOKLYN INSTITUTE.—A Philharmonic concert by the Boston Symphony Orchestra will be given in the Academy of Music on next Friday night. On Saturday night an illustrated lecture on the Balkan States will be given by Emanuel M. Newman.

STANDARD UNION, BROOKLYN, N. Y.

FEB 19 1911

The fourth Boston Symphony concert which is to be given in the Academy of Music on next Friday evening, will present as soloist the eminent pianist, Ferruccio Busoni, who will play Liszt's concerto in E flat, No. 1. Busoni is to-day the most authoritative interpreter of Liszt, and it will be more than usually interesting to hear his performance of this favorite concerto. The symphony will be Schubert's immortal C major. Speaking of this a few days ago, after it had been played in Boston, Philip Hale, the eminent critic, called it a "veritable storehouse of melodies," and enlarging on the point suggested that more real melody could be found in this single symphony than in the entire works of the composers of to-day—Strauss, Reger, Puccini and the Frenchmen. The work has been called the symphony of "divine length"; but that title was given to it before the modern composer had begun to spin out his tenuous substance into hour and hour and a half symphonies and symphonic poems. As a matter of fact, judged by modern standards, the C major of Schubert is of moderate length, especially when all the repetitions are not given. Mr. Fiedler cuts out a number of these. The programme will be brought to a close with two works which have been much neglected in recent years by conductors of the larger orchestras. They are the early symphonic poems of Saint-Saen's "Omphale's Spinning Wheel" and "Danse Macabre." By a strange freak of fate in recent years they have been relegated more to so-called popular programmes, and yet each is decidedly a master work of its kind. In nothing that he has done has this exceedingly skillful composer exhibited his genius in a greater degree. Both works are programmatic in the literal sense of the word, and are vivid portrayals of their subjects. Moreover, the manner in which they are scored could well stand as a model for other composers to follow. The programme in its proper order is as follows:

Schubert	Symphony in C Major No. 7
Liszt	Concerto for Pianoforte in E flat, No. 1.
Saint-Saens	Symphonic Poem No. 1, "Le Rouet d'Omphale," Op. 31 (Omphale's Spinning Wheel)
Saint-Saens	Symphonic Poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, Op. 40.

Soloist, Ferruccio Busoni.

Howard Brockway will give the lecture recital preliminary to the Philharmonic concert by the Boston Symphony Orchestra, which is to take place on Friday evening next in the opera house, Academy of Music. The lecture recital is set in lecture hall of that building, and for Thursday afternoon next.

Newspaper Clipping Bureau in the World

PRESS

New York City

FEB 19 1911

The fourth pair of Boston symphony concerts will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. At both of these concerts the soloist will be Ferruccio Busoni. Here are the programmes:

Thursday evening, February 23, at 8.15—Liszt, symphonic poem, "Les Preludes"; Strauss, "Don Quixote", (introduction, theme with variations and finale), fantastic variations on a theme of knightly character, op. 35 (violoncello solo, Warnke; viola, Ferir); Beethoven, concerto for pianoforte and orchestra in C minor; Weber, overture, "Euryanthe." Soloist, Ferruccio Busoni.

Saturday afternoon, February 25, at 2.30—Handel, overture in D major No. 1; Schubert, symphony in C major No. 7; Liszt, "Todtentanz" for pianoforte; Berlioz, overture, "Benvenuto Cellini." Soloist, Ferruccio Busoni.

TRIBUNE

New York City.

The Brooklyn Institute of Arts and Sciences has three musical events scheduled for the next few days. The Boston Symphony Orchestra will give concerts on February 24 and March 24 at the Academy of Music. On March 4 the New York Symphony Orchestra will render a Richard Wagner programme, with Marcus Kellerman, barytone, as assisting artist. Signor Ferruccio Busoni will give a piano recital on the evening of March 9.

Boston Symphony Orchestral U

The symphony which Max Fiedler has chosen for the fourth Washington concert at the New National Theater Tuesday afternoon, February 21, at 4:30 o'clock is Schubert's symphony in C major. This work, which, by the way, the composer never heard, is said to mark the highest point reached by his extraordinary creative genius. There are not a few who think that this work alone proves that had he lived ten or fifteen years more he might have overtaken Beethoven himself. The soloist at the concert will be Alwin Schroeder, the eminent cellist of the orchestra.

TIMES

Washington, D. C.

FEB 19 1911

SCHROEDER TO BE CONCERT SOLOIST

Cellist to Play Here With Boston Symphony Orchestra.

Alwin Schroeder, 'cellist of the Boston Symphony Orchestra, for many years 'cellist of the Kneisel Quartet, will be soloist at the fourth Boston Symphony concert at the National Theater next Tuesday afternoon at 4:30 o'clock.

He will play two works. One an adagio, by Dvorak, which bears the title of "Waldesrune," and the other, Boellman's Symphonic Variations.

The symphony will be Schubert's immortal C-Major, the one of which has been called a "veritable storehouse of melodies." It has also been called the symphony of "divine length," but that name was given to it before the modern composers began to write the symphonies and symphonic poems of today. As a matter of fact judged by modern standards, the C-Major is of moderate length, but the multitude of beautiful themes in it more than exceed the time taken in performance.

The program will be brought to an end by two of the most popular symphonic poems of the French composer, Camille Saint-Saens. The first will be "Le Rouet d' Omphale" or "Omphale's Spinning Wheel." The other, the brilliant "Danse Macabre."

STAR

WASHINGTON, D. C.

FEB 19 1911

Boston Symphony Orchestra.

Alwin Schroeder, cellist of the Boston Symphony Orchestra and for so many years the cellist of the Kneisel Quartet, will be the soloist at the fourth Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon, February 21, at half-past 4 o'clock. He will play two works. One, a particularly beautiful Adagio by Dvorak, which bears the title of "Waldesruhe," and the other Boellmann's Symphonic Variations, which has had much favor with soloists for the reason that it is particularly grateful to the instrument.

The symphony will be Schubert's immortal C major, the one which has been called a "veritable storehouse of melodies." The program will be brought to an end by two of the most popular symphonic poems of the French composer, Camille Saint-Saens. The first will be "Le Rouet d'Omphale" or "Omphale's Spinning Wheel." The other the brilliant Danse Macabre." "Omphale's Spinning Wheel" is his first symphonic poem and was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece in Paris, in 1872, played by the composer, and the first orchestral performance was in Paris three months later. The "Danse Macabre" is the third of Saint-Saens' symphonic poems and was first performed at the Chatelet in Paris in 1875. It is based on a poem by H. Cazalis which bears the name "Danse Macabre," which, freely translated into English, means the "Dance of Death."

The program in order is: Schubert, symphony in C major, No. 7; (a) Dvorak, "Waldesruhe," adagio for violoncello in D flat; (b) Boellmann, "Symphonic Variations"; Saint-Saens, symphonic poem No. 1, "Le Rouet d'Omphale" (op. 31, "Omphale's Spinning Wheel"); Saint-Saens, symphonic poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, op. 40. Soloist, Alwin Schroeder.

POST

Washington, D. C.

FEB 19 1911

Boston Symphony Orchestra.

Alwin Schroeder, the admired cellist of the Boston Symphony Orchestra, for so many years the cellist of the Kneisel Quartet, will be the soloist at the fourth Boston Symphony concert, which will be given in the National on Tuesday afternoon, February 21, at 4:30 o'clock. He will play two works. One, a particularly beautiful adagio by Dvorak, which bears the title of "Waldeshrue," and the other, Boellman's symphonic variations.

The symphony will be Schumann's immortal C major, the one which has been called a "veritable storehouse of melodies." It has also been called the symphony of "divine length," but that name was given to it before the modern composers began to write the symphonies and symphonic poems of today. As a matter of fact, judged by modern standards, the C major is of moderate length, but the multitude of beautiful themes in it more than exceed the time taken in performance.

The program will be brought to an end by two of the most popular symphonic poems of the French composer, Camille Saint-Saens. The first will be "Le Rouet d'Omphale," or "Omphale's Spinning Wheel." The other brilliant "Danse Macabre." "Omphale's Spinning Wheel," is his first symphonic poem, and was composed in 1871. It was originally a rondo for piano, and then orchestrated.

om POST

Washington, D. C.

ddress

ate FEB 12 1911

Alwin Schroeder, the first cellist of the Boston Symphony Orchestra, will be the soloist at the fourth concert given by that organization in Washington in the National Theater on Tuesday afternoon, February 21. He will play an adagio by Dvorak and Boellmann's symphonic variations. The symphony will be Schubert's in C major and the concert will be brought to an end by two short symphonic poems of Camille Saint-Saens, "Omphale's Spinning Wheel" and "Danse Macabre."

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Washington, D. C.

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Boston Symphony Orchestra.

Alwin Schroeder, the admired 'cellist of the Boston Symphony Orchestra, for so many years the 'cellist of the Kneisel Quartet, will be the soloist at the fourth Boston Symphony concert, which will be given in the New National Theater on next Tuesday afternoon at 4:30 o'clock. He will play two works. One, a particularly beautiful Adagio by Dvorak, which bears the title of "Waldesruhe," and the other, Boellman's symphonic variations, which has had much favor with soloists for the reason that it is particularly grateful to the instrument.

The symphony will be Schubert's immortal C major, the one which has been called a "veritable storehouse of melodies." It has also been called the symphony of "divine length," but that name was given to it before the modern composers began to write the symphonies and symphonic poems of to-day. As a matter of fact, judged by modern standards, the C major is of moderate length, but the multitude of beautiful themes in it more than exceed the time taken in performance.

The programme will be brought to an end by two of the most popular symphonic poems of the French composer, Camille Saint-Saens. The first will be "Le Rouet d'Omphale" or "Omphale's Spinning Wheel," and the other the brilliant "Danse Macabre."

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ANTON WITEK AS SOLOIST

Will Play In That Capacity With Boston Symphony Orchestra.

There will have to be some very lively work at the Lyric Theatre after midnight on February 21, for there is an opera Tuesday evening and Wednesday evening. The Boston Symphony Orchestra, together with the Baltimore Oratario Society, is to give Beethoven's monumental Ninth Symphony. A complete stage has to be built between midnight and 10.30 the next morning, in order that a public meeting may be held there at that hour. To this end, the Boston Symphony Orchestra is sending down its own men to build the stage—men who are accustomed to this work.

The concert will have as soloist Anton Witek, the eminent violinist who is concert-master of the orchestra. He will play Beethoven's noble concerto for violin in D major.

om NEWS

dress Baltimore, Md.

Boston Symphony Comes To Lyric February 22

There will have to be some extremely lively work at the Lyric after midnight on February 21, for there is an opera on Tuesday evening, and on Wednesday evening the Boston Symphony Orchestra, together with the Baltimore Oratorio Society, is to give Beethoven's Ninth Symphony. Therefore, a complete stage has to be built between midnight and 10.30 o'clock the next morning, in order that a public meeting may be held there at that hour. To this end the Boston Symphony Orchestra is sending down its own men to build the stage—men who are accustomed to this work.

The concert will have as soloist Anton Witek, the eminent violinist, who is concert master of the Orchestra. He will play Beethoven's noble concerto for violin in D major.

RECORD

PHILADELPHIA, PA.

FEB 12 1911

Boston Symphony Concert.

Conductor Max Fiedler is making the second half of the Boston Symphony program which is to be played in the Academy of Music next Monday night entirely of Wagnerian music. This will be the funeral music from "Goetterdammerung," the Siegfried Idyll and the prelude to "The Mastersingers of Nuremberg." The soloist will be Heinrich Warnke, the distinguished 'cellist of [illegible] orchestra.

om EVENING BALTIMORE, Md. SUN

ddress

t FEB 15 1911

MUSICAL TREAT AT LYRIC

Boston Symphony And Oratorio Society To Combine.

The first appearance of the Oratorio Society will take place at the Lyric on the evening of Washington's Birthday, when the Baltimore singers will assist the Boston Symphony Orchestra in the performance of Beethoven's ninth, or choral, symphony. It will be the second occasion of the society's appearance with the orchestra, the Beethoven work having been given on the same date last year, and the indications point to a duplication of the success of that event.

The soloists will be the same, the quartet including Mme. Corrinne Rider-Kelsey, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, basso. Each one of these singers is well known and a prime favorite in Baltimore, and their work last year was very highly praised.

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Oratorio-Symphony Engagement.

The Baltimore Oratorio Society is one of the few choral organizations that has ever appeared in conjunction with the Boston Symphony Orchestra, and its engagement with it last Washington's Birthday was not only the occasion of bringing out the largest and most enthusiastic audience ever seen at a similar concert at the Lyric, but the event was, moreover, put down as decidedly the most notable triumph the society had ever achieved. So delighted was Mr. Fiedler with the results of the co-operation of the two bodies that he immediately requested a reappearance of the Oratorio chorus with his players this season. This will take place next Wednesday night, Beethoven's Ninth or Choral Symphony being the principal number of the program Mr. Fiedler has selected for his fourth concert at the Lyric.

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FOURTH CONCERT OF SYM[illegible]Y

Anton Witek Will Be Soloist At Lyric Entertainment.

The fourth concert of the Boston Symphony Orchestra, which is to be given in the Lyric Theatre on next Wednesday evening, will be, musically speaking, the most enjoyable of the series. But two works will be played, and both of them by Beethoven, and these two works, in addition, hold a supremacy that has never been seriously challenged. They are the Concerto, for violin in D major, and the Ninth Symphony, that in D minor, which is commonly known as the "Choral" symphony.

The Concerto will be played by Anto Witek, the new concert master of the orchestra. Witek used this work when he made his debut in Boston last fall as soloist. He is a Bohemian, having been born in Saaz, Bohemia, in January, 1872. In 1894, at the age of 22, he became concert master of the famous Philharmonic Orchestra, of Berlin, which post he held until last September, when he surrendered it to come to Boston as the successor to Willy Hess. Witek is an altogether remarkable artist. As a graduate of the Prague Conservatory, he has all the astounding technique which characterizes the violin pupils of that famous institution, but in addition to his technique he has a profound musical intelligence that too often is lacking in violin virtuosos.

STAR

[illegible] 1911

Fourth Boston Symphony.

The supreme master of all musicians, Beethoven, will be the sole composer represented on the fourth program of the Boston Symphony Orchestra which will be performed in the Lyric Theater on next Wednesday evening, February 22. He will be represented only by two works, a concerto for violin and the ninth symphony, commonly known as the choral symphony. The concerto will be played by Anton Witek, the new concerto master of the orchestra.

The Oratorio Society of Baltimore will assist, and the soloists will be Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

n NEWS

dress Baltimore, Md.

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BOSTON SYMPHONY PLAYS WEDNESDAY

Concerts By Witek And Quartet Selections Feature Program.

The fourth concert of the Boston Symphony Orchestra, which is to be given in the Lyric Theater next Wednesday evening, will be, musically speaking, the most enjoyable of the series. But two works will be played, both by Beethoven, which hold a supremacy never seriously challenged. They are the Concerto for Violin in D major and the Ninth Symphony—that in D minor, commonly known as the "choral" symphony.

The Concerto will be played by Anton Witek, the new concert master of the orchestra.

The most successful feature of last year's series of Boston Symphony concerts here was the performance in February of Beethoven's Ninth Symphony, in which the orchestra had the admirable assistance of the Oratorio Society of Baltimore, which had been trained by its conductor, Mr. Pache, and a quartet, consisting of Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso. At the performance of this symphony next Wednesday evening the orchestra will have exactly the same artists throughout.

SUN

[illegible] the composer [illegible]termination. W. G. O.

Boston Symphony Orchestra

THE program of the fourth Boston Symphony concert, which is to be performed in the Lyric next Wednesday night, comprises two works and they the greatest of the immortal legacy of Beethoven. The concert will begin with the concerto for violin and orchestra in D major and it will end with the Ninth Symphony in D minor, including the choral movement. The concerto will be played by Anton Witek, the new concert master of the orchestra. In the last movement of the symphony the orchestra will have the assistance of the chorus of the Oratorio Society of Baltimore and of a quartet of distinguished singers, comprising Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

Anton Witek, the new concert master of the orchestra, was born in Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 he was chosen concert master of the Philharmonic Orchestra of Berlin, which post he surrendered last September to come to Boston. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms and Paganini). Since 1894 he has given concerts in all European countries and in 1907 Mr. Witek played in Berlin the newly discovered Concerto in A Major of Mozart for the first time, and in 1909 in the same city the newly discovered Violin Concerto in C Major by Haydn, also for the first time. His repertory consists of 27 concertos and 75 concert pieces.

Mr. Witek made his debut as a soloist in Boston with this Beethoven Concerto. His performance has been one of the memorable events of the season. It is long since such enthusiasm has been created in the audiences at Symphony Hall, an enthusiasm which was shared alike by amateur and professional.

om EVE. BULLETIN

dress Philadelphia, Pa.

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Once more a vocalist will appear with the Philadelphia Orchestra, the first since November 4-5, Margaret Keyes, contralto, being announced as the soloist for the nineteenth pair of concerts, next Friday afternoon and Saturday evening, another event, and one especially interesting for Philadelphians, being the appearance of Mrs. Celeste Heckscher on the program as a composer. Mrs. Heckscher's composition, which will be played next week for the first time, is a suite, "Dances of the Pyrenees," which is soon to be heard as a ballet feature in this city. It is divided into five parts, and tells a pantomimic story introducing the famous Spanish dances, the first of which is a Seguedilla, the second a fandango, the third a bolero and the fourth a slow waltz, while the finale brings in suggestions of all the various dances that make up the characteristic music for the people in Spain. Miss Keyes, who met with much favor when she was heard here with the Boston Symphony Orchestra, substituting at short notice for Mme. Schumann-Heink, who was ill, possesses a big, resonant voice of splendid color in dramatic episodes, while in the smoothly flowing lyrics of a more placid style her art also is very appealing. She will sing at next week's concerts the famous aria of Orpheus, "Che Faro senza Eurydice," from Gluck's opera, "Orpheus and Eurydice." The symphonic feature of the program will be Kalinnikow's G-minor, to be played here for the first time, while Mendelssohn's "Fingal's Cave" overture is to be the opening number.

[illegible] AMERICAN

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Boston Symphony Orchestra.

The supreme master of all musicians, Ludwig Van Beethoven, will be the sole composer represented on the fourth program of the Boston Symphony Orchestra which will be performed in the Lyric Theater on next Wednesday evening, February 22, and he will be represented only by two works, a concerto for violin and the ninth symphony, commonly known as the choral symphony. The concerto will be played by Anton Witek, the new concert master of the orchestra.

The great success of the performance of choral symphony a year ago induced Mr. Fiedler, at the expense of much extra work of preparation, to give another performance of it this season. This year, at last, he will have the admirable assistance of the Oratorio Society of Baltimore, which has been trained by Mr. Pache. The solists will be the same as last year. Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

from AMERICAN

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Oratorio Society's Concert.

The first appearance of the Baltimore Oratorio Society this season will occur on Wednesday night, when, in conjunction with the Boston Symphony Orchestra, Beethoven's Choral Symphony will be performed. The soloists for the occasion will be Mme. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, basso. This is the same quartet that was heard when the symphony was produced by Mr. Fiedler last year.

Final rehearsals on the symphony were held last week, and now all that remains is the orchestral rehearsal and going over the difficult music with Mr. Fiedler.

EVE. BULLETIN

ess Philadelphia, Pa.

Musical Notes

RETURNING for its fourth concert of the season, the Boston Symphony Orchestra, at the Academy of Music, Monday evening, February 20, will play Richard Strauss's "Don Quixote," with Heinrich Warnke, alternate principal 'cellist of the orchestra, and Emil Ferir, viola, as soloists. The second half of the program will be devoted entirely to Wagner, including the funeral music from "Gotterdammerung," the "Siegfried Idyll," and the prelude to "Meistersinger."

Paper Clipping Bureau [illegible]

RECORD

PHILADELPHIA, PA.

FEB 12 191[illegible]

The reputation of Max Fiedler, the conductor of the Boston Symphony Orchestra, has been not a little enhanced by his interpretations of the works of Richard Strauss. Fiedler, while he has due reverence for the classics and the great works of the past, is yet an ardent lover of and believer in the most modern movements in music. Particularly is he an admirer of Richard Strauss, of whom the conductor is an intimate friend. In Boston it has been felt that he achieved the greatest triumph of his career in this country late last spring when he offered "Don Quixote," the least familiar of Strauss' works. Fiedler does it again in Boston on the 17th and 18th of this month, and he has placed it on the Philadelphia program which will be played in the Academy of Music Monday, February 20. The violoncello soloist will be Heinrich Warnke, of the orchestra, while the viola solo will be played by Emil Ferir.

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INQUIRER

Philadelphia, Pa.

MADE A NOTE OF

At the next concert here of the Boston Symphony Orchestra, which will take place at the Academy of Music on Monday evening, February 20, the program will include the "Don Quixote" tone poem of Richard Strauss as its leading feature, and its other numbers will be taken from the compositions of Richard Wagner.

Johan Grolle, violinist, and D. Hendrik Exerman, pianist, will give a recital at Witherspoon Hall, under the direction of Miss Virginia Henderson, next Thursday evening, when the program will consist of sonatas by Mozart, Cesar Franck and Guillaume Leken.

There will be a pianoforte recital at 1520 Chestnut street next Tuesday afternoon under the auspices of the Matinee Musical Club.

Mr. Perley Dunn Aldrich, the well-known baritone, gives a recital in Carnegie Hall, New York, on Monday, February 13. He will be assisted by Mrs. Ada Weigel Powers, who will play a group of her own pieces. Mrs. J. Barrison Irvine will play Mr. Aldrich's accompaniments.

PUBLIC LEDGER

Philadelphia, Pa.

...International Musical Agency.

The Boston Symphony Orchestra will play here again on Monday evening, February 20, at the Academy, at 8:15.

The reputation of Max Fiedler, the conductor of the Boston Symphony Orchestra, has been not a little enhanced by his really extraordinary interpretations of the works of Richard Strauss. Fiedler, while he has due reverence for the classics and the great works of the past, is at the bottom of his heart an ardent lover of and believer in the most modern movements in the art of music. Particularly is he an admirer of Richard Strauss, of whom he is an intimate friend, and to conduct any of Strauss's tone poems is with him decidedly a labor of love. In Boston it has been felt that he achieved the greatest triumph of his career in this country late last spring, when he did the "Don Quixote," the least familiar of Strauss's works. He does it again in Boston on the 17th and 18th of this month, and he has placed it on the Philadelphia programme.

The violoncello soloist will be Mr. Heinrich Warnke, of the orchestra, while the viola solo will be played by Mr. Emil Ferir.

NORTH AMERICAN

Philadelphia, Pa.

...Orchestra

Boston Symphony Program

The Boston Symphony Orchestra will be heard at the Academy of Music on the evening of February 20. The chief orchestral feature will be the "Don Quixote" symphonic poem, by Richard Strauss. The cello soloist will be Heinrich Warnke, while the viola solo will be played by Emil Ferir. Max Fiedler will, of course, wield the baton.

Adele Marchesi-Coniglia, soprano, will give a concert in the Bellevue-Stratford ballroom on the evening of February 16. Among the assisting artists will be Anthony D. McNichol, tenor; Hahn Quartet; William Silvano Thunder, accompanist, and C. Behrens. The proceeds of this concert are for the benefit of the Italian mission of Our Lady of the Angels, at Fiftieth and Master streets.

PRESS

...Philadelphia, Pa.

The reputation of Max Fiedler, the conductor of the Boston Symphony Orchestra, has been not a little enhanced by his really extraordinary interpretations of the works of Richard Strauss. Fiedler, while he has due reverence for the classics and the great works of the past, is at the bottom of his heart an ardent lover of and believer in the most modern movements in the art of music. Particularly is he an admirer of Richard Strauss, of whom he is an intimate friend, and to conduct any of Strauss' tone poems is with him decidedly a labor of love. In Boston it has been felt that he achieved the greatest triumph of his career in this country late last Spring, when he did the "Don Quixote," the least familiar of Strauss' works. He does it again in Boston on the 17th and 18th of this month and he has placed it on the Philadelphia program which will be played in the Academy of Music, Monday, February 20. The violoncello soloist will be Mr. Heinrich Warnke, of the orchestra, while the viola solo will be played by Mr. Emil Ferir.

...Philadelphia, Pa.

FEB 9 1911

The fourth Boston Symphony concert will be given in the Academy of Music to-morrow evening, February 20. The soloist will be Heinrich Warnke, the distinguished 'cellist of the Orchestra, who will play the violoncello solo part in Richard Strauss' "Don Quixote," which is the principal item on the program. It was composed in 1897 and its opus number is 35. It was played for the first time at a Gurzenich concert, Cologne, from manuscript, with Franz Wullner as conductor, on March 8, 1898. The first performance in America was by the Chicago Orchestra in Chicago under Theodore Thomas, on January 7, 1899. When Strauss was in this country in February, 1904, he had it on one of his New York programs at one of the concerts he gave with the Wetzler Orchestra in that city and later he conducted the same work with the Boston Symphony Orchestra at its Pension Fund concert in Boston.

"Don Quixote" differs from all the other of Strauss' tone poems in that it comprises an introduction, a set of variations and a finale. Although it is less played than most of his other works, there are not a few who believe that "Don Quixote" represents the highest point of his achievement in symphonic music. It is possible that one of the causes for its apparent neglect is the use in it of a wind machine and the abnormally clever way in which the composer has portrayed the bleating of a flock of sheep, many thinking that both of these are undignified in such works, but it contains passages of surpassing beauty. In all the Strauss works it is doubtful whether there is anything more beautiful than the episode in which "Don Quixote" dreams of the ideal woman; the fifth variation, in which the Knight keeps his vigil, and then the finale, which portrays the death of the gallant Knight. The solo viola which portrays Sancho Panza will be played by Mr. Ferir.

The program begins with Weber's "Euryanthe" overture, and the second part will be Wagner—the Funeral March of "Gotterdammerung," the Siegfried Idyl and the Prelude to "The Mastersingers of Nuremberg."

NORTH AMERICAN

Philadelphia, Pa.

Boston Symphony Concert

Richard Strauss will be presented at the concert of the Boston Symphony, under the baton of Max Fielder, to be given in the Academy tomorrow night. "Don Quixote," a symphonic poem written in 1897, and first presented here by Wilhelm Gericke, is the work. Heinrich Warnke will play the important cello solo part in the composition.

Weber's "Euryanthe" overture will begin the concert, while the balance of the evening will be devoted to Wagner. The "Goetterdaemmerung" funeral march, the "Siegfried Idyll" and the "Meistersinger" prelude will be offered.

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The fourth Boston Symphony concert will be given in the Academy of Music tomorrow evening. The soloist will be Heinrich Warnke, of the orchestra, who will play the violoncello solo part in Richard Strauss' "Don Quixote." It was composed in 1897 and was played for the first time at a Guerzenich concert, Cologne, from manuscript, with Franz Wuellner as conductor, on March 8, 1898. The first performance in America was by the Chicago Orchestra, in Chicago, under Theodore Thomas, on January 7, 1899. When Strauss was in this country in February, 1904, he had the work on one of his New York programs and later he conducted the same work with the Boston Symphony Orchestra at its Pension Fund concert in Boston. "Don Quixote" differs from all the other of Strauss' tone poems in that it comprises an introduction, a set of variations and a finale. Although it is less played than most of his other works, there are not a few who believe that "Don Quixote" represents the highest point of his achievement in symphonic music. It is possible that one of the causes for its apparent neglect is the use in it of a wind machine and the way in which the composer has illustrated the bleating of a flock of sheep. The solo viola which portrays Sancho Panza will be played by Ferir.

The program begins with Weber's "Euryanthe" overture and the second part will be Wagner—the Funeral Music of "Goetterdammerung," the Siegfried Idyl and the Prelude to "The Mastersingers of Nuremberg."

PUBLIC LEDGER

...Philadelphia, Pa.

The fourth Boston Symphony concert will be given in the Academy of Music tomorrow evening, February 20, at 8:15. The soloist will be Heinrich Warnke, the distinguished 'cellist of the orchestra, who will play the violoncello solo part in Richard Strauss's "Don Quixote," which is the principal item on the programme. It was composed in 1897, and its opus number is 35. It was played for the first time at a Gurzenich concert, Cologne, from manuscript, with Franz Wullner as conductor, on March 8, 1898. The first performance in America was by the Chicago Orchestra, in Chicago, under Theodore Thomas, on January 7, 1899. When Strauss was in this country in February, 1904, he had it on one of his New York programmes at one of the concerts he gave with the Wetzler Orchestra in that city, and later he conducted the same work with the Boston Symphony Orchestra at its pension fund concert in Boston.

INQUIRER

...Philadelphia, Pa.

FEB 9 1911

Boston Symphony Orchestra

The fourth Boston Symphony concert will be given in the Academy of Music tomorrow evening, February 20. The soloist will be Heinrich Warnke, the distinguished 'cellist of the orchestra, who will play the violoncello solo part in Richard Strauss's "Don Quixote," which is the principal item on the program. It was composed in 1897 and its opus number is 35. It was played for the first time at a Gurzenich concert in Cologne from manuscript, with Franz Wullner as conductor, on March 8, 1898. The first performance in America was by the Chicago Orchestra in Chicago under Theodore Thomas on January 7, 1899. The program begins with Weber's "Euryanthe" overture and the second part will be Wagner—the funeral music of "Gotterdammerung," the Siegfried Idyll and the Prelude to "The Mastersingers of Nuremberg."

From ...Providence R.I.

Address ...

Date ...Feb 11 11

ANOTHER BRILLIANT SYMPHONY CONCERT

Admirably Diversified and Symmetrical Programme Delighted Large Audience.

One of the most pleasing features of the concerts this winter in this city by the Boston Symphony Orchestra has been the diversity and symmetry of the programmes offered. Mr. Fiedler, the conductor, seems to have a special aptitude in this direction and the selections that he makes for each concert are so well arranged as to give the acme of pleasure to those who attend and to show in fullest measure the strength and skill of his company of musicians. The fourth concert of the present series, given last night in InfantryHall, was no exception to this rule and the audience, which was again of a size that practically filled the large hall, went away satisfied with the individual numbers and with the well-rounded effect of the whole programme, which was in no respect below the very high level established for the season.

The opening number, Handel's Overture in D-major, No. 1, was a delightful introduction to the longer and more pretentious symphony with its quaint character of an earlier musical period made modern by a rearrangement by Franz Wullner. It is beautiful, melodic and pleases with its first grave and then lighter music. It is a gem and it served admirably and effectively to put the audience in a receptive mood for the heavier work that followed.

The symphony in C-major is one of Schubert's best. It has been called "a storehouse of melody" and it seems to be literally that, for it is full of "tunes" of a bright and lively nature that captivate the ear. It shows Schubert at his best and gives the fullest expression to that fund if melody which is his greatest characteristic as a composer. The audience received this production with intense absorption during its rendition and spontaneous outbursts of applause at the close of each portion.

The closing numbers were two symphonic poems by Saint-Saens that filled up the measure of delight for the audience. "Omphale's Spinning Wheel" and "Danse Macabre" are little masterpieces of that composer's art and are ever popular with lovers of the best in music. The former is particularly sweet and charming and the latter has an originality and wierdness that are fascinating.

It is hardly necessary to say that the work of the orchestra was up to its high standard and left nothing to be desired.

The soloist was Mme. Yolande Mero, the young Hungarian pianist, whose selection was the second concerto in A-major by Franz Liszt. It was natural that she should select one of the productions of this greatest of Magyar composers and she showed complete mastery, both of the instrument and the selection, which was particularly well adapted to her brilliant style. Her playing was marked by a delicacy of touch and at the same time a firmness and force that were admirably contrasted and that were both brought out effectively by the demands of this concerto. She played with ease and freedom of movement and an appreciation of all the variations and moods of the selection. She was accorded warm applause and the audience was reluctant to allow her to go without an encore.

But one more concert remains of the present series and that will not be given until April 4. The programme of last night in detail follows:

Overture in D-major, No. 1.....Handel
Symphony in C-major, No 7.....Schubert
I. Andante: Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Concerto in A-major, No 2, for Pianoforte.....Liszt
Symphonic Poem, No. 1, "Le Rouet d'Omphale," Op. 31.....Saint-Saens
Symphonic Poem, No. 3, "Danse Macabre," Op. 40.....Saint-Saens

JOURNAL
PROVIDENCE, R. I.
FEB 12 1911

Two free lectures under the auspices of Brown University and the Rhode Island State Federation of Music Clubs will be given at Manning Hall this week. The first will be by Hans Schneider, Monday afternoon at 4:30, on the programme of the Boston Symphony Orchestra concert. The second, a talk on the programme of the Kneisel Quartet, will be given by Mrs. George A. Deal, President of the Federation, on Thursday evening. All the musical numbers will be played by the Foster String Quartet, assisted by Mrs. Deal at the piano.

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Newspaper Clipping Bureau

Providence, R. I.
Feb. 11 11

SYMPHONY CONCERT.

Boston Orchestra, with Yolande Mero Pianist, Gives Brilliant Programme.

The fourth concert by the Boston Symphony Orchestra was given in Infantry Hall last night, the orchestra being assisted by Mme. Yolande Mero, the talented young Hungarian pianist, who scored here the same brilliant triumph she has achieved elsewhere with the leading orchestras of the country. Conductor Fiedler, whose skill as a programme maker has caused us to look with certainty for interest and variety in his offerings, presented the following selections:

Overture in D-major, No. 1.....Handel
Symphony in C-major, No. 7.....Schubert
I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.
Concerto in A-major, No. 2, for Pianoforte.....
Symphonic Poem, No. 1, "Le Rouet d'Omphale," Op. 31.....Liszt
Symphonic Poem, No. 3, "Danse Macabre," Op. 40.....Saint-Saens

The symphony holds, by general consent, the place of honor in such a programme, and the honor is well deserved when it falls to such a magnificent work as Schubert's in C major. This prodigal outpouring of Schubert's remarkable genius is long—"of a divine length," according to Schumann, who rhapsodized over it—but the hearer gets no impression of prolexity. "Here we have," wrote Schubert's generous and appreciative contemporary, "besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert." A fine tribute from one great composer to another and a description which could hardly be improved upon.

Other musicians have been equally enthusiastic over the C major symphony. Felix Weingartner declared that in hearing or in conducting it he "became intoxicated with the music." He could think of nothing but "flying about in the clear air flooded with light" that would arouse similar emotions. "Nature has denied us this joy," wrote Weingartner, unconscious of the near and unsuspected approach of actual aviation, "but great works of art give it to us." Certain it is that in this monumental work Schubert displayed to the full the unparalleled melodic gifts and the keen sense of musical proportion upon which his fame largely rests. It only remains to say that the orchestra played it magnificently and in a manner worthy both of the music and their high reputation.

The other orchestral numbers were delightful in themselves and received a like interpretation. Handel's overture served especially to bring out the superb quality of the strings, a point in which the Boston orchestra excels all its rivals. The two well-known numbers by Saint-Saens which closed the programme can hardly be matched as successful and interesting examples of their type and never fail to please an audience.

Mme. Mero played with marked brilliancy, ample power and flawless technic. That she possesses a strong and interesting personality is not to be doubted, and one would wish to hear her in the freedom and variety of a recital programme to estimate the real extent of her powers. She received quite an ovation at the close of her number.

The audience was large, as has been the case at all the previous concerts this season, and much enthusiasm was displayed over the fine performance of the programme. The fifth and last concert by the orchestra will occur on Tuesday evening, April 4.

W. A. P.

Newspaper Clipping Bureau in the World

...Providence, R. I.

BOSTON SYMPHONY ORCHESTRA

Yolande Mero, the distinguished Hungarian pianist, who has already made a name here in Providence, will be heard for the first time with orchestra at the fourth Boston Symphony concert, Max Fiedler, conductor, in Infantry hall next Tuesday evening. She will play Liszt's Second Concerto in A major. The sale of seats will open at Steinert's on next Saturday morning.

Newspaper Clipping Bureau in the World

...TRIBUNE
PROVIDENCE, R. I.
FEB 9 - 1911

Boston Symphony Orchestra.

Yolande Mero, the distinguished Hungarian pianist, who has already made a name here, will be heard for the first time with orchestra at the fourth Boston Symphony concert in Infantry Hall next Tuesday evening. She will play Liszt's Second Concerto in A-major. The sale of seats will open at Steinert's Saturday morning.

Newspaper Clipping Bureau in the World

...TRIBUNE
PROVIDENCE, R. I.
FEB 14 1911

...Avenue.

In Infantry Hall to-night the fourth Symphony concert of the season will be given, with Yolande Mero, pianist, assisting.

NEWS
PROVIDENCE, R. I.
FEB 11 1911

BOSTON SYMPHONY ORCHESTRA FEB. 14.

That the musical season is rapidly approaching its end is signalled by the fact that the concert which the Boston Symphony orchestra, Max Fiedler, conductor, is to give in Infantry hall next Tuesday evening, will be the fourth of the announced five and, therefore, music lovers of this city have but two more opportunities to hear this wonderful organization this year. Once more Mr. Fiedler has arranged a program of exceeding attractiveness. The Symphony, Schubert's in C-major, is one of immortal beauty. Philip Hale, the distinguished Boston critic, has called it "a veritable storehouse of melodies," and it is a fact that there are more "tunes" of real beauty in this single work, the performance of which lasts about 45 minutes, than can be found in all the works of such modern composers as Richard Strauss, Claude Debussy, Max Reger and Giacomo Puccini and all the rest of the modern Italian music makers. The wonder of Schubert never ceases. Always poverty-stricken, a frequenter of inns and taverns, a man of no particular education and, aside from his music, of seemingly few intellectual gifts, in this symphony he gives signs of a greatness which has led many to believe that had a longer life been granted him he would have overshadowed the great Beethoven. By this symphony together with his "Unfinished" symphony and his wonderful songs his claim to immortality is secure.

Two other delightful works on the program are the two symphonic poems of Camille Saint-Saens—"Omphale's Spinning Wheel" and "Danse Macabre." Both of these works show the great French composer in his most delightful mood. They are marvels of construction and of vivid portraiture. The program begins with Handel's Overture in D-major.

The soloist will be the distinguished Hungarian pianist, Mme. Yolande Mero. She will play Liszt's Concerto in A-major No. 2. The list of works in the proper order is as follows:

Handel—Overture in D-major No. 1.
Schubert—Symphony in C-major No. 7, Op. 92.
Liszt—Concerto in A-major No. 2.
Saint-Saens—Symphonic Poem, "Omphale's Spinning Wheel."
Saint-Saens — Symphonic Poem, "Danse Macabre."
Mme. Yolande Mero, soloist.

From Providence Journal
Address Providence, R.I.
Date Feb. 15 11

SYMPHONY CONCERT WAS DELIGHTFUL

Another large and distinguished audience attended the fourth concert given by the Boston Symphony orchestra last evening, in Infantry hall, and, perhaps, the appearance of Mme. Yolande Mero, the brilliant Hungarian pianist, had much to do with the large gathering of music lovers, for her work was a delight in every particular.

Dr. Fiedler, the celebrated conductor of the splendid orchestra, has given Providence people some very acceptable programs this season, and the one given last night was, in the selection made and in the playing, all that could be desired.

The program was:

Handel—Overture in D major, No. 1.
Schubert—Symphony in C major, No. 7, Op. 92.
Liszt—Concerto in A major, No. 2.
Saint-Saens—Symphonic poem, "Omphale's Spinning Wheel."
Saint-Saens—Symphonic poem, "Danse Macabre."

With such a program and such an aggregation of players, it is difficult indeed to pick out any particular gem, but, perhaps, it was in the Schubert symphony that the great capabilities of the orchestra were shown. Difficulties abound in this work, difficulties in technique, which might will deter a conductor who is not thoroughly assured that his players are in every way competent, but Dr. Fiedler had no cause for anxiety, and the beautiful C major symphony was magnificently played.

Mme. Mero, as the soloist, played, as she always plays, with a brilliancy that is truly remarkable, and it would have been hard to find anything better adapted to bring out her wonderful technique than the Liszt concerto in A major. She is truly a pianist of great ability, unusual power, and plainly possesses the true artistic temperament. The large amount of applause bestowed upon her was most truly deserved.

The other numbers on the program were indeed a treat, and delightful was the playing of the Handel overture in D major, which afforded an opportunity to demonstrate the strength of the orchestra in string work. The Saint-Saens numbers were also played in a charming manner.

The fifth and last concert of the series will occur on Tuesday, April 4.

From
Address
Date

THE SYMPHONY CONCERT.

Yolande Mero, Hungarian Pianist, to be Soloist Tuesday Evening.

With Yolande Mero, the distinguished Hungarian pianist and soloist, and Schubert's wonderful C-major symphony as the principal work, Mr. Fiedler's programme for the fourth Boston Symphony concert in Infantry Hall Tuesday evening is quite up to the high level of programme-making that has been established by him in the past. After this concert the orchestra comes only once more to Providence and those who have not heard it this year should not miss the two opportunities remaining. Schubert's C-major Symphony has been called the symphony of "divine length," but that name was given to it before the modern composer began to cover scoring paper with much ink. It it not so long by several minutes as the Rachminoff symphony which was played here this winter, nor is it so long as a number of Strauss and Reger works. Moreover, it is one unceasing fountain of wonderful melodies. No work in the whole literature of music has so many "tunes" of real beauty. The wonderful genius of Schubert seems to have poured itself into it and many believe that had Schubert been granted a longer life he would have overshadowed the great Beethoven, for in this C-major symphony for the first time he seems to have mastered symphonic form and to be able to arrange his wonderful fund of melody in orderly fashion.

The concert will begin with an overture by Handel in D-major, a quaint 18th century work which has been arranged for modern use by the late Prof. Wullner, the father of Dr. Wullner, the distinguished singer of songs. At the end of the programme will come two Saint-Saens symphonic poems, both of them of exceeding popularity—"Omphale's Spinning Wheel" and "Danse Macabre." Both are masterpieces and particularly the "Spinning Wheel" has few rivals in the field of programme music.

The soloist will be Mme. Yolande Mero, the young Hungarian pianist who made so favorable an impression when she was here in recital a year ago. Mme. Mero is now in a sense an American, as since her last visit here she has married an American. She has all the fire and brilliancy of the Magyar race and she will play the second concerto in A-major of the greatest of Magyar composers, Franz Liszt.

The programme in its proper order is as follows: Overture in D-major, No. 1, Handel; Symphony in C-major, No. 7, op. 92, Schubert; Concerto for pianoforte and orchestra in A-major, No. 2, Liszt; "Le Rouet d'Omphale," Saint-Saens; "Danse Macabre," Saint-Saens; soloist, Yolande Mero.

Newspaper Clipping Bureau in the World
TRIBUNE
FEB 14 1911

Boston Symphony Orchestra.

The fourth and last concert but one by the Boston Symphony Orchestra is to be given in Infantry Hall to-night. The soloist will be the distinguished Hungarian pianist, Mme. Yolande Mero and the programme is as follows: Overture in D-major, No. 1, Handel; Symphony in C-major, No. 7, op. 92, Schubert; Concerto for piano in A-major, No. 2, Liszt; "Omphale's Spinning Wheel," Saint-Saens; "Danse Macabre," Saint-Saens.

Newspaper Clipping Bureau
Symphony Concert.

A great audience assembled in Infantry Hall for the fourth concert of the season last evening. In the gallery noted Mr. William B. Weeden, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Horatio A. Hunt, the Misses Hunt, Mr. Theodore F. Green, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Irving P. Irons, Mr. Charles Morris Smith, Miss Smith, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. Alfred Lustig, Mrs. W B. M. Miller, Mr. and Mrs. Gilbert C. Carpenter, Mr. and Mrs. William C. Huntoon, Prof. Lorenzo Sears, Miss Sears, Mr. Frederick W. Allen, Mr. Richmond Allen, Mr. and Mrs. John T. Cranshaw, Miss Mary D. Phillips, Miss Harriet J. Miller, Judge and Mrs. William H. Sweetland, Mrs. E. R. Trowbridge, Mr. Thomas Crosby, Mrs. William O. Todd, Mrs. Willard C. Perkins, Mr. and Mrs. Walter J. Towne, Mrs. Charles W. Alexander, Miss Fanny Alexander, Miss Harriot E. Barrows, Miss Helen B. Pettis, Miss Ada Johnson, Mrs. Grace L. Johnson, the Misses Hall, Mr. and Mrs. George A. Rooke, Mr. and Mrs. George A. Freeman, Mrs. Samuel Ames, Miss Dorothy Bowen, Mrs. William H. Reynolds, Miss Ethel Parks, Prof. and Mrs. Charles W. Brown, Miss Helen M. Capron.

Valentine Party.

Newspaper Clipping Bureau
FEB 12 1911

Boston Orchestra's Last Concert.

The famous Boston Symphony Orchestra will play at the Parsons Theater on Monday evening, February 27, the third and last concert of the season. Ferruccio Busoni, the greatest living performer of Liszt's works for piano, will play that master's favorite concerto for piano and orchestra in E flat major. The coming of Busoni has been anticipated by many above any other musical event, his great successes in New York, Boston and elsewhere having done much to create this desire. Of the orchestra, under Mr. Fiedler's leadership, there is little left unsaid. An admirable choice of program, and the performance by a body of virtuosi rarely equalled, make these concerts the first events in our musical life each season. Mr. Fiedler's selections for the coming entertainment are mentioned in the advertising section of "The Courant." Seats will be on sale this morning at John M. Gallup & Co.'s music store.

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Bostoner Symphonie Orchester.

Wird am nächsten Mittwoch in der Lyric Beethoven's wunderbare Neunte Symphonie gemeinsam mit der Baltimore Oratorien-Gesellschaft zur Vorführung bringen. — Anton Witek zum ersten Male der Solist.

Das vierte Conzert des Bostoner Symphonie-Orchesters, welches am nächsten Mittwoch Abend in der Lyric gegeben wird, ist in musikalischer Hinsicht das anregendste von der ganzen Serie. Es werden nur zwei Werke gespielt werden, und zwar beide von Beethoven. Sie nehmen in der musikalischen Welt eine außerordentlich hohe Stellung ein. Es sind dies das Violin-Conzert in D-Dur und die Neunte Symphonie in D-Moll, welche geminhin als die „Choral-Symphonie" bekannt ist.

Das Violin-Conzert wird von Herrn Anton Witek, dem neuen Conzertmeister des Orchesters, gespielt werden. Witek führte sich mit diesem Werk letzten Herbst in Boston ein und sein Auftreten war eine der Sensationen der gegenwärtigen Saison in Boston. Obwohl dieses Conzert dort in den letzten dreißig Jahren vielfach von hervorragenden Künstlern gespielt wurde, scheint es doch dort die allgemeine Ansicht gewesen zu sein, daß man das Conzert noch niemals zuvor in solcher vollkommenen Vollendung gehört hat. Gewiß ist, daß die Bostoner Symphonie-Halle selten einen so großen Enthusiasmus gesehen hat, als nach Witek's Vortrag, sowohl bei der öffentlichen General-Probe, wie am Conzertabend selbst.

Witek ist ein Böhme; er wurde in Saaz, Böhmen, im Januar 1872 geboren. Im Jahre 1894 wurde er als Zweiundzwanzigjähriger Conzertmeister des berühmten Philharmonischen Orchesters in Berlin und behielt diese hervorragende Stellung bis zum September letzten Jahres bei, als er als Nachfolger von Willy Heß nach Boston kam. Witek ist ein bewundernswürdiger Künstler. Als ein Schüler des Prager Conservatoriums verfügt er über die erstaunliche Technik, deren sich alle Violin-Zöglinge dieses berühmten Lehrinstitutes erfreuen können; gleichzeitig aber besitzt er eine tiefe musikalische Intelligenz, wie man sie nicht immer bei Violin-Virtuosen vorfindet. Während Paganini ihm keinerlei Schwierigkeiten bereiten, ist er besonders stark in den großen Klassikern seines Instrumentes. In seinem Repertoire hat er 27 große Conzerte und 75 Conzertstücke, und der Stradivarius, auf welchem er spielen wird, ist eines der kostbaren existirenden Instrumente. Als er ihn letzten Herbst in's Land brachte, wurde sein Werth auf 48,000 Mark oder $12,000 abgeschätzt.

Das erfolgreichste Ereigniß der letztjährigen Saison des Bostoner Symphonie-Orchesters war die Vorführung von Beethoven's Neunter Symphonie im Februar vorigen Jahres unter der bewunderungswürdigen Mitwirkung der Baltimorer Oratorien-Gesellschaft, welche von ihrem Dirigenten Prof. Joseph Pache einstudirt war, und eines Quartetts welches aus Mme. Corinne Rider-Kelsey, Sopran, Frl. Janet Spencer, Contralt, Daniel Beddoe, Tenor, und Claude Cunningham, Baß, bestand. Bei der Vorführung der Neunten Symphonie am nächsten Mittwoch wird das Orchester genau die gleichen Solisten haben, wie im Vorjahre. Die Vorführung wird dieses Jahr auf vielfach geäußerte Wünsche hin wiederholt. Solche Wünsche wurden Dirigent Max Fiedler gegenüber schon im vorigen Frühjahr ausgesprochen. Wenn auch schon die vorjährige Aufführung bemerkenswerth war, so sollte die diesjährige thatsächlich eine noch vollendetere sein, da Chor und Solisten jetzt genau mit der Auffassung des Dirigenten vertraut sind. Es war für die Baltimorer, die dem vorjährigen Conzert beiwohnten, ein erlesener Genuß, zu hören, mit welch' spielender Leichtigkeit die Oratorien-Gesellschaft die großen Schwierigkeiten des Tonwerkes überwand, und allgemein sieht man der Aufführung am Mittwoch mit größten Erwartungen entgegen.

Baltimore Journal, Mittwoch, den 15. Februar 1911.

Boston Symphonie-Orchester

Beethoven wird das Scepter in dem vierten hiesigen Conzert des Bostoner Symphonie-Orchesters schwingen, welches am Mittwoch, den 22. Februar, Abends in der Lyric stattfinden wird. Das Hauptereigniß des Abends wird Bethoven's unsterbliche Neunte Symphonie unter Mitwirkung der hiesigen Oratorien-Gesellschaft und der hervoragenden Solisten Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe und Claude Cunningham sein. Die Wiedergabe der Symphonie im vorigen Jahre war ein so außerordentlicher Erfolg, daß sie dieses Jahr auf Grund zahlreicher Wünsche wiederholt wird.

Die einzige andere Programm-Nummer wird Beethoven's ebenfalls unvergängliches Violin-Conzert in D-Dur sein. In der Wiedergabe desselben wird sich Anton Witek, der neue Conzertmeister des Orchesters, als Solist in Baltimore einführen und wird jedenfalls den gleichen Sensationserfolg erringen, wie bei seinem Auftreten in anderen Städten.

STAR.
WASHINGTON, D. C.
FEB 22 1911

Boston Symphony Orchestra.

Boston's famous Symphony Orchestra was heard at its fourth matinee in Washington at the New National Theater yesterday afternoon. The house, as usual, was taxed to its capacity, and close interest was manifested by the audience.

Beginning with Schubert's symphony in C major, No. 7, with its four variant and beautiful movements, the program followed with Dvorak's "Waldesruhe" and Boellman's symphonic variations for the cello, by the soloist, Alwin Schroeder, and closed with two Saint-Saen's numbers, exquisitely rendered, Symphonic Poem No. 1, ("Omphale's Spinning Wheel") and Symphonic Poem No. 3, (the "Dance Macabre").

Mr. Schroeder's numbers were played with delicacy and feeling. "Omphale's Spinning Wheel" was given with a beauty of tone and sympathetic grace all the more effective for its simplicity. His technique appeared to better advantage in the "Dance Macabre", which was beautifully rendered.

Boston Symphony Concert.

Richard Wagner, above all others, created the need for the enlarged modern orchestra, and, in fact, has used it with greater effectiveness than any composer of the past or present. His wonderful music dramas are heard infrequently outside the very few cities where opera is maintained as a home institution. The presentation of excerpts in concert form is therefore always welcomed. A long desired opportunity to hear several of the more famous numbers from the works of this great master will be offered at the Parsons Theater, Monday evening, February 27, when the Boston Symphony Orchestra, under Max Fiedler, will render the "Funeral Music" from "The Dusk of the Gods" and "Wotan's Farewell" and "Magic Fire" music from "Walkure." The performance of these magnificent selections will serve as a brilliant closing of a series of memorable concerts by the Boston musicians and in all probability will be witnessed by the largest audience of the season. Seats are on sale at John M. Gallup & Co.'s music store.

From POST
Washington, D. C.

MRS. TAFT occupied a box for the Boston Symphony concert yesterday afternoon, at the National Theater. Her guests were the Secretary of the Interior and Mrs. Ballinger, Miss Riddle, and Mrs. Buckner Randolph.

Baltimore Journal, Sam stag, den 18. Februar 1911.

Bostoner Symphonie Orchester.

Wird am nächsten Mittwoch in der Lyric Beethoven's wunderbare Neunte Symphonie gemeinsam mit der Baltimore Oratorien-Gesellschaft zur Vorführung bringen. — Anton Witek zum ersten Male der Solist.

Das vierte Conzert des Bostoner Symphonie - Orchesters, welches am nächsten Mittwoch Abend in der Lyric gegeben wird, ist in musikalischer Hinsicht das anregendste von der ganzen Serie. Es werden nur zwei Werke gespielt werden, und zwar beide von Beethoven. Sie nehmen in der musikalischen Welt eine außerordentlich hohe Stellung ein. Es sind dies das Violin - Conzert in D- Dur und die Neunte Symphonie in D-Moll, welche gemeinhin als die „Choral-Symphonie" bekannt ist.

Das Violin - Conzert wird von Herrn Anton Witek, dem neuen Conzertmeister des Orchesters, gespielt werden. Witek führte sich mit diesem Werk letzten Herbst in Boston ein und sein Auftreten war eine der Sensationen der gegenwärtigen Saison in Boston. Obwohl dieses Conzert dort in den letzten dreißig Jahren vielfach von hervorragenden Künstlern gespielt wurde, scheint es doch dort die allgemeine Ansicht gewesen zu sein, daß man das Conzert noch niemals zuvor in solcher vollkommenen Vollendung gehört hat. Gewiß ist, daß die Bostoner Symphonie-Halle selten einen so großen Enthusiasmus gesehen hat, als nach Witek's Vortrag, sowohl bei der öffentlichen General - Probe, wie am Conzertabend selbst.

Witek ist ein Böhme; er wurde in Saaz, Böhmen, im Januar 1872 geboren. Im Jahre 1894 wurde er als Zweiundzwanzigjähriger Conzertmeister des berühmten Philharmonischen Orchesters in Berlin und behielt diese hervorragende Stellung bis zum September letzten Jahres bei, als er als Nachfolger von Willy Heß nach Boston kam. Witek ist ein bewunderungswürdiger Künstler. Als ein Schüler des Prager Conservatoriums verfügt er über die erstaunliche Technik, deren sich alle Violin - Zöglinge dieses berühmten Lehrinstitutes erfreuen können; gleichzeitig aber besitzt er eine tiefe musikalische Intelligenz, wie man sie nicht immer bei Violin - Virtuosen vorfindet. Während die complizirtesten Werke von Paganini ihm keinerlei Schwierigkeiten bereiten, ist er besonders stark in den großen Klassikern seines Instrumentes. In seinem Repertoire hat er 27 große Conzerte und 75 Conzertstücke, und der Stradivarius, auf welchem er spielen wird, ist eines der kostbaren existirenden Instrumente. Als er ihn letzten Herbst in's Land brachte, wurde sein Werth auf 48,000 Mark oder $12,000 abgeschätzt.

Das erfolgreichste Ereigniß der letztjährigen Saison des Bostoner Symphonie - Orchesters war die Vorführung von Beethoven's Neunter Symphonie im Februar vorigen Jahres unter der bewunderungswürdigen Mitwirkung der Baltimorer Oratorien - Gesellschaft, welche von ihrem Dirigenten Prof. Joseph Pache einstudirt war, und eines Quartetts, welches aus Mme. Corinne Rider-Kelsey, Sopran, Frl. Janet Spencer, Contralt, Daniel Beddoe, Tenor, und Claude Cunningham, Baß, bestand. Bei der Vorführung der Neunten Symphonie am nächsten Mittwoch wird das Orchester genau die gleichen Solisten haben, wie im Vorjahre. Die Vorführung wird dieses Jahr auf vielfach geäußerte Wünsche hin wiederholt. Solche Wünsche wurden Dirigent Max Fiedler gegenüber schon im vorigen Frühjahr ausgesprochen. Wenn auch schon die vorjährige Aufführung bewundernswerth war, so sollte die diesjährige thatsächlich eine noch vollendetere sein, da Chor und Solisten jetzt genau mit der Auffassung des Dirigenten vertraut sind. Es war für die Baltimorer, die dem vorjährigen Conzert beiwohnten, ein erlesener Genuß, zu hören, mit welch' spielender Leichtigkeit die Oratorien - Gesellschaft die großen Schwierigkeiten des Tonwerkes überwand, und allgemein sieht man der Aufführung am Mittwoch mit größten Erwartungen entgegen.

HOLYOKE DAILY TRANSCRIPT.

, FEBRUARY 16, 1911.

SYMPHONY CONCERT MARCH 27TH.

The announced coming of the Boston Symphony orchestra to Springfield on March 27th, has been a source of great satisfaction to the musical public of this vicinity, for it seemed hardly right that a year should go by without hearing at least once this extraordinary organization. The season in general for the orchestra has been the most successful in its history and never has such enthusiasm been shown over its concerts. Its recent tour in the Middle West turned out to be a series of remarkable ovations. Writers of the press seemed to be unable to find words with which to express their opinion of the beautiful playing.

Mr. Fiedler can be relied upon to give one of his extremely interesting programs.

HERALD

Washington, D. C.

ess

Mrs. Taft occupied a box at the New National Theater yesterday afternoon at the concert of the Boston Symphony Orchestra. She was accompanied by the Secretary of the Interior and Mrs. Ballinger, Mrs. B. M. Randolph, and Miss Biddle.

MONITOR, BOSTON
FEBRUARY 25, 1911.

MUSIC NOTES.

Madame Kirkby-Lunn, the English contralto, will be the soloist at the seventeenth rehearsal and concert of the Symphony orchestra, Friday afternoon, March 3, and Saturday evening, March 4. She will sing two numbers, the first being songs with orchestra from Elgar's cycle, "Sea Pictures," and the second, the air, "Divinites du Styx," from Gluck's "Alceste." The symphony will be Berlioz's "Harold in Italy," which has not been played here since Dr. Muck's time. There will be two novelties: an "Overture to a Gascon Comedy," by Richard Mandl, and "The Swan of Tuonela," by the Finnish composer, Sibelius. Weber's overture to "Euryanthe" will conclude the program.

The sixth Symphony concert in Cambridge will be given in Sanders theater Thursday evening, March 2. The program will be that which is played at this week's Boston concerts; the soloist will be Madame Kirkby-Lunn.

The pension fund concert of the Boston Symphony orchestra, Max Fiedler, conductor, will be given Sunday evening, March 12, at 8 o'clock, in Symphony hall. Florencio Constantino of the Boston opera company has offered his services for the evening. This will be the first appearance of one of the artists of the Boston opera with the Symphony orchestra. Mr. Fiedler's intention is to make a program of rather more popular character than usual; and he expects one of the numbers to be Strauss' waltz, "The Beautiful Blue Danube" in its original form, with male chorus.

The pension fund institution is one of the elements that help make for the permanency of the orchestra. It was organized in Mr. Gericke's second term and is now paying 18 stipends.

BOSTON TRAVELER
FEBRUARY 25, 1911

BOSTON SYMPHONY ORCHESTRA

Mme. Kirkby-Lunn, the distinguished English contralto, will be the soloist at the 17th rehearsal and concert of the Symphony orchestra on next Friday afternoon and Saturday evening. She will sing two numbers, the first being two songs, with orchestra, from Elgar's cycle "Sea Pictures," and the second, the air, "Divinities du Styx," from Gluck's "Alceste." The symphony will be Berlioz's "Harold in Italy," which has not been played since Dr. Muck's time. At this concert, as then, the solo viola will be played by Mr. Ferir. Mr. Fiedler will place two novelties on the programme, an "Overture to a Gascon Comedy," by Richard Mandl, and Sibelius' "The Swan of Tuonela." The other number will be the "Euryanthe" overture of Weber.

CAMBRIDGE CONCERT.

The sixth concert of the Symphony orchestra in Cambridge will be given in Sanders' Theatre on next Thursday evening, March 2. Mme. Kirkby-Lunn will be the soloist.

TRANSCRIPT, SATURDAY,
FEBRUARY 25, 1911

Symphony Hall: Symphony Concerts

NEXT Friday afternoon and Saturday evening, Mr. Fiedler purposes to revive Berlioz's highly romantic symphony of the wanderings through Italy of Byron's still more romantic Harold—music that is a succession of moody tone-pictures, with the melancholy viola sounding through and around them for the voice of the pilgrim. Mr. Ferir, of course, will play it. For further tone-picturing, Sibelius's "Swan of Tuomela" will be performed for the first time here. Now, in Finnish legend, Tuomela is Hades, and those wending their way to the final abode had to traverse nine seas and one river—the equivalent of the Styx—whereon sang and floated the sacred swan.

the long-necked, graceful swimmer,
Swimming in the black death-river,
In the sacred stream and whirlpool.

Another new piece, this time by an obscure composer, is Richard Mandl's overture to a Gascon comedy. It begins the programme as a classic overture ends it—Weber's to his opera, "Euryanthe," which completes the biennial round of Weber's three surviving preludes. Mme. Kirkby-Lunn, the English alto, who is one of the distinguished singers of Covent Garden, who has been a member of the company of the Metropolitan Opera House, and who has sung often in America in concert and oratorio, will assist the orchestra. Her pieces are Alceste's apostrophe to the gods of the Styx from Gluck's like-named opera and two of the songs (with orchestra) that Elgar calls "Sea Pictures." On Thursday evening, in Sanders Theatre at Harvard, for the sixth of the concerts of the orchestra in Cambridge, Mr. Fiedler, his men, and Mme. Kirkby-Lunn, will be heard in the programme just specified.

Sunday evening, March 12, in Symphony Hall, a concert by the Symphony Orchestra under Mr. Fiedler and with the assistance of Mr. Constantino, the tenor of the Boston Opera House, for the increase of its pension fund. The singing of Strauss's "Blue Danube" Waltz by a male choir from the Cecilia will make the final number on the programme.

THE BOSTON AMERICAN
SUNDAY, FEBRUARY 26, 1911.

FOR PENSION FUND.

Constantino to Sing in Aid of the Symphony Institution.

Signor Florencio Constantino, with the co-operation of Henry Russell, director of Boston Opera, has offered his services as soloist at the concert to be given in Symphony Hall, Sunday evening, March 12, in aid of the Pension Fund of the Symphony Orchestra. The offer was accepted with much pleasure by the committee, which has charge of the affair, and Signor Constantino's presence will add much to the attraction of the concert.

The fund of the Pension Institution of the Boston Symphony Orchestra is greatly in need of additions. Practically its only sources of income are from the proceeds of the two concerts which are given each year and from the dues of the members.

SUNDAY GLOBE—
FEBRUARY 26, 1911

Novelties to be Heard at The Symphony Concerts.

The name of Richard Mandl will appear on the program of the Boston Symphony orchestra this week for the first time. His work to be played is an "Overture to a Gascon Comedy." The musical dictionaries are silent as to his dwelling place and his identity.

"The Swan of Tuonela" will be another tone poem by the Finnish Sibelius to be heard in Boston for the first time although it has been announced before.

This is the first of Sibelius' Two Legends from the "Kalevala." The "Kalevala" is the national epic of Finland. This treasure house of myths and darkly fanciful lore derives its name from Kaleva, "the land of plenty and happiness," whence went forth the heroes Wainamoinen, Ilmarinen and Lemminkainen to do battle with the foes of the cold country of the north—Pohjola and Tuonela, the land of death.

About Tuonela there flows a deep and gloomy river. Upon the bosom of these dark waters there floats a swan who sings his weird song of death the while. In the orchestra this is alloted to the English horn.

Otherwise the program will include Berlioz' symphony, "Harold in Italy," not played at these concerts since Dr Muck's time. Mr Ferir will play the viola solo. The other orchestral number will be the "Euryanthe" overture.

The soloist will be Mme Kirkby-Lunn, the distinguished English Contralto from Covent Garden, who appears with the orchestra in Boston for the first time in a number of years. She will sing two numbers from Elgar's Cycle of Songs, "Sea Pictures" and the air "Divinites du Styx" from Gluck's "Alceste."

Cambridge Symphony Concert.

The sixth Symphony concert in Cambridge will be given in Sanders theatre next Thursday evening. The program will be the same as that which is to be played at the Boston concerts next Friday and Saturday and the soloist will be Mme Kirkby-Lunn, the distinguished English contralto.

Pension Fund Concert .

Sig Florencio Constantino of the Boston opera company has performed the graceful act of offering his services as soloist at the concert to be given in Symphony hall Sunday evening, March 12, in aid of the pension fund of the Symphony orchestra. The offer was accepted with much pleasure by the committee which has charge of the affair, and Sig Constantino's presence will add much to the attraction of the concert.

The full program has not yet been arranged, but as announced some time ago, it is expected that one of the numbers will be the "Beautiful Blue Danube" waltz of Johann Strauss in its original form, that is to say, sung by a male chorus.

HERALD, BOSTON,
FEBRUARY 26, 1911.

SYMPHONY ORCHESTRA.

Mr. Fiedler has placed two novelties on the 17th Symphony program, which is to be played next Friday afternoon and Saturday evening. The first of these is an "Overture to a Gascon Chivalric Drama," by Richard Mandl, and the other is Sibelius's short tone-poem, "The Swan of Tuonela." Mandl's name is unknown here, but Sibelius has in the last few years grown to be one of the most popular composers whose works appear on Symphony programs, and any unfamiliar composition of his is always awaited with interest. The symphony will be Berlioz's "Harold in Italy," which has not been played here since Dr. Muck's time. The solo viola part will be played by that admirable artist, Mr. Emil Ferir. The other orchestral number will be the "Euryanthe" overture of Weber.

The soloist will be Mme. Kirkby-Lunn, the distinguished English contralto, who will appear with the orchestra in Boston for the first time since 1903.

The program is as follows in order:
Richard Mandl, Overture to a Gascon Chivalric Drama.
(First time in Boston.)
Berlioz, Symphony No. 3, "Harold in Italy."
Elgar, Two Songs from the Cycle "Sea Pictures."
Sibelius, "The Swan of Tuonela."
(First time in Boston.)
Gluck, Air, "Divini s du Styx," from "Alceste."
Weber, Overture, "Euryanthe."

PENSION FUND CONCERT.

Florenccio Constantino, with the kindly co-operation of Henry Russell, director of the Boston opera, has gracefully offered his services as soloist at the concert to be given in Symphony Hall or Sunday evening, March 12, in aid of the pension fund of the Symphony orchestra. The offer was accepted with much pleasure by the committee which has charge of the affair, and Mr. Constantino's presence will add greatly to the attraction of the concert. The full program has not yet been arranged. It is expected that one of the numbers will be the "Beautiful Blue Danube" waltz of Johann Strauss in its original form, that is to say, sung by a male chorus.

The usual concerts for the benefit of this fund are late this year because the work of the orchestra up to the present time has been so exacting and exhausting that Mr. Fiedler has not felt it possible to prepare a program. As an illustration of the activities of the orchestra, in the 20 days of February 19 concerts will have been given. In addition to these must be added the time devoted to rehearsals and to travelling.

The fund of the pension institution of the Boston Symphony orchestra is greatly in need of additions. Practically its only sources of income are from the proceeds of the two concerts which are given each year and from the dues of the members. Contrary to the general belief, the Pension Fund Institution has no connection with the Boston Symphony orchestra as such, as it is an independent organization, maintained by and participated in by the active members of the orchestra. It was formed a matter of a dozen years ago largely through the inspiration of Mr. Gericke, who in his wisdom saw that not only would such a fund be a most valuable adjunct to the orchestra, but that it would be a most valuable one for the members themselves. All of the greater orchestras in Europe have such funds. The one in aid of the Gewandnaus in Leipsic amounts to over $1,000,000. The formation of this institution has made it much easier for the management to secure musicians of proper calibre from Europe when vacancies have occurred because the musician is particularly in need of a pension when his career of usefulness is ended. Music is the most exacting of the arts and even the humbler members of the profession must devote their entire lives to it to attain adequate proficiency. As a result of this rarely does it happen that a musician when his usefulness is gone in his art has anything else to turn to as a means of livelihood. Moreover, the demands of modern music are such that the period of usefulness of a musician is constantly shortening. Especially true is this of players of wind instruments, who, since modern composers have been at work, find their lips give out much sooner than in the old days and that retirement stares them in the face when other men are just in the prime of life.

Already the pension institution has a list of 18 pensioners. Each year this number must increase, and in order that the principal of the fund may not be touched, it must be so enlarged that the income will be sufficient to cover the demands on it. In the past the patrons of the Symphony orchestra have been most generous in regard to the concerts given for this fund, and if it was necessary in the past that such aid be given, it will be still more so in the future. The full program will be announced in a few days.

SYMPHONY IN CAMBRIDGE.

The sixth Symphony concert in Cambridge will be given in Sanders Theatre on next Thursday evening, March 2. The program will be exactly the same as that which is played at the Boston concerts on next Friday and Saturday, and the soloist will by Mme. Kirkby-Lunn, the distinguished English contralto. The program is as follows:
Richard Mandl, Overture to a Gascon Chivalric Drama.
(First time in Cambridge.)
Berlioz, Symphony No. 3, "Harold in Italy."
(Solo viola, Mr. Ferir.)
Elgar, Songs from the Cycle "Sea Pictures."
Sibelius, "The Swan of Tuonela."
(First time in Cambridge.)
Gluck, Air from "Alceste," "Divinites du Styx."
Weber, Overture, "Euryanthe."

SUNDAY POST,
FEBRUARY 26, 1911

Pension Fund Concert

Florencio Constantino, with the kindly co-operation of Mr. Henry Russell, director of the Boston Opera, has gracefully offered his services as soloist at the concert to be given in Symphony Hall on Sunday evening, March 12, in aid of the pension fund of the Symphony Orchestra. The offer was accepted with much pleasure by the committee which has charge of the affair, and Mr. Constantino's presence will add much to the attraction of the concert. The full programme has not yet been arranged, but as announced some time ago, it is expected that one of the numbers will be the "Beautiful Blue Danube" waltz of Johann Strauss in its original form, that is to say, sung by a male chorus.

The usual concerts for the benefit of this fund are very late this year, because the work of the orchestra up to the present time has been so exacting and exhausting that Mr. Fiedler has not felt it possible to properly prepare a programme. As an illustration of the activities of the orchestra, in 20 days of February, 19 concerts have been given. In addition to these must be added the time devoted to rehearsals and to travelling. The full programme of the concert on the 9th will soon be announced.

The programme of the Symphony concerts of next Friday afternoon and Saturday evening:

Overture to a Gascon Comedy....Richard Mandl
(First time in Boston.)
Symphony No. 3, "Harold in Italy"....Berlioz
Two Songs from the Cycle "Sea Pictures"
.....Elgar
"The Swan of Tuonela".....Sibelius
(First time in Boston.)
Air, "Divinites du Styx," from "Alceste"
.....Gluck
Overture, "Euryanthe".....Weber
Soloist—Madame Kirkby-Lunn.

BOSTON JOURNAL
FEBRUARY 26, 1911.

Symphony Program

Mr. Fiedler has placed two novelties on the Symphony program which is to be played next Friday afternoon and Saturday evening. The first of these is an "Overture to a Gascon Comedy," by Richard Mandl, and the other is Sibelius's short tone-poem, "The Swan of Tuonela." The soloist will be Madame Kirkby-Lunn, the English contralto, who appears with the orchestra in Boston for the first time in a number of years. The program is as follows:

Overture to a Gascon comedy...Richard Mandl
(First time in Boston.)
Symphony No. 3 "Harold in Italy"....Berlioz
Two songs from the cycle "Sea Pictures"
Elgar
"The Swan of Tuonela".....Sibelius
(First time in Boston.)
Air, "Divinities du Styx," from "Alceste"
Gluck
Overture, "Euryanthe".....Weber

Pension Fund Concert

Florencio Constantino, the noted tenor of the Boston Opera House, has offered his services as soloist at the concert to be given in Symphony Hall on Sunday evening, March 12, in aid of the pension fund of the Symphony Orchestra. The full program has not yet been arranged, but as announced some time ago, it is expected that one of the numbers will be the "Beautiful Blue Danube" waltz of Johann Strauss in its original form, that is to say, sung by a male chorus.

BOSTON DAILY ADVERTIS
FEBRUARY 28, 1911

SYMPHONY ORCHESTRA BACK TODAY FROM ITS TRIP

The Symphony Orchestra returns from its fourth Southern trip this morning, having given the last concert of the season in Hartford last evening. The usual success has attended this series of concerts, and as the season draws to an end the promise of the early fall that it would be the most successful of the history of the Orchestra seems to be fulfilled. The principal features of this last trip were the performance in Baltimore of Beethoven's Ninth Symphony and the performances in Philadelphia and New York of Richard Strauss's "Don Quixote." It would be difficult to find words of more enthusiastic praise than were given to the Orchestra by the New York critics after they had played Strauss's difficult tone poem. The symphony for this week's concerts will be Berlioz' "Harold in Italy," with Mr. Ferir as the solo viola. The novelties will be an Overture by Richard Mandl and Sibelius's "Swan of Tuonela." The soloist will be Madame Kirkby-Lunn, who will sing two of Elgar's "Sea Pictures" and the aria, "Divinites du Styx" by Gluck.

BOSTON POST,
FEBRUARY 28, 1911

SYMPHONY ORCHESTRA BACK FROM 4TH TRIP

The Symphony Orchestra returns from its fourth Southern trip this morning, having given the last concert of the season in Hartford last evening.

The usual success has attended this series of concerts and the season promises to be the most successful of the history of the orchestra. The symphony for this week's concerts will be Berlioz' "Harold in Italy" with Mr. Ferir as the solo viola. The novelties will be an overture by Richard Mandl and Sibelius' "Swan of Tuonela." The soloist will be Madame Kirkby-Lunn who will sing two of Elgar's "Sea Pictures" and the aria, "Divinities du Styx" by Gluck.

THE BOSTON HERALD,
FEBRUARY 28, 1911

SYMPHONY ORCHESTRA BACK.

The Symphony orchestra returns from its fourth southern trip this morning, having given the last concert of the season in Hartford last evening. The usual success has attended this series of concerts, and as the season draws to an end the promise of the early fall that it would be the most successful of the history of the orchestra seems to be fulfilled. The principal features of this last trip were the performance in Baltimore of Beethoven's Ninth Symphony and the performance in Philadelphia and New York of Richard Strauss's "Don Quixote." It would be difficult to find words of more enthusiastic praise than were given to the orchestra by the New York critics after they had played Strauss's difficult tone-poem. The symphony for this week's concerts will be Berlioz's "Harold in Italy," with Mr. Ferir as the solo viola. The novelties will be an overture by Richard Handl and Sibelius's "Swan of Tuonela." The soloists will be Mme. Kirkby-Lunn, who will sing two of Elgar's "Sea Pictures" and the aria, "Divinites du Styx," by Gluck.

THE BOSTON TRAVELER
FEBRUARY 28, 1911

SYMPHONY IS BACK FROM LONG TOUR

The Symphony orchestra returned from its fourth southern trip this morning, having given the last concert of the season in Hartford last evening. The usual success has attended this series of concerts and as the season draws to an end the promise of the early fall that it would be the most successful of the history of the orchestra seems to be fulfilled. The principal features of this last trip were the performances in Philadelphia and New York of Richard Strauss' "Don Quixote" and the performance in Baltimore of Beethoven's ninth symphony.

The symphony for this week's concerts will be Berlioz's "Harold in Italy," with Mr. Ferir as the solo viola. The novelties will be an overture by Richard Mandl and Sibelius' "Swan of Tuonela." The soloist will be Mme. Kirkby-Lunn, who will sing two of Elgar's "Sea Pictures" and the aria "Divinites du Styx," by Gluck.

MONITOR, BOSTON,
FEBRUARY 28, 1911

The Symphony orchestra returned from its fourth southern trip this morning. The principal features of the trip were the performances in Philadelphia and New York of Richard Strauss's "Don Quixote" and the performance in Baltimore of Beethoven's Ninth Symphony.

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TRANSCRIPT, THURSDAY,
MARCH 2, 1911

News of Music

A CHEERFUL note from Mr. Chadwick corrects an innocent error in the Transcript of Saturday. The despatch that recited the award of prizes in the recent competition of the National Federation of Music Clubs suggested that Mr. Chadwick received his for his familiar "Symphonic Suite" that was played here in Dr. Muck's time. In fact he received the prize for a wholly new composition, in the same form and in the key of E-flat. The music is as yet unpublished and unperformed, but Mr. Fiedler has seven more Symphony Concerts before him, and he has played little music this season, by American composers.

BOSTON JOURNAL
MARCH 2, 1911

Madame Kirkby-Lunn has made a slight change in the selections announced for her to sing at the Symphony concerts this week on tomorrow afternoon and Saturday evening. Her first number will be two of Elgar's "Sea pictures," "Sabbath Morning at Sea," as already announced, and "Where Coral Lies," the latter being substituted for the "Slumber Song," which was originally announced. She will sing also the air "Divinites du Styx," from Gluck's "Alceste." The symphony will be Berlioz's "Harold in Italy" and the two novelties will be Mandl's "Overture to a Goscon Comedy," and Sibelius's "The Swan of Tuonela." The concert will end with the "Euryanthe" overture.

THE BOSTON HERALD,
MARCH 2, 1911

MUSIC NOTES.

Mme. Kirkby-Lunn has made a slight change in her songs for the Symphony concerts tomorrow afternoon and Saturday evening. Her first song will be Elgar's "Sabbath Morning at Sea," as already announced, and "Where Coral Lies" instead of "Slumber Song," originally announced. She will sing also the air, "Divinites du Styx," from Gluck's "Alceste." The symphony will be Berlioz's "Harold in Italy," and the two novelties will be Mandl's overture to a Gascon comedy and Sibelius's "The Swan of Tuonela." The concert will end with the "Euryanthe" overture.

GLOBEMARCH 2. 1911

Mme Kirkly-Lunn will be the soloist this week at the symphony concerts. Her selections will be "Sea Pictures" and "Sabbath Morning at Sea," by Elgar, and an aria from Gluck's "Alceste." Mandl's overture to a Gascon comedy and "The Swan of Tuonela," by Sibelius, will be the novelties. "Harold in Sicily," Berlioz, and Weber's "Euryanthe" will complete the program.

TRANSCRIPT
MARCH 3, 1911

Mrs. Rider-Kelsey, the soprano, of rich voice and admirable skill, who has sung here seldom of late in view of her place in American concert-rooms, is likely to be the singer at the Symphony Concerts of April 21 and 22, in lieu of Miss Destinn, who must remain in the company of the Metropolitan for its tour.

THE BOSTON GLOBE
MARCH 4, 1911.

AT THE SYMPHONY.

Mme Kirkby-Lunn Appears as the Soloist.

Sibelius' "Swan of Tuonela" Played For First Time in Boston.

The program of the 17th symphony rehearsal yesterday afternoon was as follows: Richard Mandl, overture to a Gascon Chivalrie Drama (first time in Boston); Berlioz, "Harold in Italy"; Sibelius, "The Swan of Tuonela" (first time in Boston); Weber, "Eurganthe" overture. Mme Kirkby-Lunn, the soloist, sang "Where Corals Lie" and "Sabbath Morning at Sea," two songs from the cycle of five by Elgar, called "Sea Pictures."

"The Swan of Tuonela" of Sibelius, announced last season but heard here yesterday for the first time, is another legend from the Finnish national epic the "Kalevala." The music of Sibelius already performed, the "Finlandia," the "Saga" and particularly the second symphony, denote him an epic poet.

There were traits which marked these compositions that were apparent yesterday—the unswerving individuality, the brooding seriousness, the noble melancholy. There was a fine sense of proportion and withal a grave and elegiac beauty in the use of melody.

The mournful song of the swan which plies the dark silent waters of the river of Tuonela is sung by the English horn. There is significance and there is repose in these measures. Both the solo and the orchestral parts were admirably played.

Richard Mandl is too recent a name for the dictionaries. The program book is not without information about him, however. His music has been heard in Paris.

His overture performed yesterday for the first time in Boston is a piece of light and ingratiating fancy. There is a striking contrast of movements. There is color and animation and a happy use of dance rhythm.

Berlioz requires four long movements to narrate experiences suggested by Byron's Harold, whose melancholy he would set forth through the tones of a rare Stradivarius viola for which Paganini asked him to write music.

The use of the recurring theme as in his "Fantastique" symphony is clever, and his descriptive music often picturesque, as the flippant and tawdry air of the oboe over a drone bass in the mountaineer's serenade to his mistress, but the pages devoted to the march of the pilgrims are dull and monotonous.

The somber tone color of the viola is expressive in the music of the hero. The long series of arpegii is more exacting than grateful. Mr Ferir gave the lyric passages emotional value and the florid portions flexibility.

Mme Kirkby-Lunn's voice is a typical English heroic contralto of imposing proportions and dark quality. At times it has an appeal of beauty in its sheer opulence of tone. Again it will sound constricted and marred by unvocalized breath.

The singer's enunciation elided all the words of a phrase, and her phrases betrayed labored breathing. Mme Lunn is not highly adept at the coloring of tone to the emotional thought, and, had she been, she could scarcely have relieved the mediocrity of Elgar's songs. The purity of architecture of Gluck's music demands a more lofty and a purer style.

There was applause for Mme Lunn, for Mr Ferir and for conductor and orchestra.

EVENING TRANSCRIPT
MARCH 4, 1911

Symphony Hall: Symphony Concerts

SYMPHONY Concerts in which the orchestra has been unassisted have been fewer this winter than for some years past. One pair of such is appointed for Friday afternoon and Saturday evening next, and then, besides, all the pieces, except one, will be familiar. Again, it is the turn of Brahms's first symphony (in C-minor) for biennial performance, and in it Mr. Fiedler is an eloquent conductor. Once upon a time Brahms's admirers called it the Tenth Symphony, in succession to Beethoven's nine; but the other day in the Saturday Review, Mr. Runciman asserted that the true Tenth Symphony is Beethoven's mighty mass—which seems rather more plausible. The other familiar pieces are Wagner's "Siegfried Idyl" for the virtuosity of the orchestra and Tschaikowsky's Fantasia, "Romeo and Juliet" for its picturing and dramatizing power. The novel piece is the gayly chattering overture that Sinigaglia, one of the few Italian composers who cultivates orchestral music, wrote to Goldoni's comedy, "Le Baruffe Chiuzzote," which is a play of the quarrels and intrigues of a Venetian fishing village. Two or three summers ago, the overture was played at the "Pop" concerts.

ADVERTISER, SATUR
MARCH 4, 191

SYMPHONY FEATURE "CHILDE HAROLD"

FERIR'S PLAYING OF THE OBBLIGATO VERY GOOD

Sibelius' "Swan of Tuonela" Another Novelty — Mme. Kirkby Lunn Vocal Soloist.

By Louis C. Elson.

PROGRAMME.

Richard Mandl—Overture to a Gascon Comedy.
Berlioz—"Harold in Italy." Symphony.
Elgar—Two Songs from "Sea Pictures," Op. 37.
Sibelius—"The Swan of Tuonela."
Gluck—"Divinites du Styx" from "Alceste."
Weber—"Euryanthe." Overture.
Soloist—Mme. Kirkby Lunn.

Nominally Mme. Kirkby-Lunn was the only soloist, but those who know the "Childe Harold" symphony will remember that it contains the finest solo ever composed for the viola, and when they are told that Emil Ferir played this "obbligato" they will understand that there was another soloist and a very good one. Of course, this symphony was the great orchestral work of the concert. In spite of all that the Strausses and Mahlers have done old Berlioz does not fade much by comparison, nor does his contemporary, Franz Liszt. There were evidently heroes before Agamemnon.

The constant introduction of the viola melody as Childe Harold himself, is one of the best of "leit-motif" ideas outside of Wagner, and this melody seems to us more natural and more inspired than the "Love-theme" which Berlioz treats in a similar manner in his "Symphonie Fantastique." The theme is also finely suited to its instrument. The viola is the melancholy, brooding instrument of the orchestra, and is the embodiment of the sadness and yearning that are in Childe Harold.

Such an orchestral device as the union of harp and horn to give the effect of a deep-toned bell is one of which Wagner himself might have been proud, while the frenzy of the final orgie cannot be excelled by any of the moderns. The horn was occasionally too loud in the bell effect, and there was less of surety in the finale than usual, but for all this it was one of the most effective performances of the symphony that we have ever had, and Mr. Ferir deserves especial praise for a noble performance of the great viola part.

Mandl is a name that one does not find in the musical dictionaries, but Mr. Philip Hale has discovered that he studied at the Conservatory at Vienna and from about 1886 made Paris his dwelling-place, where he studied instrumentation with Delibes and evolved an opera. This overture is for the tremendous orchestra which your true modern requires even for a Slumber-song. The work has something of the Gascon swagger in its chief theme. It is often tumultuous, boisterous or bombastic. Its subordinate theme is clear and tangible melody. It was not altogether a convincing work although it was not a musical puzzle. It was interesting in its complex scoring, but that is becoming quite a natural thing to expect nowadays; we have numbers of orchestral experts who can swing the heaviest orchestral forces and produce the most complicated orchestral scores.

The other novelty of the concert was by Sibelius. Without giving the story of the pursuit of the magical swan, the composer depicts the melancholy solitude of the river of death and the mysterious bird upon it. The English Horn is the chief instrument of sadness, in the orchestra, and it is here beautifully used in portraying the swan-melody, with muted strings and a deep roll of drums to increase the sombre character of the picture. The sadness of the north is in almost every measure, and there was too little of contrast in the composition, but one must remember that it is a single movement from a symphonic poem of four parts. Heard against the other portions of the work it might make a different impression, but by itself we found it as dark as a coal-bin by midnight. Even as it is there are masterly touches in this score and we are glad that this was not, in fact the "swan-song" of Sibelius.

We consider Elgar's sea-pictures to be his most poetic work, even if not his most ambitious one. Mme. Kirkby Lunn sang the beautiful "Where Corals Lie," and the yet more impressive "Sabbath Morning at Sea," a setting of Mrs. Browning's impressive poem. She was not in her best voice and there was some effort at the climax of the latter of the two songs. But in Gluck's great "Divinites du Styx" she gave a broad and dignified interpretation. The singer was recalled several times and responded with several graceful English curtsies, very different from the concert bow of the American artist.

Weber's "Euryanthe" overture was broadly played and with the theatrical contrasts which suit so well to the music of this composer who seldom was able to shake off the flavor of the foot-lights. The contrast of the chief and subordinate themes was very well brought out and there was refreshing vigor in the martial and triumphant portions of the work. We could not help noticing the pure and resonant tones of the kettledrums; it proved that this humble instrument can do much more than give mere thumps and thuds.

MUSIC NOTES.

Dr. Fiedler has arranged what seems to be a very popular programme for the Pension Fund concert of the Symphony Orchestra to be given in Symphony Hall on Sunday evening, March 12. As already announced, Constantino, the tenor, has been kind enough to offer his services as soloist. Moreover, the male chorus of the Cecilia Society is giving its services for the performance of Strauss' "The Beautiful Blue Danube" in its original form.

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TIGHT BINDING

EVENING TRANSCRIPT, MARCH 4, 1911

THE CONCERT CALENDAR

Programme for the Concert of the Symphony Orchestra for Its Pension Fund—The Witeks' Concert—Signs of the Ending Season

SUNDAY evening, March 12, in Symphony Hall, a concert by the Symphony Orchestra under Mr. Fiedler with the assistance of Mr. Constantino, tenor of the Boston Opera House, of a male choir from the Cecilia, for increase of the pension fund. The orchestral "numbers" of the programme are Tschaikowsky's suite of ballet-music, "The Nut-Cracker," Wagner's overture to "Tannhäuser," Nicolai's to his opera, "The Merry Wives of Windsor" and Liszt's tone-poem, "Les Préludes." The concert will end with the performance of Strauss's waltz, "The Beautiful Blue Danube" in the form in which it was originally written—for men's voices and orchestra. Mr. Constantino's numbers are the Outlaw's monologue from the last scene of Puccini's "La Fanciulla" and the apostrophe to the sky and the sea in Ponchielli's "La Gioconda."

JOURNAL—SATURDAY, MARCH 4, 1911.

NEW DELIGHTS IN SYMPHONY PROGRAM

Viola Solo Playing of Mr. Ferir Makes Him Hero of the Occasion.

There are new and old delights in this week's Symphony program. As a result the audience at the rehearsal yesterday afternoon was one of the happiest of the season.

Two orchestra novelties mark this seventeenth of the twenty-four programs. One, an "Overture to a Gascon Chivalric Drama," by Richard Mari, a Moravian with Gallic tendencies, contrasts strikingly with the poignant pathos of "The Swan of Tuonela," a part of a symphonic poem by the renowned Finnish composer, Jean Sibelius. Mandl's name is new to Symphony concert patrons, but this spirited and melodious overture will serve, for one thing, to keep it in pleasant memory. The Sibelius novelty proved to be a characteristic work, gloomy but poetical—a genuine Scandinavian masterpiece.

The big orchestral feature of the concert, however, was the brilliant performance of Berlioz's romantic "Harold in Italy" symphony. Mr. Ferir played the viola solo music in an artistic manner that made him the hero of the occasion. The entire performance of this tuneful, highly colored work, so much beloved of all the musical romanticists, was thoroughly enjoyable.

The soloist this week is Mme. Kirkby Lunn, the English contralto, who last was heard here as Kundry to the fine English production of "Parsifal" given given by Henry W. Savage. Her numbers, "Where Coral Lies" and "Sabbath Morning at Sea," from Elgar's "Sea Pictures," and Alceste's air, "Divinities du Styx," from Gluck's "Alceste," were well applauded yesterday.

BOSTON JOURNAL—MARCH 5, 1911.

Symphony Program

No provision has been made for a soloist at this week's Symphony concerts. The first number will be Brahms's symphony in C minor, No. 1, and the second half of the program will comprise Tschaikowsky's overture fantasia, "Romeo and Juliet," Wagner's "Siegfried Idyll" and the overture to Goldoni's comedy, "Le Baruffe Chiozzote."

Pension Fund Concert

Mr. Fiedler is making the interesting experiment of giving a program of popular music at the concert for the benefit of the pension fund of the Symphony Orchestra which is to take place in Symphony Hall next Sunday evening, March 12. Sig. Constantino of the Boston Opera Company has been good enough to offer his services as soloist, which were gladly accepted by the orchestra. He will sing the big aria of Johnson from the last act of Puccini's "The Girl of the Golden West" and the popular aria from "La Gioconda," "Cielo e Mare."

In addition to Sig. Constantino the male chorus of the Cecilia Society has also given its services. These will be employed in a performance of Johann Strauss's "The Beautiful Blue Danube" waltz.

The principal orchestral numbers will comprise Liszt's symphonic poem, "Les Preludes," Wagner's "Tannhauser" overture, Nicolai's overture, "The Merry Wives of Windsor" and the ever-popular "Nut-Cracker" suite of Tschaikowsky.

BOSTON EVENING TRANSCRIPT, SATURDAY, MARCH 4, 1911

THE SYMPHONY CONCERT

MR. FIEDLER MAKES A ROMANTIC PROGRAMME

Weber and Berlioz for Familiar Music; Sibelius and Mandl for Unfamiliar—Euryanthe and Harold, Gascon Swaggerers and a Swan of a Finnish Hades in One Afternoon — Mme. Kirkly-Lunn for the Singer

IF Mr. Fiedler were accustomed to "unify" and label his programmes for the Symphony Concerts, he might have called that of yesterday "romantic." The longest piece upon it was Berlioz's symphony, "Harold in Italy," born of the romantic Byron, imagined by a no less romantic composer and accomplished in the romantic Paris of the romantic thirties. A new overture—"To a Gascon Comedy" by the half-Parisian, half-Czech and wholly unknown Richard Mandl—began the concert. It was sonorously big, persistently changeful, and both are romantic ways. Weber's overture to his opera "Euryanthe" ended the concert, and the music is all romantic flourish and glow. A piece by Sibelius separated Mme. Kirkby Lunn's songs and air—a tone picture of the swan that swims upon the waters that wash the Finnish Hades. It was of romantic imagining, in spite of its incisive reticence of execution. Two of Mme. Kirkby-Lunn's pieces were the songs that Elgar calls "Sea Pictures"—music of romantic, if of rather inarticulate and laboring mood. The other was the apostrophe of Alcestis to the divinities of another river of Hades, when she descends in Greek legend and in Gluck's opera to give herself for her dead spouse. By Gluck's own words, it is music that should picture changing emotions; and by so much, classic of opera though it has now become, it may plausibly be romantic, too.

In all this romantic music, the Weber of the overture to "Euryanthe," perhaps, had the best of it. The true romanticist has his sense of form and style, and Weber's overture is impeccable on that score. The true romanticist would animate his chosen form and heat his chosen style with the fire of passion. After ninety years almost, it still glows in the opening measures of the overture, in the transition to the warlike rhythms, in the chivalric voice of the close. The true romanticist loved mystery, and it still whispers through the middle passages of the overture. Again he loved the voice of darksome evil; it is in Weber's music on due occasion. Above all, the romanticist loved a kind of fiery energy that burned away all constraints except those of his own choosing, that could splinter into brilliance or burn with a white and steady flame. Weber's overture is ardent from beginning to end. It has many voices, and one, soft and clear, is the voice of tender emotion. Time does not tarnish or weaken the music. It still engrosses, transports. The listener does not reflect upon it; and he is minded to reflection over Berlioz's symphony. The overture seems spontaneous; the symphony is too deliberately schemed. Weber's music has a modern richness; Berlioz's is wearing thin.

The allegretto of the marching pilgrims and of their chiming bells is still ingenious and fanciful tone-picturing, reiterating its images. It might pass today for an "impression of Italy." The ensuing serenade of the mountaineer is another "impression" as ingeniously wrought in imitation of Italian piping. On the other hand, the "orgy of the brigands," with which the symphony ends, and in which Berlioz believed he had written "something rather violent," sounds tame enough to our sophisticated ears. The youngest composer can outdo it in orchestral tumult; there is no suggestion in the melodic ideas or in the handling of them of the monstrous and the foul revelries of Berlioz's earlier "Fantastic Symphony." And in the first movement "of melancholy, happiness and joy," goes a like tameness. The Fantastic Symphony is warm with glowing imagination. The symphony of Harold is chilled at the outset by an artificial scheme. Berlioz might well have written his impressions of an Italy that he knew most imaginatively through his Virgil, his Shakspeare and his Byron. The music would probably have been ampler and more ardent than the amiable tone-picturing of marching pilgrims and the serenading shepherd. He preferred, being romantic, to tie himself to the mooning Harold of his viola, plaintively weaving his arabesques about the symphony itself. Now the viola lures the ear, when it is such an instrument as was Mr. Férir's yesterday and when it is played as he played it. Not even the oboe may compass a more melancholy voice, may so drip the sad sweetness of its tones. To hear was an exotic pleasure. The attendant Harold vanished; the symphony receded into an orchestral background against which Mr. Férir was playing a very intermittent, a highly fragmentary concerto for viola. No doubt Berlioz conceived the symphony, as his custom was, upon a duly psychological plan. His Harold of the viola was to lead us through his musical Italy and we were to muse with him along the way. The music was to keep the symphonic form and yet bend it to the psychological scheme. The scheme has withered; the "impressions" remain, and about them twines the plaintive viola.

The romantic music out of our own time was diverse enough. Mandl baffled even the most learned and resourceful of programmists. Moravia cradled him; he still lives; Paris has heard some of his music and scoffed; German cities have liked it better. Mandl has also read plays and books of exuberant, swaggering, amorous, generally forth-putting Gascons—doubtless the comedy of Cyrano, the tales of d'Artagnan, and the adventures of Tartarin, who ought to have been born in Gascony, though Provence, according to Daudet, mothered him. He liked these fellows; he imagined a comedy peopled with them; and forthwith he set down to write an overture for it. They clamor, swagger through the music; they fight, they win, and all to the richness of modern orchestral sonorities, the breadth of modern orchestral cantilena, the snap of modern orchestral rhythms. The overture is clanging, glowing music, as obvious as those it sings, as full of the pomps of sound as they—of whatever pomps they affected. When it is done the curtain ought to rise on Cyrano's cadets and him leading them. The music is as broad as Coquelin's face, as unctuous as his acting. Mandl lived not in Paris for naught.

The romanticism of Sibelius in "The Swan of Tuonela" is the romanticism of Boecklin's pictures. The music is tone-picturing and nothing else. The shadowed voice of the English horn, the echoing viola, the deepening violoncello, the uncanny obbligato of the violins, now picked, now touched with the back of the bows, the long melodic line that vanishes at last into nothingness, the melody itself; all summon the dark waters, smooth and still. Above them, on either hand, are the black cliffs of the river of Hades under as smooth and as black a sky. Upon the black waters swims the white swan; yet less swims than parts them in the unparted silence. Down the stream it floats—the melodic line. Now it stirs its arching neck—the faint curvings of the melody: now it spreads its white wings—the deepening of the melodic voice. The eye can no longer follow it; the dark, the stillness are everywhere, and the music dies with the vanishing swan. Boecklin could make the picture in line and color; Sibelius has made it in tones. With instruments he has written the music of silence; with diversified orchestral colors he has written music that is black save for the moving white line. There is rhythm, yet the music barely stirs. Small as the piece is, it is of uncanny perfection. The analyst may search the means.

Beside such music the Greek Hades was only of the opera house, and Mme. Kirkby-Lunn was no sombre and mysterious Sibelius, but a very tangible and comely figure of the concert room who dropped curtsies, in lieu of bows, to an applauding audience. Not for nothing is she an eminent English alto; she has curtsied a little more deeply before Their Majesties in their time. Her voice has its deep toned and deeply colored contralto richness and smoothness. She has made it pliant enough to circumvent the verbal and the musical intricacy of the "Sea Pictures" that she chose from Elgar—the song of the coral and the song of the "Sabbath morning at sea" in Mrs. Browning's most clumsy and inarticulate verse. To set such lines as

> The skies, impassive o'er me,
> Calm in a moonless, sunless light,
> As glorified by even the intent
> Of holding the day glory!

is a musical feat, to sing them a vocal tour de force. It is easy to forgive composer and singer both for the heavily accented "the" before "intent." There was no other way. English contraltos cultivate these "Sea Pictures." They were written for Clara Butt; and all her sisters have sung them. No doubt Sir Edward meditated long over them; no doubt he was as exalted as his admirers like to believe he always is. Yet the sum of them is very exacting music to the singer and very dull music to the hearer. Orchestral detail relieves them; the richness of a contralto voice lifts them out of the ooze of sentimentality. Better one air of the Gluck of "Alceste" than a whole cycle of the picturing Elgar. "Divinités du Styx" runs a long gamut of contrasting emotions. Gluck changes the pace with an unpardonable modernity for 1767. There is passion in the music; there was a modicum of it in Mme. Kirkby-Lunn's tones. And he had not half Elgar's means. A good workman, in opera as everywhere else, does not quarrel with his tools.

H. T. P.

THE BOSTON AMERICAN—SUNDAY, MARCH 5, 1911.

FOR PENSION FUND.

Concert with Noted Singers to Aid Symphony Players.

Mr. Fiedler is making the interesting experiment of giving a programme of popular music at the concert for the benefit of the pension fund of the Symphony Orchestra which is to take place in Symphony Hall on next Sunday evening, March 12th.

As already announced, Signor Constantino of the Boston Opera Company has been good enough to offer his services as soloist, which were gladly accepted by the orchestra. Signor Constantino has selected to sing as his first number the big aria of Johnson from the last act of Puccini's "The Girl of the Golden West" and the popular aria from "La Gioconda," "Cielo e Mare."

In addition to Signor Constantino the male chorus of the Celia Society has also given its services. These will be employed in a performance of Johann Strauss's "The Beautiful Blue Danube" waltz.

The principal orchestral numbers will comprise Liszt's symphonic poem "Les Preludes," Wagner's "Tannhauser" overture, Nicolai's overture "The Merry Wives of Windsor," and the ever popular "Nut-Cracker" suite of Tschaikowsky.

No provision has been made for a soloist at next week's Symphony concerts, the program being entirely orchestral. The first number will be Brahms's Symphony in C-Minor No. 1 and the second half of the program will comprise Tschaikowsky's Overture Fantasia, "Romeo and Juliet," Wagner's "Siegfried Idyll" and the overture to Goldoni's comedy "Le Baruffe Chiozzote." Sinigaglia is a name new on Symphony programs, although works of his in chamber music form have been heard in Boston. He was born in Turin on August 14, 1868, and studied at the conservatory in that city and later in Vienna, where he absorbed the best musical influences of the time. His best known works are a string quartet in D Op. 27; a violin concerto in A; and a "concert etude" for string quartet, Op. 5, which was played here by the Boston Symphony Quartet some years ago. "Le Baruffe Chiozzote" was written by Goldoni and produced in Venice in the season of 1760.

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THE BOSTON HERALD, SATURDAY, MARCH 4, 1911

SYMPHONY GIVES TWO NOVELTIES

Mandl's Overture Performed for the First Time in the United States.

BY PHILIP HALE.

The 17th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Overture to a Gascon Chivalric Drama ..... Mandl
Symphony, "Harold in Italy" ..... Berlioz
Two sea songs ..... Elgar
"The Swan of Tuonela," Legend ..... Sibelius
"Divinites de Styx" ..... Gluck
Overture to "Euryanthe" ..... Weber

Mandl's overture and the little symphonic poem of Sibelius were played for the first time in Boston, and the overture, I believe, was performed for the first time in the United States. The musical dictionaries say nothing about Mandl. A Moravian by birth, he studied at the Vienna Conservatory and about 1886 went to Paris for further study. Some of his music has been performed in Paris; an operetta was produced at Rouen; his symphonic poem, "Griselidis," performed not long ago in Vienna and Munich, was warmly praised. In a prefatory note to the score of the overture played yesterday the composer says: "When I read years ago an old play in which the hero was a Gascon knight, a prototype of an amorous, imaginative swaggerer and blagueur, the idea came to me of writing an orchestral piece in a joyous, lyrical, exaggerated style based on this long-forgotten chilvaric drama. But I can say with Dumas the Elder, the overture first came "Twenty Years After."

Mandl has well characterized this overture, which is entertaining. He has caught the spirit of the bombastic, amusingly mendacious type; there is the boasting, the fanfaronade; but the amorous side of the Gascon Knight is not so well portrayed. nor does the composer, as one intellectually superior to his subject, stand apart and look critically on his creation. There is a certain "Gemeinheit" in this music, a certain coarseness, gross vulgarity which is foreign to types quoted by Mandl; for Cyrano, d'Artagnan, and Tartarin of Tarascon, The Provencal, were never vulgar. Mandl employs a huge orchestra, but the chief result is boisterousness. His instrumentation is for the most part thick, and when he uses an instrument for a determined effect it seldom is allowed to speak clearly and unhampered.

The piece of Sibelius refers to the legend in the "Kalevala" of the swan that moves majestically and sings on the broad river of black water and swift current that surrounds Tuonela, the Finnish Hades. We think nobly of the swan and wish him a more impressive song. The song that Sibelius imagined is given for the most part to the English horn. A mood is certainly at once established, and an appropriately gloomy, dismal one; but the composer's imagination soon failed him and the swan quickly becomes tiresome, a prosaic bird, whereas he might have much to tell of Death, the slayer of heroes.

Mr. Ferir's playing of the viola in the music given by Berlioz to the melancholy, misanthropic Harold was the feature of the performance. The tonal beauty, the unfailing accuracy, the musical phrasing and the controlling art—these were above ordinary and conventional praise. He played a viola made by Gasparo da Salo, a famous instrument, of which he may be justly proud. By his display of art Mr. Ferir even succeeded in making the motive which was prophetic of Offenbach's "Voici le Sabre" sound less common. As for the symphony itself, it must stand below the earlier one, the still amazing "Fantastique," but it is nevertheless an admirable composition.

Mme. Kirkby Lunn sang for the second time in Boston at a Symphony concert. She was more successful on the whole in the songs by Elgar than in the great air of Alceste, although she declaimed the characteristic first measures of the tragic aria with dramatic intensity. Her voice is a fine one; she sings as a rule with skill; but there is little true, deep emotion in her interpretation. If she were a more emotional singer the songs of Elgar would probably not appeal so strongly to her. Her devotion to Elgar is only surpassed by that of Mrs. Micawber for her spouse. It is not easy to think of Mme. Kirkby Lunn forsaking Elgar and his sea songs under any condition. Sir Edward has written an orchestral description of London, and a song, "Sabbath Morning at Sea." Why does he not write a grand orchestral fantasia, "A Sunday in London," in G minor, Adagio, Lugubriemente?

The program of the concerts next week will be as follows: Brahms, symphony in C minor, No. 1; Tschaikowsky, "Romeo and Juliet"; Wagner, Siegfried Idyl; Sinigaglia, overture to "Le Baruffe Chiozzotte" (first time in Boston). There will be no soloist.

BOSTON TRAVELER, SATURDAY, MARCH 4, 1911.

AT THE SYMPHONY

By EDITH BURNHAM.

At the Symphony yesterday afternoon an exceedingly varied programme was rendered, mostly romantic and pictorial in character, and containing two novelties, played for the first time in this city. Mr. Fiedler opened the concert with one of these, Mandl's Overture to a Gascon Chivalric Drama. With one of the famous Gascons, whose chivalry was of the strutting variety, as a central figure the composer has written some exceedingly melodious music, ful lof ow and rhythm, and with a song in it that is full of the legendry of chivalry. The entire composition is conceived in broad not delicate style, and consequently carries a broad fundamental, emotional appeal. The other novelty, Sibelius' "The Swan of Tuonela," Legend from the Finnish Folk-epic "Kalevala" was distinctly opposite in character, being painted with fine and delicate lines of beauty. It has the melancholy of Sibelius, but touched too with a fine artistry. The Finnish legend from which it is adapted suggests very much one of the Indian legends given in Algic Researches and utilized by Longfelow in his "Hiawatha." But the "swan song of Sibelius' tone poem is far more mournful and plaintive—he dwells lingeringly and pityingly upon it. As sung by the English horn yesterday it was singularly haunting. The answering melodies of cello and viola, the sighs of parting souls, are vague and yet poignant. The ability of Sibelius to connote and suggest far more than he expresses is evident in this as in his greater works.

Yesterday's symphony was "Harold in Italy" by Berlioz, in which the solo viola muses in melancholy over the ideas partly suggested by the orchestra and partly born of his own imaginings. The orchestration is quite independent of the solo part, but paints a deep, rich-toned background—a kind of Gainsborough setting—while the viola, a solitary figure in the foreground, really tells the story. The themes of the orchestra act as psychological suggestions to the solo viola, but do not assist it in working out the solution. The "Pilgrims' March," of the orchestra, with only an occasional sound of the viola voice, and that only in arpeggio accompaniment, is almost a stern religious chant. The third movement, the serenade of a mountaineer of the Abruzzi to his Mistress, and the following Orgie of Brigands afford a striking contrast to the earlier movements.

Mme. Kirkby-Lunn, the soloist of the afternoon, sang two of Figar's Sea Pictures and the Alceste Air from Gluck's "Divinities du Styx." The second of the Sea Pictures, "Sabbath Morning at Sea," was far better suited to her voice than the "Where Corals Lie." The delicate phrase contour of the latter is not adapted to the quality of her voice. In the deep-toned apotheosis to the majesty and sublimity of the sea, Mme. Kirkby-Lunn found a fitting vehicle for her voice. Again in the Alceste aria she encountered some difficulty in the moments of finest feeling. Her voice is not capable of delicate emotional intonation; it is unwieldy and heavy at such moments. She sings with freedom and clear tone quality, although the higher notes are musically cold.

PENSION FUND CONCERT OF SYMPHONY ORCHESTRA.

Mr. Fiedler has arranged what seems to be a very popular programme for the Pension Fund concert of the Symphony orchestra, to be given Sunday evening, March 12. As already announced, Signor Constantino, the first tenor of the Boston Opera Company, has been kind enough to offer his services as soloist. The male chorus of the Cecilia is giving its services also for the performance of Johann Strauss's "The Beautiful Blue Danube" in its original form. Signor Constantino has chosen two arias, his big aria from "The Girl of the Golden West" and the "Cielo e Mare" from "La Gioconda," for his solo numbers. Mr. Fiedler, for the instrumental numbers, gives Lizst's symphonic poem, "Les Preludes"; Wagner's "Tannhauser" overture, Nicolai's overture, "The Merry Wives of Windsor" and the ever popular "Nut Cracker" ballet suite of Tschaikowsky.

BOSTON SYMPHONY ORCHESTRA

There will be no soloist at next week's Symphony concerts. Mr. Fiedler has placed on the programme as a novelty an overture to Goldini's comedy, "Le Baruffe Chiozzote." The programme will begin with Brahms' symphony in C minor, No. 1, and will include the overture fantasia "Romeo and Juliet" by Tschaikowsky and the Siegfreid Idyll by Wagner.

MONITOR, BOSTON, MASS., SATURDAY, MARCH 4, 1911.

NOVELTIES AT SYMPHONY

The program of the seventeenth Symphony rehearsal, as will be seen, contained several novelties. It was as follows:

Mandl, overture to a Gascon Chivalric Drama (first time in Boston); Berlioz, "Harold in Italy," Symphony with viola solo, op. 16 (viola solo by E. Ferir); songs—Elgar, "Where Corals Lie," "Sabbath Morning at Sea," from "Sea Pictures," op. 37; Sibelius, "The Swan of Tuonela," legend from the Finnish Folk-epic "Kalevala" (first time in Boston); Gluck, air of Alceste, "Divinites du Styx," from "Alceste," act 1; Weber, overture to "Euryanthe"; the soloist was Mme. Kirkby Lunn.

Romanticism in association as well as in composition holds the Symphony stage this week, and the romanticism is of such distinct schools as those of Dumas and Byron. The lover of the Gascon as portrayed for us by the great Alexandre and the author of the illustrious Tartarin could not fail to be delighted by the overture of Mandl, a work sufficiently modern to have "ginger," and in form clear enough to be grasped at a hearing. While certain nobler sides of these characters are not indicated it is a cheery piece, the essence of a sincere braggadocio.

The work moreover prepared the hearers for a beautiful and impressive rendering of Berlioz' "Harold in Italy," in which the orchestra and soloist both bore nobly their part.

Mme. Kirkby-Lunn's rich tones pleased in the striking group of songs. The new song of Sibelius was curious and strong. It is best described as a vocal obbligato to English horn solo, with an accompaniment of strings in alt. after the Wagnerian formula.

BOSTON JOURNAL-
MARCH 7, 1911.

Pension Fund Concert

Strauss's waltz, "The Beautiful Blue Danube," in its original form for male chorus and orchestra, will be the final number on the program of the Pension Fund concert in Symphony Hall next Sunday evening. The male chorus of the Cecilia Society has given its services. The program, with Constantino as soloist, is one of the most attractive of its kind the orchestra has presented.

SUNDAY GLOBE—
MARCH 5, 1911.

Constantino and Cecilia to Aid Pension Fund.

Mr Fiedler is making the interesting experiment of giving a program of popular music at the concert for the benefit of the pension fund of the Symphony orchestra which is to take place in Symphony hall next Sunday evening. Sig Constantino of the Boston Opera company has offered his services as soloist and has elected to sing as his first number the big aria of Johnson from the last act of Puccini's "The Girl of the Golden West," and the popular aria from "La Gioconda," "Cielo e Mare."

In addition to Sig Constantino the male chorus of the Cecilia society has also given its services. These will be employed in a performance of Johann Strauss' "The Beautiful Blue Danube" waltz.

It is not generally known that this waltz was written originally for male chorus and orchestra and it was some years after it was published in this form that it was arranged for orchestra alone.

The waltz was not received with much favor when first heard in Vienna, and it was not until it had become popular in the United States that the Viennese awoke to its beauties. With the male chorus of the Cecilia society the waltz will be given in its original version.

The principal orchestral numbers will comprise Liszt's symphonic poem, "Les Preludes," Wagner's "Tannhauser" overture, Nicolai's overture, "The Merry Wives of Windsor," and the ever popular "Nut-Cracker" suite of Tschaikowsky.

This Week's Symphony Program.

No provision has been made for a soloist at this week's Symphony concerts, the program being entirely orchestral. The first number will be Brahms' symphony in C-minor No 1 and the second half of the program will comprise Tschaikowsky's overture fantasia, "Romeo and Juliet"; Wagner's "Siegfried Idyll" and Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozzote."

Sinigaglia is a name new on Symphony programs, although works of his in chamber music form have been heard in Boston. He was born in Turin, Aug 14, 1868, and studied at the conservatory in that city and later in Vienna.

His best known works are a string quartet in D, op 27; a violin concerto in A and a "concert etude" for string quartet, op 5, which was played here by the Boston Symphony quartet some years ago. "Le Baruffe Chiozzote" was produced in Venice in the season of 1760.

At the last concert of the Cecilia society and Boston Symphony orchestra Bach's "Passion Music" will be given, with the solo parts sung by Marie Zimmerman, Janet Spencer, George Ham-

THE SUNDAY HERALD
MARCH 5, 1911.

PENSION FUND CONCERT.

Mr. Fiedler is making the experiment of giving a program of popular music at the concert for the benefit of the pension fund of the Symphony orchestra, which is to take place in Symphony Hall on next Sunday evening, March 12. As already announced, Mr. Constantino of the Boston Opera company has been good enough to offer his services as soloist, which were gladly accepted by the orchestra. Mr. Constantino will sing the aria of Johnson, from the last act of Puccini's "The Girl of the Golden West," and the popular aria from "La Gioconda," "Cielo e Mare."

The male chorus of the Cecilia Society has also given its services, which will be employed in a performance of Johann Strauss's "Beautiful Blue Danube" waltz. This waltz was written originally for male chorus and orchestra and it was some years after it was published in this form that it was arranged for orchestra alone. The waltz was not received with much favor when it was first heard in Vienna. With the male chorus of the Cecilia Society the waltz will be given in its original version.

The principal orchestral numbers will be Liszt's symphonic poem, "Les Preludes"; Wagner's "Tannhaeuser" overture, Nicolai's overture to "The Merry Wives of Windsor," and the ever-popular "Nut-Cracker" suite of Tschaikowsky. It will be remembered that two years ago Mr. Fiedler played the "Nut-Cracker" suite at a pension fund concert, and it aroused such enthusiasm that last year he put it on one of the Symphony programs and since has led it in a considerable number of cities the orchestra has visited. It is always received with much favor.

SYMPHONY CONCERTS.

No provision has been made for a soloist at this week's Symphony concerts, the program being entirely orchestral. The first number will be Brahm's Symphony in C minor, No. 1, and the second half of the program will include Tschaikowsky's overture fantasia, "Romeo and Juliet," Wagner's "Siegfried Idyll," and Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozzote." Sinigaglia is a name new on Symphony programs, although works of his in chamber music form have been heard in Boston. He was born in Turin on Aug. 14, 1868, and studied at the conservatory in that city and later in Vienna. His best known works are a string quartet in D, op. 27; Piedmont Rhapsodies for orchestra, also for violin; a violin concerto in A, and a "concert etude" for string quartet, op. 5, which was played here by the Boston Symphony Quartet some years ago. "La Baruffe Chiozzote" was written by Goldoni and produced in Venice in the season of 1760. In his autobiography he says: "I composed a Venetian piece entitled 'Le Baruffe Chiozzote ("The Disputes of the People of Chiozza"). This low comedy produced an admirable effect. Mme. Bresciani, notwithstanding her Tuscan accent, had acquired the Venetian maners and pronunciation so well that she afforded as much pleasure in low as in genteel comedy. * * * The piece had the most brilliant success; and with it we closed the carnival."

THE BOSTON HERALD,
MARCH 9, 1911.

The sale of seats for the pension fund concert of the Symphony Orchestra next Sunday evening shows that the public is taking kindly to the idea of a popular program. Such a program as Mr. Fiedler has arranged finds a parallel only in the concert given by Mr. Gericke for the benefit of the San Francisco sufferers. Mr. Constantino will sing Johnson's appeal from "The Girl of the Golden West" and "Cielo e Mare" from "La Gioconda."

ADVERTISER, THURSDAY

The sale of seats for the Persian Fund concert of the Symphony orchestra next Sunday evening, which is now in progress, shows that the public is taking most kindly to the idea of a popular programme. In the past three or four years Pension Fund concerts have been devoted very largely to Wagnerian excerpts and such a programme as Mr. Fiedler has arranged finds a parallel only in the concert given by Mr. Gericke in the last year of his service here for the benefit of the San Francisco sufferers. Signor Constantino is to sing two numbers, the big aria from "The Girl of the Golden West" and the "Cielo e Mare" aria from "La Gioconda."

BOSTON POST,
MARCH 9, 1911

The sale of seats for the Pension Fund concert of the Symphony Orchestra, which takes place next Sunday evening, is now in progress. Wagnerian excerpts and the Strauss "Blue Danube" waltz, sung by male voices, will figure on a programme of a generally popular character. Florencio Constantino, of the Boston Opera, will be the soloist, singing two operatic arias from "La Gioconda" and "The Girl of the Golden West."

On March 14th Anton Witek, concertmeister of the Boston Symphony Orchestra, and Mrs. Witek, pianist, will give a second concert in Chickering Hall.

Edmond Clement, the French tenor whose appearance in opera and in concert in this city has brought him high reputation, will sing next Thursday afternoon, the 16th, in Jordan Hall.

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SUNDAY POST,
MARCH 5, 1911

Symphony

The programme of the Symphony concerts of next Friday afternoon and Saturday evening will be entirely orchestral. The first composition will be Brahms' symphony in C minor No. 1; and the second half of the programme will consist of Tschaikowsky's overture fantasia, "Romeo and Juliet;" Wagner's "Siegfried Idyll;" and Sinigaglia's overture to Goldoni's comedy, "Le Baruffe Chiozzote." Sinigaglia is a name new on Symphony programmes, although works of his in chamber music form have been heard in Boston. He was born in Turin on Aug. 14, 1868, and studied at the conservatory in that city and later in Vienna, where he absorbed the best musical influence of the time. His best known works are a string quartet in D, Op. 27; a violin concerto in A, and a "concert etude" for string quartet, Op. 5, which was played here by the Boston Symphony Quartet some years ago. "Le Baruffe Chiozzote" was written by Goldoni and produced in Venice in the season of 1760. In his autobiography he says: I composed a Venetian piece entitled "Le Baruffe Chiozzote," ("The Disputes of the People of Chioza"). This low comedy produced an admirable effect. Madame Bresciani, notwithstanding her Tuscan accent, had acquired the Venetian manners and pronunciation so well, that she afforded as much pleasure in low as in genteel comedy. * * * The piece had the most brilliant success; and with it we closed the carnival.

Pension Fund Concert

Mr. Fiedler is making the interesting experiment of giving a programme of popular music at the concert for the benefit of the pension fund of the Symphony Orchestra, which is to take place in Symphony Hall on next Sunday evening, March 12. As already announced, Mr. Constantino of the Boston Opera Company has been good enough to offer his services as a soloist, which were gladly accepted by the orchestra. Mr. Constantino has elected to sing as his first number the big aria of Johnson from the last act of Puccini's "The Girl of the Golden West" and the popular aria from "La Gioconda," "Cielo e Mare."

In addition to Mr. Constantino the male chorus of the Cecilia Society has also given its services. These will be employed in a performance of Johann Strauss's "The Beautiful Blue Danube" waltz. It is not generally known that this waltz was written originally for male chorus and orchestra; that for some years after it was published in this form it was arranged for orchestra alone. Moreover, it is interesting to know that this waltz, unquestionably the most popular waltz of its kind, was not received with much favor when it was first heard in Vienna, and that it was not until it had become very popular in the United States that the Viennese really awoke to its beauties. With the male chorus of the Cecilia Society the waltz will be given in its original version.

MODERN 'CELLO MUSIC

Returning from a long trip last week, the Boston Symphony Orchestra celebrated one of the most successful concert tours in its history. And it is good to say that one of the particular triumphs came with Strauss' "Don Quixote," so remarkably interpreted by Mr. Fiedler, the orchestra and the soloists. Mr. Warnke, the solo 'cellist, gave a performance in this and other cities which was almost a revelation of the possibilities of this part. What by the way, if a glorious day is upon us, when, as now we talk of this or that opera star in a famous role, we shall discuss a 'cellist as Don Quixote, or the sensational success of a tuba player as Sancho Panza. This sounds new, but so did the flying machine only a few years ago, and Strauss is changing the musical map at least as rapidly and as successfully as the Wright brothers are exploring the firmament. Indeed, where is there greater opportunity for creative impersonation, for the artistic expression of psychology, than in this same 'cello part provided by Strauss? All, and more, than 'cellist ever dreamed before, is in those lines. A 'cello concerto of tomorrow, perhaps, was the primary purpose of the composer when he sat down to compose "Don Quixote."

BOSTON JOURNAL
MARCH 9, 1911

Pension Fund Concert

The sale of seats for the pension fund concert of the Symphony Orchestra next Sunday evening, which is now in progress, shows that the public is taking most kindly to the idea of a popular program. Signor Constantino is to sing two numbers, the big aria from "The Girl of the Golden West" and the "Cielo e Mare" aria from "La Gioconda."

EVE. NEWS.

Newark, N. J.

SS

1911

The Boston Symphony Concerts this week, on Thursday evening and Saturday afternoon, will furnish Ferrucio Busoni, pianist, as soloist. The program for Thursday evening includes Symphonic Poem, "Les Preludes," by Lizst; "Don Quixote," by Strauss, with solos for violoncello and viola to be played by Mr. Warnke and Mr. Ferir; Concerto for piano and orchestra in C minor, No. 2, by Beethoven, and Weber's Overture to "Euryanthe." Saturday afternoon's program consists of Handel's Overture in D major, No. 1; Schubert's Symphony in C major, No. 7, and Berlior's Overture, "Benvenuto Cellini." Mr. Busoni will play Lizst's "Todtenlanz," with the orchestra.

TIGHT BINDING

...Symphony con...
...afternoon and Sat...
...entirely orchestral. ...be Brahms' ...Nos. 1 and the ...one will con... ...fantasie, ...ner's "Sieg... ...overture ...Baruffe Chioz... ...ame new 'on ...although works ...form have been ...born in Turin ...at the con... ...later in Vienna, ...last musical in... ...best known ...in D, Op. 27;

...A, and a "concert ...Op. 5, which ...Boston Symphony ...ago. "Le Baruffe ...ten by Goldoni, and ...in the season of 1760. ...says: I com... ...entitled "Le ...The Disputes of the ...This low comedy ...effect. Madame ...ing her Tuscan ...Venetian man... ...so well, that she ...easure in low as in ...The piece had ...success and with it ...ival.

...nd Concert

...aking the interesting ...ng a programme of ...the concert for the ...fund of the Sym... ...to take place ...on next Sunday eve... ...already announced, ...of the Boston Opera ...good enough to offer ...soloist, which were ...the orchestra. Mr. ...ected to sing as his ...big aria of Johnson ...Puccini's "The Girl ...West" and the popular ...Gioconda," "Cielo e ...

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"CELLO MUSIC

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JOURNAI
CH 9, 1911

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Newark, N. J.
FEB 23 1911

...Symphony Concerts this ...sday evening and Satur... ...will furnish Ferruccio ...as soloist. The program ...ening includes Sympho... ...ludes," by Liszt; "Don ...ss, with solos for vio... ...to be played by Mr. ...Ferir; Concerto for ...in C minor, No. 3, ...Weber's Overture to ...day afternoon's pro... ...el's Overture in D ...Symphony in C ...z's Overture, ...usoni will play ...the orchestra.

TRIBUNE
New York City.
FEB 24 1911

MUSIC

The Boston Orchestra.

...omment on last evening's concert of the ...ton Symphony Orchestra at Carnegie ...ll may well begin with a word of regret ...the unhappy arrangement of the pro... ...amme, and in the same spirit of fair... ...s it must end with what has long since ...ome an old story, namely, a song of ...ise of the achievements of the unique ...anization of music-makers from the ...ighboring city in Massachusetts. Four ...idely differing moods were published in ...e course of this concert, by the works of ...many composers, and Mr. Fiedler's ...uping of these refractory elements the ...ief victim was Beethoven's C minor ...anoforte concerto, with the solo perform... ..., Mr. Busoni.

Belonging to what may be called a black ...nd white period of Beethoven's creative ...rt, its frequent meagreness of color and ...straint of emotional content were sharply ...mphasized by its position on the list, fol...wing Richard Strauss's overflowingly rich ...nd colorful "Don Quixote" theme and va...iations. Nor did the playing of Mr. Bu...oni do as much as could have been wished ...o attune the ears of the auditors to the ...amut of beauty and interest that meas...res the appeal of this score. Its range ...f color is not large, as the idle array of ...brass instruments, lying upon the empty ...chairs, visibly testified, but within its re...stricted scale there are gradations which, ...when duly observed by the pianoforte ...player and the accompanying orchestra, ...are eloquent of a real and lasting beauty. ...Mr. Busoni's agile fingers and vigorous ...wrists dwelt too often upon the prosaic last ...night, and there were too many moments ...of Puritanic grimness in the concerto.

Before the Strauss work came Liszt's ...popular and sometimes irritatingly pom...pous "Les Preludes," and after the ...Beethoven concerto there was proclaimed ...a grandiose and glittering fashion the ..."Euryanthe" overture of Weber. Both set ...forth the wonderful perfection of the Boston ...orchestra, but it was the Strauss "Don ...Quixote" that at once focussed and baf...fled the interest of last evening's audience. ...Reasonably familiar by this time to most ...New York listeners, these "Fantastical ...Variations on a Theme of Knightly Charac..." continue to provoke alternate admira...tion and the reverse. With much that is ...obviously sincere and a few moments of ...poignant and even stately beauty and ...power, there are passages that spell trivi...lity and often mere virtuosity run wild. ...But the musical biographer of the "un...fortunatest knight" nevertheless contrives ...to make the listener genuinely fond of his ...hero, and his passing is something more ...than dignified—it has the nobility of genu...ine pathos.

The Boston men, with Mr. Ferir and Mr. ...Warnke as solo viola and 'cello, respective... ...played with astounding brilliancy and ...clarity, but Mr. Fiedler's interpretation was ...thought too smooth and supple, from the ...illustrative point of view.

EVE. JOURNAL
ess New York City.

...The fourth pair of Boston Symphony ...concerts will be given in Carnegie Hall ...Saturday evening and Saturday af...ternoon. At both of these concerts the ...soloist will be Ferruccio Busoni. The ...programmes are as follows:

...Thursday—Liszt, symphonic poem, "Les ...Preludes"; Strauss, "Don Quixote"; Bee...thoven, concerto in C minor; Weber, ...overture, "Euryanthe." Saturday after...noon—Handel, overture in D major No. ...1; Schubert, symphony in C major No. 7; ...Liszt, "Todtentanz" for pianoforte; Ber...lioz, overture, "Benvenuto Cellini."

STAATS ZEITUNG
ess New York City.

Im Reich der Töne.

Im Opernsaale der neuen Musik-Aka...demie veranstaltet morgen, Freitag Abend, ...das Boston Symphonie-Orchester, Diri...gent Max Fiedler, das vorletzte Konzert ...der heurigen Saison, mit dem Pianisten ...Ferruccio Busoni als Solisten. Das hier...für in Aussicht genommene Programm ...weist folgende Tonschöpfungen auf: Schu...mann's Symphonie in C dur, No. 7; Liszt's ...Konzert für Pianoforte und Orchester in ...Es-dur, No. 1; Saint-Saëns' Sympho...nisches Gedicht No. 1; „Le Rouet d'Om...phale" und sein symphonisches Gedicht ...„Danse Macabre."

STANDARD UNION,
...
FEB 24 1911

The fourth Boston Symphony con...cert will be given in the Academy of ...Music this evening. The soloist will ...be Ferruccio Busoni and the pro...gramme is as follows:

...Symphony in C major, No. 7.....Schubert
...Concerto for pianoforte in E flat, ...No. 1.....Liszt
...Symphonic Poem No. 1, "Le Rouet d'Om...phale, No. 31 ("Omphale's Spinning ...Wheel").....Saint-Saens
...Symphonic Poem No. 3, "Danse Ma...cabre," after a poem by Henri Ca...zalis, op. 40.....Saint-Saens

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STAATS ZEITUNG
ess New York City.
FEB 24 1911

Bostoner Symphonie-Konzert.

Die Eingangsnummer des gestern Abend in Carnegie Hall stattgefundenen Symphonie-Konzerts der Bostoner, Liszt's „Préludes", war nicht geeignet, sonderliche Hoffnungen für den Verlauf der Veranstaltung zu erwecken, denn Liszt's populäres Werk fand in Herrn Fiedler einen allzu strenuösen Ausbeuter, der an Sonorität und Herausarbeitung der starken Wirkungen zwar viel leistete, die Feinheiten dagegen recht unbeachtet ließ.

Aber er sollte sich mit einer wahren Prachtleistung sofort rehabilitiren, denn als eine solche muß seine Darbietung von Strauß' „Don Quixote" bezeichnet werden. „Phantastische Variationen über ein Thema ritterlichen Charakters" nennt Strauß dieses Werk, das wir nie zu seinen erfreulichsten gezählt haben, wenn er darin auch an orchestralem Witz und geistreicher Kontrapunktik, der in einer überaus kühnen Harmonik und bezauberndem Instrumentalkolorit starke Bundesgenossen erwachsen, das Höchste leistet. Neben dieser verwegenen Kontrapunktik ist auch die Verwebung des thematischen Materials und die musikalische Charakteristik eine meisterhafte.

Wenn das Werk dennoch nicht zu den populären von Strauß zählt und wenig aufgeführt wird, so liegt dies an verschiedenen Ursachen. Vor allem ist es viel zu lang, dann ist es unglaublich schwierig, und schließlich kann das Publikum den musikalischen Bildern ohne genaue Kenntnis der programmatischen Einzelheiten nicht folgen. Somit löst sich alles gewöhnlich in eine Reihe barocker, häufig wie musikalische Witze klingende Bilder auf, und das wirkt mit der Zeit ermüdend.

Strauß entfaltet in diesem Werk eine einfach virtuose, stellenweise allerdings fast bedenkliche Realistik in der instrumentalen Ausmalung, so daß man den „Don Quixote" gar häufig kurzerhand als „Orchesterwitz" bezeichnet hat.

Göhler nennt das Werk „eine witzige Orchesterstude", wobei er mit dem gehässigen Nachsatz, „daß man sie anhören müsse, wie man Instrumentalvirtuosen, die nur Techniker sind, und andere Seiltänzer ansieht", viel zu weit geht. So bedenklich ist die Sache nicht. Dazu ist schon die Idee der Variationenform, wenn diese auch in allerfreiester Weise eingehalten wird, eine zu glückliche. Strauß illustrirt uns in freier Folge und ohne Unterbrechung eine ganze Reihe von Szenen und Vorgängen aus Cervantes' Roman vom „Ritter von der traurigen Gestalt", die auf Grund der selbstverständlich nach Bedarf veränderten thematischen Gedanken aufgebaut sind. Wer diesen bunten musikalischen Bildern folgen kann, der wird stark interessirt sein, bei minder Vorbereiteten oder Ausdauernden wird bald Ermüdung eintreten, namentlich wenn das Werk nicht in einwandsfreier Weise herausgebracht wird.

Damit war es bei den Bostonern gestern nun allerdings wundervoll bestellt, und Herr Fiedler hat damit unstreitig seine brillanteste und virtuoseste Leistung geboten. Man müßte die Introduktion, die zehn Variationen und das Finale einzeln und minutiös durchgehen, wollte man den eindringenden Geist und die durchgeistigte Technik auch nur andeutungsweise zu schildern versuchen. Die Bostoner bewährten sich da wieder einmal triumphal als vielköpfiger Virtuose, als eine wahre Mustervereinigung. Was uns Fiedler da an Kunst der Farbenmischungen, an Farbenbrechungen und Mittel-

tönen, an polyphoner Klarheit und durchsichtiger Darstellung bot, war eines Meisters würdig. Das Werk gehört zu den schwierigsten Dirigentenaufgaben, denn es erfordert bei großliniger Gesammtgestaltung und Uebersicht die subtilste Feinheit in der Gliederung der einzelnen Theile und in's Einzelne gehende Plastik in der Herausbringung der kleinsten Details.

Das Publikum brach zum Schluß förmlich in Jubel aus und rief Fiedler immer wieder hervor, der den Beifall auf die Meisterspieler leitete. Das Solo-Cello, das die Person des edlen Ritters verkörpert, und die Solo-Bratsche, welche den treuen Knappen Sancho Pansa darstellt, wurden von den Herren Warnke und Ferir klangschön und virtuos gespielt. Namentlich Herr Warnke erhob sich nach einem etwas nervösen Beginn zu einer bedeutenden Leistung. Sein Ton klang groß, blühend und die „letzten Worte" des Sterbenden sang er mit edler Einfachheit und fast menschlich sprechendem Klang.

Es war ein taktischer Fehler, dieser Klangorgie Beethoven's C-Moll-Piano-Concert folgen zu lassen, das sich nach dem Strauß'schen Instrumentalfeuerwerk etwas gar zu einfach, fast hausbacken ausnahm. Allerdings saß ein Busoni an dem Flügel, und da kam man bald wieder in Stimmung. Der große Künstler spielte das Werk mit gesammelter Concentration bald orchestral voll, bald mit liebevollster Ausarbeitung des Detailwerks, so recht als künstlerisch gezügelten Ausgleich zwischen dem Starken und Zarten, der Melancholie und Heiterkeit, der Kampfesstimmung und dem Beschaulichen. Ganz wundervoll spann und sang er den langsamen Satz. Busoni wurde begeistert gefeiert.

Weber's „Euryanthe"-Ouverture schloß

TIMES
ress New York City.
FEB 24 1911

BOSTON ORCHESTRA PLAYS 'DON QUIXOTE'

Richard Strauss's Tone Poem Heard for First Time Since Orchestra Broke Down in It.

A DIFFICULT COMPOSITION

Beethoven's Third Concert in C Minor, with Mr. Busoni as the Soloist.

The Boston Symphony Orchestra played again in Carnegie Hall last evening, to an audience large and interested, even though the programme presented a subject not easy for many music lovers to enjoy. This was Richard Strauss's tone poem, "Don Quixote"; there were, besides, Liszt's symphonic poem, "Les Préludes," and the overture to Weber's "Euryanthe." Mr. Ferruccio Busoni was the soloist, and he played Beethoven's third concert in C minor.

Strauss's "Don Quixite" had not been heard here since 1904. In that year the Boston Orchestra played it under Mr. Gericke's direction; and it also formed one of the works that the composer conducted when he gave a rather unfortunate series of concerts here in the same year. His performance of "Don Quixote" was especially unfortunate, as the orchestra broke down in it, and the composer had to pick up the broken strands before he could go on.

It is not strange that the composition has not been repeated since. It is of enormous difficulty and complication; and it sets up extraordinary demands upon the sympathies and patience of its auditors. In it Strauss has made his most extreme excursion into the realm of realistic programme music. He has not before or since attempted such painful exactitude of literal depiction as he has in "Don Quixote." The introduction, ten variations, and finale are, in large measure, almost unintelligible of themselves, purely as music, without such a detailed account of the successive doings of the orchestra as was provided in the programme book last evening. Preliminary investigation will not do unless it goes to the length of memorizing the notes; and woe to him who follows them and loses count, and still more woe to him who neglects to go across the street and provide himself with a copy of them. We are told by the most learned of the commentators that this music ought not to be listened to simply as music; that it is meant to illustrate something definitely, and that something should be as clearly known to the listener as to the composer. Unfortunately, the rules and regulations as to distributing programme books in Carnegie Hall seriously interfere with the progress of this type of music.

"Don Quixote" no longer shocks or alarms. It is not difficult for the intelligent music lover to follow the musical structure or the unfolding of the musical idea. He can see in it more clearly than ever the amazing skill and ingenuity of Strauss in his use and development and transformation of his material. His theme of Don Quixote has a very characteristic mock-chivalric turn, and yet lends itself singularly to musical elaboration. There are passages in some of the variations that are of real beauty; some few reach a fine and lofty eloquence, as where Don Quixote "speaks nobly of the ideal." Others are recognizably humorous; and humor in music is not always easy to detect. But the futility of the bleating sheep and the whistling windmachine and numerous other prosaic details was never more obvious; there are passages of mere commonplace adroitly placed to make effect; and the depressing and useless cacophony of the Straussian "counterpoint," which involves the easy process of putting together any and as many themes as desired, no matter how they sound, wearies and disgusts the eagerest listener. As a whole, and for what the composer intended it, "Don Quixote" can be regarded as only a very qualified success.

It can not be expected to be anything at all, except in such a remarkably skillful and perfect performance as Mr. Fiedler gave of it last evening. Mr. Warnke played the difficult and treacherous obligato 'cello part with unerring touch, with the air of an improvisation that much of it demands; and Mr. Férir deserves the highest praise also for his playing of the viola obligato. The whole performance abounded in flexibility and that sort of characteristic expression that the composer obviously intended. There was much applause, which Mr. Fiedler very properly made the orchestra share with him.

Beethoven's C minor piano concerto had not been heard in public here in years. It had been tacitly shelved by the pianists as antiquated. Mr. Busoni gave an extremely interesting interpretation of it, wonderfully clever and incisive, exquisitely articulated in the runs and passages, with much variety of tone color—and yet, with all his skill, he could not avoid a certain hardness and shallowness of tone. And he did rescue the concerto in large degree from the suspicion of being antiquated; perhaps not wholly, for there are some wrinkles on its countenance that will not be smoothed away. It was, at any rate, an experiment quite worth making, and that it impressed the audience so Mr. Busoni was left in no doubt.

Daily Times,
Brooklyn, N. Y.
FEB 24 1911

Fine Concert at Jamaica.

JAMAICA, Feb. 24.—Under the auspices of the Jamaica branch of the Brooklyn Institute of Arts and Sciences, a concert was given in Archer's Hall, last evening by Miss Bessie Collier, violinist, and Alexander Rihm, pianist. Both had previously been heard in Jamaica, when their playing was so much enjoyed that members of the Jamaica Branch of the Brooklyn Institute urged that they appear again. Miss Collier recently played with the New York Symphony Orchestra, of which Walter Damrosch is conductor, and the Boston Symphony Orchestra.

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rom EVE. SUN
Address New York City.
FEB 24 1911

MUSIC AND MUSICIANS

BOSTON ORCHESTRA STAND UP FOR "DON QUIXOTE."

Some Facts About a Composer of Alleged Impossibilities—A Season's Farewell of the Flonzaleys—The Opera Concert and Others.

Hear Richard Strauss's "Don Quixote" three times in seven years and then admit that a trained musician locked in a room with these sounds alone—and no key to unlock the music's heart—would yet recognize its fundamental basis in a "theme and variations." The simplest of musical forms is only carried to the proportions of Brobdingnag. The hobby-horse hero of all the world is Cervantes's poor Don, that perfect, gentle knight of the days when knighthood wasn't in flower at all. Take the story with you, and the Strauss variations become concise, clear, inviting to human sympathy and stimulating to not unkindly laughter.

If these things break music's first laws, so much the worse for the laws, that's all. People first endured, then pitied Haydn's watery creation of the world and Beethoven's pastoral thunderstorm and Wagner's worm. Now they embrace them all. Strauss himself broke down brought his orchestra—or they brought him—to a full stop when he first conducted his quixotic fantasy in New York in 1904. Wilhelm Gericke and the Boston Orchestra came after and played it better. Max Fiedler and many of the same Bostonians came last night to Carnegie Hall, bringing the "Don Quixote" sheep behind them. 'Cellist Warnke on a pedestal played the romantic *Don*, and Ferir, hidden among the modest violas, sang jolly, commonplace *Sancho Panza*. First Violin Witek was one of the hundred other "soloists," more or less, and of course it's funny to hear big George Longy make a weak, helpless oboe bleat like a Wall Street lamb.

The windmills booming four-square in mellow brass, the sheep bleating in the woodwind, the knight and squire swapping their ideas, the muscular Christian soldiers, the night watch in an armory, the tambourine girl on the road, the joy-ride in the wind machine, the upset barcarole—where you could fairly see the plucked 'cello and viola wading ostrich-like ashore—the last affair of the two jogging monks and the death-rattle of the *Don's* sigh down a drawn 'cello string—oh! it was an awfully lovely little, half-sad, half-funny story illustrated with music in edition de luxe for the spoiled children of modern music. The whole orchestra stood up on three recalls for Strauss. The Beethoven piano concerto after it seemed worn and threadbare, though Mr. Busoni in ruffled shirt and silks played the rondo so crisply and the largo episode with the caressing touch of romance.

The Boston Symphony men go to Brooklyn to-night to play Schubert's Seventh symphony in C major, Liszt's piano concerto No. 1, with Busoni, and Saint Saens's "Omphale's Spinning Wheel" and "Dance of Death." The printed folder on its front cover tells that "the regulations of the Academy of Music will not permit the distribution of these programme books at the concert; they may be had at the drug store, Fulton street and Lafayette avenue." It is the same in Manhattan, only the Fifty-seventh street "drug store" is long since closed and boarded up except on Boston Symphony days.

To-morrow afternoon Busoni will play at Carnegie Hall the seldom heard "Todtentanze" of Liszt. This paraphrase of the "Dies Iræ" Liszt drew from contemplating, so it's said, the frescoes of the Campo Santo in Pisa. There are others who fancy he was inspired by Holbein's picture of "The Dance of Death."

The matinée symphony will again be the C major of Schubert and the other numbers, Handel's overture in D arranged by Franz Wüllner and Berlioz's overture, "Benvenuto Cellini."

Daily Citizen,
Brooklyn, N. Y.
FEB 24 1911

LECTURE RECITAL.

Howard Brockway Explains Boston Symphony Programme.

There was much more recital than lecture in Howard Brockway's lecture-recital of yesterday afternoon, in lecture hall, Academy of Music, on the programme to be given this evening by the Boston Symphony Orchestra in the opera house of that building. For he contented himself by giving brief description of a composition as a whole, then indicating the themes and the peculiarities attending their introduction.

He played exerpts from the entire programme, a few from the Schubert Symphany, the C major, No. 7; almost the whole of the Liszt Concerto, E-flat major, No. 1, which Busoni is to play with the orchestra, and very large amount from the two Symphonic Poems by Saint Saens, "Le Rouet d'Omphale," No. 1 Opus. 31, and "Danse Macabre," No. 3 Opus 40.

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EVE. JOURNAL

New York City.

FEB 24 1911

Music

WHY does Richard Strauss generally provoke people to derisive smiles, to gnashing of teeth, to hyper-superlatives, or to sleep?

It is a fair enough question, for that is what Strauss and his music do.

And it is quite as difficult a question to answer as some of Strauss's orchestral puzzles used to be difficult to solve.

Of one thing, however, there is no doubt. The inevitable perspective is throwing its shadowy vista from where he has taken his stand in modern music, and it is already beginning to assert its inevitable conclusiveness. But the end of the perspective is not yet, and, therefore, such conclusiveness as one may arrive at by peering down its vista is not sufficiently conclusive.

Seven years ago Strauss's tone poem, "Don Quixote," was played in New York and it was not played here again until last night at the first and fourth pair of concerts of the Boston Symphony Orchestra at Carnegie Hall. Seven years is not a long time, where music is concerned, but it is long enough to have some things come to pass in the interim.

Seven years, for one thing, may serve to distinguish musical craftsmanship from musical artistry. They may serve to crystallize opinion as to a musician's sincerity. And they may also serve to force a conclusion as to whether or not sheer realism in music is referable to idealistic suggestion and more or less definite mood evocation.

Strauss sets out to characterize for you Don Quixote and Sancho Panza and the Knight of the Doleful Countenance's imaginative conception of his Dulcinea. It cannot be gainsaid that to this extent he succeeds admirably.

But he goes much further. He attempts to portray with the orchestral sound apparatus ten of the adventures of Don Quixote.

This brings him to the bathos of literary music. If you know beforehand what he is going to do, it is not so bad; but if you don't, goodness only knows how you are going to understand his musical language.

And that is the fault of all music that depends upon literary narrative. Music can speak directly to the seat of the emotions but it can speak only directly through its literary forerunner when it rests upon a literary foundation.

It all resolves itself into the difference between the work of the camera and the work of the painter. Strauss reproduces for you with remarkable orchestral ingenuity the episode of Don Quixote's attack upon the Windmill, his battle against the Host of the Emperor Alifonforon, which host is merely a flock of sheep. You hear the ba-a-a-ing of the sheep in the muted brass and when there is a storm to be raised Strauss adds a wind machine to his orchestral forces.

But—one rises to pose a large and querulous "but."

Shall orchestral gimcrackery come between you and music?

And have the great masters of music evolved the art merely that it should become the handmaiden of literature?

Answer the question for yourself.

It took eight pages of Philip Hale's programme notes to provide for Strauss's "Don Quixote," and it took only two to furnish sufficient explanatory pabulum for Beethoven's third piano concerto, which was played last night by Ferruccio Busoni. But this was one of those things to which the rule of inverse ratios applies.

You have, no doubt, heard that little criticism about Meyerbeer. It was said that when he had nothing to say, he wrote a cadenza for the clarinet. When Mr. Strauss feels feverish he writes a tremolo passage for the strings, and a tenor tuba or bass clarinet serves him to think through.

Conductor Max Fiedler and his men from Boston did everything that was to be done with and for "Don Quixote." This task that Strauss set for the orchestra was beautifully accomplished and special mention should be made of the playing of the violincello portions by Heinrich Warnke and of the viola portions by Emil Ferer, of the orchestra.

Before Strauss came Liszt with his third symphonic poem, "Preludes." Liszt was one of the precursors of Strauss and, in the end, it may prove that Strauss is much more a follower of the Weimarian Hungarian than he is of Richard Wagner. Liszt seems somehow to fall short of intellectual distinction. His music is like a beautiful woman who might have crumbs in the corners of her mouth.

It remains to say that Mr. Busoni played the Beethoven concerto with forcefulness and appropriate color in the allegro, with a beautiful singing tone in the largo and with ingratiating delicacy in the lightsome rondo.

The programme was concluded with a brilliant performance of Weber's "Euryanthe" overture.

EVE. WORLD

ss New York City.

Boston Orchestra Plays Strauss's "Don Quixote"

Wonderful Exhibition of Skill in Depicting the Difficult Composition by This Superb Body of Players—Busoni a Soloist in a Beethoven Concerto.

BY SYLVESTER RAWLING.

A SPLENDID exhibition of the virtuosity of each member of the Boston Symphony Orchestra was made at Carnegie Hall last night, when Mr. Fiedler presented Richard Strauss's difficult "Don Quixote," which the composer himself once tried to conduct here with indifferent success. The "Fantastic Variations on a Theme of Knightly Character" got an illumination such as scarcely might have been hoped for even from these expert musicians. The prominent part allotted to the 'cello was masterfully performed by Mr. Warnke and the viola part with fine taste by Mr. Ferir.

Perhaps no other work of Strauss's shows his mastery of orchestration as does this one. It is a wonderful thing in construction, whether one likes it or not, conceived with an ingenuity that calls for the admiration of its most severe critic and abounding in color. Throughout this most polite of musical audiences there was a cackle of amusement when the bleating of the sheep was portrayed, and after the finale of the near dozen variations there was applause, which Mr. Fiedler made every man in the orchestra acknowledge, as it was meant that he should.

The programme began with Liszt's symphonic poem, "Les Preludes," and ended with Weber's "Euryanthe" overture, both splendidly played. The soloist was Mr. Busoni, the distinguished Italian pianist, who chose the seldom heard third Beethoven concerto in C minor for his appearance. Somewhat antiquated, with joints that seemed to creak, it seemed to be, in spite of the player's skill, which was no less remarkable than ever.

Daily Eagle
Brooklyn, N. Y.

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FEB 24 1911

The fourth Boston Symphony concert will be given in the Academy of Music this evening. The soloist will be Ferrucio Busoni, and the programme is as follows: Schubert—Symphony in C major, No. 7. Liszt—Concerto for pianoforte in E flat, No. 1. Saint-Saens—Symphonic poem No. 1, "Le Rouet d'Omphale," op. 31 ("Omphale's Spinning Wheel"). Symphonic poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, op. 40. Soloist, Ferrucio Busoni.

Daily Eagle,
Brooklyn, N. Y.
FEB 24 1911

A LECTURE RECITAL.

There was much more recital than lecture in Howard Brockway's lecture recital of yesterday afternoon, in Lecture Hall, Academy of Music, on the programme to be given this evening by the Boston Symphony Orchestra, in the opera house of that building. For he contented himself by giving a brief description of a composition as a whole, then indicating the themes and the peculiarities attending their introduction. He played excerpts from the entire programme.

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IN THE REALM OF MUSIC

Fiedler Gives "Don Quixote."

Max Fiedler, conductor of the Boston Symphony Orchestra, not only did a real service for musical New Yorkers last night, when he reintroduced to them Richard Strauss's "Don Quixote" in Carnegie Hall, but he also revealed himself in an exceedingly favorable light as an interpreter of the great German composer; offering, indeed, by far the most satisfactory performance of this extraordinary work ever heard in New York.

That, to be sure, does not signify much if one recalls the only performances of "Don Quixote" given in this city before: the first by the Boston Symphony Orchestra, under Wilhelm Gericke, smooth and precise, but woefully lacking in variety of expression; the second by the Wetzler Orchestra, under the composer himself, tense, vital, interesting, but so inadequately prepared that a moment of rhythmical uncertainty caused a sudden breakdown.

However, Fiedler's reading had far more to commend it than mere comparison with previous examples. It was admirably worked out in its details. It was smooth and euphonious, delicate, refined, poetic. It had tenderness and pathos, tragic force and ingenuous simplicity. Where it gave least satisfaction was on the humorous side, though the sheer wit and fantastic fun of the music carried a delightful message nevertheless. The delicious theme of Sancho Panza, for instance, Fiedler took at too fast a tempo, weakening thus the good-natured drollery, the waggish, heavy-footed roguery which the music suggests.

Fiedler and his men treated "Variation II.," in which the old knight charges the sheep, in a truly masterly way. Here, indeed, the bleating of the muted brass and reed instruments over trembling violas, six times divided, and the panicky screeching of the first and second violins not only presented a picture to the ear as vivid as words or painting could give, but conveyed an impression poetically imaginative and moving.

Last night's performance of Strauss's "Fantastic Variation on a Theme of Knightly Character" confirmed the opinion that this work represents not only one of the most sincere and inspired efforts of the great composer, but will hold an important place in the annals of music. Surely this short opera without text, pictures or voices is a greater work of art than the same composer's music dramas, "Salome" or "Elektra!"

After this highly colored offering Beethoven's Concerto No. 3, in C minor, played with fine clarity by Ferruccio Busoni, sounded thin and pallid. It should have preceded the "Don Quixote." Liszt's "Les Preludes," which Fiedler's rapid tempo robbed of majesty and power, opened the evening. Weber's "Euryanthe" overture brought it to a close.

EVE. POST.

ress New York City.

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MUSIC AND DRAMA

The Boston Orchestra and Busoni.

In these days when the war cry is, "Back to Mozart"—or, "Forward to Mozart"—every musician ought to read Kerst's "Mozart: the Man and the Artist," done into excellent English by Henry Edward Krehbiel, and published by B. W. Huebsch. The following, in particular, from a Mozart letter, is worth pondering: "If I find time, I shall revise a few violin concertos—shorten them—for our taste in Germany is for long things; as a matter of fact, short and good is better."

Short and good is better. If composers had heeded that injunction during the 133 years since Mozart wrote it, the musical ocean would not be covered with so many derelicts. There is Strauss's "Don Quixote," for instance. The Boston Symphony Orchestra played it last night, but it had not been heard here in years, and is, in fact, seldom heard anywhere. For this no one but Strauss is to blame. He had a good subject to write about, a subject calling for imaginative, sentimental, and grotesque qualities. All these are to be found in this piece, here and there; and, if Strauss had followed Mozart's example and shortened it, all would have been well. But the joy in his ability to "sling ink," as John Fiske used to say, tempted him to prolong this joke to nearly forty minutes, with the result that one becomes more and more wearied, until one is tempted to give expression to one's agonizing feelings of boredom by uttering a wild Indian yell and throwing things at the conductor and the players, even when they are giving as brilliant a performance as Max Fiedler and his well-trained men did.

"Don Quixote" had evidently got the lion's share of the rehearsing, for the performance of the other orchestral pieces, Liszt's "Preludes" and Weber's "Euryanthe" overture, did not come up to the usual high standard of this orchestra. Nor was the soloist, Mr. Busoni, able to reveal his extraordinary gifts in all their splendor, for he chose an early work of Beethoven's, his third concerto, which does not show the marks of the lion's claw, as many of Beethoven's later works do. A piece by Chopin or Liszt or MacDowell would have better stood the test of being placed after the richly-colored Strauss piece. Nor was the misplacing of the concerto the only fault of the programme. It was much too long. "Short and good is better" applies to programmes as well as to compositions.

To-morrow afternoon Mr. Busoni will play in Carnegie Hall, with the Boston Orchestra, Liszt's "Dance of Death." In Brooklyn to-night the "Danse Macabre" of Saint-Saëns will be played. It would have been interesting to have both of these dances of death on the New York pro-

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Allerlei Persönliches.

Das Neueste über bekannte Personen und Kreise.

— Dr. von Haase, der Besitzer des Musik-Verlags Breitkopf & Härtel in Leipzig, hat gestern Abend Gast von Herrn Max Fiedler, dem Dirigenten des Boston Symphonie-Orchesters, wird aber dieser Tage wieder nach New York zurückkehren, um dann eine Reise nach dem Westen anzutreten. Dr. von Haase kam hierher, um kennen zu lernen, was Amerika auf musikalischem Gebiete bietet, natürlich wird er auch Land und Leute studiren.

EVE. GLOBE

New York City.

FEB 24 1911

"Don Quixote" Heard.

THE Boston Symphony Orchestra, at its concert in Carnegie Hall last night, gave the third performance in this city of Richard Strauss's celebrated "Don Quixote." Though this composition is one of its author's most discussed works, largely because sheep are made to bleat in it through the medium of muted brass instruments, it has been neglected in New York. The Boston orchestra played it here first, in 1904. The same year Strauss himself conducted it here on the occasion of his visit to this country. His orchestra was not of the best and broke down during the performance. Now, the Boston orchestra does not break down during performances, even when it has to face the enormous technical difficulties of such a work as "Don Quixote." Neither for that matter do our Philharmonic and Symphony societies. So it is that the neglect of this work for seven years seems rather surprising, especially in view of the quantity of Strauss's music heard here in the mean time, including his operas (or scenic tone poems) "Salome" and "Electra."

The performance last night showed plainly that the learned Strauss is not altogether wrong in his theory that absolute music can create absolute mirth. The audiences that attend Boston Symphony concerts would rise in wrath if anyone termed them frivolous, but this one tittered visibly and audibly when sheep did bleat and the wind machine did howl like Boreas upon the blast. Whether the merriment was with or at is a question we cannot pretend to settle. It was there.

This extraordinary composition in an introduction, ten variations, and a finale requires close attention from all who would fain know its contents, for each section is designed to reflect an episode of the novel. Usually an ample guide is furnished (like the excellent one printed in the programme book last night), for without such help even a close student of Cervantes would be at sea, if not as Don Quixote and Sancho Panza are in one variation. Thus led one may thread the mazes of the music with amusement, horror, delight, what you will. At any rate few listeners surely will deny the great beauty of the closing measures that portray the death of "Don Quixote" and of the third variation in which he "discourses nobly of the ideal."

almost before the last notes had died away into silence a cry of "Bravo! Bravo! from somewhere on high rang through the hall; some ardent whistling followed it. Then the audience joined with its more conventional hand clapping. Mr. Fiedler quite justly signalled to his men to rise and accept with him the applause, for the orchestra had discharged its herculean task superlatively well. Mr. Warnke in the part for solo 'cello (the voice of Don Quixote) and Mr. Ferrir in that for solo viola (the voice of Sancho Panza) had a chance to distinguish themselves especially.

Before "Don Quixote" Liszt's "Les Preludes" was heard. It is rather surprising that this work which belongs now to the popular concert programme continues to be played occasionally by our symphony orchestras. Its empty pomp was set forth in all the splendor of the matchless band. After "Don Quixote" Mr. Busoni was heard in Beethoven's C minor piano concerto. This early work of the master is seldom given nowadays, but, though some of it has aged, enough remains that is beautiful to justify a sympathetic performance. Mr. Busoni's was thoughtful, scholarly, artistic, but missed the warmth and grace that can revivify this somewhat antiquated music. Weber's "Euranthe" overture, played most brilliantly, closed the concert.

ODD STRAUSS MUSIC BY BOSTON ORCHESTRA

"Don Quixote," Symphonic Fantasia, the Feature of a Concert That Arouses Great Applause.

Mr. Richard Strauss' symphonic fantasia "Don Quixote" was the feature of the concert by the Boston Orchestra in Carnegie Hall last night. At its close there were cheers and such applause that Mr. Fiedler, who conducted, asked his men to rise.

Mr. Strauss' extraordinary composition, with its mixture of grotesque music and passages of undeniable beauty, gave the orchestra a chance to show its virtuosity, of which it took full advantage. Mr. Warnke played the 'cello solo that constitutes so important a part of the work beautifully.

Mr. Ferruccio Busoni played Beethoven's C minor piano concerto with beautiful tone and crispness of style. He made the piano fairly sing in the Largo, and the Rondo was full of rippling cheerfulness. The orchestra's share of the concerto was done with delicacy. Mr. Busoni was applauded and recalled many times.

The concert began with Liszt's "Les Préludes" and ended with Weber's "Euryanthe" overture. Both these familiar compositions were played with the brilliancy for which this orchestra is renowned. The audience was as large as the hall could hold.

FADED TEXT

The First Established and Most Complete Newspaper Clipping Bureau in the
AMERICAN

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BOSTON SYMPHONY GIVES DON QUIXOTE

Solo Instruments Impersonate Characters in Strauss Work, Which Pleases Audience.

At the fourth concert of the Boston Symphony, given last night at Carnegie Hall, much interest and comment was created by the performance of Strauss' "Don Quixote—Fantastic Variations on a Theme of Knightly Character."

Strauss has taken the well-known romance and written his work in such a way that several solo instruments are meant to impersonate the principal characters in the story, while the rest of the usual orchestra, with a few Straussian additions, represents the elements and incidental happenings. For instance, the 'cello stands for Don Quixote, the viola represents Sancho Panza ,and the muted oboe is played for Dulcinea.

The entire tale is treated, making rather a long musical number, with no pause or wait. But however long it may be, last night's rendition was so superb, so carefully thought out and delivered, there was not a dull instant in the forty-five minutes used in its performance.

The work might rightly be called a 'cello solo with orchestral accompaniment. This part was played last night by Mr. Warnke, of the society, and his efforts were loudly cheered by the subscribers to these concerts.

A marked contrast to the muted tubas and wind machines in Strauss's music was the beautiful simplicity and affecting harmonies of the Beethoven concerto which followed. Terruccio Busoni played the piano part with delightful expression and at times phenomenal power. Busoni has discovered a unique method of striking a note sharply and with force and securing a remarkable singing tone singularly flutelike in quality. This was particularly effective in several instances last night. By his excellent performance of the concerto last night Busoni gained a firmer grip on his army of admirers in this country.

Liszt's symphonic poem, "The Preludes," and the overture to the opera, "Euryanthe," by Weber, were the other numbers of an unusually interesting and remarkably well played programme.

MORN. TELEGRAPH
New York City.
FEB 24 1911

"DON QUIXOTE" GIVEN BY BOSTON SYMPHONY

Richard Strauss' Work the Feature of a Brilliant Concert at Carnegie Hall.

"Don Quixote," one of Richard Strauss' most remarkable schemes, was played last night by the Boston Symphony Orchestra at Carnegie Hall.

Mr. Strauss is a composer of genius, but one will be forgiven if he does not admit into the clear category of music a composition that can only be understood when accompanied by profound dissertations that are the gracious outcome of the collaborating geniuses of Cervantes and Mr. Philip Hale. Even with those two eminent compilers of philosophical fiction to stimulate and inspire one "Don Quixote" created a sense of tedium and a longing for a type of invention that was not quite so clever, not quite so sophisticated and not quite so far sought, and that was more musical. It was splendidly played.

Thus it came about that the energies of an association of musicians who for ability and enthusiasm are scarcely to be paralleled were devoted to music that lovers of music cannot find either enjoyable or instructive. How delightful it would have been to hear the greatest of all orchestras in some of the greatest of music rather than in a composition the values of which are disputed and the tendency of which in the minds of many sound and magnanimous critics is almost irritating.

Ferruccio Busoni took one into an entirely different atmosphere with the Beethoven C minor concerto, played with all his customary scholarship and forcefulness.

The programme included Liszt's "Les Preludes" and Weber's overture to "Euryanthe." There was a great house.

STRAUSS' DON QUIXOTE BY BOSTON ORCHESTRA

By EMILIE FRANCES BAUER.

No one need doubt that the Boston Symphony orchestra has the most astounding virtuosity in the world after hearing the "Don Quixote" tone poem of Richard Strauss last night, when this organization, under Max Fiedler, visited New York for the last time but one this season. This was the principal feature on the programme, upon which Busoni played the third concerto of Beethoven, a work very seldom heard nowadays.

Only such colossal powers as those which mark Busoni's playing could have held an interest after the dissipating of all seriousness by the Strauss composition, to perform which he invented an instrument to represent the howling of the wind, and devoted several minutes which might have been spent in hearing music to representing a drove of sheep bleating.

It was difficult to hear the marvels of his orchestration, the sublime beauty of some of his motifs, the extraordinary feats which he can accomplish with an orchestra, to note the use to which he puts this genius in a work like the one heard last night without feeling that there is much truth in that statement and that he awaits eagerly the accounts of those who listened and pronounced this great music.

There is little to say of "Don Quixote" for those who know the story of the knight-errant, except that for one willing to listen Richard Strauss has reduced all sounds to the possibilities of an orchestra from the creak of the windmill, rusty on its axis, to a barnyard screech that distances anything that Rostand ever thought of in his "Chantecler." One forgets really whether the animals are pigs or sheep, and in this possibly Mr. Strauss is open to criticism, but for the general effect this detail is perhaps not all important.

There was a 'cello solo part running through most of the work, which was admirably played by Mr. Warnke, and one for viola, equally well delivered by Mr. Ferir. The audience manifested its appreciation of the share contributed by the orchestra, under Mr. Fiedler, probably more than of the composition, which made greater demands upon the orchestra than any other of the modern fantastic outbursts.

Busoni played the Beethoven concerto with beautiful qualities, and yet it seemed to belong to an older day, more so perhaps than a Mozart would have sounded. The C minor concerto offers little to the great virtuoso, much less than any of the other concertos of the same master, but it was well worth hearing Busoni's exceedingly graceful and telling interpretation. The programme closed with the Weber "Euryanthe" overture.

Busoni will conduct his own work this afternoon at the Philharmonic concert by request of Mr. Mahler, whose desire it was to show him this courtesy.

"Tosca" was sung last night at the Metropolitan with Mme. Fremstad in the title role and Martin as Cavaradossi. Scotti sang the part of Scarpia. Caruso is now in Atlantic City and Jadlowker will sing the part of Rodolfo in "La Boheme," with Geraldine Farrar as Mimi.

WORLD
New York City.

BUSONI SOLOIST WITH THE BOSTON SYMPHONY

Strauss's "Don Quixote" and Beethoven's Third Concerto Features of Programme.

By Reginald de Koven.

There was no novelty in the programme of the fourth evening concert of the Boston Symphony Orchestra last night, unless Beethoven's third piano concerto, C minor, op. 37, which appeared on a concert programme in New York for the first time within my recollection, might for this reason be called so.

I wonder why Mr. Fiedler chose to preface the ultra-modern extravagances of Strauss's "Don Quixote" with the flowing melodies and beautifully rich sonorities of Liszt's symphonic poem, "Les Preludes"—which, delightfully played, was most impressive—if it were not to emphasize the difference between the sane and the insane in music.

Cervantes, "Knight of the Sorrowful Countenance" was mad indeed, and in this respect Strauss's music faithfully depicts him. Programme music may suggest or describe moods, emotions and even material objects, and Strauss is certainly past master of the tricks of imitative orchestration. But this extraordinary work asks too much of even the musically educated hearer.

Knowing the title and general plan and idea of the composition, and with a detailed description of all that the prelude, theme, ten variations and finale are supposed to represent in the way of scene and incident before one, one may gain some idea of what it is all about; but hardly then. Without such aid it would simply be a jumble of odd sounds, quite unintelligible, and not over agreeable. There are, it is true, some moments of great musical beauty, like Variation V., "The Knight's Vigil," and the finale, while the 'cello solo—rarely well played by Mr. Warnke—certainly suggests the pathos even more than the humor of the poor mad gentleman, who with all his chivalric pranks remained a gentleman at heart. Almost any one too could recognize the ba-a of the sheep and the whistling of the wind-machine. But even so, is all this music? Not for me. It must be confessed, however, that after this riot of sound—whose performance was a bit of rare orchestral virtuosity—the Beethoven concerto appeared a trifle tame.

Though sounding so essentially Beethoven as to seem as familiar as if heard yesterday it was more typical of the earlier Haydn-Mozart period of the master than of his later and more individual style. Still it sounded wonderfully suave and sunny and as clean cut and finished in workmanship as a cameo.

Busoni's interpretation was marked by a feeling which was gracefully classic, but never dry, and much elegance and fluency of style and execution.

A rendering of Weber's "Euryanthe" overture, romantic and full of color, closed an interesting programme.

EVE. TELEGRAM
New York City.

The Boston Symphony Orchestra usually offers a wealth of music at its New York performances and the programme at Carnegie Hall last night was no exception to the rule.

There could be no greater contrast than the two principal offerings, Richard Strauss' "Don Quixote" and Beethoven's piano Concerto in C minor. They are the North and South Pole of music. The Strauss composition is made up of fantastic variations on a theme of knightly character, and in their development the composer seeks to depict certain adventures of the famous knight of La Mancha. It is difficult to follow these adventures, even with the aid of the programme notes. The composition, however, is noteworthy with its bold treatment, its realism, its attempted humor and irony.

The great orchestra under Mr. Fiedler's direction mastered the overwhelming technical difficulties admirably and told the story as clearly as it could be told.

Mr. Warnke voiced Don Quixote on the 'cello, while Sancho Panza found expression in Mr. Ferir's violo. Both soloists and the orchestra and its leader were rewarded by an audience who were manifestly grateful for the opportunity to hear a remarkable work so remarkably well interpreted.

Mr. Busoni, an interesting personality and a remarkable pianist, made the Beethoven concerto sound like a new and at times almost modern work. Liszt's "Les Preludes" opened the concert and Weber's Overture to Euryanthe brought it to a melodious close. In the four admirably contrasted compositions Mr. Fiedler again demonstrated his skill as a programme builder.

Daily Eagle,
Brooklyn, N. Y.
FEB 25 1911

BOSTON SYMPHONY CONCERT.

An Ideal Programme, With Busoni to Play the Liszt Concerto in E Flat.

Max Fiedler has made many fine programmes for the delight of the Brooklyn devottees of the Boston Symphony Orchestra, but memory does not hold one in which many exquisite parts blended into so harmonious and satisfactory a whole as that given at the Acedemy last night.

This was the more remarkable because the backbone of the concert was Schubert's symphony in C major, the one in which the composer holds the portals of heaven ajar for fifty blessed minutes and lets you hear the clestial choirs singing together. It is not an easy test to find music which will bear being heard side by side with that of the immortal master of melody. Mr. Fiedler made no foolish attempt to match the genius of Schubert. Instead he selected the thoroughly well made music of lesser men; music of delicate fancy and of clearly defined melodic and harmonic outline, so that there was not a single bar proclaiming the unrest, the uncertainty, the vain striving, or the black Russian gulfs of the moderns.

The symphony itself was played with such loving tenderness, with such an ideal beauty and purity of tone that its unfailing flood of melody seemed to be enhanced by the instruments from which it came. At the close of the stormy last movement there was a prolonged outburst of applause and Mr. Fiedler called the men of the orcrestra to their feet to share the honors. Never was a compliment more richly earned.

Then came the Liszt concerto in E flat, with Busoni at the piano. There have been many Liszt players of many degrees of excellence, and it is common enough to hear pianists who can roll out his climaxes with sonorous authority and who can tinkle his favorite passages at the very top of the key board with the requisite clearness. But few artists have ever drawn from the pianissimo passages of this concerto such wondrous delicacy and tenderness of tone as Busoni revealed last night. If you can imagine Orpheus equipped with a modern concert grand instead of his lyre, Eurydice would have followed Busoni's tone without once looking back. And the accompaniment to those soft places was as wonderful as the piano part. Orchestra and piano melted together in one of the most perfect demonstrations of extreme virtuosity which it is possible to imagine.

The concerto was followed by two symphonic poems by Saint-Seans, "Omphale's Spinning Wheel" and the "Dance of death." Saint-Seans may not be great, but he is a thoroughly finished workman who never leaves a loose end anywhere. His absolute mastery of the task which he sets himself in these descriptive pieces commands enthusiastic respect. And the gaily marked swing of Omphale's wheel made it an ideal step downward from the heights of Schubert. Both pieces are familiar, but never have they been better played than by this superb orchestra. Mr. Feidler must have gone to bed happy. Through the night nothing had gone wrong and some few things, including his share of the Liszt concerto, had gone so ideally and gloriously right as is only permitted by special dispensation of the gods in rare and precious moments. Such a moment was last night's concert for every sensitive hearer.

Daily Citizen,
Brooklyn, N. Y.

BOSTON SYMPHONY TO-NIGHT.

Busoni, Soloist, in an Unusually Fine Programme.

The fourth Boston Symphony concert will be given in the Academy of Music this evening. The soloist will be Ferruccio Busoni, and the programme is as follows:

Schubert, Symphony in C-Major, No. 7; Liszt, Concerto for pianoforte in E-flat, No. 1; Saint-Saens, Symphonic Poem No. 1, "Le Rouet d'Omphale," Op. 31; Saint-Saens, Symphonic Poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, Op. 40.

FERRUCCIO BUSONI was again the soloist with the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon, playing Liszt's seldom heard "Dance of Death." In those diabolically clever variations on the "Dies Irae" Mr. Busoni was at his best. His extraordinary command of tonal gradation, his technical prowess, and his ingenuity of treatment conbined to make his playing a remarkable display of virtuosity.

The main orchestral piece of the afternoon was Schubert's C major symphony of "heavenly length." Mr. Fiedler's deviations from strict tempo in the second movement and near the end of the fourth we do not like, but he was much nearer the metronomic ideal than some conductors of this great work here have been, and in all other respects the performance was superb. The orchestra rose at a sign from Mr. Fiedler to share with him the applause of the audience. The concert opened with the pomp and circumstance of Handel's D major overture (as retouched by Franz Wüllner) and closed with the brilliance of Berlioz's to his opera "Benvenuto Cellini."

rom SUN

ddress New York City.

FEB

BOSTON ORCHESTRA PLAYS

"DON QUIXOTE" BY RICHARD STRAUSS GIVEN.

The Remarkable Variations Heard With Interest If Not With Delight—Busoni Plays One of the Less Frequently Heard Beethoven Concertos.

The fourth concert of the Boston Symphony Orchestra at Carnegie Hall last night served to introduce not a few music lovers of this town to Dr. Richard Strauss's remarkable set of variations entitled "Don Quixote." The composition was played here in the year 1904 under the direction of Wilhelm Gericke and also later under that of the distinguished composer. But it has not been a familiar acquaintance of concertgoers since that time, and therefore last night's performance must have offered a first hearing to many.

Nevertheless there does not seem to be any pressing call for a detailed analysis of the work. Such comment would present no great difficulties, for like Strauss's other compositions in the large orchestral forms, this is perfectly clear in musical construction. Once the hearer has acquainted himself with the thematic subject matter, which is compact, well defined and strikingly announced, there is no trouble in following the progress of the different variations.

Despite all that some unreasoning opponents have said Strauss is a master of the technics of construction. To this mastery he adds an almost wicked cleverness in orchestration, but this he uses to ends which all devotees of real art must deprecate. In no other work has he shown forth his abuse of his own skill to such a degree as in this same "Don Quixote."

Ernest Newman, an English critic usually sane and well posied, went into raptures about this creation, and not only he but also other adorers of Strauss have intimated that those who fail to perceive its grandeur are akin to those scarified by James Fitz Maurice Kelley for inability to recognize the genius of Cervantes.

But it is futile for the opposing parties to endeavor to reconcile their diamerrically opposite points of view. One party regards it as the summit of musical art to represent Don Quixote by a really beautiful and significant theme and Sancho Panza by a commonplace one. The other party shrugs its shoulders and says this sort of thing has been done over and over again.

One party declares that the imitations of a flock of sheep by combinations of instruments and of the ride through the air by still other combinations, helped out by a wind machine, are examples of musical realism unrivalled in the entire domain of the art. The other party holds that such doings are not artistic at all, but simply smart.

Technically these variations are ingenious, and they belong to a class of orchestral virtuosity of which Mr. Strauss is the principal practitioner. They might not inappropriately be called the reductio ad absurdum of Father Haydn's orchestral imitations of rolling billows and rushing storms. Wagner himself fell into line in this manner of writing when he invented the "Wurm" theme in "Der Ring des Nibelungen" and some other motives which will readily occur to the music lover.

But the employment of physical imitation is not Mr. Strauss's only resource. He treats certain solo instruments vocally and allots to them dialogues without words, and in these we are asked to hear the conversations of Don Quixote and his faithful esquire. We can do so if we have the voluminous programme notes, and otherwise we cannot.

The musical phraseology given to these instruments is generally broken and fragmentary like recitative, though it often rises to arioso. This floats in front of a background of orchestral descriptive writing, which for the most part is filled with empty realistic strivings, like the conversation.

The whole structure is in open defiance of the elementary laws of art. The attempt to make music statistically photographic is vain. It can never be anything else. Music is not a photographic art. It can be representative of moods and emotions, and when it is reduced to the office of the scene painter and the property man it is driven from its own high throne of idealism and discrowned of its royalty.

In "Don Quixote" Strauss rises to his finest level when he frankly abandons his own mannered virtuosity and falls back upon the eternal verities of musical art. He does this whenever he has an emotional state to express, and then he writes musically, naturally, broadly and beautifully. Perhaps at such times he exposes his own capacity, which is by no means as large as his admirers would have us believe, but he is at least a singer equipped with fancy and not a maker of illustrated catalogues.

The closing measures of "Don Quixote" are good. The third variation is better. The programme notes tell us that in it Don Quixote discourses nobly of the ideal. He sings a real and beautiful song. We recall that in the "Symphonia Domestica" there is a picture of Mr. [illegible] sitting down at night to compose. Gross and earthly cares have fled away. Mr. Strauss speaks nobly of the ideal. It is a situation calling for real music and real music is permitted to hymn her own glories. We prefer Don Quixote when he discourses nobly of the ideal. We do not care for the bleating of the sheep, the howling of the wind machine nor the arguments with Sancho Panza.

The work was superbly played. Every instrument in the orchestra is asked to play a solo part and at times to sing in an idiom foreign to its language. Such doings try the souls as well as the technic of musicians. But the Boston men met the exacting demands admirably. The 'cello obligato, a most important part, since it represents the personality of the hero, was splendidly performed by Heinrich Warnke. The viola solo representing Sancho was in the capable hands of Emil Ferir. The solo bits for violin were excellently done by Mr. Witek, the concert master.

The Strauss composition was prefaced by Liszt's "Les Preludes," and after it Feruccio Busoni, the pianist, played Beethoven's C minor concerto. This composition is infrequently heard. Mr. Busoni played it with musicianly skill and artistic intelligence. The concerto is not one of the greatest works of its composer, nor of its species, but it sounded quite sensible and purely musical after the remarkable discourse of Mr. Strauss. The concert ended with Weber's "Freischütz" overture.

rom Daily Times,
Brooklyn, N.Y.
ldress
FEB 25 1911

BOSTON SYMPHONY CONCERT.

Busoni, Piano Virtuoso, Heard With Orchestra in Liszt Concerto—Excellent Performance.

Last night the fourth in the season's series of five concerts by the Boston Symphony Orchestra was given in the opera house of the Academy of Music. The programme was rich in its individual numbers, and as a whole possessed an engaging variety. The soloist was Feruccio Busoni, the eminent piano virtuoso.

Schubert's joyous symphony in C major, No. 7, with its affluence of melody and its resourceful command of the instruments, was superbly played by the orchestra, under the scholarly and highly efficient conductor, Max Fiedler.

Beautiful sonority and flexibility of tone, perfect unanimity and subtle transitions were as impressive as usual. They are qualities essential in the rendition of this work of Schubert's ripened and matured powers. From the noble beauty of the first movement, through the romantic second, with its original and effective use of the instruments, through the delicious and exquisitely frolicsome scherzo, to the spirited, vigorous, dramatic finale, the symphony is of a haunting and compelling beauty. The use of the thematic matter is original and striking. The rendition aroused the audience to unwonted demonstration.

The second number, the Lisza Concerto, in E flat, major, No. 1, for piano and orchestra, enlisted the services of the artist and virtuoso, Busoni. Of his amazing technical skill it is unnecessary to speak. His position is indisputable. He is acknowledged to be an authoritative interpreter of Liszt. His command of tone is all-embracing; his intellectuality, emotional control, with definite expression and domination of elaborate difficulties, were abundantly demonstrated.

The introduction of the triangle in this composition aroused a storm of controversy when it was first given, but even the composer would have been gratified had he heard the way in which the musical episode was treated last night.

Two of Saint Saen's symphonic poems, the No. 1, op. 31 ("The Spinning Wheel of Omphale"), and the No. 3, the "Danse Macabre," concluded the programme. The latter, with its grim humor and fantastic imagery, was pleasing. "The Spinning Wheel of Omphale" was admirably rendered, with correctness and finish, but seemed lacking in the sensuous charm suggested by story of Omphale's seductive [illegible] beguilments.

TIMES

ess New York City.

FEB 26 1911 FEB 26 1911

BOSTON SYMPHONY CONCERT

Fiedler Gives Extremely Orthodox Programme—Busoni the Soloist.

The Boston Symphony Orchestra, conducted by Max Fiedler, gave another concert at Carnegie Hall yesterday afternoon. On this occasion there was no attempt to startle the ears with compositions of the moderns. The programme, in fact, was extremely orthodox, if one may be allowed to call Liszt's "Todtentanz" orthodox some forty-five years after Von Bülow disclosed it to the world.

The programme began with a superb performance of Handel's overture in D major No. 1, for which Franz Wüllner had filled in places in the original score, which in the original performances were doubtless left for the improvising ingenuity of a harpsichord performer.

Schubert's C major symphony, which could never be heard too often if played as well as it was yesterday, followed, and the other orchestral number was Berlioz's overture, "Benvenuto Cellini."

Ferruccio Busoni, who has been much in the public ear this week, as he has played two concerts with the Boston men and conducted his new "Berceuse Elegiaque" with the Philharmonic Society, was the soloist of the afternoon. He played Liszt's more or less unfamiliar "Todtentanz," a set of fantastic variations on the "Dies Irae." His playing was particularly brilliant on this occasion, and, joined with the performance of the Boston men, gave to the work an extraordinarily uncanny effect.

STANDARD U[illegible]
BROOKLYN, N. Y.

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FEB 2[illegible]

BOSTON SYMPHONY AT THE ACADEMY.

With Ferruccio Busoni as the soloist, the Boston Symphony Orchestra gave its fourth concert of the season at the Academy of Music last night. The programme of the evening brought forth no novel features, although some in the audience may have considered two numbers by Camille Saint-Saens "old enough to be new." Suggestively entitled, "Omphale's Spinning Wheel" and "Danse Macabre," these phantasies for full orchestra have suffered much in consequence of inefficient and ragged treatment since their relegation from the more artistic repertoire of concert pieces. To have them presented under the splendid auspices of the Boston Symphony Orchestra was therefore very interesting, although neither of the two compositions by Saint-Saens was hardly in accord with the pace set by such a wonderful masterpiece of melodic construction as Schubert's Symphony No. 7 in C major, which headed the programme.

To those of orthodox sentiment, in fact, such a contrast would imply the very extreme of bad and injudicious taste. But this would be without counting into consideration a superb orchestral instrument capable of ornating to the point of highest tonal beauty even the most commonplace material. For in both "Omphale's Spinning Wheel" and "Danse Macabre," more especially the latter, Saint-Saens' technical ingenuity is far superior to his musicianship. There is an abundance of clever description and coloring, but withal the music lacks substance and inspiration. It is such music as this that drags on the artistic sense after it has offered a few moments of frivolous diversion to the ear.

And yet the very manner in which the orchestra, under the able baton of Max Fiedler, performed "Omphale's Spinning Wheel," seemed to add to the piece a continence and a beauty which, under the conditions of a less refined performance, it would hardly possess. It would be difficult for the most imaginative to have missed the picture. The recurring passage for violins, in which the buzz and whirl of the spinning wheel is clearly illustrated, is an inimitable bit of mimicry worthy of Richard Strauss. The melodious section of the poem is not badly conceived, and is certainly delightful to hear when performed, as it was last night, with delicate shading and nuance. That final rise of the strings into whispering harmonics was exquisite. As for the "Danse Macabre," it is impossible even for Fiedler and the Boston Symphony to lift it from mediocrity.

The audience, however, found their greatest source of pleasure in Schubert's noble symphony. Fiedler gave the work a reading that was in every respect authentic and satisfying. It is not difficult music to interpret, Schubert not being of the "psychological" sort. His message, as conveyed through the movements of this symphony, is purely objective and impersonal, leaving in its wake a host of charming melodies. Indeed, in the entire orchestral pattern, so freely and gracefully woven, there is not an unattractive thread. The music flows on unceasingly, always beautiful, whether the mood be sad or merry. There is dignity to the sonorous opening andante, and a tendency towards reflection and serious meditation in subject matter of the second movement. But neither section encroaches upon the morbid or fatalistic, as those with an eye for the "programme" would probably desire. The tragedy of the composer's life, his early death, in fact, would lead one to expect a gathering of omens and storm clouds in his music.

But not so with the Schubert of this C Major Symphony. In the main, it is full of the joy and vigor of health. The atmosphere is open, exuberant and inviting. A fragrant optimism, devil may care feeling sweeps through the sylvan harmonies of the scherzo. The impression is of woodland nymphs rushing to and fro, dancing, laughing and reveling in the sunlight of a spiritual happiness. Then that entrancing melody in the finale, with its galloping accompaniment, carrys one further into the realization of Schubert's genius. It has been said that the symphony is a veritable "storehouse of melodies."

This is true, as it also is true that Franz Schubert was the most melodious soul the world has ever produced.

Liszt's Concerto in E flat was Busoni's vehicle for the evening. His performance was not in the very best style, although technically proficient. Busoni is one of the great pianists of the day, and therefore there is no limit to what is expected from him. His work in the Liszt piece was not blazed with poetic fire. But Brooklyn is to hear him in recital very soon to much better advantage. It will be a treat of which more will be said later.

Address Daily Citizen,
Brooklyn, N. Y.
Date FEB 25 1911

BOSTON ORCHESTRA GIVES ITS FOURTH CONCERT

Splendid Programme Played in Splendid Fashion.

BUSONI IS THE SOLOIST

Schubert's Symphony of the "Heavenly Lengths," Liszt Concerto and Two Saint-Saens Works Greatly Please Large Audience.

The Boston Symphony Society played the fourth in their series of five philharmonic concerts before a large and fashionable audience in the opera house of the Academy of Music last night, with Ferruccio Busoni as soloist. Nothing new was attempted in the programme, but it was the most delightful and purely melodious concert that the Brooklyn music lovers have yet heard from Max Fiedler's big orchestra. It consisted of Schubert's symphony in C major; a concerto for piano and orchestra by Liszt, and two exquisite symphonic poems by Saint-Saens.

The Schubert symphony, better known as that of the "Heavenly Lengths," was, of course, the best of the numbers. Absolutely lacking in all technical difficulties, this composition still remains the most beautifully simple and melodious of all the great symphonies. It is played many times each season by other orchestras, but it is doubtful if it could be played any better by any orchestra than it was by the Boston Symphony last night.

Mr. Fiedler's orchestra seems almost peculiarly fitted for the Schubert composition. Every clear tone and blended harmony was brought out to almost perfection, so that the wonderfully simple melody running through the whole symphony was never for a moment lost sight of. The symphony, of course, was shortened considerably, as has to be the case when it is performed in conjunction with other numbers in the same evening. It was divided into four movements: the andante, allegro ma non troppo, andante con moto, scherzo, with an allegro vivace in a trio, and the finale in allegro vivace. The third movement was particularly delicious.

It was unfortunate that the symphony had to be the first number on the programme, as the first two movements were interrupted too often by late comers.

"Busoni was eminently satisfactory," someone was heard to say in the lobby after the performance, but that was putting it mildly, to say the least. That the big audience felt he was something more than "satisfactory" was evidenced by the prolonged applause which greeted the conclusion of his performance, when he was called out repeatedly to bow his thanks for the spontaneous applause. Not only was his playing exquisite throughout, but it would be difficult to discover a composition better suited to his work than the Liszt composition, which is of unusual beauty.

The two Saint-Saens' symphonic poems were replete with grace and beauty, and have seldom been played better. The first was his poem No. 1, "Le Rouet d'Omphale," better known as "Omphale's Spinning Wheel." The second was the "Danse Macabre," after a poem by Henri Cazalis, and was rich in tone and sensuous power.

TELEGRAPH
New York City
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FEB 26 1911

The master of all musicians, Ludwig Van Beethoven, was the sole composer represented on the fourth programme of the Boston Symphony Orchestra, given in the Lyric on Wednesday night, and he was represented by only two works, a concerto for violin and the ninth symphony. The concerto was played by Anton Witek, the new concertmaster of the orchestra. This year, as last, Director Fiedler, of the orchestra, had the assistance of the Oratorio Society of Baltimore, which is led by Mr. Joseph Pache. The soloists were Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

WORLD

ess New York City.

FEB 26 1911

BOSTON SYMPHONY MATINEE

Busoni Arouses Enthusiasm by Liszt's "Dance of Death."

The fourth matinee concert of the Boston Symphony Orchestra was given in Carnegie Hall yesterday with Ferruccio Busoni pianist as soloist. The organization played Schubert's seventh symphony in C major, Handel's overture in D major and the overture to Berlioz's opera "Benvenuto Cellini," with its accustomed tonal beauty and technical precision.

Busoni aroused enthusiasm for his virtuosity in the Liszt "Dance of Death," a paraphrase [illegible]

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FEB 26 1911

BOSTON SYMPHONY CONCERT

Musicians Go from Strauss to Schubert Successfully.

From the "Don Quixote" of Richard Strauss to the Seventh Symphony of Franz Schubert is a long journey in more ways than one, yet the Boston Symphony Orchestra accomplished it between Thursday night and yesterday afternoon. It was accomplished as if Strauss and musical realism and queer harmonies had been totally forgotten by Mr. Fiedler and his musicians, and the result was a beautifully executed performance of one of the most beautiful of all symphonies.

The perfection of the ensemble was marvellous, the orchestra responding to its conductor as some great, intricate machine responds to the lever of the engineer. But if there was the perfection of the machine, there was as well an informing poetry and regard for the subtlest delicacies of nuance that gave to the lovers of the work the most exquisite pleasure. Mr. Fiedler gave no individual reading of the symphony, but one instinct with reverence for the composer. The light and shade were almost infinite, yet delicacy of treatment was not gained at the sacrifice of power or virility.

The soloist was again Ferrucio Busoni, who gave to Liszt's "Dance of Death" all his remarkable virtuosity. There was alternately power and wonderful lightness in his touch, a splendid clarity of tone, and a prodigious dexterity in his fingers. As to poetry and feeling—those who love Mr. Busoni's virtuosity probably do not miss other qualities.

The other two numbers on the programme were Handel's "Overture in D major, No. 1," and Berlioz's Overture to "Benvenuto Cellini." The audience was of Boston Symphony size.

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BUSONI IS STAR OF BOSTON SYMPHONY

Wins Much Admiration in Piano Part of Liszt's "Dance of Death."

Of the five symphony concerts which took place in New York during the past week none was of greater interest than that at Carnegie Hall yesterday afternoon by the Boston Symphony.

While the programme contained one of Schubert's greatest works, his seventh symphony, the interest of the afternoon was centred in Liszt's "Dance of Death," in which Ferruccio Busoni played the piano part.

It has been said that Liszt was very much impressed by a view of an ancient Italian fresco called 'The Triumph of Death," and he has tried in the work to convey his impressions by notes. The usual scenes of festivity and death, angels, fiends and allegorical figures are contained in the picture and Liszt in his "Dance of Death" has written tone-pictures of these with no mercy for his interpreter.

Busoni, with his prodigious knowledge of technique, must have called upon all his resources. He gave a performance that was faultless in expression and bewildering in its brilliancy.

The symphony, while noted for its wealth of sustained melody and the masterly manner in which Schubert has developed and elaborated his thematic material, is also remembered for its uncommon length. This fact has, from the first, prevented its being heard frequently.

In one of the programme notes there is a statement that the last movement alone contains 1150 bars of music, or what would make twenty pages of an ordinary piano piece.

Notwithstanding all this, the audience did not seem to find the symphony a test of patience, and at its finish applauded with such enthusiasm that Mr. Fiedler was compelled to return four times to acknowledge his thanks, and finally shared his honors with his standing orchestra.

Handel's overture in D major, which opened the concert, and the overture to Berlioz's opera, "Benvenuto Cellini," which was the final number, were performed in the Boston orchestra's usual finished style.

At the next two concerts, which will be the last of the season, Anton Witek, concertmaster of the society, and Alwin Schroeder, the veteran first 'cellist, will be the soloists.

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BOSTON ORCHESTRA MUSIC

SCHUBERT'S SYMPHONY IN C MAJOR PLAYED.

Performance of a Composition Seldom Heard—Busoni the Soloist—Liszt's "Todtentanz" for Piano and Orchestra—A Berlioz Overture Heard.

The fourth matinée concert of the Boston Symphony Orchestra, which took place yesterday at Carnegie Hall, was attended by an audience of great size. The programme was one of miscellaneous but characteristic quality. Mr. Ferruccio Busoni was the soloist.

The orchestra played as an opening number an overture in D major by Handel. It is one of a series of concert compositions by this master and it received its present arrangement from Franz Wüllner. The two movements of which it consists are in the form of a prelude and fugue and as a whole it serves to show one of the forms of composition to which the word "overture" could be applied in Handel's time.

The second number on the list was Schubert's symphony in C major, No. 7. This long but glorious work takes about an hour for its rendering. Yesterday it received a treatment from Mr. Fiedler that was lavish in the delights it afforded. Throughout the reading of its four movements there was a luscious display of elaborate and brilliant tonal splendors, and which was always sustained by the proper clarity of phrasing. It was a performance of exquisite finish. At its conclusion the applause was prolonged and it was shared by Mr. Fiedler and his orchestra.

Liszt's "Todtentanz," for pianoforte and orchestra, came next. It is a composition seldom heard. It includes a set of five variations and their following episodes, founded on the cantus of the "Dies Iræ" as a theme. The introduction illustrates possibly the verse occurring in the old Dances of Death and now occasionally to be found on old New England tombstones. The verse has been thus Englished by Philip Hale:

So here lie all our bones; and to us both
great and small come dancing!
As you are now so once were we; as we are
now so shall you be!

Liszt received his first impressions for his fantastic composition from the fresco attributed to Andrea Orgagna in the Campo Santo at Pisa, "The Triumph of Death." The painting presents groups of mortals in the midst of earthly pleasures. Others are reflecting upon the crowds of the dead which lie before them.

Above these, in the centre of the picture, Death, robed in black, carrying a scythe and in the form of a woman, is flying through the air. All states and conditions are among those she has deprived of life. Potent themes of such and other suggestions Liszt has woven with marvellous skill and much frequent power into his "Dance of Death." Quite demoniacal in effect is the artistry of sounds he produces and the rich masses of tone color, fiery in their fury of speed. For an intelligible performance of the work prodigious feats of virtuosity are required, a virtuosity in which are displayed the entire gamut of piano technics. Mr. Busoni was fully ready for his task. He played with ease and brilliance and he was assisted by the orchestra in a manner quite complete in its understanding. The overture to the opera "Benvenuto Cellini" of Berlioz brought the concert to a close.

rom HERALD

ddress New York City.

Date .....

CHEERS FOR MR. FIEDLER.

Boston Symphony Orchestra and Its Conductor Delight Audience at Concert.

Another huge audience attended yesterday afternoon's concert of the Boston Symphony Orchestra, in Carnegie Hall, and unusual enthusiasm prevailed. After the playing of the Schubert C major Symphony there were cheers for the conductor, Mr. Max Fiedler, and his men. The members arose and took the honor standing. It was well merited, for the orchestra played almost flawlessly and with wonderful quality of tone.

Berlioz's overture to "Benvenuto Cellini" and a Handel overture completed the list of orchestral pieces. The soloist was again Mr. Ferruccio Busoni. He played Liszt's "Dance of Death" in a stirring manner, displaying his remarkable virtuosity and arousing his audience.

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PRESS

New York City

FEB 26 1911

Busoni with Boston Symphony.

Ferruclo Busoni was the soloist in the Boston Symphony concert yesterday afternoon in Carnegie Hall, and again pleased the large and critical audience which had heard him on Thursday night with the same organization. His technique was displayed to advantage in his only number, Liszt's "Totentanz," though to many he did not seem to give an inspired interpretation. But, if Busohi was cold, Max Fiedler was not, and his orchestral numbers delighted because of their virile readings and exquisite perfection.

In the Handel Overture in D Major, No. 1, which opened the programme, the conductor was at his best, his men supporting his every mood with keen sympathy and intelligent force. The symphony, Schubert's in C Major, No. 7, was presented artistically and without marked variation from the score. The second movement, perhaps, was taken rather more slowly than usual, but, if so, did not lose by the conductor's infusion of his own idea. Berlioz's Overture to "Benvenuto Cellini," familiar to all concert-goers, closed the programme and was its least pleasing feature.

m TELEGRAPH

Address New York City

Date FEB 26 1911

The Boston Symphony Orchestra, under the direction of Max Fiedler, gave their fourth concert on Monday evening, at the Academy of Music. The soloist was Heinrich Warnke, the distinguished 'cellist of the orchestra, who played the violoncello solo part in Richard Strauss' "Don Quixote." This was the feature of the programme, and Mr. Warnke received applause for his work during the selection, as Mr. Fiedler did at the close. The programme began with Weber's overture to to the opera, "Euryanthe," which was followed by the "Don Quixote" selection. The following three selections were Wegner's, being, the Funeral Music from Act III. of "The Dusk of the Gods," "A Siegfried Idyl" and prelude to "The Maestersingers of Nuremberg."

EVE. TELEGRAM

ess New York City.

The Boston Symphony Orchestra on Saturday afternoon had the assistance of Busoni in that weird "Dance of Death," by Liszt, played with truly Macabaresque power. Schubert's C Major Symphony was played as only the "Big Band from Boston" can play, and the tumultuous applause that followed was well deserved. With a Handel overture to open and one by Berlioz to close, the programme was a varied delight throughout.

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Max Fiedler allowed his orchestra to rest up a trifle after the cacophanies of the Strauss "Don Quixote" tone poem and presented a programme of staid qualities on Saturday afternoon. Busoni was again the soloist, and he devoted his energies to Liszt's "Todtentanz," which is not often heard nowadays. With the accompaniment of the Boston orchestra the brilliancy was really dazzling and effective to a supedlative degree.

The "Todtentanz," or "Dance of Death," is built upon the "Dies Irae," and is unusually weird even in these days. The programme opened with Handel's overture in D major, which was to have been played last time, but which was replaced by a work played in memory of James Higginson, brother of the patron of the Boston Symphony orchestra.

Schubert's C major symphony was the most important number of the offering, and it was given with all the wealth of excellence at command of this noble orchestra. The fourth number of the programme was "Benvenuto Cellini," by Berlioz.

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EVENING POST.

ss New York City.

FEB 27 1911

The playing of Liszt's "Dance of Death" was the feature of Saturday afternoon's concert of the Boston Symphony Orchestra. Both the pianist and the orchestra rose to the height of the occasion, making this wonderful paraphrase of the noble "Dies Iræ" one of the great events of the musical season. The opening pages show that, with a virile artist like Busoni at the keyboard, the piano can be made to vie in power and grandeur with the orchestra itself. Liszt can make even variations interesting. The time has come when this splendid work should be heard frequently. Schubert's ninth symphony, which preceded the "Dance of Death," was played by Mr. Fiedler and his men in a perfunctory way, which made it seem like a faded rose without perfume. When Mahler conducted it a few weeks ago at a Philharmonic concert it seemed like a fragrant rose bud just unfolding. It makes such a difference who the conductor it!

rom EVE. WORLD

ddress New York City.

FEB 27 1911

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(Busoni was the soloist in Liszt's "Todtentanz" for piano and orchestra at the Boston Symphony's concert in Carnegie Hall on Saturday afternoon. He played with all the masterfulness and charm that have made him first favorite with a large number of lovers of the piano. Mr. Fiedler and his players in this number as well as in the delightful, if overlong, Schubert's seventh symphony; Handel's first overture, and Berlioz's "Benvenuto Cellini" overture maintained the best traditions of this superb orchestra to the delight of a crowded house.

- in the World SUN

m EVENING

ress BALTIMORE, MD.

Date FEB 24 1911

Beethoven

The Boston Symphony Orchestra's program, presented Wednesday night at the Lyric, was rather unusual, being devoted to one composer and consisting of two works only, opening with a concerto for violin and closing with a choral symphony. On first thought such a choice and arrangement of numbers seemed questionable, and doubtless if any other composer except the immortal Beethoven had been thus represented the program would not have been as satisfying.

Both the numbers which were selected are colossal examples of the art of musical composition, the violin concerto standing pre-eminent in its class and the Ninth Symphony towering monumentally above all other works of its kind. Anton Witek, violinist and concert master of the orchestra, gave a wonderful rendition of this great concerto. While his interpretation was temperamental, it was not, however, too fiery or too sweet in sentiment, but was marked with certain dignity and repose. Mr Witek played with consummate skill and disclosed astonishing technical command, but there was never a moment when virtuosity was allowed to obtrude. His tone is elastic, refined and always pure, full of color and nuance. The cantilina passages were superbly beautiful in quality, and in the rapid technical figuration his tone was always clear. In brief, Mr. Witek's performance of this noble concerto was masterful and he was given an ovation which was truly deserved.

In the Ninth Symphony Beethoven's creative power appears more wonderfully than in his preceding eight. In listening to the first three movements of this symphony we feel that we are in the presence of something far higher and far wider than the mere development of themes, for these movements appeal through their poetic sentiment and touch the emotions and imagination of the hearer. The melodies are full of characteristic significance and their simplicity adds nobility and distinction to the work. A peculiar fact about many of the melodies employed by Beethoven is that they are made up mainly of consecutive tones. This is an individual trait that can be found in many of the earlier compositions of the master, and in the symphony it is noticeable in the Scherzo and Finale, where some of the important themes are constructed in this simple manner, and yet their effect is truly wonderful. The melody of the Adagio is perhaps unparalleled in its beauty, grace and strength. The rhythmic spirit of the Scherzo seems unsurpassable, for although its style has been extensively copied by modern writers, it still sways and charms the hearer.

The last movement, which forms the choral part of the symphony, has been much discussed and criticised, for in it Beethoven has used themes which deteriorate in merit and has given the voices difficulties which are ungrateful, and it must be admitted that this part of the work does not compare with what has preceded. The members of the solo quartet sang their difficult parts admirably and the Beethoven Oratorio Society, which assisted, did remarkably well. The chorus sang with good quality of tone, their intonation being quite satisfactory, considering the highly pitched parts.

Granting that this symphony is a great work, still, as it was given last year, one fails to understand why it should have been repeated this season. Mr. Fiedler read the work in an individual way, but the interpretation was perhaps a bit too heavy and too sentimental at times. On the whole, the orchestra did not play with its accustomed excellence, the intonation in the woodwind being impure and the various sections lacking precision. The clarinets and oboes were prominent at times. This was perhaps due to the different placing of the instruments. The tympany was very much in evidence and the players' capers attracted attention.

F. C. B.

[178]

m EVE. JOURNAL

ress New York City.

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Music

TO you who read passing comment upon the music that is given forth by orchestras and singers and various instrumentalists as the Winter moves on its way the passing commentator is sometimes moved to express his uncertainty as to just how often and just when his telling of the much-told tale is permissible or apposite.

Have you heard the great symphonic works of the past, for instance, often or seldom? Are you as interested as you should be in the circumstances surrounding their inspiration and conception; the generally sad and discouraging stories that have been woven out of their battles for acceptance; the wondrously beautiful messages they hold of construction and invention, and their pregnant significance of mood and emotion, of life itself in its deepest content of struggle and yearning aspiration?

Is passing comment of this sort too much of a much-told tale?

One wonders.

No musical season is worth the name that is without the manifold expression of Beethoven as set forth in the more complete of his symphonic works. And luckily, we have no such musical seasons in New York. The "Eroica," the brooding and tragic C minor, the joyous Seventh, the Sixth's hymn to nature have all been heard this season, and it is to be hoped that the Ninth will be heard before the end.

Yet, of course, there is not only Beethoven. The masters of a newer idiom, the expression of the spirit of our own time, also have their message, and, too, there are the post-Beethovenians. Among the last there is numbered no genius with a lovelier message than Franz Schubert—and the rounded sum of Schubert is the C major symphony.

Therefore it was very well that Conductor Max Fiedler and his Boston Symphony Orchestra played this great work upon the occasion of their fourth New York visit. And they played it with an understanding and a mastery of orchestral technique that was as warmth to the heart to hear.

Is it part of the much-told tale to recall that the exuberant spirit of Franz Schubert went its way to join the ghostly infinite when he was still but thirty-one, and after he had poured forth its mellifluous stream of beauty as an almost unheeded libation before listless worshippers of mediocre gods?

Perhaps—and perhaps not.

Nevertheless, the much-told tale may be recalled.

The songs of Schubert are the very distillation of his romantic youth; but byt the time he had become thirty the gray pressure of the world upon his shoulders held even his buoyancy beneath its unremitting weight. And it was at thirty that he wrote this C major symphony.

Schubert was not a delver into philosophies, as was Beethoven, but his philosophy of life at thirty—and one may have such a thing at thirty—is revealed in the C major symphony. It was not a philosophy of the schools; it was a philosophy of life—just that.

Here is the fullest expression of Schubert's genius. The slow sweep of the introduction, with its horn calls, fixes the underlying mood of the music. This is not the Schubert of sheer, unthinking poetry, but that of a Schubert whose poetic gaze is fixed upon life itself.

And life reveals both ingratiating pleasures and the contrast of a strange and serious mystery. Both find a masterly expression in the allegro first movement. The mystery has been set forth in anticipation in the introduction, and in the first movement it finds fuller development in the intoning of the trombones.

Nor is even a genius such as Schubert without his defeats. Aspiration ever hovers far above the heights of accomplishment; the staved paper holds only a part. A gloriously melodious march theme in the second movement gives place to soft and mysterious chords in the strings, and even more mysterious horn tones call as from afar. One can do what one must.

The gayety of life has its place in the unconventional scherzo, but even here there is its admixture of sadness. This is not the Schubert who can be given up to gayety alone. And the finale amply verifies this conclusion. It begins in troubled mood and a weft of emotional passages succeed one another with accompaniments of hurrying triplets in the strings. The finale becomes dramatic and of tragic intensity. Life has become the drama of inward conflict, of outward tragedy.

The rest of the Boston Symphony programme consisted of Liszt's "Dance of Death" variations for piano and orchestra, the piano portion played by Ferrucio Busoni; Haendel's overture in D major with the harpischord improvisations filled in for orchestra in Franz Wuellner's arrangement, and Berlioz's "Benvenuto Cellini" overture.

The Liszt "Dance of Death" is seldom played, probably because of its great difficulties for the piano soloist, but it is one of the Hungarian's works that display his qualities at their best. Mr. Busoni was altogether equal to the technical difficulties of his task and he succeeded most admirably in bringing out the bizarre spirit of the work.

NEWS

Baltimore, Md.

FEB 21 1911

ANTON WITEK PROVES WORTH AS SOLOIST

He Achieves Brilliant Success In Boston Symphony Concert.

The Boston Symphony Orchestra last evening gave a Beethoven evening, with Anton Witek as soloist.

Anton Witek, the new concert-master of the Boston Orchestra, was called to that distinguished position from Berlin, where he had been at the head of Nickisch's first violins in the Philharmonic Orchestra for 15 years. Herr Witek has remarkably facile fingers and bow arm, exceptional poise of faculties, and a keen sense of proportion. He and his predecessor, Willy Hess, possess very similar virtues as violinists, but Witek is more appealing as a solo performer because of the greater warmth of his tone and the broader geniality of his attitude.

The Beethoven concerto, with which Herr Witek made his Baltimore debut as soloist last evening, has, since its appearance in 1806, tempted violinists having classical trends and ambitions. To play it has been the goal of violinistic aim, and, because of the unique difficulties which it presents, it has probably been oftener inadequately presented than has any other concerto. It not only contains awkward technical episodes, but it is too broad to fit artists who are built on narrow lines. Henri Wieniawski, Joachim, in his prime, and Fritz Kreisler have, in the memory of your reviewer, responded most eloquently to its nobility of form and substance.

Intonation Was Pure.

Herr Witek's intonation and his conception of the concerto, while not entirely conventional, was musicianly. His technic was crystalline, but his tone seemed smaller than usual, probably because of the space, people and draperies behind him, for each and all of these are tone absorbents, and in no degree reflectors. In spite of untoward conditions Herr Witek's cantabile was sometimes ethereal.

The Ninth Symphony was created after Beethoven was entirely deaf—three years before his demise—and still its first three movements and the "Eroico" (third symphony) seem to reach up higher above material things than do any other even of that master's immortal works. The scheme, themes and development of the choral part of the symphony are amazingly transcendental, but the human voices are in it treated with such disregard of their comfort and limitations that it is safe to say that it requires the influence of Beethoven's all-powerful name to keep its place in the world's programs. Hans von Buelow did many eccentric things in the last years of his leadership of the Berlin Philharmonic Orchestra, and the public looked upon them as the freaks of a beloved but spoiled child. He once gave the Ninth Symphony three times during 12 hours—a public rehearsal at 12 M., the first evening performance at 7.30 and the second at 9 o'clock. It has been the custom in many European towns to produce this symphony at the close of their musical seasons, but one seldom hears it even tolerably sung.

Oratorio Society Did Well.

The Oratorio Society did its work surprisingly well last evening, and the vocal quartet came near accomplishing the impossible.

The program was:

Beethoven—
Concerto in D major for violin and orchestra, Op. 61.
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Beethoven—
Symphony No. 9, with Final Chorus on Schiller's "Ode to Joy," Op. 125.
I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Barytone Recitative.
Quartet and chorus: Allegro assai.
Tenor solo and chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto: Prestissimo.

THE CHORUS OF THE ORATORIO SOCIETY OF BALTIMORE.
JOSEPH PACHE, Conductor.

Soloists—
Madame Corinne Rider-Kelser, soprano.
Miss Janet Spencer, contralto.
Daniel Beddoe, tenor.
Claude Cunningham, basso.
Anton Witek, violin.

O. B. B.

NEWS

Baltimore, Md.

ORATORIO CHORUS IN FINAL REHEARSAL

Excellently Trained For Its Part In Beethoven Concert This Evening.

Final preparatory work on the choral movement of Beethoven's Ninth Symphony, which, in its entirety, will be one of the offerings at the concert of the Boston Symphony Orchestra at the Lyric tonight, is being completed by the chorus of the Oratorio Society this afternoon, the first and only rehearsal with the Orchestra being under way. The last of the general rehearsals for voice alone was held last night at the Peabody and was largely attended. Director Joseph Pache took the chorus over the particularly difficult places in the score during the early part of the evening, and at a later hour delivered the baton to Max Fiedler of the Boston Symphony. Mr. Fiedler again declared himself delighted with the excellent condition in which he found the singers and predicted their success in repeating the Beethoven work. The chorus first sang it under his direction on Washington's Birthday last year. Admission to the stage this afternoon was only by card.

The concert tonight will be exclusively Beethoven, the opening number being the Violin Concerto in D major, to be played by Anton Witek, the new concertmeister. Mr. Witek entered the position of concertmeister upon his departure of Willy Hess, who had held it for a number of years, for Berlin at the beginning of this season. The concert tonight will be the first opportunity Baltimoreans have had of hearing Mr. Witek in the capacity of a soloist. His reading of the Beethoven D major is said to be a noble and distinguished one and among the strongest numbers in his repertoire.

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BALTIMORE, MD.
FEB 22 1911

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Boston Symphony.

Tonight brings the fourth Boston Symphony concert of the season to the Lyric in a great Beethoven program. There are but two numbers on it, but they represent the very highest achievement in their two different fields of music. The first will be the concerto for violin in D Major, which will be played by Anton Witek, the famous concert master of the orchestra, who will then make his first appearance here as soloist and the second number will be the choral symphony, in which the orchestra will have the assistance of the Oratorio Society of this city and a quartet consisting of Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

ORATORIO READY TO DUPLICATE SUCCESS

Give Beethoven Symphony With Boston Orchestra In Lyric Wednesday.

After a week spent in extra hard work preparatory to their appearance with the Boston Symphony Orchestra in Beethoven's Ninth Symphony at the Lyric Wednesday night the members of the chorus of the Baltimore Oratorio Society declare themselves more than ready to duplicate the success of their appearance with the famous orchestra in the colossal Beethoven composition last year.

That event was so eminently satisfactory in every respect that Mr. Fiedler was asked for a repetition this year, and with this end in view the chorus has been devoting a large part of its time this winter to the difficult choral parts of the symphony, rubbing down the rust and striving after even a greater degree of finesse and general excellence than characterized its work in the composition at its premier appearance with the Boston musicians.

All that now remains is the orchestra rehearsal, which will occur during the day Wednesday, and the going over of the music under Mr. Fiedler's personal direction. Joseph Pache, director of the Society, is in a high state of glee over the accomplishments of his big body of singers thus far, and predicts another complete success for Wednesday night. The soloists will be the same that sang last year, the list being inclusive of Mme. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and Claude Cunningham, basso.

So thoroughly is the Beethoven music at the command of the chorus that it has been justified in dividing its practice time with the tremendous score of Bruch's "Moses." This will be sung with the New York Symphony Orchestra at the Lyric on the evening of March 8, Viola Waterhouse, soprano; Humbird Duffey, tenor, and Frederick Martin being the soloists.

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SYMPHONY SCORED TRIUMPH AT LYRIC

Boston Orchestra Gave Notable Concert—Oratorio Work Splendid.

One of the most notable of this season's concerts by the Boston Symphony Orchestra was that given last night at the Lyric, when a Beethoven program was presented. The first number was the Beethoven Concerto in D major for violin and orchestra; the second was the choral symphony—the Symphony No. 9, with the final chorus on Schiller's "Ode to Joy."

The audience that assembled was a very large and brilliant one, packing the hall, and was most enthusiastic in its applause. Mr. Anton Witek, the new concert master, was the soloist in the first number, and his playing was greeted with the greatest enthusiasm; in fact, at the conclusion of the number he was given a genuine ovation. Entirely apart from his technical ability, Mr. Witek has that temperament that enables him to interpret Beethoven in most masterly fashion. His art is exquisite, and in the delicate passages of this number, passages that can so easily be marred by a crude interpretation, his effects were well nigh perfect. Perhaps there is no composer who makes greater demands upon the technique than Beethoven. In the last movement of this number the violinist was exceptionally fine.

In the choral symphony the work of the Oratorio Society of Baltimore, of which Mr. Joseph Pache is director, was splendid and reflected great credit upon the local organization. In the great swelling choruses the attack was strong and the large audience thrilled with the volume and unity of the tones that took up the passionate "Ode to Joy," with which the symphony concludes. The beauty of this work is a great impressive beauty, and it was worthily interpreted by the splendidly trained chorus of the Oratorio Society last evening.

The soloists were Madame Corinne Rider-Jelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso. Mr. Cunningham, whose recitative precedes the choruses, gave the number most effectively. But the most interesting was the great ensemble of orchestra and chorus when the audiences thrilled with the following anthem:

Joy, thou star from heaven appearing,
Daughter from Elysium!
We approach thy light so cheering,
To thy altar now we come.

Thou hast power to bind together
What the world would rend apart,
And, where'er thy light wing flutters,
Love and peace are in the heart.

The individual work of the Boston Symphony Orchestra needs no comment; it is always splendid, and Conductor Fielder directed the combined orchestra and chorus in his usual masterly manner. The program, in detail, was as follows:

Beethoven—Concerto in D major for violin and orchestra, op, 61.
I.—Allegro ma non troppo.
II.—Larghetto.
III.—Rondo.

Beethoven—Symphony No. 9, with final chorus on Schiller's "Ode to Joy," op. 125.
I.—Allegro, ma non troppo, un poco maestoso.
II.—Molto vivace: Presto.
III.—Adagio molto de cantalile.
IV.—Presto.
Allegro assai.
Presto.
Baritone recitative.
Quartet and chorus: Allegro assai.
Tenor solo and chorus: Allegro assai Vivace, alla marcia.
Chorus. Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energicosempre ben marcato.
Quartet and chorus: Allegro ma non tanto: Prestissimo.

The chorus of the Oratorio Society of Baltimore, Joseph Pache, conductor. Soloists—Madame Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor; Mr. Claude Cunningham, basso; Mr. Anton Witek, violin.

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Choral Rehearsal Tonight.

The final rehearsal of the choral part of Beethoven's Ninth Symphony, which will be performed by the Boston Symphony Orchestra and the Oratorio Society at the Lyric tomorrow night, will take place in the Peabody Conservatory this evening. An urgent call has been made by Director Pache for every singer of the chorus to be present, as Director Fiedler, of the Boston Symphony, will be present to personally conduct the work. The first and only orchestral rehearsal will be held at the Lyric at 2 o'clock tomorrow afternoon, when the work will be gone over in its entirety with the musicians.

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Boston Symphony Orchestra.

Tonight brings the fourth Boston symphony concert of the season in a great Beethoven program. The first number will be the concerto for violin in D major, by Anton Witek, the famous concert master of the orchestra. The second will be the choral symphony in which the orchestra will be assisted by the Oratorio Society of this city and a quartet consisting of Mme. Corinne Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Claude Cunningham, basso.

EVE. BULLETIN

Philadelphia, Pa.

Musical Notes

GIVING its fourth concert of the season at the Academy of Music next Monday evening, the Boston Symphony Orchestra will have Heinrich Warnke, 'cellist of the orchestra, as assisting soloist, in Richard Strauss's "Don Quixote," which will be the principal item on the program. "Don Quixote" differs from all the other of Strauss's tone poems in that it comprises as introduction, a set of variations and a finale. Although it is less played than most of his other works, it has been pronounced his highest achievement in symphonic music. The 'cello has an important solo voice, representing the knight, and the viola, not often heard as a solo instrument, portrays Sancho Panza. This part will be played on Monday evening by Mr. Ferir. The program begins with Weber's "Euryanthe" overture, and the second part will be Wagner—the funeral music from "Die Goetterdaemmerung" and the "Siegfried Idyl" and "Meistersinger" preludes.

NORTH AMERICAN

Philadelphia, Pa.

PROGRAM OF CONTRAST BY BOSTON SYMPHONY

Orchestra, at Academy of Music, Presents Works of Strauss and Wagner

'DON QUIXOTE' NUMBERS

MUSIC, the product of heaven-born inspiration, and that which is the result largely of almost mathematical cleverness, engaged the attention of the Boston Symphony Orchestra in a program of striking artistic contrasts at the Academy of Music last evening.

Richard Strauss, in his most ingenious mood, was represented in the "Don Quixote" variations. There is a bewildering variety of uncommon contrapuntal effects in this composition. By no means all of them are tributes to the shrine of beauty. Occasionally Herr Strauss' persistent musical realism leads him perilously to the domain of the ludicrous.

When the much-discussed wind machine gets going, or when the herd of sheep "baas" through the muted brasses, amused amazement supplants any other emotional appreciation. The fantastic loveliness of the strange finale is indisputable, but the variations as a whole seem lacking in nobility of conception.

It is impossible to hear them and preserve due mental equilibrium without a scrupulous perusal of the accompanying notes. Herr Strauss' musical riddles have answers, of course, but it is seriously to be questioned whether the solution is worth all the investigation of the most studious listener. The appeal, even of descriptive music, should be more obviously direct, and when the work takes on the proportions of an instrumental puzzle the wings of poetic imagination have been fatally clipped.

When Wilhelm Gericke directed the Boston Orchestra in the first Philadelphia performance of "Don Quixote" several years ago, the composition was regarded chiefly in the light of a remarkable curiosity. The radical advancement of modern music has scarcely warranted a change of opinion. There is far too much insistence on objective detail in these ten variations to permit of any unbroken emotional appeal, and without this music, even in its most revolutionary forms, loses one of its principal functions.

The work was played with telling virtuosity. Heinrich Warneke interpreted with facility the cello solo passages, illustrative of the adventures of the "Knight of the Sorrowful Countenance."

Epic grandeur nobly asserted itself in the succeeding number, which was the so-called "Funeral March" from "Die Goetterdaemmerung." The tenderest of poetic fancy followed in the "Siegfried Idyll," and there was a dash of invigorating cordial in the "Meistersinger" Overture, which closed the concert.

om PUBLIC LEDGER
dress Philadelphia, Pa.

BOSTON SYMPHONY

Strauss's "Don Quixote" Variations Performed, With Warnke as Solo 'Cellist.

PROGRAMME.

1. Weber—"Euryanthe," overture.
2. Strauss—"Don Quixote," fantastic variations.
3. Wagner—Funeral music, Act III., "Goetterdaemmerung."
4. Wagner—Siegfried Idyl.
5. Wagner—"Meistersinger," prelude.

The usual large audience heard the Boston Symphony Orchestra at the Academy last night in a programme including not only three characteristic Wagnerian excerpts lately played by our own orchestra, but a seldom-heard work of Richard Strauss, the "Fantastic Variations on a Theme of Knightly Character," written with the life history of Cervantes' hero for its text. The latter work—complicated, difficult and curious as it is—was listened to with the manifest approval and interest which it abundantly deserves, though at the end some of the hearers may have been, like Keats's explorers, silent with a wild surmise.

The solo 'cello, so masterfully handled by Heinrich Warnke, second 'cellist of the orchestra, impersonates the dear old idealist mixture of Sir Roger de Coverley and the White Knight of Wonderland. The cynical yet devoted man-at-arms, Sancho Panza, is delineated by the viola, played last night very beautifully by Emil Ferir. The orchestration carries the knight and his comrade through a graphic sequence of ten adventures, with a prelude and a finale, in which (with a wonderful downward ebbing of the scale) the sands of life run out and the good Knight passes away amid the universal lamentation. It is in musical terms the death of Sir Roger in Addison's description, or Falstaff's demise, as Dame Quickly tells of it.

Over in the corner behind the double basses stood something like a conjuror's cabinet covered with red baize—this was the wind-machine, from which, as from the bag of Aeolus, were released portentous moanings and howlings, most dexterously interwoven with the cries of the wood-wind instruments, in the variation which represents the efforts of the knight and his squire to fly on a wooden horse. Quite as vivid as the procession of sacrificial victims in "Elektra" was the herd of cattle "lowing at the skies," the victims of one of the furiously mistaken onslaughts of the Knight. Strauss carries his fondness for muted brasses in this work even to the point of throttling the tuba—an effect hitherto unimagined. The 'cello's contabile opportunity comes in the "Knight's Vigil," in which the fair Dulcinea appears in answer to his prayer—his Blessed Damozel, his Beatrice. A certain pathetic seriousness, rising even to sublimity, runs all through his madness: however amusing the windmills and the sheep may be, you do not feel like laughing at the Knight any more than you feel like laughing at Hamlet—although according to certain modern wiseacres the Elizabethan Hamlet was supposed to be mirth-provoking.

The Weber overture constituted a tuneful introduction; the Wagner numbers were delivered with contemplative dignity, and Mr. Fiedler evinced again his scholarly understanding, which comprehends and sympathizes with music of every school.

EVE. BULLETIN

Philadelphia, Pa.

BOSTON SYMPHONY ORCHESTRA

Richard Strauss's "Don Quixote" the Feature at the Academy

That most eccentric and seldom-heard invention of Richard Strauss, "Don Quixote," was the chief ingredient of the fourth concert of the season given at the Academy of Music last night by the Boston Symphony Orchestra before a large audience that was cordial almost to the point of enthusiasm.

The Strauss tone poem is designated as "fantastic variations on a theme of knightly character," and it is a frank attempt to express by musical means the mental aberrations of the famous knight of the sorrowful countenance as contrasted with the hard-headed common sense of his devoted squire, Sancho Panza, and to depict with rather amazing realism some of the adventures through which they pass. The knight is subjectively represented by the solo 'cello, which was played with broad intelligence and delicate feeling by Heinrich Warnke, first 'cellist of the orchestra. The squire's music is assigned to the viola and was interpreted with humorous eloquence by Mr. Ferir.

However much one may be inclined to question the artistic wisdom of forcing music to depict with uncompromising realism the discordant bleating of an approaching herd of sheep and the cacophonous clatter of the wind mills against which the brain-sick knight tilts, Mr. Fiedler's spirited reading of the Strauss composition left no doubt of its extraordinary cleverness and originality. In those rare moments of intentional beauty, as, for instance, when Dulcinea appears to Don Quixote while he is keeping his knightly vigil, and when the knight, with reason restored, is lying at the point of death with his sorrowing friends around him, the orchestra played with such charm as to awaken gratitude for the relief to ears and brains rather overtaxed with dissonantes.

The lengths to which Strauss is willing to go in his neurotic striving for effect was illustrated in the "imaginary ride" episode, where a theatrical wind contrivance is introduced against muted brass and strings. The effect of screeching gales was attained, it is true, but the din was appalling.

Mr. Fiedler showed due consideration for his audience by bringing his concert to a close with three beautiful and ever-popular Wagnerian numbers, the Funeral Music from the "Dusk of the Gods;" the "Siegfried Idyl," and the Prelude to the "Mastersingers," which were played with fine poetic feeling. A brilliant interpretation of Weber's "Euryanthe" overture opened the concert.

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RECORD
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"DON QUIXOTE"

Audience Receives Rapturously the Boston Symphony Program.

The music which preceded and followed the playing by the Boston Symphony Orchestra in the Academy last night of Richard Strauss' fantastic conception of "Don Quixote" acted as a nerve restorative and served to palliate, to some extent, the shock to the sensibilities endured in listening to the series of variations which Strauss has thought a suitable melodic expression of the "Knight of the sorrowful countenance" and his adventures. "Don Quixote" consists of an introduction, a theme with variations and a finale. The solo violoncello represents the theme of the Knight, and the solo viola Sancho Panza. There are 10 variations, composed chiefly of noise and monotony, not unmixed with positive nerve-racking torture. Each of these remarkable variations is supposed to represent or portray an incident in the novel. An imagination more susceptible than that attributed to "Don Quixote" is a necessary accompaniment to any degree of enjoyment of this work. It is needless to say that this degree of susceptibility was pretty generally possessed by the audience, which filled the house and applauded rapturously.

There is no denying the beauty of the themes employed by Strauss. And there are tone moments of positive rapture in the orchestration. The motive back of it all, however, is so paplably false that the most ordinary reasoning faculty is compelled to repudiate the entire idea as destructive of music as an art. When music degenerates into noise it becomes a useless medium of expression. The noises of a boiler factory are descriptive, but they are, in no measure, an art. Why should a fantasy, as "Don Quixote" is freely admitted to be, express the ugly and bizarre? Schumann, who was particularly fond of the fantasy form, wrote, not ugly or noisy things to express his ideas, but some of the most ravishingly beautiful compositions. His great "Fantasie" and the studies known as "Kreisleriana," after Hofmann's ideations, are proof of this, to say nothing of the "Fantasiestrietle." Schumann, without conforming to ordinary methods, and without reducing his music to absurdity, produced music that was full of eccentricities, but at the same time so fascinating that its spell is never escaped. Strauss produces themes of great beauty, developed into hideousness. Even Berlioz, in his "Symphonie Fantastique," holds the imagination by the double bond of beauty and eccentricity. Nothing so confirms the taste for Beethoven as a dose of the Strauss "program music," such as "Don Quixote" and the "Sinfornia Domestica." As representing a type they are worthy of study, but they are not a type that will endure, because the first essential of art is lacking.

Warnke, who played the solo parts of the variations displayed a lovely tone and was warmly applauded. The viola work of Ferir was also enjoyed.

The beautiful reading of the Weber Overture to "Euryanthe" and the three Wagner numbers, Funeral Music from "Die Goetterdaemmerung," "Siegfried Idyl" and "Meistersinger" prelude, quite compensated for the doubtful pleasure of "Don Quixote." Max Fiedler gives the Wagner music with truly great expression and power and succeeds in lifting the listener into realms of delight.

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Boston Symphony Concert.

The Boston Symphony Orchestra gave its fourth concert of the season at the Academy, and it was, perhaps, the most interesting of the year, as Mr. Fiedler had chosen a program of great variety that represented the widely different musical schools of Carl Maria Von Weber, of Richard Strauss and of Wagner. The excellence, the perfection, indeed, of the Boston Symphony is a constant surprise even to those familiar with its history and with the abilities of the eminent directors who have guided its fortunes. Mr. Fiedler maintains the high tradition of his predecessors for dignity and breadth of interpretation, for catholicity and sympathy for all that is best in musical literature. Last night's program was opened with a spirited rendition of Weber's Overture to the opera, "Euryanthe," and this number was followed by the feature number of the program, Strauss' "Don Quixote," for orchestra and violoncello. Mr. Fiedler led his musicians through the mazes of this bizarre composition with an intelligence that was as informing to the audience as it was essential to the best presentation of the Strauss problem music. In Cervantes' Don Quixote Strauss has found an emitional and spiritual abnormality, admirably suited to his own genius that revels in the musical exploitation of high-strung feeling and unwonted experience. This extraordinary musical composition that is a revelation of Strauss' almost diabolic mastery of technique, reminds strongly of his "Electra" in the passages of weird fantastic musical realism that conjure up before the imagination the fields of battle, the rides through the air on the pastoral scenes in which Cervantes' hero performs his erratic exploits. These passages are varied with startling suddenness by others of greatest poetic beauty; for the rapture of love or the sublimity of death have, perhaps, nowhere found more exquisite expression than in this same musical creation, which, like Strauss' "Tod und Verklarung," remains a paradox for musical critics. In comparison, however, Wagner's music dramas appear to possess perfect lucidity, even as they possess a robust vigor and a noble idealism that are entirely lacking in this other more modern problem music that only occasionally touches the vital in life in its mad effort at effect, in its appeal to introspection, in its realistic representation of the commonplace as well as the noble. The three concluding numbers were the funeral music of "Dusk of the Gods," the "Siegfried Idyl" and the prelude to the "Meistersinger." It is to the credit of musical Philadelphia that these deeper expressions of genuine feeling were received with marked favor. The

om PHILADELPHIA PRESS
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"DON QUIXOTE," BY RICHARD STRAUSS

Program.

Weber. Overture to the opera "Euryanthe"
Strauss. "Don Quixote" (introduction, theme with variations and finale): Fantastic variations on a theme of knightly character. Op. 35.
(Solo Viola, Mr. Ferir).
Wagner. Funeral Music, Act. III. from "Dusk of the Gods."
Wagner ..... "A Siegfried Idyl"
Wagner. Prelude to "The Mastersingers of Nuremberg."

Soloist. Mr. Heinrich Warnke

"Don Quixote," a fantastic tone poem by Richard Strauss, which dates back to 1897, was the principal number on the program for the fourth concert of the Boston Symphony Orchestra, at the Academy of Music last evening. Mr. Fiedler, as if he felt it were not sufficiently daring to introduce this eccentric composition, contrasted it with Weber's delightful overture to "Euryanthe," with its brilliancy and tenderness, which opened the concert, and the three characteristic selections from Wagner, which followed the "Don Quixote." Strauss terms his work "fantastical variations on a theme of a knightly character," and it comprises an introduction, theme with ten variations, and finale. It is uneven and inconsistent. Its measures range from passages of uplifting harmony to a disconcerting confusion of discords, and from some unfortunately rare, inspiring moments, when the theme is endowed with melodic originality, to a conclusion that is conventional and commonplace.

A Musical Anarchist.

Strause, the musical anarchist, offends against both taste and the sensibilities of his audience by introducing a "wind machine" such as is used behind the scenes of theaters to simulate a storm. Flutes, harp, drum rolls, bassoon and other instruments contribute to the discord which is supposed to represent the wind whistling around Don Quixote and Sancho Panza as they sit blindfolded on a wooden horse and fancy it is bearing them through the air. An earlier variation representing the bleating of sheep in the episode where the Knight of the Sorrowful Countenance charges the flock, thinking it is a great army and puts it to flight. Here the bleating of the sheep was imitated by the muted brass instruments. It may be noted here that in the introduction at one point all the instruments, brass, wood wind and string, are muted. This bleating of sheep and the noisy confusion produced by the Knight's attack resembled nothing so much as the noise made on Hallowe'en by the crowd blowing tin horns on Chestnut Street. The audience was moved to laughter, but it is questionable whether they did not laugh at the composer rather than with him.

Yet there were delightful moments among the variations, including the Knight's vigil and the meeting with Dulcinea. The Knight was represented in the orchestra by the solo violoncello, and the Squire by the solo viola. Mr. Warnke's execution of the solo violoncello passages, including the vigil, well deserved the special applause which he received from the audience which recalled him as well as Mr. Fiedler at the end of "Don Quixote." There was orchestral ingenuity in the scoring of the variation descriptive of the journey in the enchanted bark, when the Knight and the Squire are upset into the water, but succeed in gaining the shore and give thanks for their safety. The finale representing the death of Don Quixote is peaceful and the harmonies based on the theme of the Knight (solo violoncello) are free from eccentricity just as they are free from inspiration.

Tribute to Orchestra.

The applause which followed the Strauss composition was generous, but a tribute to Mr. Fiedler, Mr. Warnke and the orchestra as distinguished from any sentiment of approval for the Strauss composition, interesting though it may have been to hear it once. "Siegfried's Funeral Music" from "Dusk of the Gods," with its brilliant collection of prominent "leit-motive," which are associated with the hero and with the Volsung race; "A Siegfried Idyl," with all its tenderness of slumber song, cradle song and love scene, and the bold and energetic instrumentation of the Prelude to "The Mastersingers of Nuremburg," all exhibited the perfect co-ordination and the delicate precision which has been attained by the Boston Symphony Orchestra, and the sureness with which under the direction of Mr. Fiedler they produce effects of lightness or tenderness, or of breadth and volume. Each of the three Wagner numbers was followed by spontaneous and general applause.

WILMINGTON

INQUIRER

Philadelphia, Pa.

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MUSIC AT THE ACADEMY

Boston Symphony Orchestra Heard in Strauss and Wagner Program.

The Boston Symphony Orchestra gave its fourth concert for the season at the Academy of Music last evening, when it was heard by a large audience in a program was substantially derived from the compositions of Richard Strauss and Richard Wagner. It began with the former's fantasia of "Don Quixote," which had not been played here for several years and which is regarded by many competent judges as its composer's masterpiece. It is in a form which Strauss very seldom employs, that of the theme with variations, and it is developed through a series of ingenious and eloquently graphic transformation to a resounding and extremely effective finale.

Its purpose is to illustrate some salient episodes in the adventurous career of its chivalrie hero, and that it does so with a striking originality and an extraordinarily graphic power no impartial and intelligently appreciative listener, whatever he may think of the means employed to suggest the bleating of the sheep, etc., will care to dispute. It is all diabolically difficult, but difficulty is a word which has no meaning for the organization which Mr. Fiedler directs and its performance was so nearly faultless in its technical brilliancy and illuminative eloquence as to call for nothing but praise. It was really a remarkable exhibition of virtuoso playing.

Other numbers on the program were funeral music, from "Die Gotterdamerung," the Siegfried Idyll, and the overture to "Die Meistersinger," which were all admirably given. The fifth and last of these concerts will take place on Monday evening, March 20.

Newspaper Clipping Bureau in the World

ITEM.

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BOSTON SYMPHONY AT ACADEMY

The usual large audience heard the Boston Symphony Orchestra at the Academy last night in a programme including not only three characteristic Wagnerian excerpts lately played by our own orchestra, but a seldom-heard work of Richard Strauss, the "Fantastic Variations on a Theme of Knightly Character," written with the life history of Cervantes' hero for its text. The latter work—complicated, difficult and curious as it is—was listened to with the manifest approval and interest which it abundantly deserves, though at the end some of the hearers may have been, like Keats' explorers, silent with a wild surmise.

This was followed by the impressive "Funeral March" from "Gotterdammerung," the "Siegfried Idyl," and the often-heard Prelude to "Die Meistersinger."

The Weber overture constituted a tuneful introduction. The Wagner numbers were delivered with contemplative dignity, and Mr. Fiedler evinced again his scholary understanding, which comprehends and sympathizes with music of every school.

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Symphony Concert.

A great audience assembled in Infantry Hall for the fourth concert of the season Tuesday evening. In the gathering were noted Mr. William B. Weeden, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Horatio A. Hunt, the Misses Hunt, Mr. Theodore F. Green, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Irving P. Irons, Mr. Charles Morris Smith, Miss Smith, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. Alfred Lustig, Mrs. W B. M. Miller, Mr. and Mrs. Gilbert C. Carpenter, Mr. and Mrs. William C. Huntoon, Prof. Lorenso Sears, Miss Sears, Mr. Frederick W. Allen, Mr. Richmond Allen, Mr. and Mrs. John T. Cranshaw, Miss Mary D. Phillips, Miss Harriet J. Miller, Judge and Mrs. William H. Sweetland, Mrs. E. R. Trowbridge, Mr. Thomas Crosby, Mrs. William O. Todd, Mrs. Willard C. Perkins, Mr. and Mrs. Walter J. Towne, Mrs. Charles W. Alexander, Miss Fanny Alexander, Miss Harriot E. Barrows, Miss Helen B.

tis, Miss Ada Johnson, Mrs. Grace L. on, the Misses Hall, Mr. and Mrs. A. Rooke, Mr. and Mrs. George eman, Mrs. Samuel Amies, Miss Bowen, Mrs. William H. Rowiss Ethel Parks, Prof. and Mrs W. Brown, Miss Helen M. Capron.

RECORD, THURSDAY

MARCH 9, 1911

The sale of seats for the Pension Fund concert of the Symphony orchestra next Sunday evening, which is now in progress.

HERALD, WEDNESDAY,

MARCH 8, 1911

BOSTON SYMPHONY

Will Play at New Bedford Theatre on Monday Evening, March 13.

The Boston Symphony orchestra is to give another concert in the New Bedford theatre, New Bedford, on Monday evening, March 13, and, as has been the custom in the past, a large number of music lovers from Fall River will attend the concert. The soloist will be Heinrich Warnke, the celebrated solo violoncellist of the orchestra, who will play Saint-Saens Concerto in A-Minor, which is the most melodious of all the works of its kind.

The concert will begin with the immortal C-Major symphony of Schubert, which has been called—and justly so—a veritable storehouse of melodies. It was the performance of this symphony by the orchestra which so aroused enthusiasm in New York a few weeks ago. Another delightful work on the program is Smetana's symphonic poem, "The Moldau," in which the Bohemian composer seeks to celebrate the beautiful river that cuts through his native country. The final number will be Sibelius' symphonic poem, "Finlandia." Arrangements have been made by which prospective patrons of this concert may reach home at an early hour.

TRANSCRIPT, THURSDAY

MARCH 9, 1911

MUSIC AND MUSICIANS

LIGHT MUSIC, PENSION FUNDS AND RECIPROCATION

A Memory of Vienna and an Impending Incident—"The Sacrifice" Repeated—"Tristan" and Those That Hear—Verses for Miss Farrar — The Unsung Bass-Drummer—Mr. Amato as Scarpia at the Opera House—The Programme for Mr. Clement's Concert—Miss Garden's New Adventure — Wolf - Ferrari's Operatic Trifle

YEARS ago, when the Opera House at Vienna used to give an annual performance to increase various charitable funds for its employees, it mounted a very light opera—an operetta even—in which its eminent singers disported themselves in parts very unlike those that they ordinarily undertook. Opera singers did not take themselves so seriously in those days as they do now; they had even a saving sense of humor, and if these performanees in Vienna and in other German cities were not exactly finished, they were highly amusing. The Symphony Orchestra, when it would increase its Pension Fund, can hardly turn to operetta. Its functions and distinctions are instrumental, not vocal. Tonally, it may caper to Strauss, to Debussy and to the rest of those troublesome ultra-moderns, who like to pull the instruments about as though they were so many puppets for their fancy or their feats; actually it sits and plays with the gravity that befits an exacting task to be done to high standards. When it would be light and amusing, its only outlet is to choose its music accordingly. Sometimes, and wisely, it decides to be so at its Pension Fund Concerts, and thus next Sunday evening, it will have its sport—and make ours—with such music as Tschaikowsky's dances in the ballet of "The Nut-Cracker" and Strauss's "Blue Danube" waltz." It is the orchestra's nearest approach to the old custom of the Vienna Opera House.

In its way, the Pension Fund is one of the distinctions of the Symphony Orchestra. Its existence sets the band apart from the other American orchestras that have none and affiliates it with the great European orchestras with which it ranks. The fund is a sign of the permanence of the orchestra, of the assured future that those who control it would give the men and so be assured in turn of their best abilities and their full loyalty. The fund is token, too, since twice each year the public helps to swell it, of the dependence of the orchestra upon those that week after week and year after year listen gladly to it. To found an orchestra, to meet its deficits, to carry it to higher and higher standards is but half the task—for munificent wealth ambitious of the arts, ambitious of the community whence that wealth has sprung. The other half of the task falls to those that receive these things. They must give their support when they see that they are good, they must make the atmosphere in which they can flourish. Every Friday afternoon and every Saturday night the reciprocation that makes the Symphony Concerts possible fills Symphony Hall. Twice every year, it can fill it again at the concerts for the Pension Fund—the return to the men for their share in the glories of the orchestra. In an earlier day, the Pension Fund existed for accumulation. Now, when the orchestra has flourished thirty years, it exists, quite as much, for disbursement. The more the need that the two should keep pace.

H. T. P.

GLOBE—FRIDAY, MARCH 10, 1911.

CONSTANTINO TO SING WITH SYMPHONY

Appearance at Pension Fund Concert Sunday a Reciprocation of Courtesies.

FLORENCIO CONSTANTINO,
Who Will Sing at the Symphony Pension Fund Concert Sunday Night.

The appearance of Mr Constantino, the genial Spanish tenor of the opera, as soloist at the Symphony pension fund concert Sunday night at Symphony hall, is a felicitous reciprocation of courtesies between the two principal music interests of the city.

A year ago Mr Constantino graciously and gratuitously proffered his services, as did Mr Russell his consent, but arrangements for the season's concerts had then been made.

Mr Constantino will sing two arias, that in the third act of "The Girl of the Golden West" in which Johnson tells of his love for Minnie, and the exquisite air, "Cielo e mar" from the second act of "La Gioconda," in which Mr Constantino, as Enzo, has many times addressed his golden notes to the moon-kissed waves upon which rides his frigate Hecate.

There will also be the interesting prospect of hearing Mr Fiedler turn the Symphony orchestra for the moment into an opera band in these excerpts for the theatre from Puccini and Ponchielli.

The purely orchestral numbers, to be of a popular character, are as follows: Liszt's "Les Preludes," Tschaikowsky's "Nutcracker" suite and the overtures to "Merry Wives of Windsor" and "Tannhauser."

GLOBE—SATURDAY, MARCH 11, 1911.

AT THE SYMPHONY.

Overture by Sinigaglia For the First Time.

Tschaikowsky's "Romeo and Juliet" Brilliantly Played.

The program of the 18th Symphony rehearsal yesterday afternoon was as follows: Brahm's first symphony; Tschaikowsky, "Romeo and Juliet" fantasia; Wagner, "A Siegfried Idyl"; Sinigaglia, overture, "Le Baruffe Chiozzette."

This overture was played for the first time in Boston. It was composed for the comedy "Le Baruffe Chiozzotte," written by Goldoni in 1760. Chiozza is the name of a small village near Venice inhabited by fisher folk. One summer Sinigaglia was engaged as clerk to a magistrate who held court in this village and thus was able to observe at close range the squabbles and volubility of these fishermen and their wives. There is a pair of lovers whose soft addresses make graceful phrases for oboe and violins, and a breathing space for the villagers.

The piece bristles with chatter and provincial vivacity. It goes with much the same zest and lightness as Smetana's overture, "The Bartered Bride." The contrasting theme has the characteristic Italian suaveness of outline. The overture was brilliantly played.

Brahms was at work on his first symphony for 10 years, and was 43 years old when it was first performed. One might reasonably suppose a composer's first symphony to be a work of youth, of a few feverish years or months of ardent and spontaneous imagination.

On the contrary, this is sedate, restrained, deeply serious and introspective. It is as though the composer had altered and remodeled, and had been slow to permit his judgment to accept what may have been the utterance of his fancy. The first movement was much changed before attaining its present form.

The symphony has been called dry and tedious. Nevertheless, when played at Cambridge, with Joachiin conducting, in 1877, as Brahms' thesis for a doctor's degree, it is said to have been vociferously acclaimed by the English, and their delight in music, both serious and profound, is well known.

Romantic ardor is to be missed in the slow movement and spontaneity and lightness of touch in that substituted for the scherzo, but the last movement is laid out on a broad scale. It ascends to a climax of orchestral passion. There is within it a depth of emotional thought. While the hearer may miss the facile turn of invention and the sudden surprises of fancy which pique attention and interest, there is a sane and sound reasonableness, a lucidity in musical thinking and in orchestral expression, that makes for wholesome musicianship.

The last movement was played with understanding and with splendid power.

Mr Fiedler was recalled and shared the applause with the men.

It was with his "Romeo and Juliet" overture-fantasia that Tschaikowsky at once attained the first rank as a tone poet. In characterization and in the beauty of its love music it surpasses "The Tempest," which succeeded it, although it scarcely equals the "Francesca da Rimini," the next of the group, which has been considered his finest piece of program music.

The best music, inspired by Shakspere's "Romeo and Juliet" cannot be said to have been written for the stage. Tschaikowsky has avoided the pitfall of making his work an intermittent love duet. Individual profile is given the characters. Friar Laurence is recognized as an active force in the drama and the grave-voiced woodwind speak of him in the opening measures.

Balakireff was the godfather of the work and Tschaikowsky may have owed to a suggestion from him the exceedingly graphic disintegration of rhythmical accents by which he suggests the sword thrusts of the feud-embittered Montagues and Capulets. This portion was played yesterday with superb fire and abandon.

In the sensuous beauty of the lovers' music, Tschaikowsky is for the moment himself imbued with Italian grace, passion and longing, and has added the note of foreboding melancholy.

In many weeks there has not been more delightful orchestral playing or more sympathetic conducting than was yesterday displayed in the Siegfried Idyl. If pure loveliness is immortal, then this exquisite tribute to the sublimated beauty of motherhood must remain imperishable.

Next week the program will be as follows: Strauss, "Macbeth" (first time in Boston); Faure, suite, "Pelleas and Melisande"; Goldmark, "Sakuntala"; overture, Beethoven, fifth symphony.

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SYMPHONY CONCERT IS ALL ORCHESTRAL

By EDITH BURNHAM.

Yesterday afternoon's programme at the Symphony was entirely an orchestral one, and one of the finest of the season. Mr. Fiedler's conducting of the Brahms Symphony No. 1, in C minor, was a masterly piece of work—and, by the way, he conducted without the score—every instrument in the orchestra being at his lightest command. It was a bit of inspirational work on the part of conductor and orchestra, and it reached its audience with remarkable force. Mr. Fiedler and the entire orchestra were enthusiastically applauded till they bowed in acknowledgment.

The opening chords of the allegro movement form a wonderful ensemble, all the throbbing, pulsating life of the great symphony being compressed in them—they unite in sounding the keynote of all that is to follow. There are, too, wonderful moments of ensemble throughout the symphony, moments when it seems as if the composer had for an instant touched and felt every note of human existence, and just for this instant felt them all harmonized in one great chord. The instrumental values of these ensembles yesterday were of remarkable fineness, like so many tiny strands of silk twisted in a close-woven cordon. The first movement is full of struggle, at times each tiny cord seeming to pull in a separate direction, but never being quite rent. The melody running through it is querying, questioning, the soul's cry of "Why?" The second, the andante sostenuto, is a conscious sigh, only half suppressed; it contains some of the finest moments of a human soul. Following this, in the place of a "jumpy" scherzo, is a movement of exquisite grace, with a sad and pretty pastoral wreathed in it. The closing finale is the greatest triumph of joy that the human mind can conceive of, not the joy that leaps and bounds, but the joy that throbs in every nerve and lives forever. Here again are some remarkable ensembles. The movement opens with a minor adagio, which gradually melts and dissolves into an episode of the strings that is of tremulous beauty. As the movement progresses the melody deepens and enriches; to follow it is like following the pearl diver into the sea. Veiled and clouded harmonies are embedded in it, like the pearls in the bed of the sea.

The Tschaikowsky "Romeo and Juliet" overture following the symphony is a romance of pathos and beauty, the strife of rival houses, the love youth, with the hand of Fate hanging over it like a dark shadow. The pathos and melancholy of Tschaikowsky is unlike that of any other composer; it is never morbid, hopeless, even in its darkest moments, for it is enlightened by a glow of the spirit which penetrates its darkest recesses. The "Romeo and Juliet" overture contains in vague suggestion all the passions of the drama itself, commingling them in a wonderfully dramatic and compact piece of work.

The Wagner "Siegfried Idyl," coming immediately after, was less poignant, for it is conceived in the calmer moments of the great composer. It contains reminiscent themes of the music-drama "Siegfried," painted with the "idyl" touch. Only in pastels do we see the great moments of stress and passion of the opera; they tell their story in quite another way. Its delicacy was exquisitely handled by the orchestra; they reproduced it in the tones in which it was painted.

The closing Sinigaglia comedy overture to "Le Baruffe Chizzotte" made a sharply contrasting close.

BOSTON SYMPHONY ORCHESTRA

The long-promised performance of Richard Strauss' earliest tone poem, "Macbeth," has been set by Mr. Fiedler for the 19th programme of the Symphony concerts, next Friday afternoon and Saturday evening. This is the only important work of Strauss that has not yet been heard here, and so far as known it has had but one performance in this country, by the Chicago orchestra on Oct. 26, 1901. It was written in 1887, between the symphonic fantasia "Aus Italien" and the "Don Juan." Another interesting work on the programme will be Faure's suite "Pelleas and Melisande," incidental music written by Faure a number of years ago to go with Maeterlinck's play. The other number will be Goldmark's overture, "Sakuntala," and Beethoven symphony in C minor, No. 5. There will be no soloist.

SYMPHONY ORCHESTRA PENSION FUND CONCERT.

The first of this season's concerts in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall Sunday evening. The committee of the pension fund institution were fortunate enough to secure the services of Mr. Constantino, the principal tenor of the Boston Opera Company, as soloist. He is to sing two numbers, the tenor aria from the last act of Puccini's "Girl of the Golden West" and the "Cello e Mare" from Ponchinelli's "La Gioconda." The orchestra will also be assisted by the male chorus of the Cecilia in the Johann Strauss waltz, "The Beautiful Danube," Liszt's symphonic poem, "Les Preludes," the Tannhauser overture, the "Nut Cracker" suite of Tschaikowsky and Nicolai's popular overture, "The Merry Wives of Windsor." are the orchestral numbers placed on the programme by Mr. Fiedler.

GREAT PERFORMANCE OF BRAHMS' C MINOR

(From L. C. Elson's Review in The Advertiser.)

PROGRAMME.

Brahms. First Symphony, C minor.
Tschaikowsky. "Romeo and Juliet" overture.
Wagner. "Siegfried Idyll."
Sinigaglia. Overture, "Le Baruffe Chiozzotte."

The concert of yesterday afternoon was of exceptionally enjoyable character. It was modern without being erratic; rich in romance without shattering every trace of musical form; full of varied orchestral coloring without straining after experimental combinations.

There was a time, and not so very long ago, when Brahms's first symphony was held to be too complicated for the auditor to comprehend, but that is all changed now, and concert-goers look down from the tangled heights of Strauss, Reger, Mahler, Elgar, D'Indy, etc., and wonder how they ever could have thought this shapely work incomprehensible.

Yet we think that Brahms first came properly into his own in Boston when Dr. Muck woke us all up with a memorable interpretation of this work, a few years ago. The performance on this occasion reached the same remarkable height. Mr. Fiedler has a habit of playing such works analytically; that is he brings every little sub-theme clearly to notice so that, in the words of the saintly bore in the "Pipe of Desire"—"Nothing is wasted!"

There were some liberties taken with the tempo, but these were to the advantage of the interpretation. The glory of this symphony is its finale, which is as great as any symphonic finale of Beethoven. The first movement is great music, but the finale is sublime. How the glorious folk-song was sung in this! There was virility and power in every note. Mr. Fiedler conducted the work without score, from memory. At the close of the splendid performance the greatest enthusiasm burst forth and continued loud and long until the orchestra had risen and the conductor bowed again and again.

PENSION FUND CONCERT.

The first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall tomorrow evening. The admirable purpose served by these concerts and the attractiveness of the concerts themselves always insure a large audience and tomorrow evening will be no exception to the rule. For the first time in a number of years the Symphony Orchestra will give a popular programme.

The committee of the Pension Fund Institution were fortunate enough to enlist the services of Mr. Constantino, the principal tenor of the Boston Opera Co., as soloist.

SYMPHONY CONCERT.

A soloist brings an air of formality to a symphony concert. An expensive soprano makes the right effect only when the program is so designed as to put her arias and songs in the high light. A distinguished pianist makes an impression, provided the symphony which precedes his concerto makes a striking contrast with it. The appearance of a cosmopolitan artist has to be regarded as an occasion to which the program must conform; therefore the pieces chosen in a Farrar or a Busoni week do not always express the real orchestral feeling of the conductor.

Programs with soloist must be planned to start off with music that will create in the audience the habit of applause; then solo brilliancies, when their turn comes, will be twice brilliant. But let us have once in a while a selection of pieces that excludes the modern startling effects, a selection that leaves the orchestra with some reserve force of expression. Let us have a little study in color scoring; let us go back to the composers who developed the instrumental tone combinations to the highest results of beauty ever attained; let us hear Brahms, Tschaikowsky and Wagner, and try to bring a little conservatism into our standards of orchestral judgment.

Mr. Fiedler put himself completely in the feeling of the Brahms first symphony, the "Romeo and Juliet" fantasia and the "Siegfried Idyl" at the Friday rehearsal. Perhaps he found the large tone volume which he has developed in the string section of the orchestra a little against him in some of the more subtly colored passages of the three works, but he found the Symphony men on the whole a pliant instrument. Brahms, symphony No. 1 in C minor, op. 68; Tschaikowsky, overture-fantasia, "Romeo and Juliet"; Wagner, "A Siegfried Idyl"; Sinigaglia, overture, "La Baruffe Chiozzotte" ("The Squabbles of the People of Chiozza"), op. 32. First time in Boston).

GREAT PERFORMANCE OF BRAHMS' SYMPHONY

COMPOSER'S C MINOR PLAYED ANALYTICALLY

Tschaikowsky's "Romeo and Juliet" Overture and Wagner's "Siegfried Idyll" Also on the Programme.

By Louis C. Elson.

PROGRAMME.

Brahms. First Symphony, C minor.
Tschaikowsky. "Romeo and Juliet" overture.
Wagner. "Siegfried Idyll."
Sinigaglia. Overture, "Le Baruffe Chiozzotte."

Although this opinion is not shared by the general public, the present reviewer is always glad when our magnificent orchestra is heard without the assistance of any soloist. But the line of waiting ones on Huntington ave. shrinks perceptibly when this is the case.

The concert of yesterday afternoon was of exceptionally enjoyable character. It was modern without being erratic; rich in romance without shattering every trace of musical form; full of varied orchestral coloring without straining after experimental combinations.

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Tschaikowsky's "Romeo and Juliet" overture is held by some of his admirers to be his best orchestral work. Without going as far as this, we can certainly recognize it as one of the best outcomes of this much-set theme. "All the world loves a lover," and here there were two of them ready to the hand of the composer. Therefore they have been translated into music all the way from Gounod's treacle to the French parody of "Rhum-et-Eau en Juillet." Tschaikowsky has been very responsive to the fighting side of this subject. There are "alarums and excursions" in many of the measures of the work, and Mercutio and the fiery Tybalt, and the feuds of the Montagues and Capulets are emphatically portrayed.

Nevertheless one can easily identify Romeo, and his love-theme combines the two most melancholy instruments of the orchestra—the viola and the English horn. The battles of the two factions were made the most of by Mr. Fiedler and it was the Kettle-drum's busy day. The great Brahms work dwarfed the romantic overture somewhat, but it was applauded to the point of recalling the conductor nevertheless.

The "Siegfried Idyll" is Wagner's "Sinfonia Domestica." He did not, to be sure, parade his household before all the world. He did not use all the forces of the modern orchestra to illustrate the nursing-bottle and the wails of the baby. He wrote a simple score and a tender development of themes, a sweet suggestion of Peace and Tranquility, with a heart-felt poem, and gave the whole, with its initial performance, as a birthday surprise to his wife. It was long before he would consent to allow the world to share in the enjoyment of this work, before he allowed its publication. Which shows that even in commercial enterprise the moderns have advanced beyond Wagner, who was once thought an adept in getting the utmost possible for his wares.

The delicacy of the work seemed rather fragile after the combats of Shakespeare and Tschaikowsky, for the "Siegfried Idyll" is as quiet as Romeo and Juliet were turbulent, and there were a few blurs in the pianissimo effects. None-theless another recall was given by the unusually responsive and ebullient audience.

Sinigaglia is among the "still living" of the musical biographies. He is one of the few good instrumental composers of Italy. In this overture he pictures (a la Goldoni) the squabbles of the fisher-folk of Chiozza, a village not far from Venice. The overture is for an orchestra of average dimensions, but with the "battery" well represented. There is naturally much bustle and activity in the development of the work, and the themes themselves are characteristic.

In Chiozza the fishermen speak, or rather gargle, a strange dialect, chiefly in their throat, and they are somewhat bacchanalian in habits and generally sociable and convivial. Something of the last-named quality is found in Sinigaglia's overture, which has been performed in all the leading capitals of Europe. It is a magnified light opera overture, but made of better material than one finds in this school. It is full of swingy rhythms, and as chattering as Mozart's "Magic Flute Overture." In fact it seemed to us the work of a Mozart who had become modernized. It leaned somewhat to the folk-style, was well-scored, and made a genial ending to the most successful purely orchestral concert that we have heard for a long time.

PENSION FUND CONCERT.

The first of the season's concerts in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall tomorrow evening. The admirable purpose served by these concerts and the attractiveness of the concerts themselves always insure a large audience and tomorrow evening will be no exception to the rule. For the first time in a number of years the Symphony Orchestra will give a popular programme.

The committee of the Pension Fund Institution were fortunate enough to enlist the services of Mr. Constantino, the principal tenor of the Boston Opera Co., as soloist.

SYMPHONY REHEARSAL

Brahms' C Minor Work Given Masterly Performance — Fiedler Repeatedly Recalled

By Olin Downes

Brahms' C minor symphony, one of the great epics of modern music, headed the programme of the 18th public rehearsal of the Symphony Orchestra yesterday afternoon in Symphony Hall. Mr. Fiedler gave what was upon the whole a superb reading of the impressive work. Enthusiasm ran high, and he was repeatedly recalled after the performance.

The C minor symphony holds its place as a modern classic of extraordinary virility of workmanship, and loftiness of thought. The music has a severe grandeur, even sternness of expression, which is peculiarly grateful as an antidote to the highly-colored music so generally prevalent. The symphony towers like a high mountain peak above more luscious valleys. A great man looks into himself, looks back on life, and reflects aloud. The striving harmonies of the introduction, above the pounding drums, are as a battle of Titans, but the issue is within and aloof from the consciousness of the crowd. This introduction tinctures the entire work. It is heard as a question in the lofty, slow movement and finally the artist, like Hamlet, asks of eternity the question become too banal to quote: the orchestra rises again in agitation, and then as a wonderful C major chord shimmers out, a horn calls straight from heaven.

Mr. Fiedler interpreted a work which must be among those nearest his heart with extraordinary enthusiasm and conviction. He strengthened the original instrumentation in a number of places, as, for instance, the triplet figures, scored for wood-wind only, which were re-enforced by horns in the finale. He prepared and built up his climaxes magnificently, and he gave the utmost coherence to each movement—except, perhaps, the finale, which is in itself somewhat episodic. This movement was played without gloves, and the fact that the brass was decidedly brassy, that the bows dug into the strings with a bite, and so on, did little harm. It is said that when Brahms conducted this movement he could never get sufficient tone from his orchestra. But the rhythmic stride of this finale, in spite of retards and accelerations, should not be too broken. Yesterday the pace was too fast at the last. The responses of the horns to the strings, in triplets, before the concluding measures, could hardly be distinguished at all, and it is indeed a credit to the virtuosity of the orchestra that so few notes were dropped by the men. The performance as a whole was one of the most stirring of the season and the ensuing applause was well deserved.

The contrast of this heroic music, with the rich sensuousness of Tschaikowsky's overture, "Romeo and Juliet," was well considered. This overture is not a perfect whole. The music describing the strife of the two houses is bombast, but the introduction and the yearning passion of the long cantalina of middle section so wonderfully instrumentated, the final apotheosis of this melody, and the tragic conclusion, are among the finest pages in all Tschaikowsky. Few composers, indeed, have shown themselves adequate to such a subject.

An overture to Goldoni's comedy, "Le Baruffe Chiozzotte," was played for the first time at a Symphony concert. The overture is lively and humorous. Simgaghia does not seek to write in a dignified manner. His music sparkles with Italian good spirits. The instrumentation is simple, but effective, even witty. The music gave pleasure.

SYMPHONY CONCERT

ORCHESTRA HAS AN AFTERNOON TO ITSELF

The Pleasures of Familiar Music and of a Concert Without a Soloist—The Italian Contrasts of Sinigaglia's Light Overture and of Tschaikowsky's Impassioned "Romeo and Juliet"—The Russian's and the Italian's Italy—The Wagner of "A Siegfried Idyl" Beside the Brahms of the First Symphony—The Illuminating Fiedler and the Coloring Players

MR. FIEDLER and the Symphony Orchestra had an unusually applausive audience at the concert of yesterday afternoon. At the end of Brahms's symphony in C minor, which led the programme, it recalled the conductor twice and finally brought the band to its feet. The house warmed to Tschaikowsky's glowing fantasia "Romeo and Juliet," and heard Wagner's "Siegfried Idyl" as gladly. Then, seemingly, though the concert was shorter than Mr. Fiedler sometimes makes them, its attention and appreciation were exhausted. Departures were unusually numerous before the "brilliant overture" with which the conductor likes to "round off" his programmes, and Sinigaglia's piece had hardly the applause that it deserved. The audience knows what to expect when the overture to "Tannhäuser" or to "Oberon" or to "Egmont" finishes the concert, and stays accordingly. With an unknown piece, it is less resolved. Besides, the title of Sinigaglia's overture is forbidding. The imagination does not exactly warm to a prelude to "The Squabbles of the People of Chiozza," though it was Goldoni who named his comedy and Sinigaglia had no choice when he would write an overture to it. The conductor and the orchestra thus had the concert to themselves, and no one, unless it were some of the inveterate curiosity-seekers of the second balcony, seemed to miss a "soloist," a species that has been unusually plentiful this year. Except Sinigaglia's overture, moreover, all the music was familiar and plainly grateful to those that heard. Once more, too, there were signs of the new appreciation of Brahms that Dr. Muck and Mr. Fiedler have gradually developed. Time was when the audiences of the Symphony Concerts applauded his music because it was safe and dutiful so to do. Now, under the emotional vitality that the two conductors have restored to Brahms's symphonies, the listeners applaud because the music really moves them. At last, here in Boston, Brahms is escaping from his injudicious and pedantic friends.

Sinigaglia is one of the rare Italians who deliberately shuns the opera house and cultivates the music of the concert-room, and in the overture to Goldoni's comedy, he has written Italian music to an Italian play. Tschaikowsky, like Hugo Wolf and Rimsky-Korsakoff, was one of the composers of a more northern race whose imagination often turned southward. Hugo Wolf, they say, had never set foot in Spain, and his Spanish songs and his Spanish opera, "Der Corregidor," were feats of unmixed imagination. Tschaikowsky, however, knew his Italy at first hand. He paid long visits to it; he delighted in Italian air and light, in the life around him as it was, in the variegated past that all else recalled. For him there were passion and glow in it all. He set himself to the writing of an orchestral fantasia that might serve as an overture to Shakspeare's tragedy, "Romeo and Juliet." According to the title and the records, it was born of the poet's play. Quite as much, and more intimately, it sprang out of his Italian imaginings and, maybe, his Italian memories. Sinigaglia knows his Italy at first hand, takes it for granted as most of us do our own dwelling places. Tschaikowsky, in spite of his visits, imagined his Italy, and perhaps the two points of view play in the music of the two composers that the programme set side by side.

Goldoni's comedy is a gay little piece. The "Chiozzotte" of the title are the fisherfolk of a Venetian village. They sit in the sunshine and chatter, and there are amorous interchanges. A cloud, as it were, obscures the sun, and there are voluble quarrels and amorous bickerings. The cloud passes, with a pacifying magistrate for the sun-god, and there are feasting, dancing and kisses. Sinigaglia's music catches the general course, the pervading mood of the comedy. It runs simply and none too formally. The melodic ideas come and go, and no one thinks twice about them. They make orchestral chatter even as the "Chiozzotte" chattered; the instrumental choirs gossip; gossip instrument for instrument their more intimate interchanges; it is possible to hear the wooing lovers. The squabble begins; and the orchestral voices are very voluble, very high pitched; the melody of the lovers is enmingled in the general bickering; the merry chatter returns and the overture is done. The music is light and bright; playfully invented, neatly colored; it has gayety and humor; Italian accent is in it—the accent of babbling life in the sunshine, taking the day, the hour for itself, and thinking it none the worse if a momentary quarrel give tang to it. Galdoni's "Chiozzotte" of 1760 are also Sinigaglia's Italians of 1908. Tschaikowsky's Italy is the Italy of romantic imagination—the land of glowing passion in its due environment. Hear the melody of the lovers as it rises against the dying din of the brawl, the melody that Tschaikowsky once destined for a duet in which their voices, with the instruments, should sing their passion. It is languorous with the star-lit softness of Italian nights; it is still with their deep stillness; there is less ecstasy than longing in it. The music is less of the fires of Shakspeare's lovers than of the composer's visions of [illegible] and the passion that they

[illegible]'s music k[illegible] with the music [illegible] moonlights. Stripped of [illegible] glamours what are these troops of Montagues and Capulets but what the magistrates nowadays—and doubtless in a mediæval Verona too—would call common ralliers and brawlers, gang against gang. Tschaikowsky in his music summons another glamour. He hears them as the disturbing voices of his Italian nights, as the echoes, so to say, of the figures that he has seen in pictures of the Italian renaissance; he sees them still phantom-like coursing the high wall of some alley to fling themselves into the brawl upon the piazza. Again, when he would write his musical epilogue of a tragedy ended, because fate will not pity, his is an elegiac mood, the mood of one who sits under a crumbling column, in the still afternoon light, who looks across the hills with their olive trees, who hears a faint piping that is all of the life that once peopled it. He is melancholy at fate that spares not. Now Shakspeare's Romeo is frenzied Elizabethan wise; Tschaikowsky's is only mournful: "After 'Romeo and Juliet'" goes Tschaikowsky's title to his fantasia; "after the Italy of my visions" would be the truer designation. Sinigaglia's Italian accent is of prose and chatter; Tschaikowsky's of poetry and passion.

Perhaps Mr. Fiedler was making a programme of interesting juxtapositions, for the other two items of it set Wagner and Brahms side by side. Only the Wagner was the Wagner of "A Siegfried Idyl," which, after all, is only a pleasurable trifle, and the Brahms was the Brahms of his first symphony, which, as every one knows, and somewhat to weariness, is a very serious "work." In both the orchestra and the conductor shone. Mr. Fiedler is not remarkable for reticence; but for once he recalled that "A Siegfried Idyl" was not in intent or execution a concert or an operatic piece. An orchestra in a concert-hall may not play it as Richter's little band played it on the stairs of Cosima's villa for the Christmas morning that was also her birthday; but it can, and yesterday it did, keep the due proportion, make the music as intimate, as whispering almost as Wagner designed it. The idyl runs in gentle little melodic curves that seem always ruffling into trills; it seldom speaks in more than half voice; it is all softness of accent. Wagner remembers happily and does not re-state forcibly its fragments of his music-dramas. He would merely suggest them to the mother and of the son whom he likes to fancy has quickened him with them and given them new meaning. It was this intimate, this musing voice, this lightness of detail, this softness of accent that Mr. Fiedler and the orchestra [illegible]d in their performance. They kept [illegible]o all soft glow, and yet never [illegible] pulpy, as the way, too often, of Ger[illegible] sentimentality is. For "A Siegfried [illegible]yl" is a very sentimental piece—else it would not be so long. If Wagner had [illegible] chosen to lead the little orchestra that first played it he would surely have listened holding Cosima's hand.

Mr. Fiedler's conducting of Brahms's music is illuminating and vitalizing. Of course, he was expository. He would have us know, for example, beyond any mistaking that the chief theme of Brahms's finale has its resemblance to the chief theme of Beethoven's finale in the Choral Symphony. He was resolute that we should not miss the briefly mysterious passage for oboe and violin that insinuates itself into the slow movement only to die out of it again. He was sedulous of expository emphasis, and of so revealing an accent that sometimes he sharpened his string tone over much. But Mr. Fiedler, as he has proved with Schumann, is sensitive and skilful to "open up" seemingly thick instrumentation, to give it clear voice, luminosity even, and eloquence too. Brahms's writing for orchestra is oftener closely and thoughtfully knit than it is thick, but his music gains by the freer spacing, the warmer colors that Mr. Fiedler seeks to give it. There is gain also in the rhythmic life of the music upon which Mr. Fiedler laid such stress. He was eager to keep it moving, curving. He made the little intermezzo before the finale almost rippling. The pedants—Brahms himself was not one—would surely have shaken doubting heads over some of his modulations of pace, his crescendos and diminuendos, his persistent quest for changeful force of tone and suppleness of movement. But Brahms, their Brahms, so played is no longer crabbed. Like Dr. Muck before him, Mr. Fiedler gives emotional sweep and largeness to the finale, finds a reticent and contemplative passion, but a passion no less in the second movement. In spite of the extremists on both sides, Brahms felt as well as thought, when a discerning conductor and a responsive band release him. He may lack tonal color; but if he does, the orchestra yesterday gave it to him—the strings, the horns, the clarinets, the trombones. There was brightness as well as shadow in the instrumental voices, glow as well as depth. The strings accented, the clarinets warmed, the horns were of manifold beauty. There was reason to suspect that Brahms, the unsensitive, theoretically, to instrumentation, really awaited an orchestra of imaginative virtuosi.

H. T. P.

CONCERTS NEXT WEEK

Strauss's "Macbeth" for the First Time at the Symphony Concerts—Light Music for the Pension Fund — Mr. Clement's Recital of French Songs—The Witeks in a Chamber Concert with a Curious Piece —Mr. Townsend and His Song-Cycle

WITH Strauss's tone-poem, "Macbeth," to be played for the first time here at the Symphony Concerts, and with Mr. Clément, the eminent tenor, in a recital of his own, the new week has its interesting promise. Again the Symphony Orchestra will be unassisted and again, outside "Macbeth," Mr. Fiedler has made a programme of comparatively familiar pieces. Mr. Clément will sing through a diversified list of French songs, interspersed with three by American composers. The Symphony Orchestra, [illegible] has a concert for the increase [illegible] Pension Fund with the assistance of [illegible] Constantino, the tenor of the Boston [illegible] House; Mr. and Mrs. Witek announce a concert of chamber music for violin and pianoforte; and Mr. Townsend, the baritone, for his annual concert, will sing Schubert's song-cycle Die Schöne Müllerin.

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Symphony Hall: Symphony Concerts

MACBETH is the overlooked and neglected tone-poem of Strauss. Nowadays—or indeed at any other time—it is rarely performed anywhere, and in all probability it has not been heard in America since the Chicago Orchestra played it in Theodore Thomas's time. Yet Strauss, by report, cherishes it and Mr. Fiedler thinks so well of it that for two seasons he has purposed to make it known here. Accordingly he has made it the first number on his programme for next Friday afternoon and Saturday evening. Written in 1887 "Macbeth" is chronologically the first of Strauss's tone-poems; but he did not publish it until three years later he had revised the music. Mr. Newman, in his monograph on Strauss, praises the piece. "'Macbeth,'" he says, "is all psychology and no action. . . . Strauss makes no attempt whatever to cover the whole ground of Shakspeare's drama; no other character is introduced but Lady Macbeth, and she is really kept in the background of the picture while absolutely nothing happens, not even the murder of the king. The whole drama is enacted in the soul of Macbeth; apart from the comparatively few bars that depict his wife, the score is entirely concerned with the internal conflict of the three main elements of his character—his ambitious pride, his irresolution, and his love for Lady Macbeth. There is nothing here that is not pure 'stuff for music,' as Wagner would have said. The musical texture of the work is extraordinarily strong and well-wrought; already the young man of twenty-two makes Liszt seem like an amateur in comparison. For the first time in the history of the symphonic poem, in fact, a musical brain of the best kind, endlessly fertile in ideas and with a masterly technique, is cultivating the form. The score, youthful as it is, already shows the rich polyphonic structure that is characteristic of Strauss, and beside which the homophonic, lyrical style of Liszt seems decidedly thin." The remaining items of the programme are the Suite that Fauré arranged from his incidental music to Maeterlincke's "Pelléas and Mélisande," unduly neglected nowadays beside Debussy's opera Goldmark's glowing Oriental overture, "Sakuntala"; and Beethoven's fifth Symphony which better suits Mr. Fiedler's love of orchestral eloquence than some of the rest.

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Symphony Hall: Pension-Fund Concert

THE Symphony Orchestra has deferred unusually long, this year, its two annual concerts for the profit of its Pension Fund, and the first is set for Sunday evening, at eight, in Symphony Hall. Of the just and beneficent purpose to which the fund ministers, of the support from the audiences of the regular concerts and from the miscellaneous public that it deserves, much has been said many times in this place. Yet less the purpose than the anticipated pleasure of concerts assembles audiences for them, and accordingly Mr. Fiedler and the committee in charge of the fund have made a programme of light or well-liked music; the suite of dances from Tschaikowsky's ballet of "The Nutcracker"; Wagner's overture to "Tannhäuser," Nicolai's to his operatic comedy, "The Merry Wives of Windsor," Liszt's tone-poem, "Les Préludes," and Johann Strauss's "Blue Danube" waltz in its original form as a piece for men's choir and orchestra. The Cecilia will provide the chorus, and at the invitation of the committee, Mr. Constantino, the tenor of the Boston Opera House, will assist. His pieces are Johnson's monologue from the third act of Puccini's "La Fanciulla del West" and Enzo's invocation of sky and sea in the second act of Ponchielli's "La Gioconda."

BOSTON HERALD
MARCH 13, 1911.

CAMPAIGN FOR CURRENCY BILL

Monetary Commission Seeking to Create Sentiment for New Measure.

TO VISIT LARGER CITIES

WASHINGTON, March 12—Plans for the reform of the currency laws will be prosecuted with vigor by the means of the national monetary commission during the summer and fall. A campaign of education will be started within a few weeks to create sentiment for a bill which probably will be introduced in Congress next December.

Thus far the work of the commission has not been regarded as political, and care is to be taken to avoid the introduction of partisan views in the campaign for the bill. A majority of the members who have been working on the proposed legislation are not new members of Congress, and most of them are regarded as out of politics. This is particularly true of the chairman, ex-Senator Aldrich of Rhode Island, who expects to devote a great deal of time to the work during the year.

Beginning with the hearings of the

MARCH 11, 1911

SYMPHONY PROGRAM MOST ATTRACTIVE

Work of Orchestra Arouses Audience to High Pitch of Enthusiasm.

At the close of the performance of Brahms's first symphony yesterday afternoon the Symphony Orchestra was applauded until, after bowing several times all by himself, Mr. Fiedler called to the players to stand up. The final movement of the symphony brought out an exhibition of orchestral virtuosity that raised the large matinee audience to a high pitch of enthusiasm.

The program this week is one of the most attractive of the season and it is entirely for orchestra. The Brahms symphony is offered for the first time since Conductor Fiedler made his initial bow in October, 1908; and yesterday, as at the concerts of two seasons ago, it was read without a score. This is a feat which Mr. Fiedler seldom performs, but it is evident that few works have taken hold of him so powerfully as this vigorous and remarkably melodious symphony. The result is a performance at once respectful and affectionate, brilliant and beautiful—rivaling the recent interpretations of the "Tannhaeuser" overture and Strauss's colossal fantasia, "Don Quixote."

But equally polished and sympathetic was the performance of Tschaikowsky's superb overture-fantasia, "Romeo and Juliet," which has not been on a symphony program for nearly four years. Nor were the multiform beauties of "A Siegfried Idyl," the more familiar Wagner piece, slighted; nor was the true comic spirit of Sinigaglia's overture to Goldoni's "Le Baruffe Chiozzotte," played here for the first time. This vivacious work was introduced to the public several years ago by Toscanini.

The third quarter of the symphony season thus ends with even more than the usual brilliancy.

SUNDAY GLOBE
—MARCH 12, 1911.

Tone Poem by Strauss
the Symphony Novelty.

Richard Strauss' "Macbeth," which Mr Fiedler has long promised to perform here in Boston, will be the novelty at the Symphony concerts this week. This is the *only* Strauss tone poem which has *yet* to be heard in Boston, and curiously enough so far as there is any record it has been played but twice in the United States, Oct 26, 1901, by the Chicago orchestra under Theodore Thomas, and in October, 1906, under Mr Stock.

There is but little explanation or guide to an analysis furnished by Strauss himself save the title, and the acknowledgment — after Shakspere's drama. There are but two references in the score to the theme.

Over an imperious phrase for violins, horn and wood-wind near the beginning, the word "Macbeth" occurs, and above a passage on page 12 there is a phrase marked appassionata, molto rubato and a quotation in German from Lady Macbeth's speech in act 1, scene 5, beginning "Hie thee hither, that I may pour my spirits in thine ear."

The tone poem was written in 1887, a year later than "Don Juan," although its opus number is 23, and that of the sketch of the amorous knight is 20.

Another interesting number on the program will be Gabriel Faure's suite, "Pelleas and Melisande," incidental music written by him for Maeterlinck's play of the same name and preceding by some years Debussy's opera. The suite has been played twice by the Symphony orchestra, under Mr Gericke in 1904 and under Mr d'Indy the following year. It was played recently at a private concert of French music at the Boston opera house, directed by Mr Caplet. The other numbers will be Goldmark's overture, "Sakuntala," and Beethoven's symphony in C minor.

Symphony Pension Fund
Concert This Evening.

A concert of popular music played by the entire Symphony orchestra under its own conductor is something decidedly out of the ordinary and the program which has been arranged for the first concert in aid of the Pension fund of the orchestra, which is to be given in Symphony hall tonight, should have a wide appeal, not only to the regular patrons and friends of the orchestra but to the public in general.

The committee was fortunate enough to enlist the services of Mr Constantino, principal tenor of the Boston opera company, as soloist. Mr Constantino is down for two numbers; the tenor aria from the last act of Puccini's "The Girl of the Golden West" and the familiar "Cielo e Mare" from Ponchielli's "La Gioconda."

The orchestra will also have the assistance of the male chorus of the Cecilia society and with these gentlemen will give Johann Strauss' waltz, "The Beautiful Blue Danube." The fact that this classic waltz was written originally for male chorus and orchestra is not generally known. Several years ago it was sung here by the Apollo club with much success.

The program will begin with Liszt's symphonic poem, "Les Preludes." Then will come the Puccini aria, which will be followed by the "Tannhauser" overture. The first number of the second part will be the ever-popular "Nut-Cracker" suite of Tschaikowsky. The suite will be followed by the Ponchielli aria, after which will come Nicolai's popular overture, "The Merry Wives of Windsor," and finally Strauss' waltz.

THE SYMPHONY CONCERT

THE ORCHESTRA HAS AN AFTERNOON TO ITSELF

The Pleasures of Familiar Music and of a Concert Without a Soloist—The Italian Contrasts of Sinigaglia's Light Overture and of Tschaikowsky's Impassioned "Romeo and Juliet"—The Russian's and the Italian's Italy—The Wagner of "A Siegfried Idyl" Beside the Brahms of the First Symphony—The Illuminating Fiedler and the Coloring Players

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Tschaikowsky's Italy is the Italy of romantic imagination—the land of glowing passion in its due environment. Hear the melody of the lovers as it rises against the dying din of the brawl, the melody that Tschaikowsky once destined for a duet in which their voices, with the instruments, should sing their passion. It is languorous with the star-lit softness of Italian nights; it is still with their deep stillness; there is less ecstasy than longing in it. The music is less of the fires of Shakspeare's lovers than of the composer's visions of Italian nights and the passion that they

[illegible] music keeps [illegible] with the music of the warring households. Stripped of Shakspearean glamours what are these troops of Montagues and Capulets but what the magistrates nowadays—and doubtless in a mediæval Verona too—would call common rallers and brawlers, gang against gang. Tschaikowsky in his music summons another glamour. He hears them as the disturbing voices of his Italian nights, as the echoes, so to say, of the figures that he has seen in pictures of the Italian renaissance; he sees them still phantom-like coursing the high wall of some alley to fling themselves into the brawl upon the piazza. Again, when he would write his musical epilogue of a tragedy ended, because fate will not pity, his is an elegiac mood, the mood of one who sits under a crumbling column, in the still afternoon light, who looks across the hills with their olive trees, who hears a faint piping that is all of the life that once peopled it. He is melancholy at fate that spares not. Now Shakspeare's Romeo is frenzied Elizabethan wise; Tschaikowsky's is only mournful: "After 'Romeo and Juliet'" goes Tschaikowsky's title to his fantasia; "after the Italy of my visions" would be the truer designation. Sinigaglia's Italian accent is of prose and chatter; Tschaikowsky's of poetry and passion.

Perhaps Mr. Fiedler was making a programme of interesting juxtapositions, for the other two items of it set Wagner and Brahms side by side. Only the Wagner was the Wagner of "A Siegfried Idyl," which, after all, is only a pleasurable trifle, and the Brahms was the Brahms of his first symphony, which, as every one knows, and somewhat to weariness, is a very serious "work." In both the orchestra and the conductor shone. Mr. Fiedler is not remarkable for reticence; but for once he recalled that "A Siegfried Idyl" was not in intent or execution, a concert or an operatic piece. An orchestra in a concert-hall may not play it as Richter's little band played it on the stairs of Cosima's villa for the Christmas morning that was also her birthday; but it can, and yesterday it did, keep the due proportion, make the music as intimate, as whispering almost as Wagner designed it. The idyl runs in gentle little melodic curves that seem always ruffling into trills; it seldom speaks in more than half voice; it is all softness of accent. Wagner remembers happily and does not re-state forcibly its fragments of his music-dramas. He would merely suggest them to the mother and of the son whom he likes to fancy has uickened him with them and given them new meaning. It was this intimate, this musing voice, this lightness of detail, this softness of accent that Mr. Fiedler and the orchestra [illegible]d in their performance. They kept [illegible]c all soft glow, and yet never [illegible] pulpy, as the way, too often, of Ger[illegible] sentimentality is. For "A Siegfried [illegible]yl" is a very sentimental piece—else [illegible] would not be so long. If Wagner had [illegible] chosen to lead the little orchestra that first played it he would surely have listened holding Cosima's hand.

Mr. Fiedler's conducting of Brahms's music is illuminating and vitalizing. Of course, he was expository. He would have us know, for example, beyond any mistaking that the chief theme of Brahms's finale has its resemblance to the chief theme of Beethoven's finale in the Choral Symphony. He was resolute that we should not miss the briefly mysterious passage for oboe and violin that insinuates itself into the slow movement only to die out of it again. He was sedulous of expository emphasis, and of so revealing an accent that sometimes he sharpened his string tone over much. But Mr. Fiedler, as he has proved with Schumann, is sensitive and skilful to "open up" seemingly thick instrumentation, to give it clear voice, luminosity even, and eloquence too. Brahms's writing for orchestra is oftener closely and thoughtfully knit than it is thick, but his music gains by the freer spacing, the warmer colors that Mr. Fiedler seeks to give it. There is gain also in the rhythmic life of the music upon which Mr. Fiedler laid such stress. He was eager to keep it moving, curving. He made the little intermezzo before the finale almost rippling. The pedants—Brahms himself was not one—would surely have shaken doubting heads over some of his modulations of pace, his crescendos and diminuendos, his persistent quest for changeful force of tone and suppleness of movement. But Brahms, their Brahms, so played is no longer crabbed. Like Dr. Muck before him, Mr. Fiedler gives emotional sweep and largeness to the finale, finds a reticent and contemplative passion, but a passion no less in the second movement. In spite of the extremists on both sides, Brahms felt as well as thought, when a discerning conductor and a responsive band release him. He may lack tonal color; but if he does, the orchestra yesterday gave it to him—the strings, the horns, the clarinets, the trombones. There was brightness as well as shadow in the instrumental voices, glow as well as depth. The strings accented, the clarinets warmed, the horns were of manifold beauty. There was reason to suspect that Brahms, the unsensitive, theoretically, to instrumentation, really awaited an orchestra of imaginative virtuosi.

H. T. P.

CONCERTS NEXT WEEK

Strauss's "Macbeth" for the First Time at the Symphony Concerts—Light Music for the Pension Fund — Mr. Clement's Recital of French Songs—The Witeks in a Chamber Concert with a Curious Piece —Mr. Townsend and His Song-Cycle

WITH Strauss's tone-poem, "Macbeth," to be played for the first time here at the Symphony Concerts, and with Mr. Clément, the eminent tenor, in a recital of his own, the new week has its interesting promise. Again the Symphony Orchestra will be unassisted and again, outside "Macbeth," Mr. Fiedler has made a programme of comparatively familiar pieces. Mr. Clément will sing through a diversified list of French songs, interspersed with three by American composers. The Symphony Orchestra, [illegible] has a concert for the increase of its Pension Fund with the assistance of Mr. Constantino, the tenor of the Boston Opera House; Mr. and Mrs. Witek announce a concert of chamber music for violin and pianoforte; and Mr. Townsend, the baritone, for his annual concert, will sing Schubert's song-cycle, "Die Schöne Müllerin."

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Symphony Hall: Symphony Concerts

MACBETH is the overlooked and neglected tone-poem of Strauss. Nowadays—or indeed at any other time—it is rarely performed anywhere, and in all probability it has not been heard in America since the Chicago Orchestra played it in Theodore Thomas's time. Yet Strauss, by report, cherishes it and Mr. Fiedler thinks so well of it that for two seasons he has purposed to make it known here. Accordingly he has made it the first number on his programme for next Friday afternoon and Saturday evening. Written in 1887 "Macbeth" is chronologically the first of Strauss's tone-poems; but he did not publish it until three years later he had revised the music. Mr. Newman, in his monograph on Strauss, praises the piece. "'Macbeth,'" he says, "is all psychology and no action. . . . Strauss makes no attempt whatever to cover the whole ground of Shakspeare's drama; no other character is introduced but Lady Macbeth, and she is really kept in the background of the picture while absolutely nothing 'happens,' not even the murder of the king. The whole drama is enacted in the soul of Macbeth; apart from the comparatively few bars that depict his wife, the score is entirely concerned with the internal conflict of the three main elements of his character—his ambitious pride, his irresolution, and his love for Lady Macbeth. There is nothing here that is not pure 'stuff for music,' as Wagner would have said. The musical texture of the work is extraordinarily strong and well-wrought; already the young man of twenty-two makes Liszt seem like an amateur in comparison. For the first time in the history of the symphonic poem, in fact, a musical brain of the best kind, endlessly fertile in ideas and with a masterly technique, is cultivating the form. The score, youthful as it is, already shows the rich polyphonic structure that is characteristic of Strauss, and beside which the homophonic, lyrical style of Liszt seems decidedly thin." The remaining items of the programme are the Suite that Fauré arranged from his incidental music to Maeterlincke's "Pelléas and Mélisande," unduly neglected nowadays beside Debussy's opera Goldmark's glowing Oriental overture, "Sakuntala"; and Beethoven's fifth Symphony which better suits Mr. Fiedler's love of orchestral eloquence than some of the rest.

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Symphony Hall: Pension-Fund Concert

THE Symphony Orchestra has deferred unusually long, this year, its two annual concerts for the profit of its Pension Fund, and the first is set for Sunday evening, at eight, in Symphony Hall. Of the just and beneficent purpose to which the fund ministers, of the support from the audiences of the regular concerts and from the miscellaneous public that it deserves, much has been said many times in this place. Yet less the purpose than the anticipated pleasure of concerts assembles audiences for them, and accordingly Mr. Fiedler and the committee in charge of the fund have made a programme of light or well-liked music; the suite of dances from Tschaikowsky's ballet of "The Nutcracker"; Wagner's overture to "Tannhäuser," Nicolai's to his operatic comedy, "The Merry Wives of Windsor," Liszt's tone-poem, "Les Préludes," and Johann Strauss's "Blue Danube" waltz in its original form as a piece for men's choir and orchestra. The Cecilia will provide the chorus, and at the invitation of the committee, Mr. Constantino, the tenor of the Boston Opera House, will assist. His pieces are Johnson's monologue from the third act of Puccini's "La Fanciulla del West" and Enzo's invocation of sky and sea in the second act of Ponchielli's "La Gioconda."

BOSTON HERALD
MARCH 13, 1911.

CAMPAIGN FOR CURRENCY BILL

Monetary Commission Seeking to Create Sentiment for New Measure.

TO VISIT LARGER CITIES

WASHINGTON, March 12—Plans for the reform of the currency laws will be prosecuted with vigor by the means of the national monetary commission during the summer and fall. A campaign of education will be started within a few weeks to create sentiment for a bill which probably will be introduced in Congress next December.

Thus far the work of the commission has not been regarded as political, and care is to be taken to avoid the introduction of partisan views in the campaign for the bill. A majority of the members who have been working on the proposed legislation are not now members of Congress, and most of them are regarded as out of politics. This is particularly true of the chairman, ex-Senator Aldrich of Rhode Island, who expects to devote a great deal of time to the work during the year.

Beginning with the hearing of the

SYMPHONY PROGRAM MOST ATTRACTIVE

Work of Orchestra Arouses Audience to High Pitch of Enthusiasm.

At the close of the performance of Brahms's first symphony yesterday afternoon the Symphony Orchestra was applauded until, after bowing several times all by himself, Mr. Fiedler called to the players to stand up. The final movement of the symphony brought out an exhibition of orchestral virtuosity that raised the large matinee audience to a high pitch of enthusiasm.

The program this week is one of the most attractive of the season and it is entirely for orchestra. The Brahms symphony is offered for the first time since Conductor Fiedler made his initial bow in October, 1908; and yesterday, as at the concerts of two seasons ago, it was read without a score. This is a feat which Mr. Fiedler seldom performs, but it is evident that few works have taken hold of him so powerfully as this vigorous and remarkably melodious symphony. The result is a performance at once respectful and affectionate, brilliant and beautiful—rivaling the recent interpretations of the "Tannhaeuser" overture and Strauss's colossal fantasia, "Don Quixote."

But equally polished and sympathetic was the performance of Tschaikowsky's superb overture-fantasia, "Romeo and Juliet," which has not been on a symphony program for nearly four years. Nor were the multiform beauties of "A Siegfried Idyl," the more familiar Wagner piece, slighted; nor was the true comic spirit of Sinigaglia's overture to Goldoni's "Le Baruffe Chiozzotte," played here for the first time. This vivacious work was introduced to the public several years ago by Toscanini.

The third quarter of the symphony season thus ends with even more than the usual brilliancy.

SUNDAY GLOBE
—MARCH 12, 1911.

Tone Poem by Strauss
the Symphony Novelty.

Richard Strauss' "Macbeth," which Mr Fiedler has long promised to perform here in Boston, will be the novelty at the Symphony concerts this week. This is the only Strauss tone poem which has yet to be heard in Boston, and curiously enough so far as there is any record it has been played but twice in the United States, Oct 26, 1901, by the Chicago orchestra under Thodore Thomas, and in October, 1906, under Mr Stock.

There is but little explanation or guide to an analysis furnished by Strauss himself save the title, and the acknowledgment — after Shakspere's drama. There are but two references in the score to the theme.

Over an imperious phrase for violins, horn and wood-wind near the beginning, the word "Macbeth" occurs, and above a passage on page 12 there is a phrase marked appassionata, molto rubato and a quotation in German from Lady Macbeth's speech in act 1, scene 5, beginning "Hie thee hither, that I may pour my spirits in thine ear."

The tone poem was written in 1887, a year later than "Don Juan," although its opus number is 23, and that of the sketch of the amorous knight is 20.

Another interesting number on the program will be Gabriel Faure's suite, "Pelleas and Melisande," incidental music written by him for Maeterlinck's play of the same name and preceding by some years Debussy's opera. The suite has been played twice by the Symphony orchestra, under Mr Gericke in 1904 and under Mr d'Indy the following year. It was played recently at a private concert of French music at the Boston opera house, directed by Mr Caplet. The other numbers will be Goldmark's overture, "Sakuntala," and Beethoven's symphany in C minor.

Symphony Pension Fund
Concert This Evening.

A concert of popular music played by the entire Symphony orchestra under its own conductor is something decidedly out of the ordinary and the program which has been arranged for the first concert in aid of the Pension fund of the orchestra, which is to be given in Symphony hall tonight, should have a wide appeal not only to the regular patrons and friends of the orchestra but to the public in general.

The committee was fortunate enough to enlist the services of Mr Constantino, principal tenor of the Boston opera company, as soloist. Mr Constantino is down for two numbers; the tenor aria from the last act of Puccini's "The Girl of the Golden West" and the familiar "Cielo e Mare" from Ponchielli's "La Giaconda."

The orchestra will also have the assistance of the male chorus of the Cecilia society and with these gentlemen will give Johann Strauss' waltz, "The Beautiful Blue Danube." The fact that this classic waltz was written originally for male chorus and orchestra is not generally known. Several years ago it was sung here by the Apollo club with much success.

The program will begin with Liszt's symphonic poem, "Les Preludes." Then will come the Puccini aria, which will be followed by the "Tannhauser" overture. The first number of the second part will be the ever-popular "Nut-Cracker" suite of Tschaikowsky. The suite will be followed by the Ponchielli aria, after which will come Nicolai's popular overture, "The Merry Wives of Windsor," and finally Strauss' waltz.

RALD, BOSTON, MARCH 12, 1911

FLORENCIO CONSTANTINO

SYMPHONY ORCHESTRA.

Richard Strauss's "Macbeth," which Mr. Fiedler has long promised to perform here in Boston, will be the novelty of the program for Friday afternoon, the 17th, and Saturday evening, the 18th. This is the only tone poem of Strauss which has yet to be heard in Boston. It was played on Oct. 26, 1901, by the Chicago orchestra under Theodore Thomas. The work has no explanation or guide aside from the word "Macbeth" written over one of its themes and later over another theme the words "Lady Macbeth" and a quotation from the tragedy. It was written in 1887, and although its opus number is 23 and is later than that of "Don Juan," which is 20, it was written a year before the latter.

Another interesting number on the program will be Gabriel Faure's suite, "Pelleas and Melisande," incidental music written by him from Maeterlinck's play of the same name and preceding by some years Debussy's opera. It was first performed in Boston at a concert of the New England Conservatory orchestra. The other numbers will be Goldmark's overture, "Sakuntala" and Beethoven's symphony in C-minor.

PENSION FUND CONCERT.

A concert of popular music played by the entire Symphony orchestra under its own conductor is out of the ordinary. The program arranged for the first concert in aid of the pension fund of the orchestra in Symphony Hall tonight should make a wide appeal. Only once in many years has the orchestra given a popular program: that was five years ago at the concert given in aid of the sufferers from the San Francisco disaster.

The committee of the pension fund institution was fortunate to enlist the services of Mr. Constantino of the Boston opera company as soloist. He and Mr. Russell, the director of the Boston opera, fell in readily with the suggestion and Mr. Constantino's presence must necessarily add interest to the concert. He will sing the tenor aria from the last act of Puccini's "The Girl of the Golden West" and "Cielo e Mare" from Ponchielli's "La Giaconda."

The orchestra will have the assistance of the male chorus of the Cecilia Society and with it give Johann Strauss's waltz, 'The Beautiful Blue Danube," written originally for male chorus and orchestra.

The concert will begin with Liszt's "Preludes." Then will come the Puccini aria followed by the "Tannhaeuser" overture, the ever-popular "Nut Cracker" suite of Tschaikowsky, the Ponchielli aria, Nicolai's popular overture, "The Merry Wives of Windsor," and finally Strauss's waltz.

SUNDAY POST, MARCH 12, 1911

PENSION FUND CONCERT

A concert of popular music played by the entire Symphony Orchestra under its own conductor is something decidedly out of the ordinary, and the programme which has been arranged for the first concert in aid of the Pension Fund of the orchestra, which is to be given in Symphony Hall tonight, should have a wide appeal not only to the regular patrons and friends of the orchestra but to the public in general. The former Pension Fund concerts have presented Wagner programmes, Richard Strauss programmes and Beethoven programmes, but only once in many years has the orchestra given a popular programme, that being five years ago at the concert given in aid of the sufferers from the San Francisco disaster. The pleasure given by that concert has encouraged the committee to attempt another one of similar description for tonight.

The committee of the Pension Fund Institution were fortunate enough to enlist the services of Mr. Constantino, the principal tenor of the Boston Opera Company, as soloist. Mr. Constantino will sing the tenor aria from the last act of Puccini's "The Girl of the Golden West," and the familiar "Cielo e Mare," from Ponchielli's "La Gioconda."

In addition to Mr. Constantino the orchestra will have the assistance of the male chorus of the Cecilia Society, and with these gentlemen will perform Johann Strauss' waltz, "The Beautiful Blue Danube." The fact that this classic waltz was written originally for male chorus and orchestra is not generally known. Several years ago it was sung here by the Apollo Club with much success.

The programme will begin with Liszt's symphonic poem, "Les Preludes." Then will come the Puccini aria, which will be followed by the "Tannhauser" overture. The first number of the second part will be the popular "Nut-Cracker," suite of Tschaikowsky. This was first given at a Pension Fund concert two years ago, and such was its success that Mr. Fiedler placed it in one of the Symphony programmes of the following season. Since then the orchestra has played it in nearly all the cities it has visited. The "Nut-Cracker" suite will be followed by the Ponchielli aria, after which will come Nicolai's popular overture, "The Merry Wives of Windsor," and finally Strauss' waltz.

Symphony

Richard Strauss's "Macbeth," which Mr. Fiedler has long promised to perform here in Boston, will be the novelty on the Symphony programmes of Friday afternoon, the 17th, and Saturday evening, the 18th. This is the only Strauss tone poem which has yet to be heard in Boston, and curiously enough, so far as there is any record, it has been played but once in the United States, on Oct. 26, 1901, by the Chicago Orchestra under Theodore Thomas. It was written in 1887 and although its opus number, 23, would indicate a later date than that of "Don Juan," which is 20, it was written a year before the latter. It followed the Symphonic Fantasia "Aus Italien," and it shows more plainly than that work the artistic influence exerted over Strauss by his friend Alexander Ritter, who, according to Strauss, was the first one to give him an appreciation of Liszt and Wagner. "Aus Italien" was written in 1886, shortly after the composer had left Meiningen, where he had been assistant conductor under Buelow. In 1887 came "Macbeth," in 1888, "Don Juan," in 1889, "Death and Transfiguration," in 1895, "Till Eulenspiegel, in 1896, "Also Sprach Zarathustra," "Don Quixote," in 1897, "Ein Heldenleben," in 1899, and Symphonia Domestica in 1904.

Another interesting number on the programme will be Gabriel Faure's Suite "Pelleas and Melisande," incidental music written by him for Maeterlinck's play of the same name and preceding by some years Debussy's opera. It was first performed in Boston by Mr. Gericke in 1904 and was played again under Vincent d'Indy in 1905. The other numbers will be Goldmark's overture "Sakuntala" and Beethoven's Symphony in C minor.

TRAVELER, MONDAY, MARCH 13, 1911

SYMPHONY PENSION CONCERT A SUCCESS

By EDITH BURNHAM.

The pension fund concert of the Boston Symphony orchestra given in Symphony Hall last evening drew a large audience, and one of the most demonstrative that has been assembled in that hall this winter. That it was not just an ordinary concert seemed to be in the air, and the orchestra was in the holiday mood throughout, playing for the sheer love of it. Mr. Fiedler, too, conducted in this same spirit, particularly in the Tannhauser overture, when without a score he led the orchestra as if at a triumphal fete. Surely the enthusiasm of the audience must have communicated itself to the players also. A tremendous ovation was given to Signor Constantino at his first appearance on the stage. The famous tenor gave his services, and in offering them he was concurred with heartily by Manager Russell of the Boston Opera Company. That his generosity was appreciated there was no room for doubt. A large beribboned laurel wreath was part of the demonstration. In this fusion of Boston's two great music institutions the Symphony and the Boston Opera, which are two of the most distinctive musical organizations of the country, there was a peculiar delight.

The orchestral numbers consisted of the Liszt Symphonic Poem, "Les Preludes," Wagner Tannhauser overture, Tschaikowsky Nutcracker Suite, the Overture, "The Merry Wives of Windsor," by Nicolai, concluding with the Johann Strauss waltz, "The Blue Danube," with male chorus from the Cecilia Society. A programme of this nature is seldom given by this orchestra, but novelty seemed to add inspiration to the rendering of it. The Liszt Poem, such a lovely mingling of the lyric and the epic, was a fitting opening to the programme. The Tschaikowsky Suite was of course the most interesting number, full of varying moods, curiously and oddly expressed. Although it is Tschaikowsky in the lighter vein, at times showing him as the humorist instead of the humanist, as we more often know him, it yet has in its fifth movement a strain of the Tschaikowsky melancholy. The closing Strauss waltz, with full male chorus, is a combination seldom heard, and the more the pity, for it is exceedingly brilliant and thrilling. The supplementary work of the chorus adds greatly.

Signor Constantino sang for his first aria the "Cielo e Mare" from "La Gioconda," which is one of his best, and last evening he sang it with smooth, radiant voice. He was encored so enthusiastically that he responded with the "Questa O Quella" from "Rigoletto," the aria in which he has won repeated ovations. His second aria was the one from the last act of "The Girl of the Golden West." It was an interesting fact—one which adverse critics of the latest Puccini opera might be surprised to note—that this aria took its audience by storm, called for the greatest applause of the evening. Heard side by side with the "Cielo e Mare" and two "Rigoletto" arias, it stood out with a distinction that was not to be denied. Signor Constantino was recalled many times and repeated the aria, and again recalled he sang the "La Donna E Mobile" from "Rigoletto." The Puccini music was played with full and expressive utterance by the Symphony orchestra—a full instrumentation reveals new musical depths.

TRANSCRIPT, MONDAY, MARCH 13, 191

News of Music

THE concert of the Symphony Orchestra, last evening, for the profit of the Pension Fund was less interesting than such occasions, in previous years, have usually been. Though this town—opera house or no opera house—hears none of Wagner's music except occasional scraps of it at the regular Symphony Concerts, Mr. Fiedler put only one such piece on his programme yesterday—the overture to "Tannhäuser," the most familiar of th all. The other items were pieces traditio to "popular" programmes, like Liszt's to poem "Les Préludes"—it is easy to w der why since the music is no more th sonorous rhetoric—and Nictolai's overtu to his folk-opera, "The Merry Wives o Windsor," which Mr. Fiedler carried to such a racing end that even the virtuosi of the orchestra could hardly keep pace with him. There were amends in interest and in execution in the suite of dances from Tschaikowsky's ballet of "The Nut-Cracker," which Mr. Fiedler has happily rediscovered for this town, and once more the tinkle of the celesta for the Sugar-Plum Fairy, the exotic languors of the Arabian Dance, the miniature and piping clatter of the Chinese episode, the rough-and-tumble of the Trépak, the bright rhythms of the Dance of the Mirlitons and the sensuous curves of the final waltz renewed pleasures that ought to be still more familiar. Ballet-music, which can be as truly imaginative as a symphony or a tone-poem has yet to come into its true place at the Symphony Concerts regular or occasional. Curious and interesting to hear as well was the "Blue Danube" waltz as Strauss originally wrote it for orchestra and male choir. The men of the Cecilia assisted the band in this piece, and at the invitation of the committee of the orchestra in charge of the Pension Fund concert, Mr. Constantino, the familiar tenor of the Boston Opera House, sang five operatic pieces, each of which brought him prolonged and boisterous applause. He might have been better accompanied, since Mr. Fiedler is not expert in Italian song, and he has certainly sung much better. The upshot of all these things was an audience, the numbers of which must have surely increased the Pension Fund—presumably the main thing—but which differed significantly from those that such concerts usually attract. It was the miscellaneous assemblage of an idle Sunday evening and the fine public of the Symphony Concerts themselves was conspicuously absent.

Mr. Fiedler has not abandoned his purpose to perform Debussy's "Ibéria"—the most considerable and the most interesting of the Parisian's new "Images" for orchestra—at the Symphony Concerts this season. He is reserving the piece for the relative leisure of April, when the orchestra has ended its monthly journeys for the season and is undertaking few concerts in neighboring cities. For these final concerts he is keeping, like his predecessors, other large and difficult undertakings. In the five pairs of concerts that will then remain, he will have a freer hand, too, with purely orchestral pieces. Only two more "soloists" are to come—Miss Parlow, the violinist, on March 31 and April 1 and Mme. Rider-Kelsey, the singer, on April 21 and 22. Beethoven's Choral Symphony, moreover, will not be performed this spring.

In each of the three performances—on Friday and Saturday evenings and on Saturday afternoon, in which Miss Pavlova and Mr. Mordkine will appear at the Opera House, they will dance in the fragments from the first act of "Coppélia" (as they did last Thursday) and in the miscellaneous numbers, like the Bacchanale and the Arrow Dance, in which here as elsewhere their audiences so applaud them. Apparently we are not to have "Coppélia" as a whole with the scene of the automatons.

By present outgivings, the Philadelphians have heard with resentment the proposal that they make up the deficit which their scanty attendance has caused in the treasury of the Chicago-Philadelphia Opera Company. They reply with candor and also with acerbity that Mr. Dippel's opera has not pleased them; that it has been untact-

fully managed; and that those who brought it to Philadelphia had best open their own wallets. All of which, being interpreted, indicates that the Philadelphians prefer the Metropolitan Company once a week to opera of their own via Chicago.

Minor items of news run that Mr. Loeffler's choral piece, "For One Who Fell in Battle," once performed here by the Choral Art Society will be sung for the first time in New York by the Musical Art Society next Thursday evening; that Mme. Mazarin, who impressed New York and Boston as the Electra of Strauss's music-drama last year, is to join the Chicago Opera Company next week; and that, by official statement, Mr. Mahler's relations with the Philharmonic Society in New York are dove and not hawk-like.

Progress—Incidentally, Mr. Hertz has been making great strides of late with the English language. Desiring to test both his knowledge of the language and the "Opera in English" idea at a single stroke, he listened, he said, intently to the singers in Victor Herbert's opera. Suddenly out came Alvarado with something which he caught. "Ah," said Mr. Hertz, "I have it. He said 'San Francisco.' That I can understand clearly." Failing to get the gist of the following context he let his eye drop to his libretto. "Alas," he exclaimed, "I am undone. I thought that I had understood at least one thing in the opera, but even in that I must be disappointed. It is n't 'San Francisco,' but 'Don Francisco.'" [Musical America.

JOURNAL—SUNDAY, MARCH 12, 1911.

Pension Fund Concert

A concert of popular music played by the entire Symphony Orchestra under its own conductor is something decidedly out of the ordinary, and the program which has been arranged for the pension fund concert to be given in Symphony Hall tonight should have a wide appeal, not only to the regular patrons and friends of the orchestra, but to the public in general.

Florencio Constantino, the principal tenor of the Boston Opera Company, will sing the tenor aria from the last act of Puccini's "The Girl of the Golden West" and the familiar "Cielo e Mare," from Ponchielli's "La Gioconda."

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The program will also include Liszt's symphonic poem, "Les Preludes;" the ever-popular "Nut-Cracker" suite of Tschaikowsky and the overture to Nicolai's "The Merry Wives of Windsor."

Symphony Program

Richard Strauss's "Macbeth," which Mr. Fiedler has long promised to perform here in Boston, will be the novelty on this week's Symphony program, to be played on Friday afternoon and Saturday evening. This is the only Strauss tone poem which has yet to be heard in Boston, and curiously enough, so far as there is any record, it has been played but once in the United States, on Oct. 26, 1901, by the Chicago Orchestra under Theodore Thomas.

Another interesting number on the program will be Gabriel Faure's suite, "Pelleas and Melisande," incidental music written by him for Maeterlinck's play of the same name, and preceding by some years Debussy's opera. It was first performed in Boston by Mr. Gericke in 1904, and was played again under Vincent d'Indy in 1905. The other numbers will be Goldmark's overture, "Sakuntala," and Beethoven's symphony in C minor.

MONITOR, BOSTON MARCH 13, 191

PENSION FUND CONCERT.

Three exquisitely performed numbers at the Symphony pension fund concert Sunday night: the "Nuteracker" set of ballet dances, the "Merry Wives of Windsor" overture and Johnson's aria from the last act of "The Girl of the Golden West." Mr. Fiedler usually gives a good account of music that has a humorous turn anyway, and of course he played Tschaikowsky's dance of the sugar plum fairy with his eye on the steps of an imaginary Pavlowa. Did you not yourself in one of the dances see Mordkin spinning in the air? Surely you were not, as you thought, surprised by the music coming to a queer pizzicato close, but by Mordkin suddenly descending to the ground and turning into a brazen statue.

Mr. Constantino made a multitude of new friends for his outlaw, Johnson, and renewed the goodwill of old ones. He was applauded for many things—for his noble work for opera in Boston, for his lending his assistance to the Symphony pension cause and for his beautiful singing and the generous measure of it.

The performance of the Viennese waltz in its original form proved indeed that the piece was correctly conceived by Strauss as a male chorus. Those who heard it can never accept it in its transcribed form as the real "Blue Danube" music.

Works performed by the Symphony orchestra: Liszt, symphonic poem, "Les Preludes"; Wagner, overture, "Tannhauser"; Tschaikowsky, suite, "Nutcracker"; Nicolai, overture, "The Merry Wives of Windsor"; Johann Strauss, waltz, "The Beautiful Blue Danube" (male chorus and orchestra).

Arias sung by Mr. Constantino: Ponchielli, "Cielo e Mare," from "La Gioconda"; Verdi, "Questa o quella," from "Rigoletto"; Puccini, aria from "The Girl of the Golden West"; Verdi "La donna e

BOSTON POST, MONDAY, MARCH 13, 1911

RECALLS FOR CONSTANTINO

Tenor as Soloist at Pension Fund Concert

There was tremendous enthusiasm last night at the Pension Fund concert of the Symphony Orchestra in Symphony Hall, when Florencio Constantino of the Boston Opera Company sang as assisting soloist, and received an ovation after every one of his solos. There was a big audience, and this audience soon became very demonstrative. The programme, in addition to Mr. Constantino's part in it, consisted of Liszt's symphonic poem, "Les Preludes"; the "Nut-Cracker" suite for orchestra of Tschaikowsky; the overture to the "Merry Wives of Windsor," by Nicolai; the "Blue Danube" waltz, sung by the male singers of the Cecilia Society.

Mr. Constantino's solos were the big aria from the last act of "The Girl of the Golden West," and the aria, "Cielo e mar," from Ponchielli's "La Gioconda." In addition to these songs, the tenor sang two airs from "Rigoletto," the air which occurs at the very beginning of the first act, and the famous "Donna e mobile." The popular singer was greeted with salvos every time that he appeared, and in no instance was he recalled less than five or six times in succession. Constantino seemed to enjoy this as much as anyone else. He was in excellent voice and he sang with the utmost gusto. The music served to display various qualities of his voice, such as the light and sweet tone which he produces so beautifully in the "Donna e mobile," and the more dramatic qualities with which he infuses Puc[illegible] air. There are few tenors, more[illegible], who can give a better interpretation of Ponchielli's fine aria, the best thing in that composer's best opera. The audience not only applauded, but shouted its approval.

Only a few know that "The Blue Danube" waltz was originally composed by Strauss for male chorus, that Strauss had no idea of the "hit" his waltz was going to make, and that it was not until some years later that the waltz was finally scored for small orchestra. It was sung last night with admirable swing and a splendid, resonant body of tone. The entire programme was such as to make a particular appeal to the man in the street, while preserving the line between good and common music. Mr. Fiedler gave a graphic performance of Liszt's tone-poem, "Les Preludes," which was disconcertingly modern when it was composed, but is now appreciated by everybody. The Tannhauser overture, which, as few masterpieces, has stood the test of time, came in for a big share of the plaudits. So did the pretty and graceful music of Tschaikowsky—music which one would never associate with the master who wrote the great tragic tone-poems, "Manfred," "Francesca da Rimini" and the "Symphonie Pathetique" which will be played here later in the season.

Former Pension Fund concerts have presented Wagner, Richard Strauss, Beethoven programmes, and these programmes have been much appreciated; but for last night Mr. Fiedler had determined to give a programme of semi-popular music, and the attitude of the audience certainly showed how great was its appreciation of the music of gifted and generally "understood" composers, interpreted as it was by an organization of virtuosos.

ADVERTISER, MONDAY
MARCH 13, 1911

PENSION FUND CONCERT OF THE SYMPHONY ORCHESTRA

Star Features Were Solos of Constantino and Singing of Strauss' Waltzes by St. Cecilia Male Chorus.

The first concert of the current season, for the benefit of the pension fund of the Symphony orchestra, occurred last night, and was attended by an audience which filled Symphony hall. Not in years has our learned orchestra, in the midst of their busy season, accorded us the privilege of listening to a programme so "popular" in every sense of the word. It was an evening when artificiality and profundity were exiled, and when lightness, relaxation and charm held sway. On the programme were: "Les Preludes," Liszt's symphonic poem; the Tannhauser overture; portions of Tschaikowsky's "Nut-Cracker" suite; overture to the "Merry Wives of Windsor"; and most interesting of all, the "Beautiful Blue Danube" waltzes, presented in their original state—for male chorus and orchestra, members of the Cecilia society assisting. Mr. Constantino performed the graceful act of volunteering his services as assisting soloist, and was heard in arias from "La Gioconda" and from "The Girl of the Golden West."

If, to the great majority of mankind, life were as turbulent and as moving as Liszt has stated it in "Les Preludes" we might as well give up the ghost now, for to endure such conflict and such violence for more than 10 minutes—not to speak of three score years and ten—would be incredible. Lamartine's rather tame words which form the nucleus for this tone poem might not have suggested to other minds such a tempest as is here portrayed. Mr. Fiedler's reading was superb. The sharp contrasts, the marvellous crescendo leading to the middle section, the prodigious climaxes were portrayed as our orchestra alone can picture them.

That the great Tannhauser overture, now one of the most popular works of its kind, should ever have been denounced as ugly, strained and impossible music seems incredible. But even that prince among critics, Fetis, the elder, with an enthusiasm worthy of a better cause called it "an ill-harmonised chorale tune, without a single spark of melody in the whole production." Mr. Fiedler's reading bore the stamp of originality, and although he took it in the strictest of tempi, one never felt the want of flexibility or suppleness.

We can conclude complacently that no orchestra at any time has ever approximated the perfection and the finish with which our band plays this overture.

Last night was a particularly strenuous evening for the "hardware" department. Kettle-drums, cymbals, castanets, bells, gongs, glockenspiel and tambourine labored heavily to produce the requisite amount of noise. Our virtuoso kettle-drummer especially should receive extra salary for overtime and for his splendid work. There were many soloists beside Sig. Constantino. Everyone seemed to have a solo and even Mr. Nagel's Celesta came for its turn in the Tschaikowsky suite.

Sig. Constantino received a great ovation. Encore followed encore; nor was the audience content until they had heard "La donna mobile." Never has the famous tenor appeared in concert to greater advantage.

The statement that the Strauss waltzes were first performed here some years ago by the Apollo club is an error. In antediluvian times the Orpheus Musical society sang them in German. The "Beautiful Blue Danube" is undoubtedly the jolliest male chorus that has ever been penned. Many of the puns and witticisms of the original German version suffer by translation, but the music is ever the same—rollicking, frolicking and irresistible. The men of the Cecilia society filled the bill quite satisfactorily.

Thus ended a concert which should add many dollars to a worthy cause and a concert which will go on record as the most genial that we have had for many a day.

G. S. M.

JOURNAL—MONDAY,
MARCH 13, 191

CONSTANTINO HEARD IN SYMPHONY HALL

Wins Acclaim at Popular Concert for Orchestra's Pension Fund.

It isn't often that the Symphony Orchestra gives a popular concert, but when it does give one it's what a former President would call a "corker." Such a concert it gave last night at Symphony Hall in aid of the orchestra's pension fund. Nearly every seat was taken.

There was a two-hour program, overflowing with tuneful delights, and there was a popular soloist—Florencio Constantino. It was the famous tenor's first experience in Symphony Hall, and the acoustics bothered him a bit in his opening number, the beautiful "Cielo e Mar" from "Gioconda," but his nervousness quickly disappeared, leaving him free to display his happy style and his extraordinary mastery of both the grave and the light forms of lyric song. After the air from "Gioconda," he gave as an encore the duke's lively song about belles and posies, from the first act of "Rigoletto," in tones as tinkling as those of the Glockenspiel heard later in the charming Tschaikowsky suite. Afterward the pride of the Boston Opera House sang the impassioned air from the last act of Puccini's "The Girl of the Golden West"—the song Johnson sings as he awaits the noose—and this he had to give over again. Then, to cap the climax, he sang "La Donna e mobile," from "Rigoletto," in brilliant style. The orchestra rewarded him with a giant wreath, decorated with the Spanish colors, and the audience acclaimed him after each song.

There was an unusual number in the shape of Strauss's "Beautiful Blue Danube" waltz, performed by the orchestra and a male chorus composed of members of the Cecilia Society. The celebrated waltz was originally given in this way. The Apollo Club revived the original form a few years ago. This selection was also greatly enjoyed.

Enthusiastic applause was the rule throughout the concert. The orchestra played Lisst's symphonic poem, "Les Preludes," the "Tannhaeuser" overture, Tschaikowsky's "Nutcracker" suite and the overture to Nicolai's "Merry Wives of Windsor." The "Nutcracker" number made a particularly pleasing impression, and Mr. Nagel, who played the Glockenspiel, and the admirable trio of flutists were compelled to make bows all by themselves.

TRAVELER, SATURDAY, MARCH 18, 1911.

STRAUSS TONE POEM SYMPHONY FEATURE

By EDITH BURNHAM.

Another Strauss tone-poem, "Macbeth," opened yesterday afternoon's Symphony program. This is the fourth Strauss tone-poem that Mr. Fiedler has placed on his programs this season, Death and Transfiguration, Hero of Life, and Don Quixote preceding. That Strauss is the greatest composer of tone-poems there is no doubt. The peculiar and subtle relation between an idea and its tonal equivalent he understands deeply, suffusing it all with emotional and atmospheric color. He is the psychologist-composer; musical composition to him is a medium of soul expression. He confides and entrusts to it his best thoughts, believing that through it he can most truly express them to the world. His themes and figures take definite shape in his own mind and they become creatures incarnate when they are vitalized with musical sound; and inwrought with all these ideas that are more real than things of flesh and blood are the poet's dream and the artist's love of color.

A Strauss tone-poem is a great poetic-dramatic tone pageant. The Macbeth tone-poem is less complex, more sharply delineated than others of Strauss. The Macbeth theme has great definiteness of expression, yet it subtly mingles Macbeth the man of human kindness and even love with Macbeth the man of "vaulting ambition" and "treasonous malice." In his Lady Macbeth theme Strauss has sided with the modern commentators in making her possess the tenderest of woman's sentiments as well as the hardest cruelty. The flutes and clarinets introduce this theme, and once introduced, like Lady Macbeth herself, it never quite leaves the scene.

Strauss, like Wagner, can express double entendre, dual personality, in his musical themes. A delicate love theme is interwoven in the tone-poem, full of melody and tenderness. Strauss tells the Macbeth tragedy, not in clang and clash, but in a half sad mystery and a complex, highly suggestive and, at times, sinister commingling of motifs. Macbeth "supped full of horrors" is a terrific spectacle. But Macbeth at the end of life is a stilled soul—stilled in the mystery of "death and transfiguration." Mr. Fiedler knows full well how to bring out the wonderful subtleties of a Strauss tone-poem.

The Faure "Pelleas and Melisande" suite was the second number on the programme. Faure tells the pathetic "Pelleas and Melisande" story in low, plaintive note, even its third or tragic movement is a soft-threaded tragedy, youth and beauty die, but dying love and a kind of mute spiritual joy thrills even its saddest moments. The second spinning movement is exceedingly delicate, one sees soft, delicate fingers plying the threads, and hears the light touch of a dainty foot on the tread of the wheel. Faure images the story with much beauty and exactitude.

The Goldmark "Sakuntula" overture has two themes of romantic, sensuous beauty and almost intoxicating rhythm; also a hunting theme and a serious theme, the foundation of the Sakuntula story. The somewhat druidical, mythical story is told simply and appealingly, woodland spirits, the forest peace, the hunter's clarion, the grove of Ilex and its sacred calm, the love of a King and the daughter of a nymph—these tell its musical story.

The Beethoven C Minor was the symphony for the afternoon. Here we have Beethoven at his best, at his spiritual heights, in his introspective depths, and we have withal that lucid beauty of pure music for music's sake. Its compact form of composition was very noticeable coming after a group of moderns. Mr. Fiedler, as in the Brahms symphony of last week, conducted without the score. It is at these times that sheer love of the work in hand commands his baton and the orchestra which it directs. The second Andante movement and the Final Allegro were full of force and beauty.

SYMPHONY ORCHESTRA AWAY ON LAST SOUTHERN TRIP.

There will be no Symphony concerts next week, as the orchestra is out of town on its fth and last southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and on Monday night, the 27th, the only concert of the season will be given in Springfield. This trip practically closes up the out-of-town concerts of the orchestra; for only two more will remain, one in New Bedford and one in Providence. The season, which is rapidly coming to its end, is the most successful the orchestra has ever had. During the remaining concerts in Boston Mr. Fiedler is expecting to bring out several interesting novelties.

RECORD, SATURDAY,
MARCH 18, 1911

FIEDLER READS MACBETH FINELY

PROGRAMME.

Strauss. Tone-poem. "Macbeth."
G. Faure. Suite. "Pelleas and Melisande."
Goldmark. "Sakuntala" overture.
Beethoven. Symphony in C minor. No. 5.

Mr. Fiedler is steeped in Strauss to the very eyelids, and one may be sure that everything will be made as intelligible as possible when he directs a Strauss work. It was so on this occasion. Every point was brought out so that the complex score became comparatively clear. All the orchestra played excellently, the trumpets especially so.

Faure's Suite has been heard before in these concerts. It is far less elusive than Debussy's treatment, but it is poetic and interprets the text well, all the same. The pathos of the prelude is very fitting to the picture of the weeping girl in the forest, the timid one who does not care for the crown she has lost or for the dignity which comes to her.

The impressive orchestral trills were well given, and the triumphant end, well punctuated with kettle drum, was as powerful as lungs and bows could make it. The horns and trumpets had some work to do at a furious pace, but they achieved the perilous passages without a break.

It is impossible to read anything new into Beethoven's Fifth Symphony. It came after the three diverse modern styles chronicled above, with a power that proved that some points of formal classical music are unapproachable even by the roar of modern license, and remain imperishable.

BOSTON JOURNAL
MARCH 18, 1911.

SYMPHONY GIVES NOTABLE PROGRAM

Boston heard for the first time, at yesterday's Symphony matinee, the "Macbeth" tone poem by Richard Strauss. It is the oldest of these famous tone poems, having been written twenty-five years ago, after the composer's epoch-marking Italian journey. Although the tone poem, "Don Juan," bears a younger number, "Macbeth" is the oldest of all, and it is the last to be performed here. "Death and Transfiguration" and "A Hero Life" were heard earlier in the season, and not for the first time; while "Don Juan," which has enjoyed the largest number of performances, was last given at the beginning of the season of 1909-10.

"Macbeth," like the symphonic fantasia, "Aus Italien," which preceded it, reveals the transition period of Strauss's career as a composer. It has both the melodic charm that von Buelow admired so much and the rude, weird power that characterizes Strauss's later compositions. The performance yesterday lacked the virtuoso assurance that usually distinguishes the playing of the Symphony orchestra. Mr. Fiedler, to do the work and the orchestra justice, might repeat "Macbeth" before the season is over.

The orchestra was at its grandest in the fifth Beethoven symphony, which was last performed here when the glorious work reached its centennial celebration, in December, 1908. Mr. Fiedler, conducting without a score, brought out all the varied beauties of the classic composition with loving care. The third movement, with its wonderful colorings, was especially enjoyed by the usual large matinee audience. But the performance was splendid as a whole.

The suite taken from the music that Gabriel Faure wrote for the Maeterlinck play, "Pelleas and Melisande," and Goldmark's "Sakuntala" overture complete this week's program, which is remarkable for the fact that three of the four composers represented in it are still in the land of the living.

HERALD, BOSTON,
MARCH 19, 1911.

SYMPHONY ORCHESTRA AWAY.

There will be no Symphony concerts this week as the orchestra is out of town on its fifth and last southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and on Monday night, the 27th, the only concert of the season will be given in Springfield. This trip practically winds up the out-of-town concerts of the orchestra, for only two more will remain, one in New Bedford and one in Providence. The season now rapidly coming to its end is every respect the most successful the orchestra has ever had. In fact, when the general state of music in this country during the past winter is considered, the success which has attended without exception all the concerts of the Boston Symphony orchestra may be regarded as nothing less than phenomenal. During the remaining concerts in Boston Mr. Fiedler is expecting to bring out several interesting novelties.

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SYMPHONY IN 19TH REHEARSAL

Strauss's Tone Poem "Macbeth" Is Played for First Time in Boston.

THE WORK IS TEMPESTUOUS

Little Appreciated as a Concert Piece—Rest of Program Well Received.

By PHILIP HALE.

The 19th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. There was no soloist. The program was as follows:

Tone poem "Macbeth".....R. Strauss
Suite from stage music for "Pelleas and Melisande".....G. Faure
Overture to "Sakuntala".....Goldmark
Symphony in C minor, No. 5...Beethoven

Richard Strauss's "Macbeth" was played for the first time in Boston. It was first played in the United States at Chicago under Theodore Thomas's direction in 1901, and there was another performance in Chicago about five years ago. The tone poem has never been a favorite concert piece, and it seldom appears on a European program. There are some who say that Strauss himself is vexed because it is not appreciated. This may or may not be true. Composers, like poets, novelists, and parents, are not always sound and discriminative judges of their own works.

"Macbeth" is the first of the series of tone poems by Strauss. It was composed before "Don Juan," although it bears a later opus number, and at Munich, in 1886-87, when Strauss was an assistant conductor. It was revised at Weimar, where it was first performed, under the composer's direction, in October, 1890. He had been brought up in a rigorous school, and nourished on Haydn, Mozart and Beethoven. Later he became acquainted with the music of Mendelssohn, Chopin, Schumann and Brahms.

It was through Alexander Ritter that he was led to the knowledge of Berlioz, Liszt and Wagner, and he dedicated to Ritter this "Macbeth," which is the first of his peculiarly characteristic works; for "Aus Italien," composed in 1886, is a mixture of the old and new styles. There are some who find in "Macbeth" rather than in "Don Juan" the Strauss of the latest compositions. I cannot agree with them. "Don Juan" is more brilliant and audacious; more sensuous, more imaginative and dramatically emotional. It may be said that this is so on account of the subject. It might more justly be said that it is by reason of the treatment.

Strauss gives no "program" to his music; but he writes "Macbeth" over this first and chief motive, and this quotation from Lady Macbeth's first soliloquy is published in the score as a commentary on another theme which has an important part in the development of the composition:

Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valor of my tongue
All that impedes thee from the golden round
Which Fate and metaphysical aid doth seem
To have thee crown'd withal.

But the professional analyzers have been busy. Dr. Seidl informs us that Strauss's subject is the madness of relentless cruelty; that this poetry is "strong, ruthless, incisive"; that it is "psychological" music, not narrative. Mr. Hermann Teibler has gone still further; he has written a pamphlet in which the reader is told what every page of the composition "means"; thus, a certain progression of quarter notes and leaps for strings, clarinets and oboes represent respectively the hero's "heroic determination and his cruelty"; a motive for other instruments is "characteristic of soul torturing conflict," etc., etc. Sunbeams from cucumbers; and the crop of cucumbers grows larger each year!

There is nothing in the music that suggests the three witches, the ghost of Banquo, the apparitions, the sleep-walking scene. There is no music that can be called descriptive or panoramic. The composer evidently intended to portray in music Macbeth's character and the influence of his wife over him. This may be reasonably inferred from his own indications.

The performance yesterday did not allow full understanding of the music. There were passages that evidently needed more rehearsal, as in the march movement. A work like this even when it is performed by the Boston Symphony orchestra demands more diligent preparation. Mr. Fiedler's unfortunate habit of exaggerating the pace of any allegro, however the word allegro may be modified, too often brought unsteadiness and confusion. Passages that should have been clear were almost smeared, and the character of the musical thought was not respected. Mr. Fiedler, like Job's horse, saith among the trumpets, "Ha, ha." He is inclined to goad his brass to madness, and Mr. Kloepfel, the admirable first trumpeter, has been out of the orchestra for some time on account of sickness.

Nevertheless, it is doubtful whether an ideal performance would induce the hearer to believe in the inherent greatness of the work. That "Macbeth" has been neglected by conductors is not inexplicable, for as a whole this music is sombre without great significance, and its coloring is monochromatic. The chief themes have not a distinguished profile; that given to Lady Macbeth, for example, is singularly inexpressive. The very robustiousness of the music—for "Macbeth" is robustious rather than robust—becomes monotonous and depressing. Only at the end, in the final measure, the funeral speech, do we recognize the later Strauss in his glory.

The performance of the other works gave much pleasure to the audience, especially that of Goldmark's overture and the second movement of the symphony; yet to some the feature of the concert was the opportunity of hearing again the exquisite music of Gabriel Faure to Maeterlinck's tragedy, for Debussy is not the only one who has expressed the strange melancholy with which "Pelleas and Melisande" is charged.

There will be no concerts next week. The program of the concerts on March 31 and April 1 will include Enesco's Suite for orchestra (first time in Boston); Tschaikowsky's violin concerto (played by Miss Kathleen Parlow), and Schumann's symphony in D minor.

Miss Carolina White will sing airs from Catalani's "La Walla" and Boito's "Mefistofele" at the concerts of April 7 and 8.

There will be one other soloist this season, Mme. Rider-Kersey, soprano.

ADVERTISER, SATURDAY MARCH 18, 19

STRAUSS' "MACBETH" AT THE SYMPHONY

SYMPATHETIC READING BY CONDUCTOR FIEDLER

Audience Burst Into Applause Over Beethoven's Fifth Symphony—Goldmark's "Sakuntala."

By Louis C. Elson.

PROGRAMME.

Strauss. Tone-poem. "Macbeth."
G. Faure. Suite. "Pelleas and Melisande."
Goldmark. "Sakuntala" overture.
Beethoven. Symphony in C minor. No. 5.

Again an entirely orchestral programme, and one which ought to have satisfied every cultured auditor, even without any solo displays of any kind. Of course, the chief interest centred in the Strauss number, which, although not of his later works, has as yet not been heard in Boston. "Macbeth" was Strauss's first step toward the free and gigantic tone-poems which gradually replaced his classical forms of instrumental music. It was composed before "Don Juan" and directly after his free symphony "Aus Italien."

It is not a series of pictures, as the Italian symphony, and not nearly so objective as the series of tone-poems which began over a year later (1888) with "Don Juan" and continued until the culmination in the "Symphonia Domestica" in 1903. "Macbeth" was written in 1886-7, and was not intended to be a sketch of the events of the Shakespearean tragedy, but a portrayal of the dark and brooding character of the Scottish chief, its vacillation, its ambition, and the catastrophe which finally fell upon it.

Naturally the composer felt the need of the feminine to contrast with the masculine character, and the "ewig-weibliche" is also present. Lady Macbeth is represented by some expressive measures on flutes and clarinettes. But "Macbeth" is not one of the favorite works of Strauss. It is perhaps too purely a translation of moods, and one looks in vain for the familiar events that crowd the tragedy.

The Lady Macbeth theme at first rather tepid, is subsequently treated with great tenderness, suggesting anything but the dauntless heroine of Shakespeare. As regards Macbeth himself, it is Macbeth the warrior, and Macbeth the lover, that we have here, but not a trace of Macbeth the murderer. The ambitious side of the character is well suggested by turning his motive into a marchlike form in the central portion of the work.

Strauss uses the woodwind in the deepest depths, a la Tschaikowsky, in certain passages that give premonition of the evil that is coming upon the pair, and contra-bassoon and bass-clarinette are occasionally prominent. When one thinks that this great score was achieved by a young man of 22 years of age it becomes phenomenal. It at once goes beyond the symphonic poems of Liszt. The subtle changes of the Macbeth theme, (which first enters at the very beginning of the work,) the treatment of the contrasted Lady Macbeth measures, the astounding polyphony, cause us to rank this with the remarkable works of musical history.

It is one kind of precocity to write a minuet at five years of age, as Mozart did, but it is another, and a higher kind, to achieve a permanent orchestral work in young manhood, as Mendelssohn and Richard Strauss have done. But Mendelssohn stood still after his precocity, while Strauss went on, perhaps even too far.

Mr. Fiedler is steeped in Strauss to the very eyelids, and one may be sure that everything will be made as intelligible as possible when he directs a Strauss work. It was so on this occasion. Every point was brought out so that the complex score became comparatively clear. All the orchestra played excellently, the trumpets especially so. We have spoken of certain resemblances to Tschaikowsky in this work; the character of some of the martial touches of Macbeth suggested the savagery of the finale of the Tschaikowsky fifth symphony vividly.

Faure's Suite has been heard before in these concerts. It is far less elusive than Debussy's treatment, but it is poetic and interprets the text well, all the same. The pathos of the prelude is very fitting to the picture of the weeping girl in the forest, the timid one who does not care for the crown she has lost or for the dignity which comes to her. But the menacing premonitions which Maeterlinck has woven through his play, the ever-present voice of the sea, is not absent either. But it was like painting black upon black to add the melancholy of Melisande to the gloom of Macbeth.

The Spinning Woman, the second movement, portrays that part of the play where Melisande is spinning in a dark room with Pelleas beside her, and where little Yniold has the first presentiments of coming evil, as his "little mother" hushes him to sleep. An impressive monotony is here produced by the reiterations of the strings against the plaintive oboe melody. That instrument of innocent tenderness was beautifully played on this occasion, and the short movement was the best of the three which constituted the Suite.

The death-scene of the finale also achieves the pathos of the play, or rather intensifies it, for Maeterlinck wrote much in outline and always left something for music to fill in. It would be heterodox to say that Debussy's perfect union of tone to word has been attained, yet we may confess to thoroughly enjoying this suite, which we cannot say of every part of Debussy's music. Yet, coming directly after "Macbeth," the Faure suite seemed to fail of part of its effect although it was excellently read and performed.

Goldmark's "Sakuntala" presented another phase of this concert with its display of three different species of modern music. At times it seems big with fate, but there is nothing in it which the trained auditor cannot easily grasp, which is apt to make him very contented with himself and to cause him to prize the overture the more, for there are still some concert-goers who do not hold the belief that only that is great music which they cannot understand at all. Nobody can miss the five-noted figure (a, B flat, c, d, c) that bubbles up continually during the work, and the gloom that is in parts of the overture is not too overwhelming to remain attractive.

The impressive orchestral trills were well given, and the triumphant end, well punctuated with kettle drum, was as powerful as lungs and bows could make it. The horns and trumpets had some work to do at a furious pace, but they achieved the perilous passages without a break.

It is impossible to read anything new into Beethoven's Fifth Symphony. It came after the three diverse modern styles chronicled above, with a power that proved that some points of formal classical music are unapproachable even by the roar of modern license, and remain imperishable. Every detail of the four movements was well brought out although the Finale was whipped up to very great speed. The contra-basses deserve especial mention for their work in the Scherzo, which they gave clearly, although it borders upon the impossible. The variations of the second movement and the Trio of the third were especially well-done by the strings, but we have come to recognize that our string orchestra is almost super-human in all matters of ensemble and shading and technique. At the reprise of themes in the first movement Mr. Fiedler dallied somewhat with the tempi, in a new and very "adagio" manner. It was a keen pleasure to see the audience burst into great enthusiasm at the end of the second and fourth movements. After all Beethoven is not abolished yet!

IN THE REALMS OF MUSIC

SYMPHONY CONCERT.

Beethoven seems to have wondered to himself when well on in the last movement of the fifth symphony, "whither am I going? What does the thing I am saying now have to do with my original conception? Why is this superfluous obligation of a closing allegro imposed on me? I can carry it through, but I am doing Mozart's and Haydn's will, not my own. Let me suspend formalities here a moment and go back to my scherzo."

Thus the great composer made protest number one against the inherited formula of an overture finale. He spoke protest number two in the choral movement of the ninth symphony.

Beethoven is restored to honor at the Boston Symphony concerts. The performance of the "Egmont" overture in November, of the C minor piano concerto in February and of the C minor symphony on Friday afternoon all attest it. Distinguished reading of a work from each of the master's three orchestral fields gives Max Fielder rank with the Beethoven interpreters who have preceded him at the conductor's desk of Boston Symphony. The Beethoven number of the nineteenth program was given in all three of its characteristic divisions an extraordinary lucid presentation. The honesty and vigor of composer and the honesty and vigor of conductor became interchangeable. Here was not Fiedler the German conservatory professor appreciating the art of Beethoven, the early nineteenth century symphonist, but here was one good man recognizing another good man when he saw him. What becomes of our art affectations, can you tell, when Mr. Fielder is reading a piece he likes? One thing we know, they cease to stand between our real life and the music. The Fifth symphony, with all its certainty of aim in first movement, slow movement and scherzo, with its open minded concession to usage, under protest, in the finale, was given to the rehearsal audience for a new possession, the richest so far, perhaps, of the whole year.

Let it not be supposed, though, that the symphony was given in four separate parcels. If anybody went from the concert of Friday saying that he had sensed the logic of the first movement, felt the poetry of the second or caught the humor of the third as never before, he thereby admitted that he had never heard either Dr. Muck or Mr. Gericke conduct this work. The performance of Mr. Fiedler, as has been the rule with him in Boston, was not so remarkable for detail, for emphasis of particular mood, as for complete effect, for expression in the large.

You will find, Symphony subscriber, if you study yourself candidly, that Max Fiedler has made over your musical thinking in three years as effectually as he has made over the tone of his orchestra, left, right and rear—strings and brass. He has reformed American listeners and German players. But his French woodmen? Ah, neither he nor his audiences would try to improve perfection.

Something hitherto unplayed of Richard Strauss was on the nineteenth program, a piece Mr. Strauss wrote in his young manhood after discharging that impressive duty of every intellectual German, the reading of Shakespeare. The dramatist who understood a number of things about the stage not so well as Schiller inspired Mr. Strauss to compose a tone poem describing the events that caused Birnam wood to come to Dunsinane. The music is an instructive study in orchestration, a valuable document for throwing light on the early thoughts of a great composer. It gives no such explicit account of the tragic doings of Macbeth and Lady Macbeth as a certain other tone poem gives of the adventures of Don Quixote and Sancho Panza. It has not the power for inducing a sustained mood in the listener that the work which stands next to it in point of time has—"Death and Transfiguration." If the tone poem theory had to stand or fall by this piece of music, it would be likely to go down. A dauntless composer kept on from "Macbeth" to that favorite of Mr. Fiedler's in the Strauss repertory, "A Hero's Life." R. Strauss, tone poem, for full orchestra "Macbeth," op. 23 (first time in Boston); G. Faure, suite from stage music to "Pelleas and Melisande," op. 80; Goldmark, overture to "Sakuntala," op. 13; Beethoven, Symphony in C minor, No. 5, op. 67.

There will be no Symphony concerts next week, as the orchestra is out of town on its fifth and last southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and on March 27 the only concert of the season will be given in Springfield.

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THE BOSTON AMERICAN SUNDAY, MARCH 19, 1911.

There will be no Symphony concerts next week as the orchestra is out of town on its fifth and last Southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York, and Brooklyn, and on Monday night, the 27th, the only concert of the season will be given in Springfield. This trip practically winds up the out-of-town concerts of the orchestra, for only two more will remain, one in New Bedford and one in Providence. The season which is now rapidly coming to its end is in every respect the most successful the orchestra has ever had.

SUNDAY GLOBE—MARCH 19, 1

Fifth Trip of the Boston Symphony Orchestra.

There will be no Symphony concerts this week as the orchestra will be out of town on its fifth and last southern trip. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and Monday night, March 27, the only concert of the season will be given in Springfield. This trip practically closes the out-of-town concerts of the orchestra, for only two more will remain, one in New Bedford and one in Providence.

When the general state of music in this country during the past winter is considered, the success which has attended without exception all the concerts of the Boston symphony orchestra may be regarded as phenomenal.

Next week's program will include the

TRANSCRIPT, SATURDAY, MARCH 18, 1911

THE MUSIC OF YESTERDAY

YOUTHFUL STRAUSS AND PLAYFUL DONIZETTI

Strauss's "Macbeth," for the First Time Here, at the Symphony Concert—A Curiosity of Young Strength—Faure's Undeservedly Neglected Music to "Pelleas and Melisande"—Beethoven and Mr. Fiedler—The Pleasures of "Don Pasquale" as Fore-Piece to the Russian Dancers

By report Strauss has long regarded "Macbeth" as the hapless and neglected child among his tone-poems. It was the first piece that he wrote in the species when he was barely twenty-three. In a few years it was performed and applauded in sundry German cities. Meanwhile he was writing other, more interesting and more mature tone-poems that quickly displaced "Macbeth." It fell out of orchestral repertories; it lay on the shelf while conductors, the world over, were making speed to play its successors. It became "early Strauss" and it began to be treated as a curiosity. When conductors do play it, Strauss has complained, they spend no such pains upon it as they do upon "Zarathustia" or "Don Quixote." Therefore he repines and cherishes "Macbeth" only the more. Yet, as some prying cynics have noted, he does not include the piece in concerts of his music at which he himself conducts.

These auguries were fulfilled at the Symphony Concert yesterday afternoon when "Macbeth" was played for the first time in Boston or anywhere in America outside Chicago, where Theodore Thomas in the nineties discovered the piece. Mr. Fiedler had undertaken to rehearse it in three days, and the preparation had seemingly proved more exacting than he anticipated. The orchestra was plainly insecure in the music; it slipped audibly in the march; it fell into roughness of tone beyond even the roughness that Strauss is often seeking. The conductor himself was in none too good care. Time and again, when Strauss is most intricate in the other tone-poems, Mr. Fiedler has made the structure and the purely musical contents transparently clear, while at the same time he has abated not a whit of the delineative, the characterizing, the dramatizing, the dramatic and the emotional purpore. Now, "Macbeth," like all of Strauss's earlier tone-poems, is a masterful union of musical development and expressive significance. The musical structure is irreproachable; yet at every turn the music fulfills Strauss's "programmatic" design. Mr. Fiedler failed on both scores. He blurred the music as music; he did not discover much that it is to believe it would import. Moreover, as is usual with the conductor, when he is not at ease with himself, his music and his hand, excess came upon him. He oversped; he over-emphasized; he was content with mere vehemence of pass and sound. The whole piece seemed clouded.

It is difficult to characterize "Macbeth" heard in such circumstances. Strauss has not attempted to follow the course of Shakspeare's tragedy or to suggest particular scenes in it. He has ignored all Scottish suggestion; he is concerned with nothing in the play but Macbeth and, as incidental foil to him, Lady Macbeth. Macbeth is a rude warrior in a rude time; he is a strong man, loving power, consumed by ambition. Yet he is sensitive, too; he can be irresolute; he can fall into wild frenzies; he cherishes his wife, and her affection for him can play upon. All this Strauss tries to suggest in his musical ideas and in the development, contrast and culmination of them. After a few measures of introductory tumult Macbeth strides upon the musical scene, but with no such impression of an individualized and vivid figure in tones that the similar introduction of Don Juan and the Hero of "Heldenliben" yield. At due interval comes the warmer and gentler suggestion of Lady Macbeth. There is sinister music for the Macbeth consumed by scrupleless ambition; frenzied music for the Macbeth torn by fear and remorse; music for the Macbeth who would wreak his fury upon whatever object is nearest to him; softened music, as of Lady Macbeth, comforting yet goading, and a curious end that is as meditative lament for the dead warrior. He has worn himself out upon the tortures of his own spirit; the tragedy shall close in pity. The pervading atmosphere is sombre, ruthless, tumultuous. The trmpets scream; the wood-winds are hollow-voiced; the strings are sharp. Until the tranquil close it is wild music.

In spite of Strauss, the interest of "Macbeth," after twenty-five years, is an interest of curiosity. The music of the tone-poem spurs to wonder that at twenty-three Strauss could have written with such command of his means, such assurance of power and pliancy. Already he is master of his chosen form. He can invent his musical ideas significantly of the character and of the moods and the traits he can suggest. Out of those ideas, he ca nwrite music that evolves itself out of itself, that nowhere seems arbitrary or forced; and that yet follows exactly the course that he has set for it that summons the atmosphere in which he would clothe it. Already he can combine and contrast his musical ideas in a closely-knit and clearly suggestive poly phony. Already he is searching out an utilizing his resources of instrumental color. Already he can fire all his means to the desired end. "Macbeth" is a youthful town deforce.. A maturer Strauss would not be so unretrevedly sombre, so insistently strenuous, so resoultely wild. He would have given the music more varied and less persistently clanging voice. Yet, even then, he had the vitality that to this day drives "Macbeth" home. The tone-poem interests, holds stirs. The listener sits before it as he might sit befor the exercises of some senewy musical altitude who is conscious of the fullness and the suppleness of his strength, and who rejoices in all that he may acomplish with it. Perhaps the music of "Macbeth" is a little inhuman music. It is evidently made out of mind resolved to its task as to a feat. It is not sensuous. It lacks the humanity, the passion, the exaltation that were to come.

The rest of the concert traversed familiar ground. By this time, Debussy's opera, "Pelléas and Mélisande" has become so completely the accepted musical vesture for Maeterlinck's play that the incdental music of Fauré to the piece has fallen into undeserved neglect. Mr. Fiedler revived it yesterday, and the orchestra playd with due beauty of subdued tone and finesse of phrase. In a sense, it was easy to differentiate it from Debussy's. The opera follows the drama in its minutest course; it would read out of the hearts and the minds of the personages what they may not or dare not sepak, and the sum of these reiterated whisperings shall make its atmospheric quality. Fauré is concerned only with the general mood and mystery of the play. He approaches it as a piece of the theatre. Therefore he makes his music readily and wholly undersetandable; it has even its moments of obvious effect. He writes amply, he uses subdued instrumental colors; he seeks tenderness. His music is less of Maeterlinck's drama than of the moods it awakes in the spectators. It is written as though it would hold them within the play, while the curtain is lowered or prepare them in momentary pause for the special or the incdent that is to come. It is incidental music sublimated.

Thus far in the concert, the audience had listened with decorous interest and decorous applause. It had its unfeigned joy of all the rest of Goldmark's overture to "Sakuntala" and of Beethoven's fifth symphony. It applauded theconductor at every pause, and after the overture, he called the band to his feet as part and parcel of his deservings. Goldmark's music holds its own well; and it is hard to believe that it was written in the sixties. It is still lush music, rich in melody, though it is a little sarrharine, warmly colored, of a certain richness, with a touch of display in it. It never puzzles; it is never austere, never mysterious. The ear sings deep into it. As hitherto this winter with Beethoven, Mr. Fiedler manipulated the fifth symphony little and so kept it in its own sufficient eloquence. The admiring Berlioz could not have complained of the transition from the scherzo to the finale. It was mysterious, expectant, thrilling when the due moment came. Mr. Fiedler had his joy of the rushing tumults of the finale; he emphasized to his heart's content the reiterated places of the slow movement; he spared not a contrast of the first allegra. His clarity opened Beethoven's music. His emphases were usually of it. H. T. P.

NEXT week, the Symphony Orchestra will make its final journey for the season to New York and the cities to the south that it regularly visits. Hence at home there will be no Symphony Concerts. The wandering singers and virtuosi have seemingly left us for the rest of the musical year; so that outside the orchestral and the choral concerts already appointed, only a few secondary concerts remain to complete it. Two of these befall next week—a recital by Charles Bennett at Jordan Hall on Tuesday evening and a concert by the Boston Singing Club and the Adamowski Trio at Chickering Hall on Wednesday evening.

ADVERTISER, TUESDAY MARCH 21, 19

SECOND CONCERT FOR SYMPHONY PENSION FUND

The second regular concert in aid of the pension fund of the Boston Symphony orchestra will be given in Symphony hall on Sunday evening, April 9. Josef Hofmann, the distinguished pianist, has volunteered to appear as soloist. He will play Beethoven's Concerto in G-Major No. 4. The second half of the programme will be devoted entirely to Wagner. The tickets will go on sale Friday, March 31.

RECORD, TUESDAY, MARCH 21, 1911

SECOND CONCERT FOR SYMPHONY PENSION FUND

The second regular concert in aid of the pension fund of the Boston Symphony orchestra will be given in Symphony hall on Sunday evening, April 9. Josef Hofmann, the distinguished pianist, has volunteered to appear as soloist. He will play Beethoven's Concerto in G-Major No. 4. The second half of the programme will be devoted entirely to Wagner. The tickets will go on sale Friday, March 31.

BOSTON JOURNAL MARCH 21, 1911

Pension Fund Concert

The second regular concert in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall Sunday evening, April 9. Josef Hofmann, the pianist, has volunteered to appear as soloist. He will play Beethoven's Concerto in C major, No. 4. The second half of the programme will be devoted entirely to Wagner.

BOSTON POST MARCH 22, 1911

Second Concert of Symphony Pension Fund

The second concert in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, April 9. Josef Hofmann, the distinguished pianist, has volunteered to appear as soloist. He will play Beethoven's Concerto in G-major No. 4. The second half of the programme will be devoted entirely to Wagner. The tickets will go on sale Friday, March 31.

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FEB 28 1911

LAST CONCERT BY BOSTON SYMPHONY.

WAGNER'S MUSIC FOR THE FIRST TIME.

Mr. Busoni, Soloist, Recalled Seven Times.

SEVENTH SYMPHONY—A GREAT AUDIENCE.

The last of the season's concerts by the Boston Symphony Orchestra was given at the Parsons Theater last evening before an audience huge in size and vehement in its expressions of approval. Mr. Fiedler was applauded to the echo, and Mr. Busoni, the soloist, had the unusual Hartford experience of being recalled some seven times to the platform. The program played was admirably constructed and the playing of orchestra and soloist alike was wonderfully effective.

The Weber Overture to "Euryanthe" was first on the program, and the reading was spirited in every measure. The strings, under the mute, were superb in tone color and the whole number appealed strongly to the audience. The symphony of the evening was the ever-welcome "Seventh," and Mr. Fiedler showed, for the first time in Hartford, his idea of its interpretation. He does not play the work in as "romantic" a manner as do some of his brothers in the art of conducting, but his reading serves to bring out all the splendors of the melodies and the glories of Beethoven's exquisite harmonies in this, one of the most gladsome of symphonies.

In the first movement last evening the beauty of the wood-winds' tones was especially noticed and the charm of the melody of the famous Allegretto proved as potent as ever. The climax in the third movement was of particularly tonal magnificence and the great applause that followed the conclusion of the work showed the audience's appreciation of Mr. Fiedler's reading and the orchestra's playing.

Mr. Busoni played the splendid E-flat major Concerto No. 1, with the orchestra and proved his title as a player of Liszt from the very first measures of the work. His tone is remarkably fine, his technical mastery of the score is complete, he plays with great charm of personality and with the ease of one whose art is certain. The familiar orchestral phrases that begin the work were beautifully played and then the solo instrument sang as richly and as beautifully in its part. The melodic passage over muted strings glittered brilliantly but still more sparkling was the solo playing after the advent of the triangle and the coming of the splendid tones of the undimmed strings. The playing to the climax was superb and it seemed as if the audience could not be induced to allow the smiling artist to make his final bow. Mr. Busoni made many friends in Hartford last evening who would welcome any opportunity to become better acquainted with his artistic excellence; he certainly demonstrated his abilities as a player with orchestra and his solo work, in its brilliant color and technique, made one wish for more of it.

For the first time this season Mr. Fiedler put Wagner's name on his program and the "Funeral Music" from the third act of "Gotterdaemerung" and "Wotan's Farewell' and the "Fire Music" from "Die Walkuere" were played to the intense satisfaction of the audience. The tremendousness of Wagner's power in crashing brass and the wondrous weaving of themes are always recognized by concert-audiences though the effects intended by the composer are not to be found in concert renditions of his works. The dramatic element always entered into Wagner's scheme of music and there is no drama in the tearing forth from a great orchestra of the tremendous mass of sound that goes to make up much of Wagner's music. But even in concert, without the benefits of dramatic and vocal aids to the orchestra's expression of the story, what a wonderful thing is the music that Wagner poured out in such rich profusion of sound. The themes shine brightly in their own beauty and strength as they are sounded alone, but in the weaving, the mingling, the harmonies and the dissonances, how much more splendid are they teo the ear! The playing last evening was wonderfully virile and strong, effective in every measure. The sonorous brasses of the orchestra were heard at their height of effectiveness and in the exquisite "Fire Music" the strings did their full share of fine work. Mr. Fiedler made no mistake in showing his abilities as a conductor of Wagner's music, nor in proving his orchestra's tonal possibilities to the utmost. There are many ardent music-lovers, who consider every great orchestral concert as a thing by no means to be missed, whose feelings will be all in gratitude to Mr. Fiedler should he favor Hartford with more of Wagner's music in the future than he has in the past.

HARTFORD, CONN.

FEB 27 191

Boston Orchestra Tonight.

The concert in the Parsons Theater tonight will be the last appearance of the Boston Symphony Orchestra in this city this season. Max Fiedler will conduct and Ferruccio Bursoni, a piano virtuoso of world-wide fame, will be the soloist. The entertainment will long be remembered as a rare occasion and a large audience is expected. Patrons are requested to be seated early. Tickets of admission to the gallery may be obtained at J. M. Gallup & Co.'s music store during the day or at the box office of the theater. The doors will be open at 7:30 o'clock.

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dress Washington, D. C.

te FEB 1 1911

Boston Symphony Orchestra.

The eminent Dutch soprano, Mme. Jeanne Jomelli, is to be the soloist at the fifth and last concert of the Boston Symphony Orchestra, to be given in the New National Theater, Tuesday afternoon, March 21, at 4:30 o'clock. Mme. Jomelli will sing as her first number the recitative and aria of Lia, from Debussy's opera, "The Prodigal Son." Her second number will be the vocal part of the "Liebestod" from "Tristan and Isolde," which, with the prelude, will make the final number on the programme. The symphony will be Brahms' No. 1, in C minor, and the other orchestral number will be Richard Strauss' tone poem, "Don Juan."

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TIMES

ess Washington, D. C.

NATIONAL—Boston Symphony.

Mme. Jomelli, the admired Dutch soprano, will make her first appearance here as soloist with the Boston Symphony Orchestra, at its fifth and last concert, which will be given in the New National Theater next Tuesday afternoon, March 21, at 4:30 o'clock. She is down for two numbers. The first is the recitative and air of Lia from Debussy's "L'Enfant Prodigue," and her second is the vocal part in the Prelude and "Love Death" of Wagner's "Tristan and Isolde."

The Wagner excerpt in which Mme. Jomelli takes part is the Prelude, to which is joined the dying scene of Isolde, which comes at the end of the third act of the music drama.

The symphony will be Brahms in C Minor, No. 1, a work, when it was published, that was dubbed by Van Buelow as the "tenth" symphony. This is one of Mr. Fiedler's favorites and he gives a striking interpretation of it.

The other number will be Richard Strauss' tone poem, "Don Juan," which is considered by many the best of his series of works of this character.

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om TIMES

ldress Washington, D. C.

te MAR 12 1911

NATIONAL—Boston Symphony.

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Mme. Jomelli will sing as her first number the recitative and aria of Lia from Debussy's opera, "The Prodigal Son." Her second number will be the vocal part of the "Liebestod," from "Tristan and Isolde," which, with the prelude, will make the final number on the program. The symphony will be Brahms' in C Minor, No. 1, and the other orchestral number will be Richard Strauss' tone poem, "Don Juan."

EVENING SUN
BALTIMORE, MD.
MAR 11 1911

SYMPHONY'S FINAL CONCERT

Boston Orchestra To Play At Lyric March 22.

The final concert of the season by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, March 22. The program makes no provision for a soloist, because Mr. Witek, who was originally scheduled to play at the last concert, was put in by Mr. Fiedler at the fourth with the performance of the ninth symphony. This enables Mr. Fiedler to devote the entire program to Wagner.

The program will include the preludes to "The Mastersingers of Nuremberg," "Lohengrin" and "Parsifal," the prelude and finale of "Tristan and Isolde," and the funeral music from "Gotterdammerung," the "Siegfried Idyl" and the "Tannhauser" overture.

BALTIMORE, MD.
MAR 11 1911

Boston Symphony Comes For Last Time Wednesday

The final concert of the season by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, March 22. The program makes no provision for a soloist because Mr. Witek, who was originally scheduled to play at the last concert, was put in by Mr. Fiedler at the fourth with the performance of the Ninth Symphony. This enables Mr. Fiedler to devote the entire program to Wagner. Such a concert has not been given in Baltimore by the Boston Symphony Orchestra for many years, and should prove to be very attractive. The program will include the preludes to "The Mastersingers of Nuremberg," "Lohengrin" and "Parsifal," the prelude and finale of "Tristan and Isolde" and the funeral music from "Gotterdammerung," the "Siegfried Idyl" and the "Tannhauser" overture.

AMERICAN
BALTIMORE, MD.
MAR 12 1911

Boston Symphony Orchestra.

The fact that Mr. Witek's engagement as soloist in the Baltimore series of concerts of the Boston Symphony Orchestra was moved up from the fifth concert to the fourth leaves the final concert, which will be given in the Lyric Theater next Wednesday evening, March 22, without a soloist and enables Mr. Fiedler to carry out the purpose that he has had in mind for a long time to give Baltimore a program composed entirely of Wagnerian music. It is a number of years since such a program has been played here by the Boston Symphony, and unquestionably it will arouse the deepest interest.

The scheme of the program calls for the preludes to The Meistersingers of Nuremberg, Lohengrin and Parsifal; the prelude and finale to Tristan and Isolde, the Tannhaueser overture, the Siegfried Idyll and the funeral music from Goetterdammerung.

These selections cover the best of Wagner's different periods.

STAR
BALTIMORE, MD.
MAR 11 1911

ALL WAGNERIAN MUSIC

Boston Symphony to Give an Unusual Treat Here.

The fact that Mr. Witek's engagement as soloist in the Baltimore series of concerts of the Boston Symphony Orchestra was moved up from the fifth concert to the fourth leaves the final concert, which will be given in the Lyric Theater next Wednesday evening, March 22, without a soloist and enables Mr. Fiedler to carry out the purpose that he has had in mind for a long time to give Baltimore a program composed entirely of Wagnerian music. It is a number of years since such a program has been played here by the Boston Symphony, and unquestionably it will arouse the deepest interest.

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These selections cover the best of Wagner's different periods.

BALTIMORE, MD.
MAR 12 1911

BOSTON SYMPHONY

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These selections cover the best of Wagner's different periods.

TELEGRAPH
PHILADELPHIA, PA.
MAR 11 1911

Music Notes.

Madame Kirkby-Lunn, the operatic and oratorio contralto, will be the soloist at the last Boston Symphony concert of the season a week from Monday in the Academy.

PUBLIC LEDGER
PHILADELPHIA, PA.
MAR 12 1911

Madame Kirkby-Lunn, the admired English contralto, will be the soloist at the fifth and last concert of the Boston Symphony Orchestra, to be given in the Academy of Music on Monday evening, March 20. She will sing two numbers, Saint-Saens's ballad for contralto and orchestra, "The Drummer's Betrothed," and Adriano's great aria from Wagner's "Rienzi," "Gerechter Gott."

The orchestral numbers will comprise Schubert's great symphony in C major, Sibelius's symphonic poem "Finlandia" and the theme and variations from Tschaikowsky's suite in G major, No. 3, which includes the stirring Polacca with which this comes to an end.

EVE. BULLETIN
Philadelphia, Pa.
MAR 11 1911

Mme. Kirby-Lunn, the English contralto, is to be the soloist at the fifth and last concert of the season by the Boston Symphony Orchestra, at the Academy of Music, Monday evening, March 20. She will sing two numbers, Saint-Saens's ballad, "The Drummer's Betrothed," and an aria from Wagner's "Rienzi." The orchestral selections will comprise Schubert's C-major symphony, Sibelius's symphonic poem, "Finlandia," and the theme and variations from Tschaikowsky's Suite in G-major, No. 3.

INQUIRER
Philadelphia, Pa.

Boston Symphony Orchestra

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RECORD
PHILADELPHIA, PA.
MAR 12 1911

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PRESS
PHILADELPHIA, PA.
MAR 13 1911

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EVE. JOURNAL
New York City.
MAR 10 1911

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The orchestral numbers for the Thursday night concert comprise Brahms's symphony in C minor and Richard Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyll" and Beethoven's symphony in C minor.

EVE. GLOBE
New York City.
MAR 11 1911

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Daily Citizen,
Brooklyn, N. Y.
MAR 11 1911

The final concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 24. The soloist will be Anton Witek, the new concert master of the orchestra, who will then make his debut in this capacity in Brooklyn, playing the Beethoven concerto. The symphony will be Dvorak's "From the New World," and the other orchestral numbers will be Brahms' "Academic Festival" overture and Weber's overture to "Der Freischutz."

Daily Times,
Brooklyn, N. Y.
MAR 11 1911

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TOWN & COUNTRY
New York City
MAR 11 1911

MUSIC AND MUSICIANS

The Boston Symphony Orchestra gave its fourth pair of concerts at Carnegie Hall on Thursday evening, February twenty-third and the following Saturday afternoon. The house was sold out some time in advance for both occasions. The chief orchestral features of the two programs were Richard Strauss's "Don Quixote," and Schubert's seventh symphony, in C major, respectively. Strauss's tone poem consists of a long set of fantastic variations on a theme of knightly character, as suggested by its title, and it further requires two solo performers for viola and violoncello parts. The latter were beautifully played by Mr. Ferir and Mr. Warnke, who are members of the orchestra. Strauss's work, as a whole, is of a style treatment belonging to the extreme period of his development in orchestral writing. Following this number on the program came Beethoven's seldom-played pianoforte concerto, in C minor, No. 3. Ferruccio Busoni was the soloist. At the matinee concert he played Liszt's "Todtentanz," with orchestral accompaniment. This composition derives its name from Orgagna's fresco in the Campo Santo of Pisa, as it was here that Liszt derived his first impressions for his "Dance of Death." A complete mastery of pianoforte technique is required in its performance. It bristles with difficulties of a startling nature, both in effects of tonal color and speed. Mr. Busoni's playing of the work was satisfactory in every respect and of a dazzling virtuosity.

NEW YORK MAIL
FEB 11 19

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The orchestral numbers for Thursday night include Brahm's symphony in C minor, Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "Die Meistersinger." The Siegfried Idyll and Beethoven's Fifth symphony will be given.

Daily Eagle,
Brooklyn, N. Y.
MAR 11 1911

The final concert of the Boston Symphony Orchestra is to be given in the Academy of Music on Friday evening, March 24. The soloist is to be Anton Witek, the new concert-master of the orchestra, who will then make his debut in this capacity in Brooklyn, playing the Beethoven Concerto. The symphony will be Dvorak's "From the New World," and the other orchestral numbers will be Brahms' "Academic Festival" overture and Weber's overture to "Der Freischutz."

From
Address BROOKLYN, N. Y. LIFE
MAR 11 1911

The Boston Symphony Concert.

The fourth concert of the Boston Symphony Orchestra dr a very large audience to the Academy of Music on Friday ev ning, Feb. 24. The program, beginning with Schubert's lo but exquisitely melodious symphony in C major, was re dered with that uniformity and perfect shading which plac this orchestra under its present leadership almost beyor criticism. The Schubert symphony was followed by Liszt Concerto for piano and orchestra in E flat No. 1 with Fe ruccio Busoni as the soloist. The latter's execution displaye consummate mastery while so perfectly attuned were th piano and orchestra that the former seemed as much a part the latter as any one of the violins.

WORLD,
New York City.
MAR 12 1911

Boston Symphony.

The final pair of concerts by the Boston Symphony Orchestra for the season of 1910-1911 will be given in Carnegie Hall on Thursday evening, March 23, and Saturday afternoon, March 25. At the Thursday evening concert Anton Witek, the new concert master of the orchestra, will make his debut in New York as soloist, playing the Beethoven Concerto. At the Saturday afternoon concert the soloist will be Alwin Schroeder, one of the principal 'cellists of the orchestra. Schroeder will play Tschaikowsky's Variations on A Roccoco Theme. The orchestral numbers for the Thursday night concert com prise Brahms's Symphony in C Minor No. 1, and Richard Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "The Mastersingers of Nuremberg," and the Siegfried Idyll' and Beethoven's sym

om EVENIN' SUN
dress BALTIMORE, MD.
te MAR 11 1911

SYMPHONY'S FINAL CONCERT

Boston Orchestra To Play At Lyric March 22.

The final concert of the season by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, March 22. The program makes no provision for a soloist, because Mr. Witek, who was originally scheduled to play at the last concert, was put in by Mr. Fiedler at the fourth with the performance of the ninth symphony. This enables Mr. Fiedler to devote the entire program to Wagner.

The program will include the preludes to "The Mastersingers of Nuremberg," "Lohengrin" and "Parsifal," the prelude and finale of "Tristan and Isolde," and the funeral music from "Gotterdammerung," the "Siegfried Idyl" and the "Tannhauser" overture.

om ... VS
dress BALTIMORE, MD.
te ... 1911

Boston Symphony Comes For Last Time Wednesday

The final concert of the season by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, March 22. The program makes no provision for a soloist because Mr. Witek, who was originally scheduled to play at the last concert, was put in by Mr. Fiedler at the fourth with the performance of the Ninth Symphony. This enables Mr. Fiedler to devote the entire program to Wagner. Such a concert has not been given in Baltimore by the Boston Symphony Orchestra for many years, and should prove to be very attractive. The program will include the preludes to "The Mastersingers of Nuremberg," "Lohengrin" and "Parsifal," the prelude and finale of "Tristan and Isolde" and the funeral music from "Gotterdammerung," the "Siegfried Idyl" and the "Tannhauser" overture.

om AMERICA
dress BALTIMORE, MD
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Boston Symphony Orchestra.

The fact that Mr. Witek's engagement as soloist in the Baltimore series of concerts of the Boston Symphony Orchestra was moved up from the fifth concert to the fourth leaves the final concert, which will be given in the Lyric Theater next Wednesday evening, March 22, without a soloist and enables Mr. Fiedler to carry out the purpose that he has had in mind for a long time to give Baltimore a program composed entirely of Wagnerian music. It is a number of years since such a program has been played here by the Boston Symphony, and unquestionably it will arouse the deepest interest.

The scheme of the program calls for the preludes to The Meistersingers of Nuremberg, Lohengrin and Parsifal; the prelude and finale to Tristan and Isolde, the Tannhaueser overture, the Siegfried Idyll and the funeral music from Goetterdammerung.

These selections cover the best of Wagner's different periods.

rom ... STAR
ddress BALTIMORE, MD.
ate

ALL WAGNERIAN MUSIC

Boston Symphony to Give an Unusual Treat Here.

The fact that Mr. Witek's engagement as soloist in the Baltimore series of concerts of the Boston Symphony Orchestra was moved up from the fifth concert to the fourth leaves the final concert, which will be given in the Lyric Theater next Wednesday evening, March 22, without a soloist and enables Mr. Fiedler to carry out the purpose that he has had in mind for a long time to give Baltimore a program composed entirely of Wagnerian music. It is a number of years since such a program has been played here by the Boston Symphony, and unquestionably it will arouse the deepest interest.

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These selections cover the best of Wagner's different periods.

BALTIMORE, MD. SUN
MAR 12 1911

BOSTON SYMPHONY

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These selections cover the best of Wagner's different periods.

ess TELEGRAPH
PHILADELPHIA, PA.

Music Notes.

Madame Kirkby-Lunn, the operatic and oratorio contralto, will be the soloist at the last Boston Symphony concert of the season a week from Monday in the Academy.

n PUBLIC LEDGER
dress PHILADELPHIA, PA.
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Madame Kirkby-Lunn, the admired English contralto, will be the soloist at the fifth and last concert of the Boston Symphony Orchestra, to be given in the Academy of Music on Monday evening, March 20. She will sing two numbers, Saint-Saens's ballad for contralto and orchestra, "The Drummer's Betrothed," and Adriano's great aria from Wagner's "Rienzi," "Gerechter Gott."

The orchestral numbers will comprise Schubert's great symphony in C major, Sibelius's symphonic poem "Finlandia" and the theme and variations from Tschaikowsky's suite in G major, No. 3, which includes the stirring Polacca with which this comes to an end.

rom EVE. BULLETIN
ddress Philadelphia, Pa.
ate

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INQUIRER
ess Philadelphia, Pa.

Boston Symphony Orchestra

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RECORD
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PRESS
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om EVE. JOURNAL
ddress New York City.
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rom EVE. GLOBE
ddress New York City.
MAR 11 1911
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The final pair of New York concerts by the Boston Symphony Orchestra for this season will be given in Carnegie Hall Thursday evening, March 23, and Saturday afternoon, March 25. At the Thursday evening concert Anton Witek, new concert master of the orchestra, will make his début in New York as soloist, playing the Beethoven Concerto. Saturday afternoon the soloist will be Alwin Schroeder, one of the principal 'cellists of the orchestra. He will play Tschaikowsky's "Variations on a Roccoco Theme." The orchestral numbers for Thursday comprise Brahms's symphony in C minor, No. 1, and Richard Strauss's tone poem, "Don Juan," and for the matinée Saturday the prelude to "Die Meistersinger" and the "Siegfried Idyll," by Wagner, and Beethoven's symphony in C minor, No. 5.

Daily Citizen,
dress Brooklyn, N. Y.
te MAR 11 1911

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Daily Times,
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MAR 11 1911

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Clipping Bureau in the World
TOWN & COUNTRY,
om New York City
dress
MAR 11 1911
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MUSIC AND MUSICIANS

The Boston Symphony Orchestra gave its fourth pair of concerts at Carnegie Hall on Thursday evening, February twenty-third and the following Saturday afternoon. The house was sold out some time in advance for both occasions. The chief orchestral features of the two programs were Richard Strauss's "Don Quixote," and Schubert's seventh symphony, in C major, respectively. Strauss's tone poem consists of a long set of fantastic variations on a theme of knightly character, as suggested by its title, and it further requires two solo performers for viola and violoncello parts. The latter were beautifully played by Mr. Ferir and Mr. Warnke, who are members of the orchestra. Strauss's work, as a whole, is of a style treatment belonging to the extreme period of his development in orchestral writing. Following this number on the program came Beethoven's seldom-played pianoforte concerto, in C minor, No. 3. Ferruccio Busoni was the soloist. At the matinee concert he played Liszt's "Todtentanz," with orchestral accompaniment. This composition derives its name from Orgagna's fresco in the Campo Santo of Pisa, as it was here that Liszt derived his first impressions for his "Dance of Death." A complete mastery of pianoforte technique is required in its performance. It bristles with difficulties of a startling nature, both in effects of tonal color and speed. Mr. Busoni's playing of the work was satisfactory in every respect and of a dazzling virtuosity.

...pping Bureau in the World
NEW YORK MAIL
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The orchestral numbers for Thursday night include Brahm's symphony in C minor, Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "Die Meistersinger." The Siegfried Idyll and Beethoven's Fifth symphony will be given.

ress Daily Eagle,
Brooklyn, N. Y.
MAR 11 1911

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From
Address BROOKLYN, N. Y. LIFE

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WORLD,
ss New York City.
MAR 12 1911

Boston Symphony.

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om TRIBUNE

dress New York City.

MAR 12 1911

BOSTON SYMPHONY ORCHESTRA.

The final pair of concerts by the Boston Symphony Orchestra for the season of 1910-11 will be given in Carnegie Hall on Thursday evening, March 23, at 8:15 o'clock and Saturday afternoon, March 25, at 2:30 o'clock. At the Thursday evening concert Anton Witek, the new concert master of the orchestra, will make his debut in New York as soloist, playing the Beethoven concerto. At the Saturday afternoon concert the soloist will be Alwin Schroeder, one of the principal 'cellists of the orchestra. Mr. Schroeder will play Tschaikowsky's variations on a Rococo theme.

The orchestra numbers for the Thursday night concert comprise Brahms's symphony in C minor, No. 1, and Richard Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "The Mastersingers of Nuremberg" and the "Siegfried Idyll" and Beethoven's symphony in C minor, No. 5.

Newspaper Clipping Bureau in the World

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MAR 12 1911

Symphonie-Konzerte.

Das letzte Paar der diesjährigen Konzert-Serie des Bostoner Symphonie-Orchesters findet in Carnegie Hall am Abend des 23. resp. am Nachmittag des 25. März unter Leitung von Herrn Max Fiedler statt. Am Donnerstag dirigirt Herr Fiedler die erste Brahms'sche Symphonie und Richard Strauß' Tonpoem „Don Juan". Am Samstag das „Meistersinger"-Vorspiel, das „Siegfried"-Idyll und Beethoven's Fünfte. Der Solist am Donnerstag Abend ist der Konzertmeister des Orchesters, Herr Anton Witek, der zu seinem New Yorker Debut das Beethoven'sche Violinkonzert gewählt hat. Der Solist der Samstag-Veranstaltung ist Herr Alwin Schroeder, einer der ersten Cellisten des Orchesters, der Tschaikowsky's „Variationen über ein „Rokoko-Thema" spielt.

Newspaper Clipping Bureau in the World

N. Y. AMERICAN

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MAR 12 1911

BOSTON SYMPHONY ORCHESTRA.

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The orchestral numbers for the Thursday night concert comprise Brahm's Symphony in C minor No. 1, and Richard Strauss's tone poem, "Don Juan," and for the matinee concert the prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyll," and Beethoven's Symphony in C minor No. 5.

SUN

ress New York City.

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WORLD BROOKLYN EDIT.

New York City.

MAR 12 1911

The final concert of the Boston Symphony Orchestra, Max Fiedler, conductor, will be given in the Academy of Music Friday evening, March 24. The soloist will be Anton Witek, the new concert master of the orchestra, who will then make his debut in this capacity in Brooklyn, playing the Beethoven concerto. The symphony will be Dvorak's "From the New World," and the other orchestral numbers will be Brahms's "Academic Festival" overture and Weber's overture to "Der Freischutz."

rom MORNING TELEGRAPH

ddress New York City

MAR 12 1911

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The final [illegible] concerts by the [illegible] Symphony Orchestra for the season of 1910-11 will be given in Carnegie Hall on Thursday evening, March 23, at 8.15 o'clock and Saturday afternoon, March 25, at 2.30 o'clock. At the Thursday evening concert Anton Witek, the new concert-master of the orchestra, will make his debut in New York as soloist, playing the Beethoven Concerto. At the Saturday afternoon concert the soloist will be Alwin Schroeder, one of the principal 'cellists of the orchestra. Mr. Schroeder will play Tschaikowsky's Variations on a Rococo Theme.

The orchestral numbers for the Thursday night concert comprise Brahms' Symphony in C Minor, No. 1, and Richard Strauss' tone poem, "Don Juan," and for the matinee concert the prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyll" and Beethoven's Symphony in C Minor, No. 5.

STANDARD UNION,

ess BROOKLYN, N. Y.

MAR 12 1911

Miss Margaret Mackie, pianos.

The final concert of the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 24. The soloist will be Anton Witek, the new concert-master of the orchestra, who will then make his debut in this capacity in Brooklyn, playing the Beethoven concerto. The symphony will be Dvorak's "From the New World," and the other orchestral numbers will be Brahm's "Academic Festival" overture and Weber's overture to "Der Freischutz."

SUN

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MAR 13 1911

The last of this season's series of concerts by the Boston Symphony Orchestra in Brooklyn will take place Friday evening, March 24, in the Opera House of the Academy of Music. Max Fiedler will conduct, as usual, and the soloist will be Anton Witek, the new concert master of the orchestra.

Daily Citizen,

ess Brooklyn, N. Y

MAR 18 1911

The interesting feature of the fifth and last Boston Symphony concert in Brooklyn, which will be given in the Academy of Music on next Friday evening, will be the first appearance here as soloist of Anton Witek, the new concert-master of the orchestra. In Mr. Witek the Boston Symphony Orchestra is confident that it has an artist entirely equal to the task of perpetuating the traditions of the post of concert-master and a worthy successor to such men as Franz Kneisel and Willy Hess. Mr. Witek made a favorable impression in Boston last fall when he appeared as soloist with the orchestra, and it is believed that Brooklyn will take to him as kindly. Here, as in Boston, he will play the Beethoven Concerto.

Mr. Witek is a Czech, having been born at Saaz on Jan. 7, 1872. He studied the violin under Anton Bennowitz, at Prague, and in 1894, at the age of 22, he was chosen concert-master of the Philharmonic Orchestra of Berlin, the post he held until he came to America last fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos, by Beethoven, Brahms and Paganini. Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek.

In 1907 Witek played in Berlin the newly-discovered violin concerto in A-Major of Mozart for the first time and in 1909 in the same city the newly-discovered violin concerto in C-Major of Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces, and his instrument is one of the most famous of the Stradivarius make.

The symphony will be Dvorak's No. 5 in E-Minor, "From the New World." It is this work which was one of the fruits of Dvorak's stay in this country twenty years ago, and no one who was interested in music at that time will forget the controversies it aroused as to its use of American (meaning negro or Indian) themes. That controversy has entered the limbo of other squabbles of its kind, but the world is the richer for this most melodious work.

The programme will begin with Brahm's "Academic Festival" overture, and will end with Weber's "Der Freischutz" overture.

NEW YORK MAIL

MAR 18 1911

ANTON WITEK,

Concert Master Boston Symphony Orchestra.

The last pair of [illegible] by the Boston Symphony Orchestra for the season will occur Thursday evening and Saturday afternoon in Carnegie hall, and Friday evening in Brooklyn. The soloist Thursday and Friday evenings will be Anton Witek, the concert master, who will make his first appearance as soloist. He will play the Beethoven concerto, and the orchestral numbers of Thursday evening will be Brahms's C minor symphony and Richard Strauss's tone poem, "Don Juan."

Alwin Schroeder, 'cellist, will be the soloist on Saturday afternoon, when he will play the variations on a rococo theme by Tschaikowsky. Beethoven's Fifth symphony, the prelude to "Die Meistersinger" and the "Siegfried Idyll" will be the orchestral numbers.

In Brooklyn Mr. Witek will play the Beethoven concerto, and the orchestral numbers will be Dvorak's "New World" symphony, Brahms's Academic Festival overture and the overture to Weber's "Der Freischutz."

rom EVENING POST.

ddress New York City.

ate MAR 18 1911

Anton Witek, concert-master of the Boston Symphony Orchestra, will be the soloist at Carnegie Hall next Thursday evening, playing the Beethoven concerto. Mr. Witek is a Czech, having been born at Saaz on January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894, at the age of twenty-two, he was chosen concert-master of the Philharmonic Orchestra of Berlin, the post he held until he came to America last fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist Vita Gerhardt, who is now Mrs. Witek. His repertory includes twenty-seven concertos and seventy-five concert-pieces, and his instrument is one of the most famous of the Stradivarius make. The symphony of the evening will be Brahms's first, which will open the programme, and the concert will be ended by Richard Strauss's tone poem "Don Juan." On Saturday afternoon, March 25, the soloist will be Alwin Schroeder, the justly admired artist who shares with Heinrich Warnke the first desk of the 'cello section. He will play Tchaikovsky's variations on a Rococo theme. The orchestral part of the programme will comprise Wagner's Prelude to "The Mastersingers," the "Siegfried Idyl," and it will be brought to an end by Beethoven's Fifth Symphony.

EVE. GLOBE

ess New York City.

MAR 18 1911

The Boston Symphony Orchestra announces its final New York concerts this season for Tuesday evening, March 23, and Saturday afternoon, March 25, at Carnegie Hall. At the evening concert Brahms's C minor symphony (No. 1), Beethoven's violin concerto, and Richard Strauss's "Don Juan" make the programme, with Anton Witek, concert-master of the orchestra, as soloist. At the matinée Wagner's "Meistersinger" prelude and "Siegfried Idyll," Tschaikowsky's "Variations on a Rococo Theme," for 'cello and orchestra, and Beethoven's Fifth Symphony make the programme, with Alwin Schroeder of the orchestra as soloist.

The American String [illegible]

Daily Eagle,

ess Brooklyn N. Y.

MAR 18 1911

One of the interesting features of the fifth and last Boston Symphony concerts in Brooklyn, to be given in the Academy of Music on next Friday evening, March 24, is the first appearance here as soloist of Anton Witek, the new concert-master of the orchestra. In Mr. Witek, the Boston Symphony Orchestra is confident that it has an artist entirely equal to the task of perpetuating the traditions of the post of concert-master and a worthy successor to such men as Franz Kneisel and Willy Hess. He made a favorable impression in Boston, last fall, where he appeared as soloist with the orchestra, and it is believed that Brooklyn will receive him as kindly as did Boston. Here, as in Boston, he will play the Beethoven Concerto.

He is a Czech, having been born at Saaz on January 7, 1872. He studied the violin under Anton Bennowitz at Prague and in 1894 was chosen concert-master of the Philharmonic Orchestra of Berlin, the post he held until he came to America, last fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms and Paganini). Since 1894 he has given concerts in all the European concerts with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1907 he played in Berlin the newly discovered violin concerto in A-Major of Mozart for the first time, and in 1909, in the same city, the newly discovered violin concerto in G-Major, by Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces and his instrument is one of the most famous of the Stradivarius make.

The symphony will be Dvorak's No. 5 in E-Minor, from "The New World," which was one of the fruits of Dvorak's stay in this country twenty years ago; no one interested in music at that time is likely to forget the controversies it aroused as to its use of American (meaning, negro or Indian) themes. That controversy has entered the limbo of other squabbles of its kind, but the world is the richer for this most melodious work.

The programme will begin with Brahm's "Academic Festival" overture and will end with Weber's "Der Freischutz" overture.

EVE. SUN

ss New York City.

MAR [illegible]

The Boston Symphony Orchestra, which came first last fall with Farrar and Melba, will take its leave of Manhattan at Carnegie Hall next week with two soloists from its own ranks. For the Thursday evening subscribers Conductor Fiedler has Brahms's First symphony, Beethoven's violin concerto, with Anton Witek, and Strauss's "Don Juan."

For the farewell Saturday matinée there are Wagner's "Meistersinger" overture, and "Siegfried Idyl," Tschaikowsky's 'cello variations, with Alwyn Schroeder, and Beethoven's Fifth symphony.

STANDARD UNION

BROOKLYN, N. Y.

MAR 18 1911

The fifth and last Boston Symphony concert here will take place next Friday evening, March 24, at the Academy of Music. Anton Witek, the new concert master of the orchestra, will be the soloist.

WORLD

ess New York City.

MAR

[189]

From STANDARD UNION, BROOKLYN, N. Y.
Address
Date MAR 19 1911

The interesting feature of the fifth and last Boston Symphony concert in Brooklyn, which will be given in the Academy of Music on next Friday evening, March 24, will be the first appearance as soloist of Anton Witek, the new concert master of the orchestra. In Mr. Witek the Boston Symphony Orchestra is confident that it has an artist entirely equal to the task of perpetuating the traditions of the post of concert master, and a worthy successor to such men as Franz Kneisel and Willy Hess. Mr. Witek made a favorable impression in Boston last fall when he appeared as soloist with the orchestra there, and it is believed that Brooklyn will take to him as kindly. Here, as in Boston, he will play the Beethoven concerto. Mr. Witek is a Czech, having been born at Saaz on Jan. 7, 1872. He studied the violin under Anton Bennowitz at Prague, and in 1894, at the age of 22, he was chosen concert master of the Philharmonic Orchestra of Berlin, the post he held until he came to America last fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist Vita Gerhardt, who is now Mrs. Witek. In 1907 Witek played in Berlin the newly discovered violin concerto in A major of Mozart for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces, and his instrument is [illegible] the most famous of the Stradiv[illegible]ake. The symphony will be Dv[illegible]'s No. 5 in E minor, "From the New World." It is this work which was one of the fruits of Dvorak's stay in this co[illegible] twenty years ago, and no one who was interested in music at that time will forget the controversies it aroused as to its use of American (meaning negro or Indian) themes. That controversy has entered the limbo of other squabbles of its kind, but the world is the richer for this most melodious work. The programme will begin with Brahms' "Academic Festival" overture, and will end with Weber's "Der Freischutz" overture.

ANTON WITEK,
Concertmaster Soloist with Boston Symphony Orchestra.

From TIMES
New York City.
Date MAR 19 1911

ANTON WITCH
BOSTON SYMPHONY ORCHESTRA CARNIGIE HALL

From TRIBUNE
Address New York City.
Date MAR 19 1911

BOSTON SYMPHONY ORCHESTRA.

The interesting feature of the fifth and last evening concert of the Boston Symphony Orchestra, which will be given in Carnegie Hall next Thursday, at 8:15 p. m., will be the debut here of Anton Witek, the new concertmaster of the orchestra. He will play the Beethoven Concerto.

Mr. Witek is a Czech, having been born at Saaz on January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894, at the age of twenty-two, he was chosen concertmaster of the Philharmonic Orchestra of Berlin, the post he held until he came to America last fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1907 Witek played in Berlin the newly discovered violin concerto in A major of Mozart for the first time, and in 1909, in the same city, the newly discovered violin concerto in C major of Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces. His violin is a Stradivarius, one of the finest of that famous make.

The symphony of the evening will be Brahms's in C minor No. 1, which will open the programme, and the concert will be ended by Richard Strauss's tone poem "Don Juan."

At the last matinee concert on next Saturday afternoon, March 25, the soloist will be Alwin Schroeder, who shares with Heinrich Warnke the first desk of the 'cello section. He will play Tschaikowsky's variations on a rococo theme.

The orchestra part of the programme will be conservative. It will comprise Wagner's prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyl," and will be brought to an end by Beethoven's Fifth Symphony.

From TIMES
Address New York City.
Date MAR 19 1911

BOSTON SYMPHONY ORCHESTRA.

The feature of the fifth and last evening concert of the Boston Symphony Orchestra, which will be given in Carnegie Hall next Thursday at 8:15 P. M., will be the début as soloist here of Anton Witek, the new concertmaster of the orchestra. He will play the Beethoven concerto.

Mr. Witek is a Czech, having been born at Saaz on Jan. 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894, at the age of twenty-two, he was chosen concertmaster of the Philharmonic Orchestra of Berlin, the post he held until he came to America last Fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos—by Beethoven, Brahms, and Paganini. Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1907 Witek played in Berlin the newly discovered violin concerto in A major of Mozart for the first time, and in 1909, in the same city, the newly discovered violin concerto in C major of Haydn, also for the first time. His répertoire includes twenty-seven concertos and seventy-five concert pieces. His violin is a Stradivarius.

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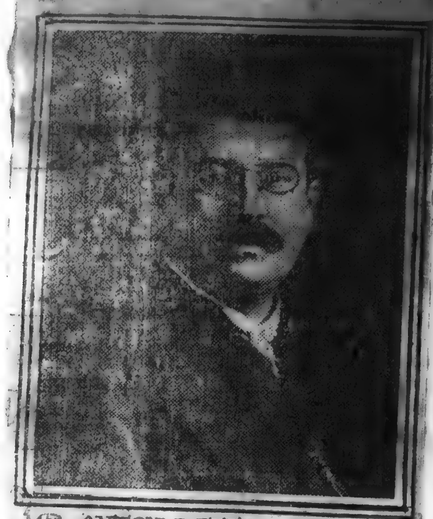
The orchestral part of the programme will be conservative. It will comprise Wagner's prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyll," and it will be brought to an end by Beethoven's fifth symphony.

From YORK HERALD
Address
Date MAR 19 1911

Mr. Anton Witek, concert master of the Boston Orchestra, will make his début here



MR. ANTON WITEK SOLOIST WITH BOSTON SYMPHONY ORCHESTRA CARNEGIE HALL.
GAHO PHOTO.

as soloist at the fifth and last evening concert of this organization this season, in Carnegie Hall next Thursday. He will play the Beethoven violin concerto. Mr. Witek is a Czech and was born in 1872. He studied the violin in Prague and was concert master of the Berlin Philharmonic Orchestra before he came to America. The symphony on Thursday will be Brahms' C minor, and the concert will end with Mr. Strauss' tone poem, "Don Juan."

At the Saturday afternoon concert of the Boston Orchestra Mr. Alwin Schroeder, 'cellist, will play Tschaikowsky's "Variations on a Rocoso Theme." Wagner's prelude to "Die Meistersinger," the Siegfried Idyl and Beethoven's fifth symphony make up the orchestral theme.

From WORLD
Address New York City.
Date MAR 19 1911

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From STAATS ZEITUNG
Address New York City.
Date MAR 9 1911

Symphonie-Konzerte.

Die letzten zwei Konzerte des Bostoner Symphonie-Orchesters finden in Carnegie Hall nächsten Donnerstag Abend resp. Samstag Nachmittag statt. Im ersten Konzert dirigirt Herr Fiedler Brahms' Erste Symphonie und Strauß' Tonpoem „Don Juan". Konzertmeister Herr Witek spielt das Beethoven-Konzert. Das Programm der Matinee umfaßt Wagner's Vorspiel zu den „Meistersingern", das „Siegfried"-Idyll, Beethoven's Fünfte Symphonie, wozu der bekannte Cellist Herr Alwin Schroeder Tschaikowsky's „Variationen über ein Rokokothema" spielt.

From SUN
Address New York City.
Date MAR 19 1911

The interesting feature of the fifth and last evening concert of the Boston Symphony Orchestra which will be given in Carnegie Hall next Thursday at 8:15 P. M. will be the debut here of Anton Witek, the new concert master of the orchestra. Here as in Boston he will play the Beethoven concerto. The symphony of the evening will be Brahms's in C minor No. 1 which will open the programme and the concert will be ended by Richard Strauss's tone poem "Don Juan." At the last matinée concert next Saturday afternoon, March 25, the soloist will be Alwin Schroeder, the justly admired artist who shares with Heinrich Warnke the first desk of 'cello section. He will play Tschaikowsky's variations on a Rococo theme. The orchestral part of the programme will be conservative. It will comprise Wagner's prelude to "The Mastersingers of Nuremberg" the "Siegfried Idyl," and it will be brought to an end by Beethoven's fifth symphony.

From WORLD
Address New York City.
Date MAR 9 1911

BOSTON SYMPHONY.

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From PRESS
New York City
MAR 19 1911

The interesting feature of the fifth and last evening concert of the Boston Symphony Orchestra on next Thursday, in Carnegie Hall, will be the debut here of Anton Witek, the new concert master of the orchestra. In Witek the Boston Symphony Orchestra is confident it has an artist equal to the task of perpetuating the traditions of the post of concert master and a worthy successor to such men as Franz Kneisel and Willy Hess. Witek made a favorable impression in Boston last fall, when he appeared as soloist with the orchestra, and it is believed New York will take to him as kindly. Here, as in Boston, he will play the Beethoven Concerto.

The symphony of the evening will be Brahms's, in C minor, No. 1, which will open the programme, and the concert will close with Richard Strauss's tone poem "Don Juan."

In the last matinee concert, on next Saturday afternoon, March 25, the soloist will be Alwin Schroeder, the artist who shares with Heinrich Warnke the first desk of the 'cello section. He will play Tschaikowsky's variations on a rococo theme.

The orchestral part of the programme is conservative. It will comprise Wagner's prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyl" and Beethoven's Fifth Symphony.

From EVE. WORLD
Address New York City.
Date MAR 21 1911

Schumann-Heink is to be the soloist at the Philharmonic Society's concert at Carnegie Hall this evening. She will sing arias from "Rienzi" and "Gotterdaemmerung." The orchestral programme, under Mr. Mahler if he is well enough, will include Beethoven's fifth symphony, which Mr. Volpe's young men played on Sunday afternoon and which the Boston Symphony Orchestra, under Mr. Fiedler, is to play on Thursday night. It is strange to note how the spirit of the great master animates three modern conductors at the same time. The other numbers announced are Richard Strauss's "Till Eulenspiegel" [illegible] overture.

MORN. TELEGRAPH
New York City.
MAR 19 1911

NOTES OF THE MUSIC WORLD

The interesting feature of the fifth and last evening concert of the Boston Symphony Orchestra, which will be given in Carnegie Hall next Thursday at 8.15 P. M., will be the debut here of Anton Witek, the new concertmaster of the orchestra. In Mr. Witek the Boston Symphony Orchestra is confident that it has an artist entirely equal to the task of perpetuating the traditions of the post of concertmaster and a worthy successor to such men as Franz Kneisel and Willy Hess. Mr. Witek made a very favorable impression in Boston last Fall when he appeared as soloist with the orchestra there, and it is believed that New York will take to him as kindly. Here as in Boston he will play the Beethoven concerto.

Mr. Witek is a Czech, having been born at Saaz, on January 7, 1872. He studied the violin under Anton Bennewitz at Prague and in 1894, at the age of 22, he was chosen concertmaster of the Philharmonic Orchestra of Berlin, the post he held until he came to America last Fall. He commanded attention in Germany in 1895 by his performance in one evening of three violin concertos by Beethoven, Brahms and Paganini. Since 1894 he has given concerts in all the European countries with the Danish pianiste, Vita Gerhardt, who is now Mrs. Witek. In 1907 Witek played in Berlin the newly discovered violin concerto in A major of Mozart for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces, and his instrument is one of the most famous of the Stradivarius make.

The symphony of the evening will be Brahms' in C minor, No. 1, which will open the programme, and the concert will be ended by Richard Strauss' tone poem, "Don Juan."

At the last matinee concert on next Saturday afternoon, March 25, the soloist will be Mr. Alwin Schroeder, the justly admired artist, who shares with Mr. Heinrich Warnke the first desk of 'cello section. He will play Tschaikowsky's "Variations on a Rococo Theme."

The orchestral part of the programme will be conservative. It will comprise Wagner's prelude to "The Mastersingers of Nuremberg," the "Siegfried Idyl," and it will be brought to an end by Beethoven's "Fifth Symphony."

BOSTON HERALD, MARCH 21, 1911

The second concert in aid of the Pension Fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, April 9. Josef Hofmann, the distinguished pianist, has volunteered to appear as soloist. He will play Beethoven's concerto in G major No. 4. The second half of the program will be devoted entirely to Wagner. Tickets will go on sale Friday, March 31.

BOSTON GLOBE MARCH 21, 1911.

The second concert in aid of the pension fund of the Boston symphony orchestra will be given in Symphony hall Sunday evening, April 9. Josef Hofmann, the distinguished pianist, has volunteered to appear as soloist and will play Beethoven's fourth concerto. The second half of the program will be devoted entirely to Wagner.

RECORD, SATURDAY MARCH 25, 1911

SYMPHONY ORCHESTRA.

The particularly interesting feature of next week's Symphony concerts will be the first appearance in Boston of Miss Kathleen Parlow. Miss Parlow, although she had met with very flattering success in England and on the Continent, came to New York earlier this winter practically unheralded and made her first appearance there with the Russian Symphony Orchestra. Not since Mischa Elman first played in this country has there been such a unanimous chorus of approval as followed this young woman's debut. She was proclaimed at once one of the greatest women violinists that had ever been heard in New York and her following appearances there have only served to confirm this verdict.

ADVERTISER, SATURDAY MARCH 25, 1911

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TRANSCRIPT, SATURDAY, MARCH 25, 1911

As usual, when the season for concerts is drawing to a close, the Symphony Orchestra has the field almost to itself. It returns late this evening from the last of its monthly journeys this season to New York and resumes on Friday and Saturday next the regular course of its concerts here; while with it is to appear Kathleen Parlow, the new violinist, who in a single winter in America has risen very high in her profession. The remaining concerts of the week are those of the Hoffmann String Quartet at Sleeper Hall on Tuesday evening; Mrs. Tippett's at Chickering Hall on Monday evening, and Mr. Anthony's at Jordan Hall on Thursday afternoon.

/ / + / /

Symphony Hall: Symphony Orchestra

IN a single winter, in American concert-rooms, Georges Enesco has been discovered among the rising French composers and Kathleen Parlow among the rising violinists, and next week at the Symphony Concerts we in Boston may hear the music of the one and the playing of the other. Mr. Enesco is a Roumanian by birth and a violinist by profession, who has lived his adult life and made his reputation in Paris. In recent years, he has been less the violinist than the composer, and he has written symphonies, concerti, other orchestral pieces, and chamber music that have been heard and applauded in Paris and that are now making their way elsewhere. At mid-winter Mr. and Mrs. Mannes played here his sonata for pianoforte and violin, and it was the music of a composer who has an individual and a spirited voice. Later in the winter his Orchestral Suite was played in New York and warmly received. It is this piece, built upon Roumanian folk-tunes, but reared in very French fashion that Mr. Fiedler will play here. Miss Parlow, in turn, is the young violinist, who came to New York almost unheralded last autumn, and who has quickly made her way by the pure force of her own talents. She is in her twentieth year, a tall, slim Canadian girl; who studied in Europe with Auer and who gained her first reputation in England and in Germany. Here in America, in orchestral concerts and in recitals of her own, she has proved herself a remarkable violinist—a mistress of the technique of her instrument, who commands the secrets of tone, who is sensitive to musical design, who is quick of responsive emotion. Since Mr. Elman came first to America, no violinist has been so well received. Enesco's suite will begin the two Symphony Concerts; Tschaikowsky's concerto for violin, with Miss Parlow will continue them; Schumann's symphony in D minor will end them, and Mr. Fiedler's Schumann has usually been good to hear.

On Thursday evening, in Sanders Theatre, the Symphony Orchestra will continue its series of concerts in Cambridge, with Brahms's symphony in C minor and Goldmark's glowing overture to "Sakuntala" for the purely orchestral numbers of the programme. Between them stands Grieg's concerto in A minor for pianoforte and orchestra, with Miss Overstreet, a protégée of Colonel Watterson, to play the solo part.

Friday afternoon, April 14, in Symphony Hall, the first performance here in years of Bach's Passion Music according to St. Matthew, one of the supreme masterpieces of choral music, with the chorus of the Cecilia, a choir of boys, the Symphony Orchestra, Mmes. Zimermann and Spencer and Messrs. Bispham and Hamlin for solo singers, and Mr. Fiedler conducting.

Sunday evening, April 9, in Symphony Hall, the second of the annual concerts of the Symphony Orchestra for the increase of its Pension Fund. The programme will consist mainly of the music of Wagner, and Josef Hofmann, the distinguished pianist, whom Boston re-discovered last autumn, has volunteered his assistance.

TRAVELER, SATURDAY, MARCH 25, 1911

BOSTON SYMPHONY ORCHESTRA

The interesting feature of next week's Symphony concerts will be the first appearance in Boston of Miss Kathleen Parlow, violinist. Miss Parlow, although she has met with very flattering success in England and on the continent, came to this country this winter and made her debut in New York with the Russian Symphony Orchestra practically unheralded. Not since Mischa Elman made his first appearance in this country has any violinist created such a stir. Here Miss Parlow will play the Tschaikowsky concerto, the one in which Elman made his Boston debut. Mr. Fiedler places on his programme a novelty in the form of a suite by Georges Enesco. The other and final number on the programme will be Schumann's symphony in D minor, No. 4.

SYMPHONY ORCHESTRA PENSION FUND CONCERT.

Wagner will predominate in the programme which Mr. Fiedler will arrange for the second pension fund concert of the Symphony Orchestra, to be given in Symphony Hall on Sunday evening, April 9. The soloist, as already announced, will be Josef Hofmann, and he will play Beethoven's concerto No. 4 in G major. The second half of the programme will be devoted entirely to Wagner.

MONITOR, BOSTON, MARCH 25, 1911.

NOTES.

Miss Kathleen Parlow, violinist, will be the soloist at the symphony concerts of March 31 and April 2. Miss Parlow, like Mischa Elman, is a pupil of Leopold Auer, the great Russian master of the violin. She is a native of Calgary, Alberta, Canada, where she was born 19 years ago. She made her first appearance in London in the spring of 1905. The work in which she makes her first Boston appearance is the Tschaikowsky violin concerto. There will be a new suite by Georges Enesco, a Roumanian, who works with the young Paris independents. The symphony will be Schumann's No. 4, in D minor.

Wagner will predominate in the program of the second pension fund concert of the Symphony orchestra to be given in Symphony hall Sunday evening, April 9. The soloist will be Joseph Hofmann, pianist, who will play Beethoven's concerto No. 4 in G major.

The seventh Symphony concert in Sanders theater, Harvard University, will be given Thursday evening, March 30. The soloist will be Miss Corneille Overstreet, pianist, who will play Grieg's concerto in A minor. The first number on the program will be Brahm's symphony No. 1 in C minor and the last number Goldmark's overture "Sakuntala." At the last concert, on April 27, the soloist will be Alwin Schroeder.

The combined forces of the Cecilia society and the Boston Symphony orchestra, on Friday, April 14, will perform Bach's passion music. Mr. Fiedler has made cuts in the work so as to bring its performance within two hours. The soloists will be Mme. Marie Zimmerman, soprano; Miss Janet Spencer, contralto; George Hamlin, tenor, and David Bispham, bass. There will be a full chorus of 175, full orchestra and a boy choir of 50.

Josef Hofmann, the pianist, will assist the Boston Symphony orchestra at the second pension fund concert April 9. He will play Beethoven's piano concerto in G major, No. 4. Outside of Mr. Hofmann's number the program will be entirely Wagnerian.

SUNDAY POST, MARCH 26, 1911

PARLOW WITH SYMPHONY

The debut here at this week's Symphony concerts of Kathleen Parlow, the young Canadian violinist of whom so much has been heard recently, will serve to give a fillip to the interest of the dying season. When the list of soloists for the season was made out last spring, although it was known that Miss Parlow was coming to America, her name was not included therein; but so astonishing has been her success in New York, comparable only with that which Mischa Elman enjoyed when he first came to America, that Mr. Ellis, the manager of the orchestra, has especially engaged Miss Parlow. She is from Calgary, in the Province of Alberta, Canada, and she is 19 years of age. She made her appearance in London in the spring of 1905, when not yet 14, and made such a deep impression with various ladies of the court that they enabled her to continue her education. The following season Miss Parlow played once or twice in London, and then under the patronage of Queen Alexandra, went to St. Petersburg, where she finished her preparatory work under Auer. Two years ago she started her career as a virtuosa and made everywhere in Germany and England and Russia an extraordinary success. Earlier this season, quite unheralded, and known only to the comparative few who follow closely the progress of music on the other side, she came to New York and made her debut with the Russian Symphony Society. Next Friday Miss Parlow will play the Tschaikowsky concerto. The first number on the programme will be a novelty by the Rumanian, Georges Enesco.

Last Concert of Cecilia-Symphony

More than usual interest is being shown in the last concert of the combined forces of the Cecilia Society and the Boston Symphony Orchestra, when on Good Friday, April 14, Bach's Passion music will be sung. Mr. Fiedler has made cuts in the work so as to bring its performance within two hours. As is always the case on Good Friday, there will be no Symphony rehearsal that afternoon, the rehearsal being given on the day before—Thursday, the 13th. The soloists have been carefully chosen for their difficult tasks. Marie Zimmerman will be the soprano; Janet Spencer, the contralto; George Hamlin, the tenor, and David Bispham, the basso. There will be a full chorus of 175, a full orchestra and there will be also a boy choir of 50.

Pension Fund Concert

Wagner will predominate in the programme which Mr. Fiedler will arrange for the second Pension Fund concert of the Symphony Orchestra to be given in Symphony Hall on Sunday evening, April 9. The soloist, as already announced, will be Josef Hofmann, the distinguished pianist, who has proffered his services for the event, and he will play Beethoven's Concerto No. 4 in G-major. This will be preceded probably by one of Beethoven's overtures. The second half of the programme will be devoted entirely to Wagner. As not much Wagner has been heard here this year such a programme will be more than cordially welcome.

BOSTON JOURNAL MARCH 26, 191

Miss Parlow as the Symphony Soloi

The debut here at this week's Symphony concerts of Kathleen Parlow, the young Canadian violinist of whom so much has been heard recently will serve to give a flip to the interest of the dying season. When the list of soloists for the season was made out last spring it was known that Miss Parlow was coming to America and her name was not included but so astonishing has been her success in New York, comparable only with that which Mischa Elman enjoyed when he first came to America, Mr. Ellis, the manager of the orchestra, specially engaged her to appear. She will play the Tschaikowsky concerto.

The first number on the program will be a novelty by the Roumanian, Georges Enesco, whose name appears on a Symphony program for the first time. The other number on the program will be Schumann's symphony in D minor, No. 4.

Pension Fund Concert

Wagner will predominate in the program which Mr. Fiedler is arranging for the second pension fund concert of the Symphony Orchestra, to be given in Symphony Hall Sunday evening, April 9. The soloist will be Josef Hofmann, who will play Beethoven's piano concerto No. 4, in G-major. This will be preceded probably by one of Beethoven's overtures. The second half of the program will be devoted entirely to Wagner.

Bach's Passion Music

The last concert of the combined forces of the Cecilia Society and the Boston Symphony orchestra will be given on Good Friday, April 14, when Bach's Parisian Music will be sung. Marie Zimmerman will be the soprano, Janet Spencer the contralto, George Hamlin the tenor and David Bispham the bass. There will be a full chorus of 175, a full orchestra and a boy choir of fifty.

HERALD, BOSTON, MARCH 26, 1911

BOSTON SYMPHONY ORCESTRA.

The debut here at his week's Symphony concerts of Kathleen Parlow, the young Canadian violinist, of whom so much has been heard recently, will serve to give a fillip to the interest of the dying season. When the list of soloists for the season was made out last spring it was known that Miss Parlow was coming to America and her name was not included, but so astonishing has been her success in New York, comparable only with that which Mischa Elman enjoyed, when he first came to America, that Mr. Ellis, the manager of the orchestra, specially engaged her to appear. Miss Parlow, so to say, is the artistic sister of Elman, for she, too, is a pupil of Leopold Auer, the great Russian master. Hearing Elman, when he was giving his first concert in London, decided Miss Parlow to go to St. Petersburg, where she studied for several years. Miss Parlow is a native of Calgary, in the province of Alberta, Can. She made her appearance in London in the spring of 1905, when she was not yet 14, and made such a deep impression with various noble dames there that hey enabled her to continue her education. The following season she played once or twice in London and then, under the patronage of Queen Alexandra, she went to St. Petersburg, where she finished her preparatory work under Auer. Two years ago she started her career as a virtuoso and made everywhere in Germany and England and Russia an extraordinary success. Earlier this season, quite unheralded, she came to New York and made her debut, with the Russian Symphony Society. The next day musical New York knew that a great violinist had arrived. Since then she has played in New York a number of times and whether it has been a concerto by Tschaikowsky, Brahms, Beethoven, Mendelssohn or Bruch, or whether it has been in recital, the same success has been her fortune.

PENSION FUND CONCERT.

Wagner will predominate in the program which Mr. Fiedler will arrange for the second pension fund concert of the Symphony orchestra in Symphony Hall on Sunday evening, April 9. The soloist will be Josef Hofmann, the distinguished pianist, who has proffered his services for the event, and will play Beethoven's Concerto No. 4 in G major. This will be preceded probably by one of Beethoven's overtures. The second half of the program will be devoted en-

CECILIA AND SYMPHONY.

More than usual interest is shown in the last concert of the combined forces of the Cecilia Society and the Boston Symphony orchestra, when on Good Friday, April 14, Bach's Passion Music will be sung. Mr. Fiedler has made cuts in the work so as to bring its performance within two hours. As is always the case on Good Friday there will be no Symphony rehearsal that afternoon. The rehearsal will be given on the day before—Thursday, the 13th. The soloists will be Marie Zimmerman, Janet Spencer, George Hamlin and David Bispham. There will be a full chorus of 175, a full orchestra and there will be also a boy choir of 50.

SYMPHONY IN CAMBRIDGE.

The seventh and last but one Symphony concert in Sanders Theatre, Harvard University, will be given next Thursday evening, March 30. The soloist will be Miss Corneille Overstreet, pianist. She will play Grieg's concerto in A minor. The first number on the program will be Brahms's symphony No. 1 Goldmark's overture, "Sakuntala." At the last concert on April 27 the soloist will be Alwin Schroeder of the orchestra.

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D, BOSTON,
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SUNDAY GLOBE—MARCH 26, 1911

MUSIC AND MUSICIANS

New Composers on the Symphony Program.

Season of Opera in English by the Aborn Company.

Concerts and Recitals—Current Gossip.

The program of the Symphony orchestra this week announces two names which are new to its concerts—George Enesco, the young Roumanian composer, and Kathleen Parlow, the young Canadian violinist, both of whom have arisen to prominence in New York this winter.

Mr Enesco's suite for orchestra, op. 9, will be played for the first time in Boston; Miss Parlow will make her first appearance in this city, in Tschaikowsky's concerto in D major, No. 2.

Although a Roumanian, born at Cordaremi Aug 7, 1881, Enesco has passed the greater part of his life in, and owes his musical education to, Paris. He carried off the first prize for fugue and counterpoint at the Paris conservatory in 1897 and a first prize for violin two years later. Faure was his teacher in composition.

He wrote his "Roumanian Poem" for orchestra at this period, which was played in public. It was played in Boston by Mr Longy and the Orchestral club Jan 7, 1902, for what was probably the first time in America.

He has composed in large and small forms. A number of his works for orchestra have been brought out in Paris at the Colonne concerts.

His symphonie for two flutes, oboe, english horn, two clarinets, two horns and two bassoons was played for the first time in Boston by the Longy club Feb 8, 1909, and by the Barrere ensemble in New York the past season.

In their first recital here this year, Dec 13, Clara and David Mannes played his sonata for violin and piano in F minor (op. 6), for the first time in America. The symphony in E flat was brought out by Walter Damrosch and the New York Symphony society the fifth of last month for the first time in this country. It is in three instead of the orthodox four movements, and was found to bear the traits of the modern French school in the use of color.

The new suite to be played here this week was given its first hearing in America Jan 3 of this year by Gustav Mahler and the New York Philharmonic society. The score is dedicated to Camille Saint-Saens. It begins with a prelude for the string choir in unison, which is followed by a slow minuet, a slow intermezzo and a brilliant finale. A solo violin and solo violoncello are employed in the latter.

Enesco is said to play the violin and the piano equally well. He now holds the position of court violinist to Queen Elizabeth of Roumania, a patroness of music and literature. She is said to have been a pupil of Rubinstein and Clara Schumann, to have composed symphonies and other orchestral pieces, and an opera, "Master Manole," and to have written more than 30 books. The queen is also said to play the organ and the harp, and to conduct orchestral concerts in the palace at Bucharest.

Kathleen Parlow made her first appearance in this country the first of last December with the Russian symphony orchestra, New York, in the Tschaikowsky concerto which she will play here.

Miss Parlow is a Canadian by birth. Her career began 15 years ago. She was then 5 years old, and fondled her first violin as most children do their dolls. She began study at once, and at 7 she was giving three concerts in a year in San Francisco, whither her family had moved. Her programs were nothing if not pretentious, for even then she was playing Bach's chaccone.

A rich patroness sent her to England to study. When 15 she heard Elman play and immediately wanted to study with his teacher, Auer, of the St Petersburg conservatory.

Again a friend made it possible, and with her mother she went to St Petersburg, where she spent nearly three years. She knew Glazunow and played his concerto under his direction at Ostend. Miss Parlow has toured through Germany, Holland and Belgium. The New York reviewers have praised her playing with unusual ardor.

The program on Friday and Saturday will include Schumann's symphony in D minor, No. 4, op. 120.

Cambridge Symphonies.

The seventh and last but one Symphony concert in Sanders theatre will be given next Thursday evening. The soloist will be Miss Corneille Overstreet, a pianist of whom most flattering things are said. She will play Grieg's concerto in A minor. The first number on the program will be Brahms' symphony No. 1 in C minor, and the last number will be Goldmark's overture, "Sakuntala." At the last concert, April 27, the soloist will be Mr Alwin Schroeder of the orchestra.

Pension Fund Concert.

Wagner will predominate in the program for the second pension fund concert of the Symphony orchestra, to be given in Symphony hall Sunday evening, April 9. The soloist, as already announced, will be Josef Hofman, the distinguished pianist, who has proffered the concert of the combined forces of the Cecilia society and the Boston symphony orchestra, when on Good Friday April 14, Bach's "Passion Music" will be sung. Mr Fiedler has made cuts in his services, and will play Beethoven's concerto No. 4 in G major. This will be preceded probably by one of Beethoven's overtures. The second half of the program will be devoted entirely to Wagner.

Cecilia-Symphony Concert.

Interest is being shown in the last the work so as to bring its performance within two hours. As is always the case on Good Friday there will be no symphony rehearsal that afternoon, the rehearsal being given on the day before. The soloists chosen are Marie Zimmerman soprano, Janet Spencer contralto, George Hamlin tenor and David Bispham basso. There will be a chorus of 175, a full orchestra and a boy choir of 50.

THE BOSTON AMERICAN
SUNDAY, MARCH 26, 1911.

GIRL VIOLINIST.

Kathleen Parlow of Canada to Play at Symphony.

The debut here at this week's Symphony concerts of Kathleen Parlow, the young Canadian violinist of whom so much has been heard recently, will serve to give a fillip to the interest of the dying season. When the list of soloists for the season was made out last Spring it was known that Miss Parlow was coming to America and her name was not included, but so great has been her success in New York that Mr. Ellis, the manager of the orchestra, specially engaged her to appear.

Miss Parlow, so to say, is the artistic sister of Elman, for she, too, is a pupil of Leopold Auer, the great Russian master, who was the artistic sponsor for Elman.

She made her appearance in London in the Spring of 1905 when she was not yet fourteen and made such a deep impression with various great ladies of the court there that they enabled her to continue her education. The following season she played once or twice in London and then under the patronage of Queen Alexandra she went to St. Petersburg, where she finished her preparatory work under Auer.

Two years ago she started her career as a virtuosa and made everywhere in Germany and England and Russia an extraordinary success.

The second regular concert in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, April 9. Josef Hofman, the distinguished pianist, has volunteered to appear as soloist. He will play Beethoven's concerto in G major, No. 4. The second half of the program will be devoted entirely to Wagner. The tickets will go on sale Friday, March 31.

More than usual interest is being shown in the last concert of the combined forces of the Cecilia Society and the Boston Symphony Orchestra, when on Good Friday, April 14. Bach's Passion Music will be sung. Mr. Fiedler has made cuts in the work so as to bring its performance within two hours. As is always the case on Good Friday, there will be no Symphony rehearsal that afternoon, the rehearsal being given the day before—Thursday, the 13. The soloists have been admirably chosen. Marie Zimmerman will be the soprano, Janet Spencer, the contralto, George Hamlin, the tenor and David Bispham, the basso. There will be a full chorus of one hundred and seventy-five, a full orchestra and there will be also a boy choir of fifty.

TRANSCRIPT, MONDAY,
MARCH 27, 1911

News of Music

THE Symphony Orchestra has nearly ended its concerts for the year, in other cities than Boston. Visits to Springfield, Providence and New Bedford remain, but otherwise the field is clear for the five pairs of concerts that remain here and for which Mr. Fiedler, like his predecessors, has reserved some of his new music that reuires assiduous preparation. In New York, on Saturday afternoon, at the final concert of the season in that city, Mr. Schroeder, ill with the grip, was unable to play Tschaikowsky's "Variations on a Rocco Theme" for violoncello and orchestra, as he had been announced to do. At short notice, Mr. Witek was substituted as the "soloist," and in Paganini's concerto in D, he gave new proof, according to the Times, of his beautiful and penetrating tone, his vigorous, delicate and fluent bowing, and his entire self-concentration. Beethoven's Fifth Symphony ended the concert, and the reviewers seem more minded to praise the orchestra than the conductor in it.

BOSTON POST,
MARCH 28, 1911

SPRINGFIELD HEARS SYMPHONY ORCHESTRA

The Symphony Orchestra, which returned from New York late Saturday evening, went to Springfield yesterday afternoon to give its only concert of the year there and returned to town by special train immediately after the concert. Arrangements have been made whereby Madame Carolina White, who is to be the soloist in Boston on April 7 and 8, will be the soloist with the orchestra at its last concert in Providence on Tuesday evening, April 4.

MONITOR, BOSTON,
MARCH 28, 1911.

The Symphony orchestra went to Springfield Monday afternoon to give its only concert of the year there and returned to town by special train immediately after the concert. Arrangements have been made whereby Mme. Carolina White, who is to be the soloist in Boston on April 7 and 8, will be the soloist with the orchestra at its last Providence concert on Tuesday, April 4.

NEW-YORK DAILY TRIBUNE, SUNDAY, MARCH 26, 1911

MUSICAL COMMENT

The Philharmonic Society's Sixty-ninth Season—The Status in the Affairs of the Society.

BOSTON'S SYMPHONY ORCHESTRA.

With last Friday's concert the sixty-ninth season of the Philharmonic Society came to an end. Perhaps it would be better to say the sixty-ninth series of subscription concerts, for the orchestra as now administered has still an engagement to give a concert in co-operation with the Wage Earners' League, next Sunday, and will give concerts this week in Princeton and Washington. No doubt other opportunities offer to give public performances elsewhere they will be accepted. We are concerned more particularly now, however, with the local season. As originally planned this began on November 1, and was to comprise sixteen Tuesday evening subscription concerts, as many Friday afternoon meetings, at which the Tuesday programme was to be repeated; eight Sunday afternoon concerts in the Borough of Manhattan, and five Sunday afternoon concerts in the Borough of Brooklyn. These were all given, together with two extra concerts in each of the two boroughs—forty-nine concerts in all. The orchestra's activities outside of the city, counting in the two concerts still to be given, include three concerts in Washington, two in Princeton and one each in Pittsburg, Cleveland, Buffalo, Syracuse, Rochester, Utica, Newark, Philadelphia, Springfield (Mass.) and Hartford. The programmes of the out-of-town concerts were made up of works previously played here, and need not concern us. The local list affords abundant food for study, because of its evidence of a strenuous endeavor to reach what the management obviously conceived to be the popular taste. It is therefore set forth herewith in full. Comment might profitably follow, but since this review is concerned only with facts, it may be withheld at least for the present.

Composer.	Composition.	Times performed.
Bach-Mahler	Suite in B minor and D	3
Beethoven	Overture, "Egmont"	1
Beethoven	Overture, "König Stephan"	2
Beethoven	Overture, "Coriolan"	2
Beethoven	Overture, "Leonore, No. 3"	2
Beethoven	Pianoforte concerto in E flat	2
Beethoven	Symphony 3, "Eroica"	1
Beethoven	Symphony 5, C minor	2
Beethoven	Symphony 6, "Pastoral"	2
Beethoven	Symphony No. 7, A major	4
Berlioz	Instrumental movements from "La Damnation"	1
Berlioz	Instrumental movements from "Romeo et Juliet"	3
Bizet	Suite No. 1, "L'Arlésienne"	3
Bizet	Suite, "Roma"	2
Bossi	"Intermezzi Goldoniani"	2
Brahms	Symphony No. 1, C minor	2
Bruch	Violin concerto in G minor	1
Busoni	"Berceuse élégiaque"	2
Chabrier	Rhapsody, "Espana"	2
Chabrier	"Ode à la Musique"	2
Chadwick	Overture, "Melpomene"	2
Cherubini	Overture, "Anacreon"	2
Debussy	"Rondes de Printemps"	2
Debussy	"Iberia"	3
Dvorak	Overture, "Carneval"	3
Dvorak	Symphony, "From the New World"	4
Elgar	Variations on an original theme	2
Elgar	Songs, "Sea Pictures"	2
Enesco	Suite, Op. 9	2
Glazounow	Tableau musical, "Le Printemps"	1
Goldmark	Concerto for violin, A minor	1
Goldmark	Overture, "Im Frühlingstime"	1
Goldmark	Overture, "Sakuntala"	1
Grieg	Suite, "Peer Gynt" No. 1	1
Grieg	Suite, "Sigurd Jorsalfar"	1
Grieg	Cantata, "At the Cloister Gate"	1
Hadley	Symphonic poem, "The Culprit Fay"	2
Lalo	Aubade (song) from "Le Roi d'Ys"	3
Lalo	Overture, "Le Roi d'Ys"	1
Liszt	Symphonic poem, "Les Preludes"	1
Liszt	Symphonic poem, "Tasso"	1
Liszt	"Mephisto Waltz"	1
Loeffler	"La Villanelle du Diable"	2
MacDowell	Concerto No. 2 for pianoforte	1
MacDowell	Symphonic fragment, "Die Sarazenen"	2
MacDowell	Symphonic fragment, "Die schöne Alda"	2
Mahler	Symphony in G	3
Mahler	Three songs with orchestra	3
Massenet	Air from "Le Mage"	3
Massenet	Air from "Manon"	3
Mendelssohn	Italian Symphony	3
Mendelssohn	Overture, "Die schöne Melusine"	2
Mendelssohn	Overture, "Fingal's Cave"	2
Mendelssohn	Overture, "A Midsummer Night's Dream"	2
Mendelssohn	Concerto for violin	1
Mozart	Symphony in G minor	2
Mozart	Divertissement	3
Pfitzner	Overture, "Wandlung und Vollbronn"	2
Rimsky-Korsakow	"Scheherazade"	1
Saint-Saëns	Pianoforte concerto in C minor	2
Saint-Saëns	Two airs from "Samson et Dalila"	1
Schillings	Prelude, Act III, "Der Pfeiffertag"	2
Scharwenka, X.	Pianoforte concerto in F minor	1
Schubert	Symphony in C, No. 9	3
Schubert	Symphony in B minor (unfinished)	3
Schumann	Symphony in C	3
Schumann	Symphony in E flat ("Rhenish")	3
Schumann	Overture to "Manfred"	2
Sibelius	Concerto in D minor for violin	2
Sinigaglia	Overture, "La Baruffe Chiozotte"	1
Smetana	Symphonic poem, "Vltava"	3
Smetana	Cradle Song	2
Strauss, R.	Symphonic poem, "Till Eulenspiegel"	2
Strauss, R.	Symphonic poem, "Ein Heldenleben"	2
Strauss, R.	Symphonic poem, "Also sprach Zarathustra"	3
Strauss, R.	Symphonic poem, "Tod und Verklärung"	2
Strauss, R.	Song, with orchestra, "Pilgrim's Morning Song"	3
Strauss, R.	Song, with orchestra, "Verführung"	2
Strauss, R.	Song, with orchestra, "Freundliche Vision"	2
Strauss, R.	Song, with orchestra, "Heimliche Aufforderung"	2
Svendsen	"Carnival in Paris"	2
Tschaikowsky	Symphony No. 4	3
Tschaikowsky	Symphony No. 5	1
Tschaikowsky	Symphony No. 6 ("Pathetique")	1
Tschaikowsky	Suite No. 1	1
Tschaikowsky	Concerto for violin	3
Tschaikowsky	"Francesca da Rimini"	2
Wagner	Overture, "Rienzi"	2
Wagner	Overture, "The Flying Dutchman"	7
Wagner	Overture, "Eine Faust"	2
Wagner	Overture, "Tannhäuser"	2
Wagner	Prelude, "Lohengrin"	4
Wagner	Prelude, "Die Meistersinger"	3
Wagner	Prelude, "Die Meistersinger" (Act III)	3
Wagner	Magic Fire Scene from "Die Walküre"	1
Wagner	Ride of the Valkyrior, from "Die Walküre"	3
Wagner	"Siegfried Idyl"	2
Wagner	"Waldweben," from "Siegfried"	1
Wagner	Prelude and Glorification, "Parsifal"	1
Wagner	"Good Friday Spell," from "Parsifal"	1
Wagner	"Siegfried's Rhine Journey," "Götterdämmerung"	1
Wagner	"Siegfried's Death March," "Götterdämmerung"	2
Wagner	Prelude and Finale, "Tristan und Isolde"	5
Wagner	"Kaisermarsch"	1
Wagner	Overture and Bacchanale, "Tannhäuser"	2
Wagner	Prayer from "Tannhäuser"	1
Wagner	Elizabeth's entrance air, "Tannhäuser"	3
Wagner	Adriano's air from "Rienzi"	2
Wagner	Elsa's dream from "Lohengrin"	2
Wagner	Sachs's monologue, Act II, "Meistersinger"	3
Wagner	Waltraute's scene, "Götterdämmerung"	2
Wagner	Brunnhilde's Immolation, "Götterdämmerung"	2
Wagner	Song, "Träume"	3
Wagner	Song, "Im Treibhaus"	2
Wagner	Song, "Schmerzen"	2
Wagner	Song, "Stehe Still"	2
Weber	Overture, "Oberon"	1
Weber	Overture, "Der Freischütz"	3
Weber	Weingartner, "Invitation to the Dance"	1

RECORD, TUESDAY,
MARCH 28, 1911

BOSTON SYMPHONY ORCHESTRA.

The Symphony orchestra, which returned from New York late Saturday evening, went to Springfield yesterday (Monday) afternoon to give its only concert of the year there and returned to town by special train immediately after the concert. Arrangements have been made whereby Mme. Carolina White, who is to be the soloist in Boston on April 7 and 8, will be the soloist with the orchestra at its last concert in Providence on Tuesday evening, April 4.

BOSTON HERALD
MARCH 28, 1911.

The Symphony Orchestra, which returned from New York late Saturday evening, went to Springfield yesterday afternoon to give its only concert of the year there, and returned to town by special train immediately after the concert. Arrangements have been made whereby Mme. Carolina White, who will be the soloist at the concerts in Boston April 7 and 8, will be the soloist with the orchestra at its last concert in Providence on Tuesday evening, April 4.

BOSTON HERALD
MARCH 30, 1911.

CONCERT NOTES.

The public sale of seats for the second concert in aid of the pension fund of the Boston Symphony will open at the box office, Symphony Hall, tomorrow morning. The soloist will be Josef Hofmann, who will play Beethoven's concerto in G major No. 4. The second half of the program will be devoted entirely to Wagner.

Miss Kathleen Parlow, the remarkable young Canadian violinist, will be the soloist with the Boston Symphony orchestra this week. No violinist since Elman first came to America has made a more striking impression wherever she has played. She will play here Tschaikowsky's concerto. The other numbers on the program will be a suite by Georges Enesco (first time) and Schumann's symphony No. 4 in D minor.

BOSTON JOURNAL
MARCH 30, 1911

Miss Kathleen Parlow, the remarkable young Canadian violinist, who is to be the soloist with the Boston Symphony Orchestra this week, is expected to be one of the musical sensations of the season. She is to play the Tschaikowsky, concerto and the other numbers on the program comprise a suite by Georges Enesco, the Roumanian composer, which will be heard here for the first time, and Schumann's symphony No. 4 in D-minor.

The public sale of seats for the second of the season's concerts in aid of the pension fund of the Boston Symphony will open at the box office, Symphony Hall, tomorrow morning. As already announced, the soloist will be Josef Hofmann, who will play Beethoven's concerto in G-major No. 4, and the second half of the program will be devoted entirely to Wagner.

BOSTON GLOBE
MARCH 30, 1911.

Miss Kathleen Parlow, the young Canadian violinist, will be the soloist at this week's Symphony concerts, playing Tschaikowsky's concerto for violin.

Josef Hofmann will be the soloist at the pension fund concert Sunday evening by the Boston Symphony orchestra in Symphony hall.

GLOBE—TUESDAY,
APRIL 4, 1911

Next Sunday evening the pension fund concert of the Boston symphony orchestra will take place in Symphony hall. Josef Hofmann will play Beethoven's fourth piano concerto, and the second part of the program will be devoted to Wagner's music.

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BOSTON EVENING TRANSCRIPT, SATURDAY, APRIL 1, 1911

THE SYMPHONY CONCERT

AN AFTERNOON OF VARIEGATED DISCOVERIES

Enesco for a New Composer, Miss Parlow for a New Violinist and a Symphony Without Pause — Schumann's "Bridal Song" and the Magniloquent Mr. Fiedler —The Curious Enesco and His Puzzling Suite — Miss Parlow's Remarkable Accomplishments as a Violinist and in Music Rather Alien to Her Mind and Temperament

THE Symphony Concert of yesterday was a concert of discoveries. For the first time an orchestral piece by Georges Enesco, a rising Parisian composer, was performed here by professional musicians. For the first time, Miss Kathleen Parlow, the violinist, acclaimed for months past in other cities, played here; while for rare occasions Mr. Fiedler made no pauses in the chosen symphony, Schumann's in D minor and yet held the attention of his audience unflaggingly. Usually Mr. Fiedler puts an overture on his programmes and often they contain a short "middle piece." There was neither overture nor fragment yesterday, and the austerest souls of Vienna or of Leipsig might have approved the conductor's scheme—a suite, a concerto and a symphony. Doubtless they would have resented the suite, since a relatively unknown Parisian composer wrote it, and Teutonic ears have never been much gladdened by Tschaikowsky's concerto for violin. There might be even a suspicion that Bostonian ears have heard it for the present quite as often as they desire, since it has now been played for three successive seasons. Beethoven and Brahms, Mendelssohn and Dvorak, Lalo and Tschaikowsky made the round of concertos that the virtuosi of the violin patiently traverse. Four of them have been played at the Symphony Concerts this very season. Are there no others that are worth the playing, even if they are not "classic masterpieces?" It is easy to suspect that there are, and reports, unconfirmed by actual performances hereabouts, indicate that living composers do now and then write for the violin.

The purists—to return to them—would have had their fullest joy of Schumann's symphony, played, as the composer intended, without pause, but played also with an insistently robustious voice that might a little have surprised him. Schumann, as every one knows, was a romantic composer, and so perhaps the romantically minded listeners and commentators have the truer insight into his music. According to them this symphony in D minor is Schumann's bridal song—music that he wrote in the first happiness of his union with Clara Wieck, and in a rapturous excitement of creation that made him quite heedless of what the academic might think of the form and the details of his music. Listen, those romantic interpreters say, and hear in the introduction to the first movement the warm and tender voice of Schumann's affection; then, in the main body of the movement his exultation in his happiness; next in the "Romance," a return to his affectionate musing; again in the Scherzo the bright flow of life for him in these sunlit years; and in the finale, the mood of exultation again, the voice, almost, of a new power. The symphony has what we should call nowadays a "cyclic" character and Schumann is surprisingly adept in the transference and the variation of his melodic material from movement to movement. Behold, say these interpreters, the musical form imaginatively and ingeniously adapted to the turning from one face to another of his happiness.

All this "programme-making" in the larger sense is interesting and plausible; unmistakably the music is touched with a very personal emotion; and we should not be the prying children of our own time that we are, did we not try to search it out and label it. On the other hand, if Schumann was writing his bridal song in this symphony and writing it so personally, did he quite intend so vigorous a performance as Mr. Fiedler accomplished yesterday. The conductor was very sonorous, very eloquent. The first movement went in large exuberances of tone and the fourth was yet more energetic. The "Romance" was drenched in sentiment and then wrung out for the public ear; the Scherzo had like impassioned voice. Mr. Fiedler was conducting to the hilt, laying on and sparing not, missing not an emphasis, a transition, a contrast, discovering them even, moulding, modulating, brightening and darkening. Evidently Schumann had mounted to the house-top and was crying the moods of his happiness to all Germany. Now it is possible, in imagination, to hear the symphony with as intense and glowing, yet with much softer and more intimate voice. Listen to some of the phrases, some of the modulations, some of the rhythmic inflections in it, and they seem almost of the secret speech of Schumann's romantic heart.

These new Parisian composers, though they live and work in a socialistic time, are a perversely individualistic folk; and Enesco, by the token of his Suite, obstinately refuses to be classified, though every right-minded Frenchman ought to fall unresistingly into his particular category. But then, though Enesco has lived all his adult years in Paris, he is Roumanian by birth, and hints of the folk-tunes of his race may be found, by the few who know them, in his music. His Suite, since it affects academic austerity of form under more or less modern treatment, bears him toward Roger Ducasse and other young Frenchmen who like this sort of paradoxical musical exercise. He is no ultra-modern juggler with strange and dissonant harmonies and exotic progressions; the whole-tone scale does not haunt him. Yet he is aware that such things be, and he is quite willing to borrow an interval or a modulation from them. At the beginning of the Suite, he seems to be seeking a [illegible] sequence. In the two middle movements, he seems all for subdued and suggestive expression, for atmospheric music as the contemporary Frenchmen write it. Again, in the finale, he has an exotic, a bizarre strain. Sometimes, he is deliberately simple. Again he is curiously complex. Sometimes his utterance is naked candor; again it is reticence itself. He does not seek thick, rich, blazing instrumental colors. He likes a cool, clear middle-grayness, into which suddenly, as with the brass in his finale, he will let a great flash of flaring color. Seemingly, Enesco hears the music of his fellow composers in Paris, and then writes his own. He is of none of their multifarious "chapels."

The Suite begins with a Prelude for the string choirs. They play a deep-voiced melody in stark unison, with bolder and bolder reiterations and fuller and fuller intensities. It compels the hearer to heed; it commands by a kind of astringent and uncompromising power. Its monotony impresses rather than wearies, and the ultimate sweeps of the kettle-drum over it only emphasize its nakedness. The melody dies; there is a moment of delicate transition, and the Suite proceeds in a "slow minuet." Enesco might have called it almost a "chanted minuet." The melodic ideas, ill suggested as they are by the violin and the violoncello, have their flavor of the eighteenth century. The formal course of the music is now grave and stately even to monotony. Again it seems willed and artificial contrivance. The music almost chants itself; yet upon it are woven the embroidery of very modern harmonies and the suggestion of very modern and very fine strokes of instrumental color. It is as though Enesco would write a minuet as an eighteenth century composer might have written it in a dream of the ways of music-making in the twentieth. An intermezzo grave of mood, but curiously reiterating scattered musical thoughts that Enesco never quite concentrates or correlates, prepares the way for a finale that again runs monotonously and monochromatically, except as sudden flares of different instruments, and fitful changes of rhythm and tonality break it. There is nothing archaic in this music. It is exotic, as contemporary music would be when it seeks strange climes. The listener suspects Roumania.

There are no mysteries about Miss Parlow. She is a very accomplished, a very remarkable violinist, who had ill chosen the concerto that she played yesterday. She is indeed ingratiating to see—a very tall and slender young woman, who has just passed her twenty-first year, with a face that a little recalls those of the women of pre-Raphaelite pictures, with the long, elastic hands that are sometimes the mark of violinists, with a body that she keeps in perfect poise. Her "platform manner," as the parsons call it, is irreproachable. It is quietness itself; she neither sways to right and left, nor upturns her eyes to the heavens—or the ceiling. She has not a trick of manner; whatever excitement may be burning in her she hides under seeming calm; she would impose her "personality" upon the audience only through her playing. She is neither confident nor timid; she is wholly and quietly absorbed in her work. She has led the life of the virtuoso, said the programme-book dutifully; but no hint of the virtuoso mars her bearing. She is a virtuosa and of the first rank in her command of the technique of the violin. Tschaikowsky has not spared his exactions in his concerto. She fulfilled them, as the player should fulfil them, so that they seemed of the natural course of the music, of the normal voice of the violin. Her bowing is large yet delicate; free yet firm, exquisitely sensitive in all things. Her harmonics, her runs, her double-stopping, all the technical dexterities that the books and the pedants like to enumerate are easily and flawlessly accomplished. Not an interval in the racking cadenza baffled her; not a detail of the intricate ornament of the first movement escaped her. Her intonation was impeccable. She did nothing that was not secure. Out of this technical mastery and above all out of this sensitive and felicitous sureness of her bowing springs a tone that is beautiful to hear. She does not force it to an undue largeness; she does not subdue it to an extraordinary fineness. It is of limpid clearness, of velvety texture, of unexaggerated and undiluted sweetness and softness, of unbroken yet pliant flow, sensitive to every gradation of force, every suggestion of color, every inflection of rhythm that she would give it. An "instrumental voice" is the conventional phrase for a certain sort of coloratura singer. By her tone Miss Parlow makes the voice of her violin a human voice in its beauty as so much ordered sound, in its expressive quality of the substance and the spirit of the music that she would utter.

Yet Tschaikowsky's concerto was not altogether the wisest choice that Miss Parlow could have made. The music disclosed, of course, the range and the ease of her technical accomplishments. It emphasized her security in all that she does. In it there was the amplest room for the beauty and the felicity of her tone, for her feeling for sustained song, for her fine sensitiveness to rhythm, for the justice of style with which she accomplishes all things. She struck white fire many times in the bravura passages of the first movement; and she made the rhythms gleam. She conducted it, so to say, with a masterful largeness of outline and with an acute sense of detail and the place of detail. Her playing of the slow movement was of sympathetically shaded song that never lost its sustained voice in excess or carelessness of modulation. The voice indeed was less instrumental than human. Through the rhythmic whirl of the finale, through its excited iterations and reiterations, she was free and bold. The music and the performance alike thrilled. Yet from end to end of the concerto, Miss Parlow lacked, as she may well lack with her young years and her young spirit, the elementary power, the passionate heats, the strain of wildness that are surely in Tschaikowsky's music. With all its technical learning and exactions, with all its marks of the expert composer, it is the one barbaric concerto [illegible] for the violin. They say that a concerto may hardly know passion and wildness, since it is a concert-piece of established form for the display of an instrument and a virtuoso. Tschaikowsky has achieved the double end, and he bids the violinist play the music with the most fiery of intensities, with the wildness that shall make much of it seem as passionate and even extravant rhapsody. For the time Miss Parlow is of too just, too poised a mind and temperament altogether to catch his vein. She apprehends it, being of penetrating mind; but she has not yet the range and the heat of emotional response and re-creation that can express it. The concentrated continence, rare indeed in youth, that makes her playing of Beethoven's or Brahm's concerto seem of a mature violinist, limit and cool her with Tschaikowsky's.

H. T. P.

Mr. Fiedler to Revive Tschaikowsky's "Manfred," and Miss Carolina White to Sing at the Symphony Concerts—The Minor Recitals

AGAIN, outside two minor recitals and the semi-private concert of the Apollo Club, the Symphony Orchestra has the new week to itself. Its journeyings, moreover, are virtually finished for the season, and Mr. Fiedler has time and energy for the rehearsal of some of the larger pieces that he announced last October. One of these, Tschaikowsky's symphony, "Manfred," is to be performed at the concerts of next Friday afternoon and Saturday evening, and it is highly colored and large-voiced romantic music of the sort to which Mr. Fiedler is temperamentally inclined. "Manfred" is a "programme" symphony—or, as Tschaikowsky preferred sometimes to call it, a symphonic poem—suggested by Byron's "Manfred." The general scheme and divers episodes of the poem lend themselves readily to musical treatment, and the subject attracted Tschaikowsky, with his predilection for the writing of music of struggling man battling for his ideals and stricken by fate. The better if this contest passed in pictorial and fantastic surroundings, and "Manfred" from the Alps to the palace of the Magi yielded him plentiful stimulus on that score. The composer toiled long over the music through some of the best years of his life, and he has written it largely, passionately, richly and pictorially. None the less his "Manfred" is seldom performed, and when it is revived, as Mr. Fiedler will revive it next week, it comes usually to the audience as a new piece. The other orchestral numbers of the programme are Beethoven's third "Leonora" overture for a classic and Sgambati's revised and amplified version of his "Te Deum" for orchestra. For further interest Miss Carolina White of the Chicago-Philadelphia opera company, who was heard here as a singing-actress in Puccini's "La Fanciulla," will try her fortunes as a concert singer. As a singing-actress in a declamatory part she did well, and seemed a singer who should please no less in a concert. Evidently she is best schooled in modern Italian music, and she will sing at the Symphony concerts Margherita's lament in the prison scene of Boito's "Mefistofele" and an air from "La Wally," the opera by Catalani that has its devoted partisans, but that has never really established itself in the theatre.

SUNDAY evening, April 9, in Symphony Hall, the second of the annual concerts of the Symphony Orchestra for the increase of its Pension Fund. The programme will consist mainly of the music of Wagner, and Josef Hofmann, the distinguished pianist, whom Boston rediscovered last autumn, has volunteered his assistance. He will play Beethoven's concerto in G major, and the "numbers" from Wagner comprise the overture to "The Flying Dutchman," the Venusberg music from "Tannhäuser," the "Ride of the Valkyrs," the usual fragment of the forest scene in "Siegfried" and the overture to "Rienzi."

Thursday afternoon, April 13, in Symphony Hall, twenty-second of the afternoon concerts of the Symphony Orchestra.

Friday afternoon, April 14, in Symphony Hall, the first performance here in years of Bach's Passion Music according to St. Matthew, one of the supreme masterpieces of choral music, with the chorus of the Cecilia, a choir of boys, the Symphony Orchestra, Mmes. Zimmermann and Spencer and Messrs. Bispham and Hamlin for solo singers, and Mr. Fiedler conducting.

Saturday evening, April 15, in Symphony Hall, twenty-second of the evening concerts of the Symphony Orchestra.

THE SUNDAY HERALD

BACH'S "PASSION."

For the boy choir needed in the performance of Bach's "Passion" music, to be given at the third Cecilia-Boston Symphony concert on Good Friday evening, April 14, the choir of Emmanuel Church of this city has been secured. The soloists who have been chosen are eminent in this branch of oratorio work. Marie Zimmerman gained her first real reputation in the Bach festivals held some years ago in the old Moravian Church in Bethlehem, Pa. Janet Spencer, George Hamlin and David Bispham reed no introduction to Boston audiences.

SECOND PENSION FUND CONCERT

With Josef Hofmann as soloist playing the Beethoven concerto in G major No. 4, and with the second half of the program devoted entirely to Wagnerian music, Mr. Fieldler has succeeded in making an attractive program for the second pension fund concert, to be given in Symphony Hall a week from tonight. Mr. Hofmann has volunteered his services for this concert. The performance of the concerto will be preceded by Beethoven's overture to "Egmont." While it is possible that Mr. Fiedler does not share Dr. Muck's prejudices against performing excerpts from the later music dramas of Wagner in concert form, at the same time he is more or less loath

POST, SATURDAY, APRIL 1

MISS PARLOW WITH SYMPHONY

Young Violinist Pleases in Tschaikowsky Number

BY OLIN DOWNES

The 20th public rehearsal of the season by the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, introduced to a Boston audience Miss Kathleen Parlow, the young Canadian violinist, and this was the programme: Suite for orchestra, opera 9, Georges Enesco (first time); violin concerto, Tschaikowsky; symphony in D minor, Schumann.

Miss Parlow is an unusually gifted and interesting violinist. Her performance yesterday was surcharged with conviction and electric vitality. The Tschaikowsky concerto has been more characteristically presented, though this was not entirely the fault of the virtuoso. Had the conditions under which she performed been better, however, the music of Tschaikowsky would still have had a refinement, a slenderness, which is not one of its inherent qualities.

The first movement has seldom been presented so poetically. The performance was exceptionally grateful to the ears by reason of this freshness and refinement, and the new enthusiasm of the player. Miss Parlow was thrillingly in earnest, and few violinists now on the stage play more contagiously. Her performance this evening should be still more pleasurable, for it is probable that the finale will then be heard with more effect.

The music of Enesco was heard for the first time at a Symphony concert. The suite heard yesterday is in many respects a remarkable work. It is in archaic vein. The young men of today, the youth who frequent the musical circles of Paris, seem to take diversion in bringing all their technic and their ultra-modernity to bear upon music which attempts the naivete of other times. Enesco has done a similar thing in this suite, and in at least two movements he has done it astonishingly well.

There is remembrance of other days in the severe archaic strains of the prelude, written for the strings in unison, and the bare melody, without enriching harmony or pulsing rhythms, is splendidly strong and proportionate in its outlines. This monologue for strings is not only beautiful as admirable as music; it is poetic thought, and its effect is very cleverly enhanced, at the last, by the sudden entrance of the kettle-drum on a low G—a pedal point over which massive harmonies are strikingly defined. But the finest movement of the suite is the following menuet. This menuet does indeed echo with the thought of sweet and forgotten things. As a feat in orchestration and harmonic writing, it is a masterpiece. The most delicate, and suggestive, and original effects follow each other with a smoothness and a spontaneity which many a famed composer might well envy.

The menuet is perhaps a little lengthy, as though the composer had dwelt overlong upon a happy thought, but if there is this fault it may be forgiven, for such grateful music is too seldom met with.

The following intermezzo was at a first hearing rather forced and lugubrious. The finale has a spirit of exuberant humor, even extravagance, although the musical material is rather slight. Technically the piece is a fine bit of by-play, and throughout the suite the instrumentation is very effective, whether on account of its rich, subdued tones, as in the menuet, or its flashing play of color, in the finale. The suite proved well worthy of a hearing, and it was well received.

Mr. Fiedler gave a sympathetic reading of the charming and romantic symphony of Schumann.

BOSTON, APRIL 2, 1911

SYMPHONY ORCHESTRA.

Mme. Carolina White, soprano, who made so favorable an impression at the Boston Opera toward the end of the season, will be the soloist at the Symphony concerts this week. Mme. White is a native of this city and has been for the past winter the principal dramatic soprano of the Chicago-Philadelphia Opera Company. To her have fallen two important roles. In December she created in Chicago the part of Minnie in Puccini's "Girl of the Golden West," and in New York a few weeks ago she created the part of Susanna in Wolf-Ferrari's "Secret of Susanna." Here she will sing an aria from Catalini's "La Wally," "Ebben? ne andro lontana," and "L'Altra Notte," Marguerite's prison scene in Boito's "Mefistofele." The chief orchestral number will be Tschaikowsky's "Manfred" symphony, which, not having been heard here since 1905, will be practically a novelty to many in the audience. The other numbers will be Sgambati's "Te Deum Laudamus," and Beethoven's "Leonora" overture, No. 3.

to do so, and as a consequence the works suitable for concert performance which he has on his list are rather limited in number. Nonetheless, out of them he has chosen five which give a fairly good idea of Wagner's development.

The second part of the program will be as follows: Overture to "The Flying Dutchman; bacchanale from "Tannhaeuser"; Ride of the Valkyries; "Waldweben" scene from "Siegfried" and "Rienzi" overture.

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THE BOSTON HERALD
APRIL 1, 1911.

SYMPHONY PLAYS SUITE BY ENESCO

New Work by Young Roumanian Composer Worthy of a Repetition.

MISS PARLOW IS VIOLINIST

By PHILIP HALE.

The 20th public rehearsal of the Boston Symphony Orchestra, Max Fiedler conductor, took place yesterday afternoon in Symphony Hall. Miss Kathleen Parlow, violinist, played for the first time in Boston. The program was as follows:

Suite for orchestra, op. 9.....Enesco
Concerto in D major for violin.....
Tschaikowsky
Symphony in D minor No. 4.....Schumann

Enesco's name was not unknown here before yesterday. His "Poeme Roumain" has been played here by the Orchestral Club; his symphony for wind instruments was produced by the Longy Club, and a sonata for violin and piano was played here in last December by David Mannes and his wife. The composer, now in his 30th year, has high reputation in Europe as a violinist.

A Roumanian by birth, a son of a farmer, who, although he knew that the boy was a musical prodigy, was wise and did not dream of exploiting his talent, Enesco first studied at the Conservatory of Music in Vienna and afterward at the Paris Conservatory. At each school he took first prizes. His early compositions at once won recognition. His piano quintet was played in public when he was only 16 years old, and when he was 17 his "Poeme Roumain" was performed at a Chatelet concert led by Colonne. The leading composer of Paris admired him; influential women of the nobility were his stanch friends. This season his symphony, this suite, a violin sonata and the symphony, or dixtuor, for wind instruments, have been performed in New York. He cannot say that an opportunity has been denied him at home or abroad.

Enesco's music that had been played here did not leave a fixed impression. As a boy at Vienna, he was influenced by Brahms. In Paris he studied composition with Gabriel Faure, and associated with men who did not bow the knee to the Viennese god. In this suite there is a revelation of a personal note, decided individuality. Whether this individuality makes a strong appeal is another matter.

The first movement is a prelude in unison for strings. The monotony is somewhat dispelled by the introduction of a kettle drum. The theme itself has not a profil of great significance. This prelude leads into a minuet which is a singular compound of archaic thought and modern expression.

The chief motive, again, is not conspicuous. It does not seem at first that the announcement of it by solo violin and solo violoncello is fortunate, for the latter part of the motive is written ineffectively for the instruments; yet this was no doubt done deliberately, and, paradoxically, to gain an effect of old world character. The harmonic treatment is interesting, especially that of the middle section. The coloring is cool, but fine. The intermede that follows has perhaps the most character of the four movements. The finale, with its ground bass, is rather exotic in tonality. The originality of this music is perplexing. There is the form that is dear to the academicians; there are harmonies of the modern school; there is no attempt at emotional display; there is no evident desire to impress, to startle. The first movement barely escapes the reproach of dulness. The second and third interest the hearer at the time and are remembered. The Suite is well worthy of a repetition.

Miss Parlow, a young Canadian, studied in San Francisco and, after playing in London with great success in 1905, took lessons of Leopold Auer for a year and a half. Having gained an enviable reputation in European cities, she played in New York last December and was at once hailed as a great violinist. She has certainly commanding qualities: an unusually full and rich tone, remarkable accuracy, technic that is solid and also brilliant, a broad and authoritative style. She played yesterday afternoon with modesty, dignity, yet with a calm consciousness of her indisputable ability. She is certainly a violinist of uncommon parts. Perhaps when she is older she will put more of herself into Tschaikowsky's music and show the rarest art of an interpreter, the emotional treatment of music, the raising of it by force of the imagination to the highest level, so that the music is as though it were created anew. It is to be regretted that the orchestral accompaniment as conducted by Mr. Fiedler was pedestrian and at times slipshod. Miss Parlow was enthusiastically applauded.

Schumann's Symphony, a nobly romantic work, with pages of haunting tenderness, again gave great pleasure.

The program of the concerts next week will be as follows: Tschaikowsky, "Manfred" symphony; Sgambati, "Te Deum Laudamus"; Beethoven, overture to "Leonora," No. 3. Miss Carolina White will sing "Ebben? me Ndro lontana" from Catalani's "La Wally," and Marguerite's Prison Song from Boito's "Mefistofele."

BOSTON GLOBE—
APRIL 1, 1911.

AT THE SYMPHONY.

Enesco's Suite Played For First Time Here.

Kathleen Parlow, Young Violiniste, Displays Remarkable Ability.

The program at the 20th Symphony rehearsal yesterday afternoon was as follows: Enesco, suite for orchestra, op. A (first time); Tschaikowsky, concerto in D major for violin, Kathleen Parlow, soloist; Schumann, symphony in D minor, No. 4, op. 20.

Enesco's suite was played for the first time in Boston. His name is strange to these programs. Of his compositions known heretofore in this city, two were brought forward by Mr Longy, the symphonie for 10 wind instruments at a concert of the club bearing his name, and the Roumanian Poeme as long ago as 1902 by the Orchestral club. Mr. and Mrs Mannes introduced this season a sonata for violin and piano.

Enesco is 29 years old, a Roumanian by birth, a Parisian by education. He plays the piano and is court violinist to the queen of Roumania.

His suite reveals qualities which one would expect in the work of a Frenchman, whether he builds a statue, writes a drama or composes a symphony. There is to be found a certain reticence and suavity of expression which at times takes on the cast of quaintness, more rarely, of elegance. There is a certain finesse and fastidiousness of interior design in the leading and coordination of parts.

Some Individuality.

In following these traits, which savor of over-refinement, the work is at times supine and monotonous because of level lines, of unrelieved orchestral color and dynamics. It would seem that the composer, as it is natural for a young man, has built his suite from a close perspective of individual pages, and has failed to estimate carefully a scale of values for the work entire.

His writing is not without individuality, but there is seldom a passage that rivets the attention, incites an emotion, or produces a lasting impression as the inevitable sequence from some premise, or as the convincing development of a musical thought.

Of the younger contemporaneous French school, whose members have fallen more or less under the spell of Debussy, his subtleties and his musical impressionism, Enesco and Dukas are as yet the first to receive notice in America to any marked degree.

It may be said that Enesco shows attempted imitation of Debussy. His thematic and melodic profile is at no time of marked distinction, yet it has identity and a certain atmosphere. He has melodic invention, as the rather austere, boldly defined melody in unison for strings in the first movement shows. It bears the traits of a sturdy folktune and has unmistakable vitality. When treated throughout the movement unaccompanied, its baldness unrelieved save by a few comments from the kettle drum, there is again danger of monotony.

Limited Sense of Nuance.

When Enesco writes harmonically for his orchestra in the two ensuing movements, he betrays a limited sense of nuance and of instrumental color. The skyline is drab and unbroken. There is need for sharper contrast of outline, for a more imaginative, because at times, a more obstructed view, for alternating lights and shadows for the play of tints and demitints.

He apparently has little sense of the values of instrumental grouping.

Enesco is reputed to be a violinist and yet the result of committing the first theme of the second movement to the solo violin and solo violoncello in octaves is not fortunate to either instrument.

His voices go hymning on as in unceasing chants, which, in a passage preceding the close of the second movement, assume a likeness of the Gregorian modes, and secure a marked ecclesiastical effect. Yet, generally speaking, Enesco's palette is monochromatic.

The last movement is more varied in structure. There is a climax of considerable power, but it is more contrived than spontaneous. The work throughout suffers from a barrenness of musical thought which is not concealed either by ingenuity or richness of orchestral dress. The orchestra gave great beauty and significance to pages which they did not essentially possess.

Miss Parlow's Playing.

Miss Parlow is a young Canadian who studied in San Francisco, later in London, and finally with Leopold Auer in St Petersburg. It is singular that the very concerto which her teacher declined to play because of its great difficulty, although it had been dedicated to him, was the one in which she should make her American debut with the Russian symphony orchestra in New York last December, and her first appearance here.

Miss Parlow's performance was in many ways extraordinary. Her technical equipment and facility is marvelous; her musical sense keen, and her authority as an interpreter indisputable. Her playing is wholly without ostentation or display. She bears none of the prepossessing insignia of the virtuoso, but her musicianship is sincere and self-evident.

She encompassed the tremendous technical difficulties of the concerto with true mastery, not as feats for the exploitation of precocity, but the league-striding cadenza, for example, as rhapsodical flights of exalted and poetic speech.

Her appreciation of style is clearly defined. Her bowing in bravura was virile and essentially masculine; her cantilena in the slow movement was ravishing, both for its fineness and elasticity and for its boldness of nuance and its sweeping passion. Her sense of rhythm is secure and vital and would doubtless have permitted her greater liberties in rubato had the accompaniment been conducted in any degree worthy of her performance. She was applauded with great enthusiasm and recalled no less than six times.

Schumann's symphony profited by clarity and expressive power by the revision. The orchestra played it with great beauty of tone.

MONITOR, BOSTON,
APRIL 1, 1911.

SYMPHONY CONCERT.

Another new orchestral piece that makes the Symphony public glad it has not disclaimed the old composers—a suite by a Parisian independent, Georges Enesco; a piece that takes listeners into an unfamiliar tonal realm, leads them to the musical north. Think of the whole introductory section of a work being written in octaves! Is not that an Arctic idea? The stringed instruments all singing as one voice through an entire movement—huddling together in unanimity of tone as if to keep one another warm—does not that proclaim septentrional conditions? Not much like the music of Dubussy, the Enesco style of scoring, either here or elsewhere in the suite; for an atmosphere equatorial pleases the leader of the modern French school.

It is all the new musical prose, you say. The prologue of the Enesco piece, unrhythmed except for an impressionistic scheme of drum taps, is a protest against the formalism of harmonic systems.

Well, whatever it is, Mr. Fiedler has not the deepest curiosity for it. Give him Schumann and romantic poetry. Leave it to Mr. Caplet to tell Bostonians what the French prose movement signifies.

Has there been at the head of the Symphony orchestra before Mr. Fiedler a man who appreciated fully the beauty of the Schumann scores? Who like him has ever had *virility* for setting in order the Schumann rhythms? Who like him has had tact for searching out the Schumann color effects? That was the Boston symphony orchestra as brought to the Fiedler ideal of expression that played the Schumann symphony No. 4 on Friday afternoon.

A chivalrous Max Fiedler conducted the Tschaikowsky violin concerto for a young artist who played the solo line with light, though confident, arm. We like to hear youth interpret music after the fashion it has been taught by famous pedagogues. A schoolmaster's triumph, the playing of Miss Parlow; and a young woman's triumph, too. If she and Elman learned their phrasing from the same source, they learned a style that speaks to our intelligence and holds our attention. We know that mature musicians could make the Tschaikowsky solo violin a more deeply moving voice than the prodigious youthful ones can. But we prefer the light appeal when *this instrument* is in question; we like it as it comes from the great pedagogue through the young interpreter. We think that the music has an elemental purity when thus presented which it lacks when it comes from the mature hand. All sophistry, all scholastic bias and pedantry is taken out of it.

The composer seems to speak more directly to us than when personal theories of interpretation are applied to his thought.

Enesco, suite for orchestra, op. 9 (first time in Boston); Tschaikowsky, concerto for violin in D major, op. 35; Schumann, symphony in D minor, No. 4, op. 120. Soloist, Miss Kathleen Parlow.

NOTES.

Miss Carolina White, soprano of the Chicago-Philadelphia Opera Company, will be the soloist at the Symphony concerts of April 7 and 8. She will sing an aria from Catalani's "La Wally" and Marguerite's prison song from "Mefistofele." The principal orchestral number of the program will be Tschaikowsky's "Manfred" symphony. The other numbers will be Sgambati's "Te Deum Laudamus" and Beethoven's overture "Leonora" No. 3.

Beethoven and Wagner are the composers whose names appear on the program of the second Symphony pension concert, to be given Sunday evening, April 9. The "Egmont" overture and the G major concerto, No. 4, are the Beethoven numbers; "The Flying Dutchman" overture, the "Tannhauser" Bacchanale music, the "Ride of the Valkyries," the Waldweben scene from "Siegfried" and the "Rienzi" overture are the Wagner selections. The soloist is Josef Hofmann.

The Cecilia Society and the Boston Symphony Orchestra give a performance of the Bach Passion music Friday evening, April 14, with the assistance of the boy choir of Emmanuel church. The soloists engaged for the performance, all of them eminent in oratorio, are Mmes Marie Zimmerman and Janet Spencer and Messrs. Hamlin and Bispham.

BOSTON JOURNAL
APRIL 1, 1911

KATHLEEN PARLOW SYMPHONY SOLOIST

Violinist Renders Tschaikowsky Concerto In Masterly Style.

One of the two young women who have proved the sensations of the season, Kathleen Parlow, the violinist, made her first appearance in Boston at the Symphony matinee yesterday. The other, Carolina White, the dramatic soprano whose old schoolmates from Allston crowded the Opera House when she sang in "The Girl of the Golden West," will be the Symphony soloist next week.

Miss Parlow—a tall girl, decidedly English in her appearance—chose the Tschaikowsky concerto in D major, one of the most difficult pieces in the violin list. It requires courage as well as talent to undertake it at all, and she played it in masterly style. The soloist, a native of Calgary, in Western Canada, made her debut in San Francisco when she was only 6 years old. She studied at the Golden Gate and then in Russia with Leopold Auer, the famous violinist to whom the concerto was dedicated, and who declined to play it for some years on the ground that it was beyond human ability.

It is interesting to recall that another celebrated pupil of Auer, Mischa Elman, made his debut with the Symphony Orchestra in the same concerto. Maud Powell, the queen of violinists, is the only other woman besides Miss Parlow who has ventured to play the piece here.

Miss Parlow's performance, while not perfect, was powerful and at times brilliant. It revealed rare skill and understanding, a true virtuoso capacity and temperament, and it aroused great enthusiasm. It was a prodigious feat for any young violinist to perform, but only the mature artist can hope to give complete expression to so bristling and baffling a composition. The orchestral support was splendid.

Georges Enesco—a new name on Symphony programs—is represented this week by a suite for orchestra, a work whose general smoothness is interrupted in the third movement by one of the most discordant spasms ever thrust upon an unsuspecting public. It gave yesterday the strange and almost staggering impression that the orchestra had gone to pieces.

The concert closed with a suave performance of Schumann's beautiful fourth symphony.

JOURNAL—SUNDAY,
APRIL 2, 1911

Carolina White To Be Symphony Soloist

Carolina White, who made so favorable an impression at the Boston Opera House recently, will be the soloist at the Symphony concerts this week. Miss White, who is a native of this city, has been for the past winter the principal dramatic soprano of the Chicago-Philadelphia Opera Company. She will sing as her first number an aria from Catalani's "La Wally," and as her second number Marguerite's prison song from Boito's "Mefistofele." The principal orchestral number will be Tschaikowsky's "Manfred" symphony, which has not been heard here since 1905. The other numbers will be Sgambati's "Te Deum Laudamus" and Beethoven's "Leonora" overture No. 3.

Pension Fund Concert

With Josef Hofmann, as soloist, playing the Beethoven concerto in G major, No. 4, and with the second half of the program devoted entirely to Wagnerian music, Mr. Fiedler has succeeded in making a most attractive program for the second pension fund concert, which is to be given in Symphony Hall a week from tonight. Mr. Hofmann's appearance in Boston earlier in the season, both with the orchestra and in recital, made a very deep impression and won for him a very large number of admirers. He has volunteered his services for this concert. The performance of the concerto will be preceded by Beethoven's overture to "Egmont."

The second part of the program will begin with the overture to "The Flying Dutchman." This will be followed by the bacchanale from the first act of the Paris version of "Tannhauser." Then will come the "Ride of the Valkyries," which is the introduction and first part of the third act of "Die Walkure," which will be followed by the "Waldweben" scene from the second act of "Siegfried." The concert will be brought to an end by the "Rienzi" overture.

Bach's "Passion"

For the boy choir needed in the performance of Bach's "Passion" music which is to be given at the third Cecilia-Boston Symphony concert on Good Friday evening, April 15, the choir of Emmanuel Church of this city has been secured. The soloists who have been chosen for this performance are all of them eminent in this particular branch of oratorio work. Marie Zimmerman gained her first real reputation in the Bach Festivals held some years ago in the old Moravian Church in Bethlehem, Penn. Janet Spencer is one of the most talented of the contraltos engaged in oratorio work, while neither George Hamlin nor David Bispham need any introduction to Boston audiences.

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MISS KATHLEEN PARLOW WITH THE SYMPHONY

YOUNG VIOLINIST PLAYED TSCHAIKOWSKY'S D MAJOR

Work Had More Than the Usual Life and Power—A Suite by Enesco and Schumann's D Minor

By Louis C. Elson.

PROGRAMME.

Georges Enesco. Suite for Orchestra.
Tschaikowsky. Violin Concerto in D major.
Soloist, Miss Kathleen Parlow.
Schumann. Symphony in D minor. No. 4.

The chief attraction of the concert yesterday afternoon was undoubtedly the young soloist, Miss Kathleen Parlow, who appeared here for the first time. Miss Parlow, although born in Canada, has lived in San Francisco long enough for us to claim her as an American. She has been a pupil of Leopold Auer, who brought forth Mischa Elman, and who is a formidable rival to Sevcik in the quality of the pupils that he is launching.

Miss Parlow, young, slender and graceful, made a good impression by her stage presence even before she had played a note. But her performance of the Tschaikowsky concerto was something noteworthy. The work is the one which Hanslick attacked so bitterly. These fierce critical anathemas are like chickens that generally come home to roost, and one by one Hanslick's diatribes are building him an unenviable monument.

We cannot, to be sure, rank Tschaikowsky's violin concerto with his piano concerto in B flat, but on the other hand, no one can discern the utter vileness which Hanslick ascribes to this display work. Wagner, Bruckner, Tschaikowsky, and many other geniuses have received the lash of this musical Thersites. But now Hanslick is fading, while the stars seem not to have been plucked from their orbits by his efforts.

Miss Parlow gave an unwonted charm to the concerto. It is a long work, too long for what it has to say, but on this occasion it had more than usual life and power. Not that Miss Parlow's tone is as broad as that of a Mischa Elman, but it is of such a sympathetic quality that it has the appealing power of a human voice. The absolute surety too, is an element of success in this young artist's playing; the intonation is impeccable, the bowing free and elastic, the skips flawless, the runs clear, the double-stopping well-balanced, the harmonics especially pure.

The cadenza of the first movement was a fine exhibition of virtuosity, but a trifle too long-drawn-out. In the Coda of the second movement Miss Parlow gave some fine G-string work and resonant pizzicato effects. In the finale she displayed the characteristic Russian figure that forms the basis of the movement, all the way from the G string to high harmonics upon the E string.

Nevertheless we wished the young artist a better work for her debut. The Tschaikowsky concerto does not rank with the Beethoven (no violin concerto does that) or with the Brahms, or with the Bruch G minor, nor yet with the Mendelssohn concerto. One can say this and yet not agree with the vituperation of Hanslick. At the end of the work Miss Parlow was recalled half-a-dozen times with the wildest enthusiasm. That she made a popular success cannot be doubted. When she gains in breadth she will take rank with the very greatest on her instrument. It is greatly to her credit that she does not "play at the galleries," she does not try to win applause by too much personal display, but allows the thought of the composer to speak for itself.

Georges Enesco is a new name in the musical biographies. This young Roumanian, (he is not yet 30 years old), is a product of the Paris Conservatory, and Massenet and Faure had the chief guidance of his precocious talent in composition. Of course, he is not in Grove's Dictionary,—few people are until they are dead. His Suite is of course in the modern vein, but not in the thorny paths of D'Indy nor in the foggy roads of Debussy. He is not afraid of melody and sometimes dares even to take a conventional cadence. The scoring is not heavy, and Enesco does not endeavor to expand the unambitious Suite-form into a symphony.

It begins with a unison melody as Prelude, which does not quite attain that impressive unison effect that Bizet used in his Prelude to the Suite Arlesienne. After the Prelude come a Minuet, an Intermezzo, and a lively Finale.

The unison prelude is Oriental enough to be warbled in a Mosque or a Synagogue; its quaint recitative character seemed decidedly novel in a symphony concert. It was however, not unimpressive, especially when the strings were combined with a mysterious roll of the kettledrums, towards its close. This led into a slow Minuet which was a strongly original number with some complex rhythmic effects that must have tangled the feet of the dancers. The Intermezzo, which followed, was most lofty in its beginning, but soon grew fragmentary.

The Finale was full of the sharpest contrasts, with sudden flaring-up of the brass that were startling and effective. This part, and the Intermezzo, showed that Enesco has not entirely escaped the influence of Debussy. He has given here a very interesting work without demanding a tremendous modern orchestra. It is a Suite that may prove still more interesting on a second hearing. Enesco is likely to be one of the important modern composers.

Mr. Fiedler is one of those who adore Schumann and his reading of the fourth symphony gave proof of this. It is simply astounding to think that there was a time when all England was in hue and cry against this composer, and when even Germany listened rather doubtfully to his apologists." At present we can only wish that we had such melodists and such poetic thinkers instead of our orchestral giants, our phenomenal score-manufac-

Schumann always wrote best when he was happiest, and this symphony is one of the products of his happiest year, 1841, when he had won his wife, and when he was creating the most beautiful "Lieder" that had ever been heard in the world. His B flat symphony and his D minor symphony, twin works, were the voices of happiness and triumph, and they were pioneers in the domain of musical expression in this epic form. The Romanza, with its treatment of subjects of the Introduction, was at first hampered by the attempt to use guitar in the orchestra, but this hopeless attempt was discarded in the subsequent revision of the work. In his use of thematic transference from one movement to another Schumann stands fully the equal of Beethoven, and the use of subject matter in the last movement that is found in the first also, is only excelled by the similar treatment of Brahms.

How weak it all seems in orchestration, when compared with our modern Richard! Only, the ideas are so beautiful that one does not even think of the orchestration, while in some modern works we think of nothing else.

The reading, as already intimated, was a most elastic and sympathetic one; the obbligato for violoncello, in the second movement, was expressively played by Mr. Warnke; the hearty applause and recall which followed the work showed plainly that Schumann is not becoming dimmed by the orchestral splendors of the ultra-moderns.

THE BOSTON AMERICAN—SUNDAY, APRIL 2, 1911.

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With Josef Hofmann as soloist playing the Beethoven Concerto in G Minor No. 4 and with the second half of the program devoted entirely to Wagnerian music, Mr. Fielder has succeeded in making a most attractive program for the second Pension Fund concert, which is to be given in Symphony Hall a week from to-night. Mr. Hofmann's appearances in Boston earlier in the season, both with the orchestra and in recital, made a very deep impression and won for him a large number of admirers.

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For the boy choir needed in the performance of Bach's "Passion" music, which is to be given at the third Cecilia-Boston Symphony concert on Good Friday evening, April 14, the choir of Emmanuel Church of this city has been secured. This is one of the best boy choirs in Boston, and it will add much to the pleasure of the evening. The soloists who have been chosen for this performance are all eminent in this particular branch of oratorio work. Marie Zimmerman gained her first real reputation in the Bach Festivals held some years ago in the old Morabian Church in Bethlehem, Pa. Janet Spencer is one of the most talented of the contraltos engaged in oratorio work, while neither George Hamlin or David Bisham need any introduction to Boston audiences. Rehearsals are progressing favorably and there should be a memorable performance of this masterpiece.

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Miss Carolina White, soprano, will be the soloist at the Symphony concerts of next week. Miss White is a native of this city and has been for the past Winter the principal dramatic soprano of the Chicago-Philadelphia Opera Company. To her have fallen two very important roles. In December she created in Chicago the part of Minnie in Puccini's "The Girl of the Golden West," and in New York a few weeks ago she created the part of Susanna in Wolf-Ferrari's opera "The Secret of Susanna." Here she will sing as her first number an aria from Catalani's "La Wally," "Ebben? ne andro lontana," and as her second number she will sing "L'Altra Notte" from the third act of Boito's "Mefistofele," which is Marguerite's prison song.

SUNDAY GLOBE—APRIL 2. 1911.

MUSIC AND MUSICIANS

Miss White Soloist With Symphony.

Tschaikowsky's "Manfred" to Be Revived.

"Lohengrin" in English—Recitals—Notes.

The soloist at the Symphony concerts this week will be Miss Carolina White, who recently appeared twice at the Boston opera house as Minnie in "The Girl of the Golden West" and was justly admired for the purity and expressive beauty of her voice and for her ingenuous and spontaneous characterization of the part.

Miss White has been a member of the Chicago opera company this season, and as such sang Minnie in the company's production of "The Girl" in Chicago, and recently in that of Wolf-Ferrari's comic opera, "The Secret of Suzanne," at the Metropolitan opera house, New York, in its first performance in America.

Here Miss White will sing the aria from Catalani's "La Wally," "Ebben? ne andro lontana" and the aria of Marguerite's delirium in the prison from the third act of Boito's "Mefistofele."

The principal orchestral number will be Tschaikowsky's program symphony after Byron's dramatic poem, "Manfred," which has not been played here since March, 1905. Performances of it are comparatively infrequent because of its great technical difficulties and its time of duration, which when played entire is an hour or more.

Tschaikowsky was indebted to Mili Balakirew for the suggestion and outlined program for a work upon Byron's poem, which Berlioz had been indisposed, through advanced age, to accept. Balakirew prescribed a recurring motive (the Manfred theme), which would be similar to Berlioz' idee fixe in his "Fantastique" symphony.

Tschaikowsky followed the scheme of four movements, except that he interchanged the second and third. In the first he pictures Manfred wandering in the Alps, his soul a prey to torture, his imagination mocked by the memory of the beautiful Astarte; the second, "The fairy of the Alps appears to Manfred under the rainbow of the mountain torrent"; the third, a pastorale, the simple, peaceful life of the mountaineers, and the last the subterranean palace of Arimanes, who in Byron's poem is the Ahriman of the Zoroastrian creed, the personification of all that is evil and malignant. Manfred appears in the midst of a bacchanale. The phantom of Astarte predicts the end of his misery. His death follows.

Tschaikowsky made the first sketches of his work in April, 1885, at Maidanovo, a village not far from Moscow. The score was completed in September at the same place.

Sgambati's "Te Deum Laudamus" for strings and organ will be heard for the first time at a symphony subscription concert. It was played in November, 1904, at a concert for the pension fund.

Giovanni Sgambati, prior to Wolf-Ferrari, the foremost of the modern Italians who have looked across the Alps and attuned their muse to the art of the Germans, is a professor of piano in the St Cecilia academy in Rome. Within the past few years he has been pianist and director of Queen Margherita's quintet. Sgambati has created a free piano school in Rome and has gathered a circle about him not unlike that at Weimar in Liszt's time.

His namo has thrice appeared on the symphony programs. As long ago as Nov 1, 1890, Mr Tucker played his G minor piano concerto with the orchestra (Mr Lang had played it previously in his concerto concerts). His 1st symphony was played in November, 1894, and January, 1898. The Kneisel quartet has played pieces of his chamber music here as follows: Quartet D flat major, October, 1894; quartet C sharp minor, November, 1896, October, 1902, and November, 1909; the piano quintet in F major, February, 1904, and in B flat major, Nov 8, 1910.

The program Friday and Saturday will include Beethoven's "Leonora" overture No. 3,

neither George Hamlin nor David Bispham need an introduction to Boston audiences.

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GIRL VIOLINIST THE SYMPHONY SOLOIST

By EDITH BURNHAM.

The special feature of yesterday afternoon's Symphony rehearsal was the appearance of the young violinist, Kathleen Parlow, who was heard in the Tschaikowsky concerto in D major. It is an interesting fact that this concerto was considered too difficult by Leopold Auer, the great Petersburg virtuoso, even to essay at the time it was written, and the first one to attempt it, Adolf Brodsky, was stoned by the critics for attempting it.

Yesterday we heard a young 21-year-old girl play it with sumptuous ease and freedom. Critics also found it in their hearts—or rather their brains—to criticise the composition itslef and declare it impossible. But either they must have heard it impossibly played or they themselves were impossible, for it is rich in harmony and introspective beauty. Miss Parlow's warm, luscious tones, deep-throated at times as 'cello notes, and at others delicate, yielding, tender, brought out all the wonderful thought and emotion contained in the concerto. The D major theme of the allegro movement was an exquisitely moulded, finely outlined, piece of harmony, played with rare grace of phrasing and fine lines of beauteous color.

Miss Parlow's grace of execution is interpretative of the grace of instinctive imagination that is the very spirit of her playing. The canzonetta movement gave her fullest scope for its indulgence. The song of her violin is of rare instrumental perfection, infused with the emotion of the singer. In the passage work Miss Parlow is less expressive, mere brilliancy of execution that cannot be imagined in the mind does not reveal her style of artistry as much as the phrase of indwelling thought. She, however, rose paramount to the technical feats imposed by the composer and received an ovation at the close of each movement.

The programme was opened by a novelty, a suite for orchestra by Georges Enesco. The suite has a prelude for strings in unison and kettledrum and three movements. The effect of the unison is distinctive and impressive at the start, but it is continued to monotony. It establishes a premise of dignity and sustained beauty which is not worked out. The menuth is monotonous and heavy-stepped, while the intermede, which starts well, in unison, develops erratically and unsatisfactorily. The wood-winds show individuality, but run riot, and to little purpose.

The symphony played was the Schumann symphony in D minor, which was written as the composer's second symphony, but afterwards rewritten as his fourth. The delight and insight with which Mr. Fiedler conducts German compositions is proof of the modern theory that only one of the nationality of the compser can throughly interpret the psychology, the deepest intent of his works. Schumann was a composer profoundly intellectual and suggestive, his thoughts are so highly concentrated that their development must be handled with skill and understanding. It was his own soul life that he wrote into his musoic, and his literary genius also shows itself there and clamors for interpretation. But he will be remembered longest in the minds and hearts of his hearers for the smaller forms of expression—his songs—and such passages in his longer works as the romanze in the symphony played ysterday. Here he gives us something that no other composer ever has, and we cling to it in our imagination. The 'cello work in this romanze yesterday was finely colored with thought and imagination.

PENSION FUND CONCERT.

Mr. Fiedler has arranged his programme for the second pension fund concert of the Boston Symphony Orchestra, which is to be given in Symphony Hall, Sunday evening, April 9. The Wagner part of the programme will include the overture to "The Flying Dutchman," the Bacchanale from the first act of Paris' version of "Tannhauser," the "Ride of the Valkyries," which is the introduction to the third act of "Die Walkure," and the "Waldweben" scene from "Siegfried," Josef Hoffman has volunteered his services as soloist and will play the Rubenstein D minor concerto. The first part of the programme will comprise Beethoven's overture to "Egmont" and the fourth concerto for pianoforte.

THE CECILIA SOCIETY AND BOSTON SYMPHONY.

At the Cecilia-Boston Symphony concert on Good Friday evening, April 14, the boy choir of the Emmanuel Church has been secured to assist in the rendering of the Bach's passion music. The soloists are Marie Zimmerman, Janet Spencer, George Hamlin and David Bispham.

BOSTON SUNDAY POST, APRIL 2, 1911

Symphony Orchestra

Miss Carolina White, soprano, who made so favorable an impression at the Boston Opera House toward the end of the season that is just finished, will be the soloist at the Symphony concerts of next week. As is well known, Miss White is a native of this city, and has been for the past winter the principal dramatic soprano of the Chicago-Philadelphia Opera Company. To her have fallen two important roles. In December she created in Chicago the part of Minnie in Puccini's "The Girl of the Golden West," and in New York a few weeks ago she created the part of Susanna in Wolf-Ferrari's opera, "The Secret of Susanna." Here she will sing as her first number an aria from Catalani's "La Wally," "Ebben? ne andro lontana," and as her second number she will sing "L'Altra Notte," from the third act of Boito's "Mefistofele," Marguerite's prison song. The principal orchestral number will be Tschaikowsky's "Manfred" symphony, perhaps the greatest of Tschaikowsky's orchestral compositions, which has not been heard here since 1905. The other music will be Sgambati's "Te Deum Laudamus," and Beethoven's "Leonora," overture, No. 3.

Second Pension Concert

With Josef Hofmann as soloist playing the Beethoven Concerto in G-Major No. 4, and with the second half of the programme devoted entirely to Wagnerian music, Mr. Fiedler has succeeded in making a very attractive programme for the second Pension Fund concert, which is to be given in Symphony Hall a week from tonight. Mr. Hofmann has volunteered his services for this concert. The performance of the Concerto will be preceded by Beethoven's overture to "Egmont."

The second part of the programme will begin with the overture to "The Flying Dutchman." This will be followed by the "Bacchanale" from the first act of "Tannhauser." Then will come the "Ride of the Valkyries," which is the introduction and first part of the third act of "Die Walkure"; then the "Waldweben" scene from the second act of "Siegfried." The concert will be brought to an end by the "Rienzi" overture.

Cecilia and Symphony

For the boy choir needed in the performance of Bach's "Passion" music, which is to be given at the third Cecilia-Boston Symphony concert on Good Friday evening, April 14, the choir of Emmanuel Church of this city has been secured. This is one of the best boy choirs in Boston and it will add much to the pleasure of the evening.

The soloists who have been chosen for this performance are all of them eminent in this particular branch of oratorio work. Marie Zimmerman gained her first real reputation in the Bach Festivals held some years ago in the old Moravian Church in Bethlehem, Penn. Janet Spencer is one of the most talented of the contraltos engaged in oratorio work, while neither George Hamlin nor David Bispham need any introduction to Boston audiences.

Rehearsals are progressing favorably and there should be a memorable performance of this masterpiece.

Second Boston Symphony Pension Fund Concert.

With Josef Hofmann as soloist, playing Beethoven's fourth piano concerto, and with the second half of the program devoted to Wagnerian music, Mr Fiedler has made an attractive list for the second pension fund concert which is to be given in Symphony hall a week from tonight. Mr Hofmann has volunteered his services, and his performance of the concerto will be preceded by Beethoven's overture to "Egmont."

The second part of the program will begin with the overture to "The Flying Dutchman." Then will follow the bacchanale, from the first act of the Paris version of "Tannhauser;" "Ride of the Valkyries," from "Die Walkure;" the "Waldweben" scene from "Siegfried," and the concert will be brought to an end by the "Rienzi" overture.

Cecilia and Boston Symphony.

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From HERALD
Address Washington, D. C.
Date MAR 22 1911

OMELLI IN TRIUMPH

oprano Proves Artist of the First Caliber.

THRILLS AND WINS AUDIENCE

ramatic Songbird Place in Affections of Washington's Musical Clientele by Performance with Boston Symphony Orchestra in Its Farewell Appearance This Season.

The last concert this season of the Boston Symphony Orchestra, given yesterday afternoon before an audience which filled the house, served as a triumph for Mme. Jeanne Jomelli, a new star in the field of dramatic sopranos, and one who is destined to be a leading artist in this country.

She has a voice of great beauty throughout, very high and pure, rich in quality, and of rare carrying power. The first tone of the strange aria of Lia, from Debussy's "L'Enfant Prodigue," thrilled and won her audience. She sang the aria with superb tone and phrasing, and put into it wonderful color and dramatic intensity. She sang a second great aria, the "Liebestod," following the prelude from "Tristan and Isolde," another great piece of dramatic singing, full of color and showing great temperament.

Hers was one of the greatest and most intellectual interpretations of this great song, but this could scarcely be said of the work of the orchestra in the "Liebestod." They played the prelude superbly, but the conductor forgot there was any one to consider but the orchestra; therefor, in some of the soloist's most effective bits of singing the orchestra entirely drowned the voice, an inexcusable oversight and selfishness.

Fiedler Dominates Players.

The Brahms Symphony, No. 1, in C minor, opened the programme. It is difficult to perform and a difficult one to love. The orchestra did splendid work in it, which was appreciated by Brahms lovers. It is an interesting symphony, but not one to desire oftener than once a year. Not so with the wonderful tone-poem, "Don Juan," of Richard Strauss', exquisitely played and wonderfully effective. Mr. Fiedler never appeared to a greater advantage, and never seemed to dominate his players so much as in this number. He has imbued them with temperament, even to the point of sacrificing a little of the perfectness of their ensemble, but also he has sacrificed the apparent mechanical style into which they had fallen. Both the tone-poem and the prelude to the Liebestod were satisfying and masterly.

This was Mme. Jomelli's second appearance in Washington, but the first time she did not appear to so great an advantage. That was last season, with the Pittsburg Festival Orchestra. She has a winning personality and a magnificent stage presence, and the distinguished audience was enthusiastic in its approval.

This season of the orchestra in Washington has been the most successful in its history, as they have sold the house out before each concert.

Newspaper Clipping Bureau in the World
From STAR
Address WASHINGTON, D. C.
Date 3[illegible]

Boston Symphony Orchestra.

At the fifth and last concert of the Boston Symphony Orchestra at the New National Theater yesterday afternoon Mme. Jeanne Jomelli, as soloist, was enthusiastically greeted. The program opened with Brahms' Symphony, No. 1, in C minor, op. 68, whose mysterious profundity has made it a bone of contention even among the masters of the musical world. The third number, Richard Strauss' tone poem, "Don Juan" (after N. Lenau), op. 20, aroused demonstrations of especial approval. Mme. Jomelli, who has been heard here once before with the Pittsburg Festival Orchestra, appeared in the second and fourth numbers—the recitative and aria of Lia from Debussy's "L'Enfant Prodigue," and the prelude and "Liebestod" (Love Death) from Wagner's "Tristan and Isolde."

[illegible]
[illegible] WASHINGTON, D. C.
Date MAR 21 1911

Boston Symphony Orchestra

The fifth and last concert of the Boston symphony orchestra, Max Fiedler, conductor, in Providence, will be given in infantry hall on Tuesday evening, April 4th. The orchestra will present as soloist Mme. Louise Homer, the great contralto of the Metropolitan Opera company, who will then make her first appearance in this city. This concert will bring to an end, with appropriate brilliancy, the most successful season the orchestra has ever had here.

From POST
Address Washington, D. C.
Date [illegible] 2 1911

Mrs. Taft occupied a box yesterday afternoon at the New National Theater for the last concert by the Boston Symphony Orchestra. With Mrs. Taft were Mrs. Hollister, of Cincinnati; Mrs. Arthur Brice, of New York, and Mr. and Mrs. Farnham, of New Haven.

Mrs. Leiter had in her box Mrs. Hughes, Mrs. Lurton, Mrs. Buckner Randolph, Mrs. Colin Campbell, and Mrs. Joseph Leiter.

Mrs. McMillan, with Mrs. Preston Gibson, occupied another box.

Mrs. I. T. Mann was hostess at a box party, as were Mrs. Calderon Carlisle, Mrs. C. A. Williams, and Mrs. Lisner.

The British Ambassador and Mrs. Bryce were guests in Mrs. Williams' box.

Among others in the audience were Mrs. Wickersham, the German Ambassador, Countess Luise Alexandra von Bernstorff, Count Pourtales, the Minister of the Netherlands and Mme. Loudon, Mrs. Harlan, Miss Harlan, Mrs. Nicholas Anderson, Mrs. Ten Eyck Wendell, Mrs. B. Rush Qendell, Miss Spang, Mrs. John Hay, Mrs. Heyburn, Mrs. Thomas H. Carter, Mrs. Murray Crane, Miss Boardman, Mrs. Crowninshield, Mrs. Chandler Hale, Mrs. Morton Grinnell, Mrs. Ernst, Mrs. Audenried, Mrs. Randolph McKim, Mrs. Peckham, Mrs. McCallum, Mrs. John M. Biddle, Mrs. Montgomery Blair, the Misses Blair, Miss Lydia Biddle, the Misses Lee, the Baroness de Bode, Miss Letterman, Gen. and Mrs. Goodloe, Mrs. Joseph E. Thropp, Mrs. Clarence Moore, Mrs. George Howard, Mrs. John H. Merriam, Mr. and Mrs. Gordon Cumming, Mrs. Ernest Howe, Miss Siebert, Mrs. Richard Wainwright, Commander and Mrs. Gibbons, Mrs. John Rodgers, Mrs. Slater, Mrs. Charles D. Walcott, the Misses Parker, Mrs. Huidekoper, Mr. Maurice Low, Mrs. Champ Clark, Miss Mary Wilcox, Mrs. Frank B. Noyes, Miss Noyes, Mrs. Thomas Hutchinson, Mr. and Mrs. Paul Charlton, Mrs. William P. Eno, Mrs. Robert Hinckley, Miss Gladys Hinckley, Miss Yvonne Townsend, Miss Miriam Crosby, Mrs. John W. Foster, Mrs. Peyton Russell, Mrs. Ralph Jenkins, Mrs. William Slater, and Baroness de Struve.

Newspaper Clipping Bureau in the World
From [illegible]
Address [illegible]
Date [illegible] 2 1911

streets.

The fifth and last concert of the season by the Boston Symphony Orchestra in this city will be given in Infantry Hall Tuesday evening, April 4. The orchestra will present as soloist Mme. Louise Homer, the great contralto of the Metropolitan Opera Company, who will make her first appearance in this city. This concert will end with brilliancy, the most successful season the orchestra has ever had here.

Newspaper Clipping Bureau in the World
From JOURNAL
Address PROVIDENCE, R. I.

LECTURES ON STRAUSS.

Hans Schneider Tells of "The Symphonic Poem."

Mr. Hans Schneider gave the second of his series of free lectures on "The Symphonic Poem" of Richard Strauss's "Death and Transfiguration," which is to be given at the next Boston Symphony concert here, at the Hans Schneider Piano School recital hall yesterday afternoon.

As in the previous lecture, Mr. Schneider closely analyzed the conversation embodied in its relation to the poem which is the basis of the composition. The lecturer was assisted by a class of four piano players who played the score on two pianos. They were the Misses Annie E. R. Whelan, Gladys R. Baker, Cora Colburn and Cora F. Silvia. The respective parts were played over and over again in order to impress the motifs upon the audience which comprised the members of the interpretation class and many subscribers of the Symphony concerts. The last lecture in the series will be given next Wednesday at 5 o'clock.

TRIBUNE
Address PROVIDENCE, R. I.
Date MAR 28 1911

The Symphony Soloist.

Mme Carolina White, who takes Mme. Romer's place as soloist at the fifth an last Boston Symphony concert in Infantry Hall next Tuesday evening, Apr 4, is another New England girl, who, lik Nordica, Eames and Farrar, has won place in the foremost rank of operat artists of to-day. She is the latest comer for, with the exception of two years i Italy, her carreer has been limited to th past winter, when she has been the prin cipal dramatic soprano of the Chicago Philadelphia Opera Company. She wa designated by Puccini himself to creat the part of Minnie in the Chicago produc tion of "The Girl of the Golden West" an her impersonation of this character wa the most satisfactory that this countr has seen. When she sang it in Boston s guest at the Boston Opera a few week ago the critics there were enthusiasti over her. Mme. White also created h New York the name-role in Wolf-Fer rari's "The Secret of Susanna." Here sh will sing two arias, Catalani's "Le Wally and the prison song from Boito's "Me fistofele."

Newspaper Clipping Bureau in the World
From JOURNAL
Address PROVIDENCE, R. I.
Date MAR 29 1911

Boston Symphony Soloist.

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From AMERICAN
Address BALTIMORE, MD.
Date MAR 23 1911

LAST CONCERT BY BOSTON SYMPHONY

ORCHESTRA GIVES FINE RENDITION OF WAGNERIAN MUSIC.

Delights Large Audience at the Lyric—Was Claimed to Have Been the Best Ever Presented in Baltimore—Director Max Fiedler Presented Gold Loving Cup After Performance.

An audience which filled the Lyric to the doors last evening, greatly enjoyed the musical feast given by the Boston Symphony Orchestra in its magnificent program of Wagner excerpts, with which it closed its present annual season of five concerts. There was no soloist and the program consisted of the following Wagner numbers:

Prelude to The Mastersingers of Nuremberg, prelude to Lohengrin, funeral music, Act III., from Dusk of the Gods; prelude and Liebestod from Tristan and Isolde, prelude to Parsifal, a Siegfried Idyl, overture, Tannhauser.

Wagner was a believer in opera, or rather, finally, in art works in which the human voice, the orchestra and the mise-en-scene were treated as one great triple-corded cable to draw and hold the human mind. Wagner wrote his works not for technical exhibition of scene-paint, or theatrical perfection, or vocal art, but to produce moods with the listener. He did not like to have his music mixed up with that of other composers in concert performances, but always preferred that one occasion should be given entirely to one subject. Even a Wagner concert was not, therefore, according to Wagner's liking.

This year, however, no Wagner operas have been heard in this city, and the appetite has been steadily growing throughout the season to hear a Wagner evening.

No orchestra in the world is better fitted to give a Wagner evening than Max Fiedler's, and the program last evening was rendered as perfectly as is ever possible. Still the moods of the concert were varying and somewhat contradictory. The opening number was the Prelude to the Mortersingers, Wagner's only comic opera. This of course, suggested the honest cobbler, the pedantic teacher, the ardent lover, Walter, the beautiful Eva, and the grotesque members of the musical society.

From the humor of the Meistersinger of Nuremberg the listeners were quickly elevated to the heights of the Holy Grail in the prelude to Parcifal, which requires a whole evening to digest mentally. From this came the gloom of the funeral music from the Duck of the Gods, which can hardly be enjoyed only as a small part of the whole opera, suggesting, as it also does, the entire ring of four operas.

After the death of the gods came the prelude and love death from Tristan and Isolde. Then a rest was taken of 10 minutes, and the prelude to Parsifal was taken up, which was enjoyed by those familiar with the opera itself. The mood then changed to the musically idyllic picture of the birth of Wagner's son, Siegfried.

The most effective number of the evening was the overture to Tannhauser, which closed the concert. This number is very complete in itself, having a definite beginning and ending to its strong medieval mood and which is merely repeated on a larger scale when the entire opera is given. Its rendition last evening was in itself one of the best performances the orchestra has ever given.

During the evening and at the close of the concert, Mr. Fiedler was several times recalled, and he called upon his orchestra to help him receive his ovation.

After the concert Dr. and Mrs. Reuling entertained at dinner at their home, on Mount Vernon Place, the singer, Mr. Alexander Heineman, who had sung for the Ladies' Philharmonic Society. Mr. and Mrs. Joseph Pache, Mr. and Mrs. George T. M. Gibson, Mr. Hugh Jenkins and Mr. and Mrs. Max Fiedler were among the guests. Mr. Pache presented Mr. Fiedler with a gold loving cup in the name of the Baltimore Oratorio Society and in commemoration of their joint performance of Beethoven's Ninth Symphony. Mr. Heineman saug for the company. He had a seat in a box at the symphony concert.

Newspaper Clipping Bureau in the World
From EVENING SUN
Address BALTIMORE, MD.
Date BALTIMORE, MD. MAR 23 1911

A Wagner Night

The Boston Symphony Orchestra gave the fifth and final concert of the season at the Lyric last night, Mr. Fiedler again making up the program on the plan used at last month's concert. Then only two works were chosen, the Violin Concerto and the Ninth Symphony of Beethoven, and they were both colossal compositions, showing the highest point in the development of concerto and symphonic forms. The numbers of last night's program, with one exception, were conceived originally for the stage and mark the apex of music drama.

The mighty Wagner was the composer represented, and the works given were particularly welcome, as opportunity to hear them performed by such a splendid body of artists is rare. Although the program did not contain a symphony, a point of objection which may have been raised by some, it nevertheless offered compositions of equal dignity, and they represented the loftiest ideals in musical art.

The concert began with the powerful prelude to "The Mastersingers of Nuremburg," the "Lohengrin Prelude" following, in contrast to the noble energy and fully developed polyphony of the former. Siegfried's funeral music from "The Dusk of the Gods" came next, and the first part of the program was brought to a close with the most wonderful emotional music that has ever been conceived—the Prelude and "Liebestod" from the opera of "Tristan and Isolde." The second part opened with the Prelude to "Parsifal"; then came the charming "Siegfried Idyl," a composition written by Wagner as a tribute to his wife upon the birth of their son Siegfried. The themes in the Idyl, with the exception of one—a folk-song, "Schlaf', mein Kind, schlaf' ein"—came from the music drama of "Siegfried," but they are developed differently. The Tannhauser Overture was the final number, and this ever-pleasing composition made a fitting close to a very attractive program.

These works represent the various periods of Wagner's productivity and disclose his great genius as a composer, their subjects expressing many and varied emotions, ranging from the wildly romantic to the sternly tragic, and from tender pathos and religion to the apotheosis of love and self-sacrifice.

Mr. Fiedler gave a very forceful interpretation of the "Meistersinger" prelude and brought out its wonderful polyphonic intertwining, its rich themes and sonorous harmonic treatment in a highly individual manner. The funeral music from "The Dusk of the Gods" was played as it has seldom been heard, Mr. Fiedler showing great care with its rhythmic values and tone balance. It seemed as if the gentlemen of the orchestra were inspired during the rendition of the "Liebestod." They played it superbly, and it is little wonder that they were so enthusiastically applauded, for this music is gripping and radiates with emotion. Mr. Fiedler had the men rise at this outburst of approval and bow their acknowledgments.

In his reading of the Prelude to "Parsifal" Mr. Fiedler was inclined to be too contemplative, some of the tempi being taken too slowly, and here, also, a word of censure should be given to the three flutists, as their intonation was not beyond fault. The happiest moments of the evening were during the rendition of the exquisite "Siegfried Idyl," which was charmingly interpreted. The solo clarinet, oboe and first horn lent poetic grace to this beautiful composition by their delightfully colored phrasing and artistic playing.

Doubtless a more brilliant rendition of the familiar "Tannhauser" overture has never been given here. At its close there was a great demonstration, Mr. Fiedler again sharing honors with the members of the orchestra, and thus this notable evening passed into the city's musical history, and another successful season of Boston Symphony concerts came to an end to the keen regret of our music-loving public.

From NEWS
Address BALTIMORE, MD.
Date MAR 23 1911

At Symphony Concert.

The Boston Symphony Concert last night was attended, as usual, by the society music lovers. Alexander Heinemann, the famous Lieder singer, was the center of interest. He occupied a box with Dr. and Mrs. Reuling. Mr. Heinemann was entertained after the concert by Dr. and Mrs. Reuling.

From NEWS
Address BALTIMORE, MD.
Date MAR 23 1911

WAGNER SELECTIONS END BOSTON SEASON

Orchestra's Final Concert Was A Treat To Bayreuthian Devotees.

The Boston Symphony Orchestra in its last concert of the season gave a Wagner program. The fact that worthy music must bear the clear and deep impress of its creator's individuality, in its themes and their treatment, in its comprehensive scheme, in its style of diction and its setting for performing agencies makes (in most cases) the dedication of a whole program to excerpts from the works of any one composer both artistically and practically unwise. Artistically unwise because of the unrelieved insistency, in irrelevant succession, of those characteristic moods and modes which distinguish the works of each period maker; and practically unwise because audiences are quick to feel the dulled point of redundant appeal—the repeated presentation of one and the same individuality.

Naturally, the conditions are quite different in an opera the performance of which may occupy a whole evening, for there we find the composer's modes and moods molded into continuity with varying shades of meaning befitting situations incident to the progress of the dramatic plot, the significance of which they are intended to vivify and embellish. That which we see and that which we are incited to think during stage performances are potent factors in making operas interesting in their entirety.

Of all the great masters of music Richard Wagner was most prolific in distinct and diverse moods. This unique futility of initial tonal invention may have been nurtured by his experiences while exploring the field of articulate poetry. While creating the wonderful texts for his music-dramas, he may have opened up deep sources of inspiration in his emotional nature, from which flowed his most individual ideas. Certain it is that an evening of disconnected numbers by Richard Wagner, if wisely chosen, presents great variety and leaves little opportunity for ennui to intrude upon our receptivity.

Mr. Fiedler played the following selections:

Prelude to "The Mastersingers of Nuremberg"	Wagner
Prelude to "Lohengrin"	Wagner
Funeral Music, Act III., from "Dusk of the Gods"	Wagner
Prelude and "Liebestod" from "Tristan and Isolde"	Wagner
Prelude to "Parsifal"	Wagner
"A Siegfried Idyl"	Wagner
Overture—"Tannhauser"	Wagner

The prelude to "The Mastersingers of Neuremberg" is the condensed spirit, the essence of Wagner's greatest creation. It is the most frank, terse and hearty expression of human moods existent, besides being a marvelous exhibition of contrapuntal virtuosity and orchestral eloquence. Mr. Fiedler was wise in placing this work at the head of his list, and it received full justice at his hands.

The prelude to "Lohengrin" is not at all human, but it is consistently mystic. It is subtly conceived and developed, but one could wish the high violin episode were as short at the beginning as it is at the close of the prelude, for the extreme altitude and somewhat wavering manner makes hearers more and more apprehensive as it continues. It is one of the few Wagner fancies which failed to attain convincing fulfillment. Not even the exceptional artists of the Boston Orchestra could impart full assurance to this device.

The funeral music from "Dusk of the Gods" is as giganfic in its portrayal of the ceremonial grief of the mythological nobility with whom Wagner peopled the "Ring" at the death of Siegfried as is "The Mastersingers" in its portrayal of human passions. It's full significance was developed in last evening's reading. The "Tristan and Isolde" selection was, as usual, delightful, but the "Parsifal" in such company appeared to poor advantage. Weakened life pulsations and effort are evident in its makeup. The "Siegfried Idyl" should have occurred earlier on the program. It is very long and presents few undulations, and, therefore, although extremely beautiful, it would have been more pleasing if played to untired ears. The "Tannhauser" was the right number for the season's finale, and it was exceptionally well performed.

O. B. B.

From SUN
Address

CHORUS GIRL HIS ACCUSER

Member Of Symphony Orchestra Is Fined And Sent To Jail.

Bruno Rennert, 31 years old, a member of the Boston Symphony Orchestra, was fined $25 and costs and sentenced to 10 days in jail by Justice Loden, at the Western Police Station, yesterday on the charge of insulting and striking Miss Blanche Horton, a member of Sam Bernard's company.

Miss Horton, with several friends, was standing at Howard and Fayette streets among a crowd watching an accident in which an automobile, driven by George Horning, struck a pedestrian, when, she said, Rennert accosted her, and she in turn slapped his face.

Rennert, it is said, then struck the young lady. Patrolman Lyons arrested the combatants.

At the hearing it was brought out that Rennert, who gives his address as Boston, had come to this city to take part in the Boston Symphony concert given last night at the Lyric.

Justice Loden, in passing sentence, administered a scathing reprimand to Rennert and told him that such actions would not be tolerated in Baltimore.

From NEWS
Address BALTIMORE, MD.
Date MAR 23 1911

BOSTON SYMPHONY IN WAGNER PROGRAM

Welcome Interlude To Music Of French And Italian School.

The Wagner drought that has been characteristic of the local musical season rapidly coming to a close will be broken tonight at the last concert of the year by the Boston Symphony Orchestra, when Director Fiedler will present a program made up entirely of compositions by the great German music-dramatist. Not in a long time has there been so little attention paid to Wagner as has been the case this winter, and it appears that this state of affairs is by no means restricted to Baltimore, but that it has prevailed to a very striking extent in New York, Boston and elsewhere.

In the Northern cities, however, there have been more or less frequent chances of hearing the Wagner opera, but in Baltimore the case has been different, as the opera company giving the season here has been devoting its attention exclusively to the Italian and modern French schools. All winter long there have been heard longings for Wagner, and as an evidence of the eagerness to drink at the Wagnerian fount the enormous demand for seats is striking.

The program Mr. Fiedler has selected is a widely inclusive one, ranging from the beautiful Prelude to "Die Meistersinger" to the "Tannhauser" Overture, quite unanimously considered not only Wagner's greatest overture but possibly the greatest existent. Between these radicall different numbers will be the Prelude to "Lohengrin," missing nothing in loveliness because of its comparative shortness; the Funeral March from "Gotterdammerung"—which the Orchestra plast played here, with wonderful impressiveness, two winters ago; the Prelude and Liebstod from "Tristan und Isolde"; the Prelude to "Parsifal," and the "Siegfried" Idyl. There will be no soloist.

Newspaper Clipping Bureau in the World
From STAR
Address BALTIMORE, MD.
Date MAR 23 1911

BOSTON SYMPHONY CONCERT DELIGHTS

Program of Wagner Excerpts Proves Popular at Lyric.

The musical feast given by the Boston Symphony Orchestra in its magnificent program of Wagner excerpts, with which it closed its present annual season of five concerts, delighted a large audience at the Lyric last night. There was no soloist and the program consisted of the following Wagner numbers:

Prelude to The Mastersingers of Nuremberg, prelude to Lohengrin, funeral music, Act III., from Dusk of the Gods; prelude and Liebestod from Tristan and Isolde, prelude to Parsifal, a Siegfried Idyl, overture, Tannhauser.

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This year, however, no Wagner operas have been heard in this city, and the appetite has been steadily growing throughout the season to hear a Wagner evening.

No orchestra in the world is better fitted to give a Wagner evening than Max Fiedler's, and the program last evening was rendered as perfectly as is ever possible. Still the moods of the concert were varying and somewhat contradictory. The opening number was the prelude to the Mastersinger, Wagner's only comic opera. This of course, suggested the honest cobbler, the pedantic teacher, the ardent lover, Walter, the beautiful Eva, and the grotesque members of the musical society.

From the humor of the Meistersinger of Nuremberg the listeners were quickly elevated to the heights of the Holy Grail in the prelude to Lohengrin, which requires a whole evening to digest mentally. From this came the gloom of the funeral music from the Dusk of the Gods, which can hardly be enjoyed only as a small part of the whole opera, suggesting, as it also does, the entire ring of four operas.

After the death of the gods came the prelude and love death from Tristan and Isolde. Then a rest was taken of 10 minutes, and the prelude to Parsifal was taken up, which was enjoyed by those familiar with the opera itself. The mood then changed to the musically idyllic picture of the birth of Wagner's son, Siegfried.

The most effective number of the evening was the overture to Tannhauser, which closed the concert. This number is very complete in itself, having a definite beginning and ending to its strong medieval mood and which is merely repeated on a larger scale when the entire opera is given. Its rendition last evening was in itself one of the best performances the orchestra has ever given.

Newspaper Clipping Bureau in the World
From TELEGRAPH
Address PHILADELPHIA, PA.
Date

Last Boston Symphony Concert.

The Boston Symphony Orchestra gave its final concert of the present season last night at the Academy, and this concert concluded a really remarkable series. During the year Melba and Mischa Elman have appeared, and each succeeding concert has confirmed the impression that in Mr. Fiedler the orchestra has a director, the peer of any of his illustrious predecessors. Thorough drillmaster, slighting no detail, broad and sympathetic interpreter, Mr. Fiedler has met the most exacting demands of the professional critic; and the educational and inspirational value of his work Philadelphia audiences have acknowledged with the greatest enthusiasm.

Last night's program had been carefully chosen and included inter alia the immortal Schubert Symphony in C major. It would be impossible to realize and even difficult to imagine a more perfect rendition; the exquisite balance of the Boston Orchestra is of prime importance for the great beauty and delicacy of this musical fabric, that as quickly betrays charlatanism in interpretation as it evinces perfection of execution. There are none of those bizarre violations of musical art and tradition that characterize more recent German symphonic composition; but, on the contrary, this music miracle of Schubert's has caught the very essence of life's sweetness and purity. Another orchestral number, a stirring symphonic poem by Jean Sibelius, entitled "Finlandia," is a great favorite of Mr. Fiedler's; it is a veritable epic in its boldness, and was magnificently rendered. Madame Louise Kirkby-Lunn, the English contralto, had chosen Saint-Saens' setting to Victor Hugo's ballad, "La Fiancee du Timbalier," and, as her second number, the big recitative and aria, "Gerechter Gott," from the third act of Wagner's "Rienzi." These numbers fitted admirably into this program of contrasts, and in both, especially in the dramatic intensity of the second, the contralto's fine voice appeared in wonderful advantage. This "Rienzi" aria is deservedly a favorite one for low voice and ranks in music literature with even such magnificent conceptions as the "Samson and Delilah" airs for its wealth of color and depth of feeling are very great.

From SUN
Address BALTIMORE, MD.
Date MAR 23 1911

BOSTON SYMPHONY SCORES

Last Concert Of The Season A Wagner Triumph.

The fifth and last Boston Symphony Concert was given last night at the Lyric to an immense audience, the program being as follows:

Prelude to The Mastersingers of Nuremburg	Wagner
Prelude to Lohengrin	Wagner
Funeral Music, Act III, from Dusk of the Gods	Wagner
Prelude and Liebestod from Tristan and Isolde	Wagner
Prelude to Parsifal	Wagner
A Siegfried Idyl	Wagner
Overture, Tannhauser	Wagner

William Fiedler made a splendid choice in his decision to allow the final program of the season to be a Wagner program. Wagner, with all his might and majesty commands both respect and attention, and selections from his music form a strong program, especially when no soloist is presented. In fact, Wagner was so essentially a writer for orchestra, that an orchestral exhibition of his works seems to be thoroughly in order, when so great and efficient organization forms the medium of delivery.

Moreover, a vocalist is at a disadvantage when appearing on a concert stage, unaccompanied by scenic surroundings, and background. Therefore, and for many other reasons, Mr. Fiedler showed great wisdom, and the audience recognized the fact by its size and enthusiasm.

The orchestra itself is as perfect an organization as exists and its work depends, therefore, entirely upon the skill and conception of the conductor.

The reading of the opening number was a trifle cold and slightly mechanical. Technically it was correct. This number was, however, the least satisfactory of the whole program.

About the other works there was exhibited a keen perception of the great composer's stupendous creations. His vitality, his versatility, were well brought out, his remarkable and beautiful orchestral effects being strongly marked, and Mr. Fiedler was particularly happy in the achievement of the climaxes that render Wagner's music s strong, so dramatic, and, above all, so effective.

If any preference could be given to the performance of one selection among so many wonders it should fall upon "A Siegfried Idyl." The poetic treatment this work received was unusually fine, and every detail in the instrumentation was carefully and strongly accentuated. The performance was certainly a tribute to Mr. Fiedler's skill as a conductor and as an interpreter of Wagner.

W. G. C.

Loving Cup For Mr. Fiedler.

Doctor and Mrs. George Reuling gave a supper after the Boston Symphony Orchestra concert last night at their home, 103 West Monument street. The guests were Mr. Alexander Heinemann, the German "Lieder" singer; Mr. Max Fiedler, leader of the orchestra; Mrs. Fiedler, Mr. and Mrs. George T. M. Gibson, Mr. Hugh Jenkins, Monsieur Mandelbrodt and Mr. Joseph Pache.

After the supper Mr. Heinemann sang. Mr. Pache presented to Mr. Fiedler a gold loving cup in the name of the society, as a souvenir of the Ninth Symphony, which the society sang with the Boston Symphony Orchestra last week.

From NEWS
Address BALTIMORE, MD.
Date

Oratorio Society Gives Cup To Max Fiedler

As an evidence of the esteem in which Max Fiedler, director of the Boston Symphony Orchestra, is held by the members of the Baltimore Oratorio Society, the director has been presented a gold loving cup. The presentation was made by Joseph Pache, conductor of the Oratorio Society, at a dinner given last night by Dr. and Mrs. George Reuling at their residence.

Among those present at the dinner were Mr. and Mrs. Fiedler, Alexander Heinemann, J. Maedelbrod, Mr. and Mrs. Pache, Hugh Jenkins and Mr. and Mrs. George T. M. Gibson. Mr. Gibson is president of the Oratorio Society and added a few words to Mr. Pache's presentation address.

Newspaper Clipping Bureau in the World
From NEWS
Address BALTIMORE, MD.

Fined And Jailed For Striking Miss Horton

Bruno Rennert, who said he was a member of the Boston Symphony Orchestra, was fined $25 and given 10 days in Jail by Justice Loden yesterday afternoon for striking Miss Blanche Horton, a member of the "Sam" Bernard Company playing at the Auditorium. A scathing rebuke went with the sentence.

According to the testimony, Miss Horton and some friends had stopped at Howard and Fayette streets to look at a disabled automobile, and Rennert accosted her. When the girl resented a remark with a slap in the face it is said that Rennert returned the blow.

From EVE. BULLETIN
Address Philadelphia, Pa.
Date

THE BOSTON ORCHESTRA

Mme. Kirkby-Lunn Soloist at Closing Concert of the Season

A bountiful musical feast was provided by Max Fiedler for the large audience which heard the Boston Orchestra's fifth and last concert of the season, in the Academy of Music last night. The piece de resistance was that "symphony of divine length," Schubert's C-major, and the other purely instrumental offerings were "Finlandia," a symphonic poem by Sibelius, which is said to be a particular favorite of the orchestra's talented conductor, and Tschaikowsky's Theme and Variations from Suite No. 3, in G-major. Mme. Kirkby-Lunn, who has been heard here before as Kundry in the English production of "Parsifal" and as Erda in "Siegfried," was the soloist and sang "The Drummer's Betrothed," Saint-Saens's musical setting of a Victor Hugo ballad, and a dramatic aria from Wagner's "Rienzi," "My Life Fades In Its Blossom."

By a reversal of the Biblical arrangement of things excellent, the symphony was played first, and very happily, for its elaborate and intricate beauties require unwearied ears for their full enjoyment. It was marvellously well played, despite the unusually fast tempo which Mr. Fiedler insisted upon in the scherzo and the finale. The orchestra appeared at its best, perhaps, in the andante—a luscious blending of rich themes and eccentric rhythms—full of elusive beauties of melody and harmony. Not one of these was blurred or slighted in Mr. Fiedler's poetic reading, and the audience expressed enthusiastic approval of his achievement. "Finlandia," a composition designed to express the aspirations and disappointments of an oppressed people, formed, in its passionate utterance, a striking and pleasing contrast to the symphony. This outpouring of one of the most individual of modern composers was played with broad power and its unfamiliar harmonies were given deep significance. The Tschaikowsky variations displayed the amazing virtuosity of the various choirs of the orchestra, though the concert would have been sufficiently long and varied without it.

Mme. Kirkby-Lunn sang the Saint-Saens ballad with feeling. Her voice is big and powerful, rich and organ-toned in the lower register and unusually flexible for a contralto. She was at her best in the "Rienzi" aria, where her dramatic power had a better chance for display, and she interpreted the Wagnerian music with a beauty which was cordially acknowledged.

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...ORIA AMERICAN
...LADELPHIA, PA
MAR 23 1911

SCHUBERT SYMPHONY GIVEN FINE RENDITION

Boston's Famous Orchestra Presents Wonderful Tone Picture in C Major

KIRKBY-LUNN IS SOLOIST

Well-Known Prima Donna Is Effective in Selections From Wagner's 'Rienzi'

SCHUBERT'S wonderful symphony in C major, No. 7, was the piece de resistance in the program given last night by the Boston Symphony Orchestra at the Academy of Music. The other numbers were "The Drummer's Bethrothed," a ballad of Victor Hugo, set for solo and orchestra by Saint-Saens; "Finlandia," a symphonic poem for the orchestra by Sibelius; selection from Wagner's opera, "Rienzi," solo and orchestra, and the theme and variations from Tschaikowsky's suite No. 3 in G major, opus 55.

Max Fiedler, the vteran conductor, guided the orchestra through the exceedingly well-rendered program, and the solo parts were sung by Mme. Kirkby-Lunn, who will be remembered for her tour of the country in "Parsifal" under the management of Savage.

The Schubert symphony is a concert in itself, requiring fully an hour for the performance of the four difficult movements. Schumann, in a description of this symphony after he had heard it for the first time, wrote:

"Granted that we believe that this outer world, today fair, tomorrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, lies concealed in this symphony—nay, more, that we are by music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this."

Mme. Kirkby-Lunn was especially effective in the selections from "Rienzi." She sang "Just God" and the aria, "My Life Fades in Its Blossom," from the third act. The two selections served to demonstrated the depth and richness of her contralto voice in "Just God" and her adaptability to the higher range in the aria.

In "Finlaidia" and Tschaikowsky's Suite No. 3 the orchestra responded to the many brilliant parts with much temperament. The performance throughout was warmly applauded by a large audience representative of Philadelphia's musical circles.

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...Newspaper Clipping Bureau in the World
RECORD
PHILADELPHIA, PA.

BOSTON SYMPHONY

Schubert Work Played—Kirkby-Lunn as Soloist.

The last concert of a series of five was given by the Boston Symphony Orchestra in the Academy of Music last night. There was a large audience, but the fact that there were some empty boxes and seats was due probably to the playing of the Schubert C major symphony, given so recently by the Philadelphia Orchestra. Although it is one of the greatest and most absorbing of the symphonies, the majority of orchestral patrons are satisfied with the hearing of the work in a year. This is true of practically all such works, and furnishes a good reason for the non-repetition of symphonies which have been played within a season by our own orchestra.

The novelty of the program was a symphonic poem, "Finlandia," composed by Finland's most distinguished musician, Jean Sibelius, whose symphony was given so successfully by the Philadelphia Orchestra a short time ago. "Finlandia" is a very short work, beautifully melodious in parts, and could more fittingly be called a rhapsody. The soloist was Madame Kirkby Lunn, the English contralto. She sang Saint-Saens' dramatic ballad after Hugo's poem, "The Drummer's Bethrothed," and later the scene, "Just God," and aria, "My Life Fades in its Blossom," from Wagner's "Rienzi." Madame Kirkby Lunn has a voice of wide range, well trained and used intelligently, but rather lacking in the quality which make the great contralto-sympathy. She was given a cordial reception, being recalled several times and presented with flowers.

The closing number of the program was Tschaikowsky's theme and variations from Suite No. 3 in G major.

PRESS
...ss PHILADELPHIA, PA.
...1911

LAST CONCERT OF BOSTON SYMPHONY

Program.

Symphony in C major, No. 7.....Schubert
"The Drummer's Betrothed," Ballad of Victor Hugo, for Solo Voice and Orchestra, Op. 82.....Saint-Saens
"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7.....Sibelius
Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III.....Wagner
No. 9
Theme and Variations from Suite No. 3, in G major, Op. 55.....Tschaikowsky

Soloist, Mme. Kirkby-Lunn.

The Boston Symphony Orchestra gave its fifth and last concert of the season at the Academy of Music last evening, with Kirkby-Lunn, contralto, who has not been heard here for some time, as soloist. There was a large audience present—not the largest of the season—but one of the most enthusiastic. The program was especially well arranged and representing considerable character. The symphony was the first number played, Schubert's C major, No. 7, the only Schubert composition given by the orchestra this season.

Director Fiedler gave his finished reading of all four movements. While many lovers of the German composer do not find their greatest pleasure in his No. 7, there is nothing he has written, however, which is more admired than its second movement, not even his marvelously beautiful andante to his "Unfinished Symphony."

In many respects it is the greatest of all compositions for the trombone, and the Boston orchestra has a remarkably clever trio in Messrs, Hampe, Mausebach and Kenfield. They played nobly, and especially so the coda, the alternation of tenor and bass trombones blending admirably. The andante movement was shaded delicately, and the oboe here deserves special praise. The third movement was given at an especially rapid pace, but in spite of that, the developed theme stood out prominently. The beautiful soft, singing melody of the third movement was admirably given and showed the great breadth of execution of the violins. In fact, the whole symphony was so well done that Mr. Fiedler received an ovation at its conclusion, and not only was recalled himself a number of times, but he asked the musicians to rise to receive with him the approbation of the audience.

Mme. Kirkby-Lunn's Numbers.

Mme. Kirkby-Lunn, the favorite contralto, who has delighted frequently in opera in this city, followed the Symphony. She was cordially received when she appeared, and unusually enthusiastic was the applause that followed her singing of "The Drummer's Betrothed," by Saint-Saens. She was attractively gowned in pink, and her voice still retains all that liquid and delightful lower register of tone, which penetrates and brings unusual pleasure. Especially commendable is her clear enunciation, whether in the French of the Saint-Saens' number, or in her German number, the scene and aria "My life fades in the blossom," from Wagner's "Rienzi." The latter composition showed her voice to its best advantage.

The Wagner number was the fourth on the program, and was preceded by Sibelius' "Finlandia," a composition along the usual odd style of the Finnish composer, and was followed by Tschaikowsky's theme and variations from Suite No. 3 in G Major, one of his most showy short compositions. Both numbers were admirably given, and the latter gave Concert Master Anton Witek a considerable part for the first violin, played. At the conclusion of the concert Director Fiedler was given a most cordial farewell reception.

...Paper Clipping Bureau in the World
...m INQUIRER
...ress
...e

BOSTON SYMPHONY

Concert of Visiting Orchestra at Academy Last Evening

The Boston Symphony Orchestra gave its last concert of the present series at the Academy of Music last evening, when the principal number on the program was the great C major symphony of Schubert. This was done by the Philadelphia Orchestra earlier in the season, but it is such a beautiful, such an inspired and inspiring work that the intelligently appreciative listener can never tire hearing it, and its luminous, eloquent technically brilliant and tone perfect performance under Mr. Fiedler's direction was a deep and unalloyed delight. Other things in which the orchestra was heard were Sibelius' highly pictorial and profoundly emotional symphonic poem of "Finlandia" and the well-known Theme and Variations from Tschaikowsky's suite No. 3, Op. 55. The assisting artist of the occasion was the distinguished English contralto, Madam Kirkby-Lunn, who is well and favorably known to American audiences and whose fine voice and admirable art were effectively exhibited in Saint-Saens' setting of Victor Hugo's ballad of "The Drummer's Betrothed," and in the aria "My Life Fades in Its Blossom" from Richard Wagner's early opera of "Rienzi." The audience was large and there was no lack of applause.

...rom PUBLIC LEDGER
...ddress PHILADELPHIA, PA.
...te ...1911

BOSTON SYMPHONY

Mme. Kirkby-Lunn the Soloist, and Schubert's C Major Symphony Is Played.

1. Schubert: C major Symphony.
2. Saint-Saens: "The Drummer's Betrothed." Ballad of Victor Hugo.
3. Sibelius: "Finlandia," Symphonic Poem.
4. Wagner: Scene and Aria ("My Life Fades") from "Rienzi."
5. Tschaikowsky: Theme and Variations, from Third Suite.

The programme of the fifth and last concert of the season of the Boston Symphony Orchestra at the Academy last night brought forward Madame Kirkby-Lunn, contralto, as the soloist, and presented a highly interesting work of Sibelius, with Schubert's symphony in an unusual position at the head of the programme.

Madame Kirkby-Lunn, for whom a white canvas pathway had been thoughtfully laid to the footlights, displayed a rare degree of poetic sensibility in the setting of Hugo's ballad, the French text of which was closely followed by the audience, as was proved by the rustling when the page of the programme book was turned.

Her voice has not the glorious, penetrative resonance of that of the unique contralto who was heard last week with the Philadelphia Orchestra, but Madame Kirkby-Lunn's art, by its mentality, its sheer intellectual distinction, asserts itself scarcely less commandingly.

Each clearly enunciated word was given its fullest sentimental significance her interpretation was informed with a rare degree of insight and discernment. She was vigorously recalled and an armful of flowers was her portion.

The Wagner number—curiously un-Wagnerian is this work of the earlier phase of the composer's development—was especially interesting from the rarity of its occurrence on the musical menu.

The Schubert Symphony, so beautifully read by our own players not long since, was reheard with every evidence of keenest appreciation. In its almost continuously buoyant mood it represents the side of Schubert's musical personality more often disclosed in his songs—"Sylvia" for example—than in his symphony work.

The noble and stirring "Finlandia," of Sibelius, an epic of national ideals and a people's destiny, was perhaps the best-liked music of the evening, though the concluding Theme and Variations of Tschaikowsky's magnificent constructive imagination made an impression that will long outlast the cessation of its majestic ending.

Especially delightful were the chorale of the woodwind in the seventh variation, the unctuous soliloquy of the English horn in the eighth, the brilliant cadenza of Concertmeister Witek's solo violin in the ninth, and the tremendous finale with the reverberant drums and the challenging brasses.

Mr. Fiedler, as usual, bore his honors modestly, and made little parade of his own individuality upon the dais. The large local following the Boston players have earned for themselves was glad to learn that the dates for next season have already been chosen—November 6, December 4, January 8, February 9 and March 18.

...om EVE. JOURNAL
...dress New York City.
...te

The interesting feature of the fifth and last evening concert of the Boston Symphony Orchestra, which will be given in Carnegie Hall to-morrow, will be the debut here of Anton Witek, the new concert master of the orchestra. Here, as in Boston, he will play the Beethoven concerto. The symphony of the evening will be Brahms's in C minor No. 1, which will open the programme, and the concert will be ended by Richard Strauss's tone poem, "Don Juan." At the last matinee concert next Saturday afternoon the soloist will be Alwin Schroeder, the justly admired artist who shares with Heinrich Warnke the first desk of the 'cello section. He will play Tschaikowsky's variations on a rococo theme. The orchestral part of the programme will comprise Wagner's prelude to "The Mastersingers of Nuremburg," the "Siegfried Idyl" and Beethoven's fifth symphony.

STAATS ZEITUNG
...s New York City.
MAR 23 1911

Im Reiche der Töne.

Im Opern-Saale der Academy of Music giebt morgen Abend das Bostoner Symphonie-Orchester unter Max Fiedler's Leitung das fünfte große Konzert der Saison. Als Solist wirkt der hervorragende böhmische Violinist Anton Witek mit. Das Programm enthält Piecen von Brahms, Dvorak, Beethoven und Weber.

Heute Abend veranstalten Frl. Florence Rue (Violine) und Frl. Emily Braun (Piano) in der Memorial Hall an Flatbush Ave. und Schermerhorn Str. ein Recital mit vielversprechendem Programm. Die beiden jungen Künstlerinnen, die aus dem Hugo Steinbruch'schen Musik-Konservatorium hervorgegangen sind, werden Tonschöpfungen von Beethoven, Rubinstein, Chopin, Vieuxtemps, Schubert-Wilhelmj, Gade und Leonard zu Gehör bringen. Herr Steinbruch hat die Begleitung am Klavier übernommen.

...Gesellges aus Brooklyn.
MAR 23 1911

— Im Opern-Saale der Academy of Music giebt morgen Abend das Bostoner Symphonie-Orchester unter Max Fiedler's Leitung das fünfte große Konzert der Saison. Als Solist wirkt der hervorragende böhmische Violinist Anton Witek mit. Das Programm enthält Piecen von Brahms, Dvorak, Beethoven und Weber.

— Zu einem bestimmten Resultate hin...

...PRESS
...w York City
MAR 24 1911

Witek Makes Bow as Soloist.

Though Anton Witek, concert master of the Boston Symphony Orchestra, brought with him from Europe an excellent reputation, he caused no little surprise last night in Carnegie Hall when he appeared as soloist of the Boston Symphony Orchestra's fifth and last evening concert of the season. Whatever the qualities are which make a man valuable in the responsible position of concert master, perfect technical finish does not seem to be one of the most indispensable requirements. At any rate, many men recognized as excellent in this post are rough diamonds when they appear as soloists, impeccable though their musicianship may be.

Witek, however, proved an exception among violinists of his kind, for he revealed himself in Beethoven's concerto in D major a virtuoso of the first rank, capable of coping with the most exciting demands of his instrument as if they were child's play. His most precious possession, perhaps, is a tone of remarkable purity and penetrating sweetness, for which, no doubt, his fine Stadivarius violin is in part responsible. With this, however, he combines a highly developed technique. The fingers of his left hand are precise and nimble messengers of his will; his bowing is light and finely poised, yet not lacking in authority.

To be sure, Witek's reading of the Beethoven concerto was not of a sort to stir the emotions deeply. Polished rather than profound, it disclosed in the performer great technical proficiency rather than interpretative penetration. But it was an enjoyable offering, nevertheless, and proved the Boston Symphony Orchestra's new concert master is fully worthy of being at the head of an orchestra of virtuosos.

The evening opened with a performance of Brahms's Symphony No. 1 in C minor, which in point of euphony, if not in every other respect, was worthy of the Boston Orchestra. Fiedler's tempo in the first movement was too fast. He also took the beautiful Andante at an unduly accelerated pace and with a peculiar uncertainty of rhythm. If the conductor's reading of the Brahms symphony failed to give satisfaction it loomed at any rate miles above the performance of the "Don Juan" tone-poem by Strauss, which brought the evening to a painful end.

If the orchestra had been reading this music at sight there would be nothing but praise. As it was, the results were so far below the Boston standard, so far inferior, indeed, to any performance this observer ever has heard of Strauss's work—inferior even to that by the New York Philharmonic Orchestra under Fiedler when he first appeared in America—that it was hard to believe one's senses.

It seems high time, judging from this exhibition, for Karl Muck to return to his job in the Hub.

EVE. WORLD
...ss New York City.
MAR 24 1911

Anton Witek Soloist With Boston Orchestra

Concert Master of the Organization Distinguishes Himself in a Beethoven Violin Concerto—Brahms's First Symphony and Strauss's "Don Juan" Played.

BY SYLVESTER RAWLING.

ANTON WITEK, concert-master of the Boston Symphony Orchestra, was the soloist at the fifth and last New York evening concert of the season by the organization in Carnegie Hall last night. He was heard in Beethoven's violin concerto in D major, op. 61, and acquitted himself admirably. His tone is large and singing, and his control of the instrument is masterly. He was recalled many times by a large and cultivated musical audience such as the Boston Symphony concerts always attract.

The programme began with Brahms's first beautiful symphony in C minor, op. 68, which was played superbly throughout its four movements by this remarkable band. At the close the applause lasted until Mr. Fiedler made the whole orchestra rise to acknowledge it. The third and closing number was Richard Strauss's tone poem "Don Juan," once thought revolutionary but now accepted by conservative music lovers as a composition no less interesting than it is astonishing. Its presentation was such as to maintain the best traditions of the orchestra.

At the matinee to-morrow, also the last of the season, Alwin Schroeder, the distinguished 'cellist of the band, will be the soloist.

SUN

New York City.

MAR 24 1911

MUSIC FROM CLASSIC BOSTON

LAST EVENING OF THE EASTERN SYMPHONY ORCHESTRA.

The Musicians From the Hub Give Great Pleasure With the First Symphony of Brahms—Witek, the Concertmaster, Plays Beethoven's Violin Concerto.

History repeated itself at the last of the Boston Symphony Orchestra's evening concerts, which occupied Carnegie Hall last night. The repetition consisted in the record of crowded auditorium which has come to be the happy state of these concerts all the time. The programme was of a kind to give great delight to all those musical enthusiasts who do not regard it as the mark of superior intelligence to regard with scorn the sonata form. It comprised the C minor symphony of Brahms, now generally accorded a position among the orchestral classics; Beethoven's violin concerto and Richard Strauss's tone poem "Don Juan," which in the opinion of many is the most noteworthy creation of this singularly gifted musician.

The performance of the Brahms symphony served several purposes, but perhaps no better one than its evocation of the demonstrative approval of the audience. The inner brotherhood of New York's musical connoisseurs can be found gathered together at the Boston Symphony concerts, and it is a joy to observe the certainty with which it proclaims its opinions.

It was well pleased with the performance of the Brahms symphony. It was a beautiful piece of orchestral delivery, so clear, so exquisitely balanced, so noble in tonal quality and so delicately graded that it was not till it was all over that one wondered just what was missing. And then perhaps there was only a doubt as to whether Conductor Max Fiedler had not done wisely in sacrificing brilliant dynamic climaxes and the pulse of a temperamental utterance to that suave nobility of instrumental speech and that reposeful proclamation of the melodic message of the composer.

The C minor symphony is a many sided work and it bears a calm reading admirably. The marvellous slow movement, fit companion for some of the slow movements of Beethoven, floats perfectly in an atmosphere of serenity and the dainty intermezzo asks for gentle treatment. In the finale, which some affect to believe resembles thematically the last movement of Beethoven's ninth symphony, Mr. Fiedler permitted his forces to play with more aggressive spirit and the symphony came to a moving close.

The solo performer was Anton Witek, the concert master of the orchestra, whose playing of the Beethoven concerto gave no small pleasure. Its merits were chiefly in the domain of tone and clarity. The quality of tone which the player drew from his violin was very sweet, pure and penetrating, though at no time imposing in breadth or size. His finger board technic was almost impeccable and his bowing had an inexhaustible resource of grace and delicacy of touch.

His reading of the music was simple, unaffected and dignified. It probed no great depths and it soared into no cloudless heights. There is more feeling in this music than Mr. Witek found in it, yet there were respect and an artistic attitude in his reading altogether praiseworthy. Perhaps one might summarize the performance by saying that it was cool and perfectly poised, polished and almost flawless in detail, but nevertheless subjective with the subjectivity of a very cool and contemplative spirit.

From EVE. POST.

New York City.

Address

MAR 24 1911

Date

Boston Symphony Orchestra.

The Brahms lovers of this town, after being kept on rather short rations this season, were regaled last night by a very respectable performance of his first symphony by Max Fiedler and the Boston Symphony Orchestra. Yet, judging by the mild applause after the first three movements, they did not get all they had expected. After the fourth movement, however, there was tumultuous applause; the conductor had to come back repeatedly, and finally he made his players get up and bow. In this movement Brahms, as everybody knows, went into partnership with the late lamented Ludwig von Beethoven, with excellent results.

At the other end of the programme Mr. Fiedler had Strauss's "Don Juan." Between the two the orchestra's concert master, Anton Witek, played Beethoven's violin concerto with agreeable tone, and good technique and phrasing.

For this evening's concert in Brooklyn Mr. Fiedler has prepared an interesting programme, including Brahms's "Academic" Overture, Dvorák's "New World" Symphony, Beethoven's violin concerto, and Weber's [illegible] overture.

From EVE. SUN

New York City.

Address

MAR 24 1911

MUSIC AND MUSICIANS

THE BOSTON ORCHESTRA'S LAST STAND FOR BRAHMS.

"These Are My Jewels," Says the Hub, Too, of Witek and Schroeder—Gadski, Homer, Reiss and Soomer in a Three-Days Grand Opera Mixup—Gatti Hears Clarence Whitehill, Who Might Have Sung "Hans Sachs."

It was in the excited and "talky" intermission of last night's Boston Symphony concert in Carnegie Hall that a veteran opera-goer said: "If I had paid $200 for my symphony subscription this year, as I do for my opera, I think the last forty minutes would have repaid it all. In absolute music, there's nothing like that." He spoke of the performance of the Brahms First symphony. That "Tenth Symphony," as it is called, left the audience all in a glow and brought the orchestra up-standing to acknowledge the applause of the finest audience since Paderewski last played or Sembrich sailed away. With Brahms the Bostonian Fiedler brought his evening concerts to a classic close, as he will the matinées to-morrow with Beethoven.

With a "These are my jewels" expression, the twin guardians of the visiting hundred, Ellis and Brennan, also brought forward two soliosts from their orchestra for these farewells. Fo-morrow's 'cello star is Schroeder, the most universally beloved veteran in any American band to-day. Last night's man was the new first violin, Witek. For this same big fellow, by the way, they had reserved all rights to the Beethoven concerto that Mischa Elman begged hard to play on his tour with the Hub men. Witek wore his honors modestly. H warmed up his fingers by playing as the others did in the orchestral introduction and interludes to the first fiddler's show-piece. Indeed, Sylvain Noack, who has shorter hair and who sat at Witek's desk, was almost as much of a star in parts of Brahms's symphony and ladylike solo voices of Strauss's "Don Juan."

Only Strauss, Brahms and Beethoven, oddly enough, have occurred more than once among the composers represented on five Boston Symphony evening programmes in New York; and only Beethoven, Liszt and Wagner twice in the matinées. There has been no man since Theodore Thomas whose calm control of a band is like Max Fiedler's. The programmes recalled how Leopold Damrosch long ago beat Thomas by seven days producing the Brahms symphony. The slow movement last night was applauded with weight and favor of hands not lightly won, and the concluding Alpine horn call—the mental vision was Mr Apthorp's, quoted by Philip Hale,—those booming horns and the joyous hymn-like conclusion were not to be heard without emotion. In the very reserved climax was the greater illumination.

We have to confess that the Beethoven concerto can be heard too often for its own or its constant listener's good. Yet the contemplative manner of Witek was well suited to the masterpiece. The Strauss orgy after was like school letting out. To-night the last Brooklyn concert will present Brahms's "Academic Festival" overture, Dvorak's "New World" symphony, Beethoven's concerto and Weber's overture to "Freischuetz." To-morrow's Carnegie Hall matinée has Wagner's "Master Singers" overture and "Siegfried Idyl," Tschaikowsky's 'cello variations "On a Rococo Theme" and Beethoven's Fifth symphony, known these seventy years in New York and some trifle more, the programmes declare, in Boston.

From EVE. TELEGRAM

New York City.

Address

MAR 24

Date

The Boston Symphony Orchestra lived up to its own noble standard last night in another of those memorable concerts for which the great band is so justly celebrated. Carnegie Hall was packed to the doors last night, and at the conclusion of Brahms' "First Symphony" the Brahmans in the audience burst into salvos of applause such as lesser music lovers bestow on Tetrazzini or Caruso.

Then came Beethoven's Concerto in D major, with the concert master Anton Witek as the soloist. His performance was marked by delicious clarity of tone, a luminous intellectual quality, but an unemotional reading. He is a master of his instrument and his playing was a delight to many eager listeners.

Strauss' "Don Juan," one of that composer's best tone poems, concluded a programme that again left a multitude of music lovers deeply indebted to the Boston players. Mr. Max Fiedler conducted as usual with splendid results.

From EVE. JOURNAL

New York City.

Address

MAR 24 1911

Music

"WE are going to have a fine concert to-night."

The words were spoken, with unctional foretaste, by one of New York's most eminent surgeons to his companion as he walked down the aisle at Carnegie Hall last night. For even eminent surgeons—some of them—go to symphony concerts. This was the last evening concert of the season for the Boston Symphony Orchestra.

The words had the ring of expected pleasure in them and were said with whole-souled commonplaceness. The professional concertgoer would have said the same thing with less unction and in the sophisticated jargon that professional concertgoers have a way of taking unto themselves.

The commonplace in expression, however, when it has the attribute of almost boyish delight with the thing that is to come, is important because it has the element of more than individual conviction. There was an atmosphere of generally pleased expectation as the preliminary to the Boston Orchestra's concert in Carnegie Hall last night.

Absence of novelty, of the untried and the unknown, did it, chiefly. There were no bits from the Russians on the programme, no problems of the Frenchmen of the day after to-morrow. And at times it is good not to have to wrestle with strange things in a new and strange musical language.

To be sure, Richard Strauss had a place at the end of the programme. But then it was Strauss in his somewhat earlier manner, and besides, you could go home before the Strauss number if you chose.

For the rest, there was Brahms, with his meaningful C minor symphony, and Beethoven, with his violin concerto.

Conductor Max Fiedler chose most wisely for his last evening concert. If ever a man had something intellectually and emotionally definite to say in music, Brahms did in his first symphony. And he succeeded in speaking intelligibly and movingly.

George Moore, critic, as well as creative artist, once said that he believed he would never be able to get into any frame of mind where a sudden upward chromatic scale on the flue, in an orchestral pause, could seem to be weighted with untold meaning; or a croaking phrase on a muted trumpet, or any other such-like interjection.

Brahms does not depend for meaning upon things like these. When he uses drums, for instance, they are used as Beethoven used them. They have a mission in consonance with the general scheme. The C minor symphony, as a whole, is one of exquisitely logical thought, of complete and detailed plan. It was played with great clarity, with sensuous beauty and with true feeling for its message by Mr. Fiedler's men.

Anton Witek, the concert master of the orchestra, made his debut as a soloist in New York in the Beethoven violin concerto. His playing made the concerto a renewed pleasure to hear, notwithstanding the frequency with which it occurs on concert programmes.

Mr. Witek has the authority of an ample technique and of thoughtful preparation, guided by imagination. He secures a clear and warm tone from his instrument, and there is great range of flexibility in the delicacy of his expressional shading.

Strauss is, or may be, less programmatic in his tone poem, "Don Juan," than in all his later orchestral works, and for this reason it seems more agreeable than the things that lean so heavily upon a literary foundation for support.

The themes of "Don Juan," while they have the quality of obviousness that is sometimes called realism, nevertheless have undoubted beauty, and their orchestral manipulation is that of Strauss, the great orchestral manipulator. This conception of the contrasting characteristics of "Dan Juan" possesses dignity sufficiently unclouded by puerile artifice to be worthy serious consideration.

Mr. Fieldler's playing of the "Don Juan" was altogether admirable.

STANDARD UNION,

BROOKLYN, N. Y.

MAR 24 1911

MUSICAL NOTES.

To-night brings the last of the Boston Symphony Orchestra, (Max Fiedler, conductor), concerts of the season in the Academy of Music, beginning at 8:15. The soloist will be Anton Witek, concert-master of the orchestra, who will then make his debut here as a solo performer. The programme in full is as follows:

Academic Festival, op. 80 ..... Brahms
Symphony No. 5 in E minor, "From the New World" ..... Dvorak
Concerto for violin in D minor op. 61, ... Beethoven
Overture to the opera ..... "Freischutz," ..... Weber

[illegible]

MAR 24 1911

NEW SOLOIST WITH BOSTON ORCHESTRA

Mr. Anton Witek, Concert Master, Plays Beethoven's Violin Concerto and Pleases Audience.

For the fifth and last of the Boston Orchestra's evening concerts this season, given in Carnegie Hall last night, Mr. Fiedler drew upon his own forces for a soloist. He presented his concert master, Mr. Anton Witek, who played Beethoven's violin concerto.

Mr. Witek is a Bohemian by birth and comes from Berlin, where for six years he was concert master of the Philharmonic Orchestra. He gave a dignified and musicianly performance of the famous concerto. If his phrasing lacked a trifle of elegance at times and his intonation was not always perfect, the general spirit was in admirable sympathy with the composition and he followed the traditions with good taste. The audience and his fellow musicians gave him half a dozen recalls at the close of the concerto. The orchestra helped him with a beautiful accompaniment.

Brahms' first symphony, played with exquisite effect, began the concert and called forth such applause that Mr. Fiedler asked his men to rise in acknowledgment.

Mr. Strauss' brilliant tone poem "Don Juan" brought the evening to a close.

TRIBUNE

New York City.

MUSICAL NOTES

The Boston Orchestra Concert and Yesterday's Operas.

The Boston Symphony Orchestra gave what was announced as its "fifth and last" concert at Carnegie Hall last night. Of course, it was expected that the wide-awake people who attend the concerts of the Boston Orchestra would accept the announcement as being made in a Pickwickian sense. For is there not to be a concert by the same organization next Saturday afternoon? And are the lovers of orchestral music in New York not expecting to hear the Boston Orchestra over and over again, next season and the season and seasons after, no matter what it cost to maintain the hundred or more orchestral concerts provided by local organizations? Yea, verily. Local patriotism is a great thing, but appreciation of the Boston Orchestra's playing is a greater. Whereby New York demonstrates the provincialism with which all the other cities in the country delight in charging it.

The programme last night was in no sense sensational and seemed designed to effect the laudable purpose of displaying Mr. Anton Witek, the concert master of the organization, who was brought forward in the most dignified manner possible, it falling to his lot to play the Beethoven violin concerto. The Boston gentlemen are not disposed to sensationalism of any kind (which may possibly explain their permanent popularity in New York), and Mr. Witek kept up the lovely and profitable tradition, playing in a sound, musicianly manner, with a tone of great beauty and in a style which disclosed both admirable training and taste. As for the other numbers of the programme—Brahms's first symphony and Richard Strauss's "Don Juan," the quality and homogeneity of the tone developed by the orchestra in them and the rhythmical crispness of the playing, to speak of nothing else, could scarcely be dwelt upon without reflecting upon our local organizations, which are so admirable that they put a strain upon the phraseology of praise occasionally. And there are those who forbid us to be unpatriotic.

Daily [illegible]

Brooklyn, N. Y.

MAR 24 1911

BOSTON SYMPHONY TO-NIGHT.

Last of Brooklyn Series at the Academy of Music.

To-night will bring the last of the Boston Symphony Society concerts of the season in the Academy of Music, beginning at 8:15. The soloist will be Anton Witek, concert-master of the orchestra, who will then make his debut here as a soloist. The programme in full is as follows: "Academic Festival," overture, Op. 80 (Brahms); Symphony No. 5, in E Minor, "From the New World" (Dvorak); Concerto for violin in D Minor, Op. 61 (Beethoven); Overture to the opera "Der Freischutz" (Weber).

Bureau in the World

MAR 24 1911

BOSTON ORCHESTRA AT CARNEGIE HALL

Anton Witek, Concertmeister, Makes First Appearance as a Soloist.

By CHARLES HENRY MELTZER.

Brahms, Beethoven and Strauss divided the programme at the last evening concert of the as yet unequalled Boston Symphony Orchestra, which took place yesterday evening at Carnegie Hall.

The symphony was supplied by Brahms, whose No. 1, in C minor, had been selected for the occasion. Some there be who hate Brahms. Some, on the other hand, revere him. The safest course, perhaps, is to avoid extremes in judging this composer. He had more head than heart; more academic skill than charm or passion. In his first symphony he was greatly influenced by the master of masters, Beethoven, whose "Ode to Joy" (in the "Choral") he has almost paralelled at some points in his closing movement.

The opening movement has no lack of interest. The second and third promise wondrous things which fail of fulfilment, dying at the end of feebleness, like blighted flowers.

Under the direction of Mr. Fiedler, the orchestra gave a delightful reading of the symphony. It had spirit, life and power.

Concertos as a rule should be discouraged. But there are some of which the loss would leave us poorer. Among them is Beethoven's concerto in D major, which was heard last night. It served to introduce to us (for the first time here as a soloist) Anton Witek, the accomplished concert master of the Boston Orchestra. He made a most favorable impression, playing with much beauty and smoothness of tone, and making light of the technical difficulties of his part. He was admirably supported by his brother musicians.

"Don Juan," Strauss's tone-poem, closed the programme. It was suggested by the text Nicholaus Lenau, and has been often played here. It is an effort to suggest some of the episodes in the career of Lenau's hero—who differs greatly from some other heroes bearing the same name. It also throws some light on this particular Don Juan's character. Not much, maybe. But some.

The concert was enjoyed by a large audience.

— Bei dem gestrigen fünften und letzten Abendkonzert des Boston Symphony-Orchesters in Carnegie Hall trat ein Mitglied dieses hervorragenden Künstler-Ensembles, Anton Witek, als Solist auf und trug Beethoven's Violin-Konzert in einer Weise vor, die reichen Beifall erntete.

— Geborener Böhme, war Witek sechs Jahre lang Konzertmeister des Philharmonischen Orchesters in Berlin. Er spielte das berühmte Konzert mit vollendeter Technik, und das Publikum und die Mitspielenden riefen ihn ein halbes Dutzend Mal heraus. Das Orchester half ihm mit einer geradezu brillanten Begleitung.

— Brahm's erste Symphonie eröffnete das Konzert und der Applaus war so kolossal, daß Dirigent Fiedler seine Musiker aufforderte, ihren Dank durch Aufstehen zu dokumentiren. Die großartig gespielte Strauß'sche Tondichtung „Don Juan" brachte das Programm zu einem glänzenden Abschluß.

— Bei dem, im kleinen Saale des Terrace Garden ganz im Kreise der Mitglieder und intimen Freunde gefeierten 116. Stiftungsfest der Trinity-Loge No. 12, F. & A. M., der ältesten deutschen Freimaurerloge New Yorks, überraschte gestern Abend Frl. Lillian M. Born, das Töchterlein von Herman Born, einem der ältesten Mitglieder der Loge, die Anwesenden durch einige ganz ausgezeichnete Gesangsvorträge.

— Die junge Dame, eine Schülerin der Frau Pauline Hovemann, verfügt über eine sehr schöne Sopranstimme, und sang mit großer Wirkung „Carissima" von A. A. Penn, „In the Garden of my Heart" von Ernest R. Ball, „Song of the Soul" von J. C. Breil und das beliebte „Coming through the rye". Zum Schluß gab sie, selbst am Klavier sitzend, eine ganz famose Nachahmung eines Klavier- und Violin-Duetts aus dem „Chocolate Soldier", die Violine mit der Stimme nachahmend.

— Auch Frau Wm. Backhaus erfreute durch einige schöne Klaviervorträge. Bei dem Bankett fungirte Dr. Chas. Better als Toastmeister, Paul Richter hielt eine sehr schöne Rede und Carl Hauser bewies in einem Vortrag, daß der Born seines Humors lustiger sprudelt als je.

VITEK, SOLOIST WITH BOSTON SYMPHONY

By EMILIE FRANCES BAUER.

The last evening concert of the season of the Boston Symphony series was given last night before a very large and thoroughly appreciative audience. Max Fiedler, the talented conductor, and his excellent musicians were compelled to respond to many recalls after the admirable reading of the Brahms First symphony, which never sounded more clear or lucid, more full of things that constitute great music, as also after the exceedly brilliant performance of the "Don Juan" tone poem of Richard Strauss.

The soloist of the evening was Anton Witek, who has become known from his concertmaster's post. Mr. Witek played the Beethoven concerto for violin, a work familiar in every detail to the music lovers of New York, as it has been given by nearly all the violinists who appear with orchestra. Mr. Witek's playing was very clear, clean and highly polished. His tone is of the greatest purity and his intellect was ever present. He might have scaled greater poetic heights, but it would be difficult to cavil at such a performance as the one he gave last night, one in which his great authority and maturity were most welcome. He was received with marked enthusiasm.

TIMES

New York City.

MAR 24 1911

THE BOSTON ORCHESTRA.

Anton Witek Soloist in Beethoven's Violin Concerto.

The Boston Symphony Orchestra gave its fifth evening concert, the first one of its last visit to New York this season, last evening in Carnegie Hall, with a programme that gave peculiar pleasure to a very large audience. It began with Brahms's first symphony; a work that was once called austere and inaccessible, but was not found so by last evening's listeners in the remarkably lucid and finely balanced reading that Mr. Fiedler gave of it. Nor was it found "muddy" or "thick" in instrumentation in such a performance. There was an unwonted outburst of enthusiasm at its close that finally caused Mr. Fiedler to make his men rise to share the applause.

An immensely brilliant performance of Strauss's luxuriantly imaginative and graphic tone poem "Don Juan" closed the concert; one of those works upon the threshold of his later style that have so much more musical inspiration and so much more real imagination than his later and more literal productions in programme music. Between these two stood upon the programme Beethoven's violin concerto, played by Mr. Anton Witek, the concertmeister of the orchestra, who has not before been heard here as a solo performer. Mr. Witek's accomplishment and skill as a musician have been evident all this season to intelligent observers of his playing at the first desk of the violins. His interpretation of the concerto confirmed this impression; a finely musical interpretation, appreciative of the poetry and elevation of the work, authoritative, and reposeful. It was met by many manifestations of approval on the part of the audience.

MAR 24 1911

BOSTON SYMPHONY AGAIN TRIUMPHS

Gives a Concert of Three Numbers to an Audience That Shows Its Appreciation.

LAST APPEARANCE TO-MORROW

The Boston Symphony Orchestra came to New York yesterday for its last visit. It will give another concert to-morrow, and then—to the general regret of all amateurs of good music finely played—it will not be heard until next November.

Last night's concert consisted of three numbers—the first symphony of Brahms, the violin concerto of Beethoven and the "Don Juan" symphonic poem of Richard Strauss. The vocabulary of eulogy on the Boston Symphony Orchestra has been exhausted. Its rich and clear tone, the actual excellence of the very instruments that are used by its members, and the sense of logic, unity and force that one has learned to associate with their interpretation have been celebrated again and again in the columns of this paper. It was, then, entirely fitting that on the conclusion of Brahms' noble symphony Herr Max Fiedler should have signaled to the musicians of his orchestra to rise and acknowledge the plaudits of the audience.

The applause was so cordial and sustained that it implied a sentiment of cordial felicitation for the whole season.

Brahms' first symphony remains a perfect example of purity and wealth of musical idea expressed with lofty stateliness and sometimes glory of diction. One is tempted to say in this connection that we have not heard enough of the supreme neo-classicist this season, superabundant as this season has been in orchestral concerts.

M. Anton Witek, the violinist of the evening, played the Beethoven concerto smoothly and with admirable tone. Strauss' "Don Juan" concluded the programme. In "Don Juan" this muckraker among composers had a congenial subject.

MAR 4 1910

Juan," too), so a programme consisting of Brahams's C minor symphony, Bethoven's violin concerto, and Strauss's "Don Juan" cannot be regarded as undeserving the label "safe and sane."

The Brahams symphony Mr. Fiedler conducted without a score. Whether or not that feat (it is not so much done now) had anything to do with the excellent performance of the first three movements and much of the finale, far be it from us to hazard a guess; and we are equally at a loss as to whether it accounts for excessive hurry in parts of the same finale. In any case, Mr. Fiedler has conducted excellent performances, and hurried allegro movements as well, when the score stared him in the eyes. The audience appreciated the symphony greatly, and its applause could not be hushed until the orchestra had risen, at a sign from Mr. Fiedler, to share in acknowledging the enthusiasm.

The soloist of the occasion was anton Witek, the new concert master of the orchestra. A concert-manager has a sort of ex-officio right to appear as soloist with his orchestra, and Mr. Witek in exercising it boldly challenged comparison with the greatest violinists of past and present times by playing the Beethoven concerto. Ysaye and Kreisler have played the famous piece here in recent years with greater breadth and deeper feeling, but if Mr. Witek's performance was not on the largest scale it was singularly fine and polished. His tone is sweet and penetrating, his style elegant, and his interpretation had the sincerity and dignity that the great music requires. The violinist deserved the hearty applause that followed his performance.

In the evening the Boston Symphony Orchestra came to Carnegie Hall for the first of its last pair of New York concerts for the present season. For these concerts Mr. Fiedler chose safe and sane programmes. Recently he has introduced to Boston Sibelius's "Swan of Tuonela" (which is known in Chicago and Philadelphia, but not in New York and Boston!) and Richard Strauss's early tone poem "Macbeth" (played ten years ago in Chicago, but never yet in New York). Why did not Mr. Fiedler elect to spice his Beethoven, Brahms, and Wagner with these two pieces which New York is as interested in hearing as Boston? We only know he did not.

Richard Strauss enlivened a little the safety and sanity of the programme last night. His "Don Juan" was played, but even the reactionaries who will hear none of "Domestic Symphonies," "Don Quixotes," "Salomes," or "Electras," and are blushing already for the "Rosencavalier," have consented to let "Don Juan" slip by (Mozart wrote a "Don

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EAGLE,

Brooklyn, N. Y.

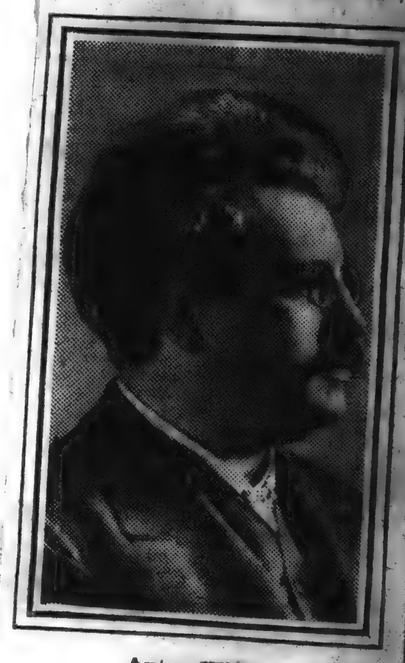
MAR 25 1911

BOSTON SYMPHONY CONCERT.

Dvorak's "New World" Symphony, and Beethoven's Violin Concert.

The Boston Symphony Orchestra brought its Brooklyn season to a close last evening with a programme which reached its climax in Dvorak's beautiful symphony, "From the New World." The symphony was preceded by the Brahms "Academic" overture and followed by the Beethoven violin concerto and the overture to "Der Friescheutz."

In the presence of the musical charm of this Dvorak symphony the question whether the music is really American, as



Anton Witek,
Soloist With Boston Symphony.

Dvorak himself claimed, or Slav, as his sons claimed later, seems of very little consequence. The Largo is one of the most melodious and moving compositions since Schubert and whether the feeling with which it moves every audience profoundly is the homesickness of the exiled Slav or the tragedy of the black slave, which breathes through so much of our negro folk song, is a minor matter. Is it not possible that in this, the high-water mark of his genius, Dvorak touched a fundamental and therefore a universal note? As when we get back to the elementary folk songs, the likenesses are far more significant than national differences, so the sadness to which Dvorak has here given so eloquent a voice is so near the roots of human nature that it may have come from any race in which civilization has not muffled the cry of the heart. As for the performance last night, especially of the Largo, it was something to dream of. The beauty of tone was exquisite and the final pianissimo was

Oh sweet and far, from cliff and scar
The horns of elf land, faintly blowing.

The somewhat fantastic scherzo and the sonorous and stirring last movement were also superbly played and the audience would not be content until the members of the orchestra had arisen to receive their share of the outburst of applause which expressed the enthusiasm of the great house over an ideal performance.

The Beethoven concerto is of a length by no means heavenly and one was not led to forget its vain repetitions by the performance of the solo part by Anton Witek, first violin of the orchestra. Mr. Witek is a violinist of extraordinary elegance and delicacy of finish, certainly of touch and intonation. The sheer beauty of his playing commands hearty admiration. But being a soloist and having the habit of commanding audiences is a trade by itself and it does not mix well with work at the desk in a great orchestra. Many a man who cannot play nearly as well as Mr. Witek is yet a more effective soloist than he, because the less finished player has learned to play on his audience as well as on his violin, whereas Mr. Witek, in his usual work, leaves all that to the conductor. The consequence was that his exquisite work last night left the audience quite cold and tended to make the concerto seem longer than it is.

The overtures by Brahms and Weber opened and closed the concert effectively and the audience paid a reluctant farewell to the organization whose concerts make the high lights of the musical season in Brooklyn.

EVENING SUN,

New York City.

MAR 25 1911

The Boston Symphony Orchestra, closing its season here to-day, is the first of the orchestras to announce dates for next season. The five visits will be on Nov. 9-11, Dec. 7-9, Jan. 11-13, Feb. 22-24, and March 21-23.

[200]

Address N. Y. STAATSZEITUNG
Date MAR 25 1911

Die Musik der Metropole.

Was New York alljährlich für Musik ausgiebt. — An sieben Millionen mag nicht viel fehlen.

„Musik wird oft nicht schön gefunden,
Weil sie stets mit Geräusch verbunden."

Wenn man sich vergegenwärtigt, welche Unsummen alljährlich in der Hudsonmetropole für Musik ausgegeben werden, möchte man fast glauben, daß Wilhelm Busch da einen Ausspruch gethan hat, der auf die Einwohner New York's ausnahmslos nicht zutrifft. Jüngst hat sich Jemand der Aufgabe unterzogen, in Zahlen festzustellen, was New York der edlen Frau Musika alljährlich in den Schoß wirft. Und Frau Musika kann sich gewiß nicht über Knauserigkeit der New Yorker beklagen: Sieben Millionen streicht sie alljährlich ein. Freilich ist eine Berechnung der Einnahmen der edlen Frau auf Dollar und Cent unmöglich. Gewisse Posten können nur schätzungsweise der Abrechnung eingefügt werden. Jedenfalls ist aber die Summe von $7,000,00 nicht zu hoch gegriffen. Viel eher zu niedrig.

Sieben Millionen! ruft entsetzt der Hinterwäldler aus, dem das Reich der Kunst ein nie geschautes Eden ist, sieben Millionen! Und wofür? Dafür, daß ein Tonvolumen in die Luft hinausgeblasen wird, Weiberstimmen kreischen, Bässe brummen, Tenöre johlen, Hörner brüllen, daß einer auf erhöhtem Podium ängstlich hoch die Pranken reckt, ein prasselndes Finale entfesselnd, daß schließlich ein wuchtiger Hieb des Dirigentenstabes und ein kurzes, konvulsivisches Zucken beider Arme diesen Tönewirrwarr beendet: „e finita la sinfonia" ... Etwa dafür?!

Allerdings dafür und für noch manches andere. Vom Leierkasten bis zur Stradivariusgeige, von der Tingeltangeleuse bis zur dekolletirten Sängerin in Pelz und Seide, vom Bänkelsänger bis zum Heldentenor, alles wird gewogen, abgeschätzt und erhält seinen Antheil von den sieben Millionen. Um von unten anzufangen: Da kommen zuerst die Orgeldreher. Wie viel es wohl ihrer in New York ben mag? Ein paar Hunderttausend? Gottlob nicht. Nur 103 im Ganzen. Die Stadtverordnungen erlauben die Gewährung von Gewerbescheinen an dreihundert, aber nur 103 haben Lizenzen erwirkt. Schon viel zu viel, ruft der Herr Musikprofessor: „Die Drehorgeln, die dulde man nicht, sie sind eine Plage und ein Skandal!" Wirklich? Biegt da ein Abruzzensohn mit seinem Karren und seiner tambourinschwingenden Donna um eine Ecke im Bezirk der Aermsten der Armen, auf der düstersten Ostseite,

„Da rennt es herbei in schnellem Lauf,
Da krabbeln aus ihren Höhlen heraus
Die Kinder in dem ganzen Haus,
Und über die blassen, ernsten Gesichter
Fliegt es dahin wie Sonnenlichter,
Sie tanzen und wiegen sich hin und her..."

Ganz gleich, ob es das Miserere aus dem „Troubadour" oder die Marseillaise oder „Has anybody here seen Kelly?" giebt. Ein wenig Licht in's graue Heute bringt die Musik der armen Leute. Und mit schmutzigen, klebrigen Pennies wird diese Abwechslung belohnt. Aber manchmal, wenn sich der Orgeldreher in „bessere" Gegenden verirrt, mag es wohl auch Nickels und Dimes geben — freilich nicht, damit er sein Miserere wiederholt, vielmehr damit er weiterzieht. Und wenn er spät Nachts die Einnahmen zählt, dann pflegt selten etwas an drei Dollars zu fehlen, erwiesenermaßen. Also 103 Orgeldreher à $3 bei 365 Tagen des Jahres, abzüglich solcher, an denen es regnet und schneit: viel kann an hunderttausend Dollars nach Adam Riese nicht fehlen.

Ablösung vor! Da rückt das Heer derer an, die in den Restaurants und Cafes „Musik verzapfen". Sie kommen in Rotten zu Dreien, denn in den gut bürgerlichen Lokalen pflegt man zum „75 Cents-Dinner mit Wein" gratis Musik von einem Terzett zu verlangen. Freilich, das Publikum zahlt nicht direkt für die musikalische Unterhaltung, aber der Lokalbesitzer giebt etwas kleinere Portionen, knapst hier und dort ein wenig ab und bezahlt sein Terzett damit. Annähernd hundert Lokale haben solche Dreimänner-Orchester, deren jedes Mitglied wöchentlich $15 bis $30 bekommt außer dem Abendbrot und einem Sandwich nebst einem Glase Bier um Mitternacht. Man kann also $300,000 dafür in Anschlag bringen. Für die Restaurateure ist es also kein billiges Vergnügen, die Tischunterhatung ihrer Gäste allabendlich zu stören.

Dazu kommen die fünfzig Hotels in Manhattan, die eigene Orchester haben. Das sind zusammen wiederum etwa dreihundert Musiker, die meist neun Monate lang Engagement haben. Sie kosten weitere $300,000.

Ganz anders sehen sich schon die Ziffern an, die alljährlich für Symphonie-Konzerte in New York ausgegeben werden. Mehrere hiesige Orchester und ein besuchsweise hier ständig konzertirendes sind mit $350,000 in Anschlag zu bringen. Ein Symphonie-Orchester besteht aus achtzig bis hundert Musikern, von denen keiner weniger als zwanzig Dollars pro Woche erhält. Manche von ihnen beziehen wöchentliche Gagen von $50 bis $100. Den Löwen-Antheil jener Summe für Symphonie-Konzerte nimmt das Bostoner Orchester an sich, das jährlich zehn Konzerte in Manhattan giebt. In der Carnegie Halle, wo die meisten bemerkenswerthen Orchesterkonzerte gegeben werden, werden alljährlich mehr als $200,000 vereinnahmt. Ein Fünftel davon, also etwa $40,000, geht an die Bostoner. An zweiter Stelle rangiren die hiesigen Philharmoniker, das älteste Orchester Amerika's. Ihr Dirigent, Gustav Mahler, bezieht das höchste Gehalt, das je ein Konzertdirigent erhalten hat, $30,000 pro Jahr. Die Philharmoniker geben im Jahre vierzig Konzerte, deren jedes durchschnittlich $2000 einbringt, wobei die Subskription nicht mitgerechnet ist. Gehälter, Saalmiethen, Druck- und Anzeigenkosten machen etwa $150,000 aus. Die Hälfte davon wird durch die hiesigen Konzerte eingebracht, eine nicht gerade beträchtliche Summe pflegen die Gastkonzerte außerhalb New York's einzubringen. Das Defizit wird durch Zuweisungen hochherziger Musikliebhaber eingebracht. Das New York Symphonie Orchester, das unter Walter Damrosch's Leitung steht, hat $180,000 in diesem Jahre gekostet und $144,000 eingebracht. Das Defizit deckt die Symphonie-Gesellschaft. Das russische Symphonie-Orchester, das seinem Namen gemäß hauptsächlichst russische Musik kultivirt, giebt nur vier Konzerte in der Saison hier in New York und dehnt sein Wirkungsfeld bis zur pazifischen Küste aus, kann also nur mit einem verhältnismäßig kleinen Betrag hier in Anrechnung gebracht werden. Auch das Volpe Orchester giebt nur drei oder vier Konzerte im Jahre. Es setzt sich größtentheils aus Musikern zusammen, die sonst den Kapellen der besten Hotels angehören. Zieht man die Thatsache in Betracht, daß der Vorverkauf für Orchesterkonzerte gewöhnlich den Abendeinnahmen gleichkommt, so kann man für die fünf großen Orchester den Posten von $350,000 pro Jahr ansetzen. Damit wären wir jetzt auf weit über eine Million gekommen.

Zu den Orchesterkonzerten kommen die etwa hundert Konzerte, die in jeder Saison von Solisten gegeben werden. Nicht alle diese Künstler haben ein $6000-Haus, wie es Paderewski jedesmal zu verzeichnen hat. Wenn Marcella Sembrich singt, so pflegen die Einnahmen durchschnittlich $5500 zu sein. Spielt Mischt Elman, so pflegen $3500 „im Hause "zu sein. Nach ihm kommen de Pachman und Busoni, deren Höchsteinnahmen an einem Abend $3000 bezw. $2500 waren. Das Publikum, das Kammermusik schätzt, pflegt ein — numerisch, notabene — beschränktes zu sein. Immerhin können für diese beiden Gattungen der Musik, Solo- und Kammermusik-Konzerte, mit gutem Gewissen $120,000 in Anrechnung gebracht werden.

Den Hauptfaktor bildet natürlich das Metropolitan Opernhaus. Der ganze gewaltige Apparat, der von der Leitung unserer Oper in Szene gesetzt wird, das Riesenpersonal von dem theuer bezahlten Caruso bis hinunter zum mindestbezahlten Choristen, mit allem, was drum und dran hängt, bedeutet anderthalb Millionen. Mit dem Uebrigen zusammen $3,-120,000. Damit ist aber der Musikhunger unserer Stadt erst zur Hälfte gestillt. Man vergesse nicht die 800 Konzerte, die im vergangenen Sommer auf den Erholungspiers gegeben wurden, und auch nicht die 310 Parkkonzerte. Diese elfhundertzehn Konzerte kosteten der Stadt, die sie veranstaltete, die Kleinigkeit von $115,-000. Dazu kommt die — sagen wir — Gelegenheitsmusik. In diese Rubrik mögen die Kirchen eingefügt sein, deren es in Manhattan 125 giebt. Fast eine jede hat ihren eigenen Organisten, deren Gehalt zwischen $500 und $5000 schwankt. Dazu kommen bezahlte Instrumentalisten und die verschiedenen Kirchenchöre. Zusammen $250,000. Eine Viertel Million wird unter die Musiker vertheilt, die bei Paraden, Bällen und Unterhaltungen aufspielen.

An Musiklehrern muß es in der Stadt New York etwa neuntausend geben. Eine musikwissenschaftliche Zeitschrift hat berechnet, daß es allein zweitausend Violinlehrer giebt. Nicht weniger als 54 Personen sind bereit, dem Lernbegierigen das Triangelschlagen beizubringen. Ein paar hundert Musiklehrer geben Unterricht in den verschiedenen „Studio Buildings", wo sie von $600 bis $6000 Miethe zahlen. Sie müssen zum Mindesten wohl die Miethe einbringen und noch „ein weniges" zum Leben dazu. Die Miethe allein beträgt im Ganzen etwa $250,000. Rechnet man ferner die Privatmusiklehrer hinzu, die zu Hause Unterricht geben, so kommt wohl Alles in Allem auf dreiviertel Millionen. Die Pianohändler unserer Stadt erzielen alljährlich einen Umsatz von der gleichen Summe, $750,000. Dazu werden andere Instrumente im Werthe von etwa $100,000 pro Jahr hier in New York verkauft. Die gleiche Summe für Noten hinzugerechnet, ergiebt im Ganzen etwa sechs Millionen.

Den Rest kann man auf die automatischen Musikinstrumente, als da sind: Phonographen, Grammophone, elektrische Klaviere und Aehnliches vertheilen. Das Fernsprech-Verzeichnis führt 125 Namen von Phonographen-Handlungen an. Ein jeder von diesen Händlern muß $2000 im Jahre verdienen, um bestehen zu können. Dann die Hunderte und Aberhunderte von Musikautomaten, die in Wirthschaften, Hotellobbies, Fährhäusern und sonstwo aufgestellt sind. Rechnet man im Durchschnitt nur einen Dollar pro Tag, rechnet man ferner die herumziehenden Musikanten, wie die Guitarre klimpernden Neger oder die dreinschmetternden German Bands, die Varieté-Künstler musikalischen Genres, die unzähligen Klavierspieler in Wandelbildertheatern und anderen Etablissements hinzu, dann ist die Sechsmillionen-Grenze weit, weit überschritten. An der siebenten Million fehlt nicht viel. Es wird also kaum Jemand unserer Metropole nachsagen können, daß sie für Musik — nichts übrig hat.

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m EAGLE,

ress Brooklyn, N. Y.

1911

Miss Mary Hallock of Philadelphia gave the lecture recital on the programme of the Philharmonic Concert, played by the Boston Symphony Orchestra in the opera house of the Academy of Music last evening. It was the last of the series of five, which, like the concerts, are under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute, and was set in lecture hall, Academy of Music. The lecturer had expected to address an audience of women, and was surprised to find so many men at an afternoon lecture recital, so interpreted some facts about music in terms of the milliner and the dressmaker. She had much to say about Brahms and his place in music when speaking of his "Academy Festival Overture," op. 80, which opened the programme, and in the Dvorak Symphony, "From the New World," she indicated themes which might have been suggested to the composer by popular melodies heard while he was here. In the overture to the opera, "Der Freischutz," she called attention to the use which Weber makes of the clarinet and horn.

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rom MORN. TELEGRAPH

Address New York City.

Date MAR 25 1911

THE Boston Symphony Orchestra leaves New York tonight for many months. They will be sorely missed for the perfect interpretation of perfect music is rare in the land.

From STANDARD UNION,

Address BROOKLYN, N. Y.

Date MAR 25 1911

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STAATS ZEITUNG

ess New York City.

MAR 25 1911

Konzerte.

Vor dem gewohnten voll gefüllten Saal verlief das letzte Konzert des Bostoner Symphonie-Orchesters in sehr erfreulicher Weise. Von den Orchester-Vorträgen muß namentlich die plastische und feinsinnige Wiedergabe von Brahm's Erster Symphonie herausgestrichen werden, während Strauß' „Don Juan" zwar gut koloristisch und temperamentvoll herausgebracht wurde, mitunter aber größere Disziplin vertragen hätte. Als Solist stellte sich der Konzertmeister des Orchesters, Herr Anton Witek, vor, welcher nach einer der höchsten Aufgaben der Violin-Literatur, dem Beethoven'schen Konzert, gegriffen hatte. Herr Witek, der die ganze Saison hindurch am ersten Pult durch sein echt musikalisches Wesen und die Schönheit seines Tones höchst ersprießlich gewirkt hatte, erwies sich als ein Virtuose von hohen Gaben. Zur Schönheit und Süßigkeit seines Tons und Strichs und der Sicherheit der Technik gesellte sich eine unaffektirte, gesunde Auffassung von geistiger Bedeutung und ein perfekter Stil, der von seltenem künstlerischem Geschmack zeugte. Sollen wir eine Ausstellung machen, so wäre es die, daß mitunter mehr Humor zu wünschen gewesen wäre. Herr Witek wurde vom Publikum seinem ganzen Werthe nach erkannt und gewürdigt.

Donnerstag Nachmittag ließ sich in Mendelssohn Hall Herr Clarence Whitehill, der sich im Vorjahre als Bariton des Metropolitan ausgezeichnet hatte, als Konzertsänger hören. Herr Whitehill verfügt über eine Baritonstimme von Kraft und schönem Schmelz, und auch seine Gesangstechnik hatte stets höchst erfreulich gewirkt. Er überraschte im Rezital durch besondere Feinheit und Delikatesse seines Stils, ja, die Diskretion wurde mitunter, offenbar in dem Bestreben, recht feine Liederwirkungen zu bieten, etwas zu weit getrieben. Darunter litten namentlich die klassischen Darbietungen einigermaßen, welche gelegentlich etwas farblos klangen. Dafür entschädigte Herr Whitehill jedoch mit prächtigen koloristischen Wirkungen in einer ganzen Reihe anderer Lieder. Den größten Genuß brachte Tschaikowsky's „Don Juan-Serenade" und die Arie aus Bizet's „La jolie fille de Perthe". Mit feiner Wirkung sang er Kurt Schindler's stimmungsvolles „From a City Window" und Kernochan's „Smuggler Song". Herr Whitehill wird gut thun, in den klassischen Liedern der Diktion mehr Aufmerksamkeit zu schenken, welche nicht selten durch das Bestreben, möglichst zarten Gesangston zu geben, einigermaßen litt. Der Künstler wurde von dem gut besuchten Saale durch warmen Beifall ausgezeichnet.

In Mendelssohn Hall stellte sich dem New Yorker Publikum Donnerstag Abend ein neues Damen-Quartett vor, das sich „American String Quartett" nennt und auf Boston als seine Geburtsstadt hinweist. Die Damen Gertrude Marshal, erste, Evelyn Street, zweite Violine, Edith Jewell, Bratsche, und Susan Lord Brandegee, Cello, zeigten in Debussy's Quartett op. 10, Haydn's Quartett No. 33, op. 3 und Dvorak's Quintett op. 81 (in Letterem vom Pianisten Herrn Heinrich Gebhard anerkennenswerth begleitet), schönen Ton und gute Schulung. Selbstverständlich fehlten, was bei einer so jungen Organisation nicht zu verwundern ist, auch die Mängel nicht, die wir nach der ersten Probe hauptsächlich in gelegentlich zu männlich kräftigem Zugreifen und in einem mitunter allzu sehr starken Hervortreten der ersten Violine suchen würden. Die Damen, deren musikalischer Sinn dafür spricht, daß sie weiter lernen und weiter streben werden, erfreuten sich einer sehr ehrenden Aufnahme seitens des nicht großen Publikums.

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Mme. Jeanne Jomelli, who is now on a concert tour, received an ovation March 21 in Washington, where she sang with the Boston Symphony Orchestra.

[201]

New York City.

MAR 25 1911

...rte.

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...who is now on ...d an ovation ...n, where the ...Symphony Or...

CITIZEN,

Brooklyn, N. Y.

MAR 25 1911

BOSTON ORCHESTRA GIVES FINAL CONCERT

Splendid Playing, but Unsatisfactory Programme.

ANTON WITEK AS SOLOIST

Concert-Master Plays Finely in Beethoven Concerto — Dvorak's "New World" Symphony Is Feature—Brahms and Weber Numbers.

The Boston Symphony Society concluded its Brooklyn series last evening at the Academy of Music with a concert in which its virtuosity showed to advantage, but which offered one of the least satisfactory programmes that this orchestra has ever played here.

Brahms' "Academic Festival Overture," with which the concert opened, is skillfully constructed, and the use of student songs lends a certain interest, but it is by no means a great work. Beethoven's concerto for violin and orchestra, in D major, Op. 61, is one of the least notable of his compositions. While the overture to Weber's "Der Freischuetz" is beyond doubt, one of the most popular compositions of its kind, and beautifully orchestrated, it would seem that for the last number on a programme, which must be the last fine musical affair of Brooklyn's season, some bigger, less familiar work might have been chosen. Dvorak's "New World" symphony was the one work which seemed to belong in a final concert.

Throughout, the splendid orchestra was at its splendid best under the able leadership of Conductor Fiedler. Its shading was exquisitely worked out; the climaxes were superb in their power; the tone—well, the Boston players are unrivaled in this country in this respect. If for no other reason, any Boston Symphony concert would be a delight because of the tonal beauties.

The Brahms overture was given a spirited reading, and the Weber overture was played as finely as in the memory of any Brooklyn music-lover. Possibly, after all, the popular appeal of this overture justified Mr. Fiedler in chosing it as the final number.

Opinion, of course, is divided as to the Beethoven concerto, in which Anton Witek, concert-master of the orchestra, played the solo part, and played it in splendid fashion. But there are many who see in the solo part only a weary desert of sublimated fiddling, with at rare intervals a few phrases of sensuous beauty. And last night, for all that Mr. Witek's handling of the technical difficulties was admirable, and his tone a delight, the fi[illegible] was still fiddling. The orchestra, [illegible] is better provided for than the so[illegible] layed rarely well.

There have been few things in music which have more pleased a Brooklyn audience than did the two first movements of Dvorak's symphony. The highly interesting first movement and the exquisitely beautiful largo, played with a delicious clarity and eloquence, brought forth many sighs of regret that they could not be repeated. As to the last two movements, for all that the allegro is full of life, the less said the better.

The Boston Symphony Orchestra will give a series of five concerts at the Academy of Music next season, on Friday evenings, the dates being as follows: Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22.

EVE. TELEGRAM

New York City.

MAR 26 1911

Last Boston Orchestra Concert.

Indisposition of Mr. Alwyn Schroeder, 'cellist, caused some disappointment to yesterday afternoon's audience in Carnegie Hall, when the Boston Symphony Orchestra gave its final New York concert of the year. Mr. Schroeder was to have been the soloist, but while in Baltimore with the orchestra on Wednesday he was stricken with fever and had to remain behind. Mr. Anton Witek, concertmaster of the orchestra, leaped into the breach and played Paganini's D major concerto at short notice. He played it very well, earning applause and numerous recalls.

Mr. Max Fiedler conducted Wagner's "Meistersinger" prelude, the Siegfried idyl and Beethoven's fifth symphony. The playing of the Boston men was again of a very high order. It was a dignified and brilliant ending to a series of admirable concerts.

STANDARD UNION,

BROOKLYN, N. Y.

MAR 25 1911

BOSTONIANS PLAY LAST CONCERT.

For their last Brooklyn concert of the season, at the Academy of Music last night, the Boston Symphony Orchestra performed a programme which had its chief redeeming grace in Dvorak's Symphony No. 5 in E minor, "From the New World." As to the numbers presented, aside from the Bohemian composer's melodious work, one would be perfectly justified in questioning the taste which prevailed in their selection, especially for the occasion of the last visit of the Bostonian musicians to this borough. Surely the audience looked forward to a final impression of a much more formidable character than could be derived from even a most brilliant performance of so age-worn a piece as Weber's "Freischuetz" overture, which brought the concert to a close.

Anton Witek, the concertmeister of the Boston Symphony Orchestra, was the soloist. His choice, for reasons probably best known to himself, was directed to Beethoven's Concerto in D major. This composition, while in some respects grateful to the violin, possesses far more attraction for the player than for the auditor. Witek, during the early part of the performance, was not quite confident of his instrument. His playing, from a technical aspect, was flawless. In the matter of tone, Witek, however, failed to realize any decided degree of emotional warmth, and this very absence of instrumental breadth detracted somewhat from an otherwise musicianly and well-mannered execution.

The first number on the programme was the rarely heard "Academic Festival Overture," op. 80, of Brahm's. The composition is all that its name suggests. In fact, it is far more academic than interesting, and in general a number such as would leave no note of longing with the listener. In its structure one is confronted with the influence of Brahms, the careful, painstaking formalist, and not of the intellectual and fully equipped artist whose genius sways with so much grace and freedom in the second and fourth symphonies. The overture failed to arouse enthusiasm.

In Dvorak's "New World" symphony, the orchestra, under Max Fiedler's able baton, shone in its most resplendent and effective colors. Nothing could be calculated to evoke so many beautiful and at all times melodious effects in tone as the wonderful Largo of this symphony. The thematic material, based, as all through the work, upon melodies of more or less Southern origin, is treated in this second movement with the most charming originality and natural skill on the part of the composer. One forgets entirely about construction and form and other watchwords of the workshop in the serene, undisturbed calm of this music.

Dvorak is another composer who has been unable to escape from his own artistic personality, and his "New World" symphony, supposed to engender some independent vitality into an "American" form of music, is proof of this fact. He has caught the spirit of the Southern croonings and lullabies, but those cadenzas and harmonic finalities resolve themselves into a music which is none the less beautiful but yet undoubtedly Bohemian. The first and third movements, both full of melodic substance, in which the local flavor of the South is not missing, are nevertheless manifestly foreign in conception. The final movement does not enjoy the supreme felicity and cleverness of workmanship of the preceding sections, and in the closing phrases of this symphony Dvorak even resorts to the conventional.

Fiedler conducted the symphony in an unlabored and highly distinguished manner. The playing of the orchestra was fluent and sympathetic throughout the four movements. Further comment on Weber's battlehorse, "Freischuetz" overture, is hardly necessary. It was a very insignificant factor of an important musical occasion.

Alwin Schroeder, 'cellist, was missed from the orchestra and it was explained that he was ill. It will be remembered that he was long connected with the Kneisel Quartet.

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WORLD

New York City.

MAR 26 1911

BOSTON SYMPHONY ENDS 25TH SEASON HERE

Anton Witek Again Soloist of Rather Tame Matinee Programme.

By Reginald de Koven.

The Boston Symphony Orchestra, under Max Fiedler, closed its twenty-fifth season in New York with the last matinee concert at Carnegie Hall yesterday. Owing to the illness of Mr. Alwin Schroeder his place as soloist was taken by Mr. Anton Witek, the concert master of the orchestra, who played the Paganini concerto in D. A programme made up in addition to this of the "Meistersinger" prelude, the "Siegfried Idyl" and Beethoven's Fifth symphony could hardly be called eventful or quite up to the Boston players' usual high standard of interest, especially as the Beethoven work had been heard twice previously during the week. Surely a flavor here of something more than accidental coincidence of idea in programme making on the part of Messrs. Mahler and Fiedler.

The rendering of the Wagner prelude was admirably lucid and distinct, if not overimpressive in the way of well nurtured climax. The "Idyl" too was well done and was high colored, gracefully poetic and finished as read by Mr. Fiedler and played by the orchestra, whose wonderfully compact mellow tone as of one great solo instrument was here markedly in evidence. The whole orchestra rose after this number in answer to the prolonged applause.

If not in the first flight of the world's greatest violinists, Mr. Witek is certainly a player of distinction, finished style and authoritative experience. His tone has both body and sweetness and a certain lustre, his fluent technique gives him a generally effective command over his instrument, and if his temperamental energy does not exactly carry one away, his genuine artistic feeling and sincerity of sentiment make a definite and sympathetic appeal. The Paganini concerto, though a somewhat rambling work, contains some passages of real melodic beauty, and others of brilliant bravura, which Mr. Witek, as a rule, made the most of; though I could have wished for a greater clearness and security of intonation in some of the scale passages and double stopping.

There were opportunities yesterday for short range comparison between the Beethoven symphony as played by the Boston orchestra and by the Philharmonic men the previous afternoon. I am bound to say that I found Mr. Mahler's reading as tempered by Mr. Spiering more interesting and more subtly emotional than Mr. Fiedler's, which was very earnest, very straightforward, very conventionally finished and not highly imaginative. It is also fair to say that in the matter of actual execution the local orchestra need stand in no grievous fear of comparison with the visiting one. Mr. Fiedler's tempi, while traditional, were inelastic, and for him evidently Beethoven is the great classic rather than the romantic composer. The audience was as always large and duly appreciative, but the programme was hardly one to arouse any particular enthusiasm.

CITIZEN,

Brooklyn, N. Y.

MAR 26 1911

MISS HALLOCK'S RECITAL.

Miss Mary Hallock, of Philadelphia, gave the lecture recital on the programme of the philharmonic concert played by the Boston Symphony Orchestra in the opera house of the Academy of Music Friday evening. It was the last of the series of five which, like the concerts, are under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute, and was set in lecture hall, Academy of Music.

The lecturer, who had expected to address an audience of women, was surprised to find so many men at an afternoon lecture recital, so interpreted some facts about music in terms of the milliner and the dressmaker.

She had much to say about Brahms and his place in music when speaking of his "Academic Festival Overture," Op. 30, which opened the programme, and in the Dvorak symphony, "From the New World," she indicated themes which might have been suggested to the composer by popular melodies heard while he was here. In the overture to the opera "Der Freischutz," she called attention to the use which Weber makes of the clarinet and horn.

PRESS

New York City.

MAR 26 1911

IN THE REALM OF MUSIC

Witek Plays Instead of Schroeder.

Instead of Alwin Schroeder, the Boston Symphony Orchestra's veteran 'cellist, who was to have been the soloist of yesterday afternoon's concert by that famous band in Carnegie Hall, Anton Witek, concert master, assumed once more that responsible position which he had filled so brilliantly on last Thursday evening. It was disappointing, of course, for Schroeder's host of admirers to read the announcement of the change as they entered the hall full of happy anticipations; disappointing, too, for many persons who had looked forward to hearing Tschaikowsky's Variations on a Rococo Theme with orchestra, a work that was played recently with piano accompaniment by Boris Hambourg. Yet Witek's recent achievement in Beethoven's concerto had sharpened curiosity to such an extent that regrets were tempered largely by the prospect of unexpected pleasures.

Witek was not informed that his services as soloist were wanted until after 10 a. m. yesterday. To play the Beethoven concerto once more was out of the question, as the Boston Symphony Orchestra never repeats works at its Saturday matinees which have been performed on the previous Thursday evening. And so Paganini's difficult concerto in D major was selected.

This was short notice for a man who had made no plans for such an emergency. But Witek spent the intervening hours in "brushing up," and when it came to the concert acquitted himself admirably, though his execution of passages that demanded great nimbleness, accuracy and precision of finger and extreme deftness of bowing, was not quite as flawless as at his former appearance. His eloquent tone, his fine repose and artistic poise again made an excellent impression.

The programme opened with a performance of the prelude to "Die Meistersinger," in which Max Fiedler again proved his fondness for rapid tempos and his lack of rhythmical certainty. The next number was Wagner's exquisitely beautiful "Siegfried Idyll," in which the orchestra had an opportunity of revealing many of its excellent qualities.

Beethoven's Symphony in C minor, No. 5, which had its fourth performance in Carnegie Hall within a week, brought not only the concert to a close, but also an exceedingly successful season of the Boston Symphony Orchestra.

Among the thousands who listened to this performance was Arturo Toscanini, the Metropolitan Opera Company's famous conductor.

TIMES

New York City.

MAR 26 1911

THE BOSTON ORCHESTRA.

Last of Season's Concerts—Mr. Witek Takes Mr. Schroeder's Place as Soloist.

The Boston Symphony Orchestra brought its season in New York to a close yesterday afternoon with its concert in Carnegie Hall—a season that has been followed with unbated interest and admiration by the most cultivated audience of the city's music lovers. The programme yesterday had to submit to a change because of the illness of Mr. Alwin Schroeder, the 'cellist, who was to be the soloist and whose absence was much regretted.

His place was taken by Mr. Anton Witek, the concert master of the orchestra, who had already appeared as soloist in last Thursday evening's concert. On this occasion he played Paganini's D major violin concerto; a composition that makes very small demands upon the performer's powers as an interpreting artist, and very considerable ones upon his technical proficiency. These he met quite sufficiently, with brilliancy and with abundant mastery of the difficulties that were so new when Paganini first disclosed them in this and in other works of the same style and tendency, but that are nowadays the common property of violinists who aspire to the higher places in the art.

Mr. Witek did not quite succeed in overcoming all the technical problems that are presented in the concerto, with absolute certainty of intonation; but there were again to be admired his beautiful and penetrating tone, his vigorous, delicate and fluent bowing, and his entire self-concentration that leaves no room for the display of mere virtuosoship in his playing. All this was much appreciated, even if deep edification was not derived by his listeners from the composition itself.

The orchestral numbers were Wagner's prelude to "Die Meistersinger" and his "Seigfried Idyll," and Beethoven's fifth symphony. The orchestra played these under Mr. Fiedler's direction, with many of the highest qualities of orchestral interpretation. Especially successful was the reading of the "Siegfried Idyll," in delicacy, tenderness, and sweet poesy. That of the "Meistersinger" prelude was more matter-of-fact and pedestrian; missing something of that passionate lyric quality that is only to be obtained by such a persistent and loving seeking of the "melos" as, for instance, so wonderfully distinguishes Mr. Toscanini's performance of the composition.

The performance of the fifth symphony, especially as exemplified by the first movement, was a very satisfying one.

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SUN

New York City.

MAR - 6 1911

THE BOSTON ORCHESTRA.

Anton Witek Plays the D Major Concerto of Paganini at Last Matinee.

The final matinée concert of the regular series of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The record of the season closed with the "house sold out," words ever dear to the heart of the manager of public entertainments. The programme was changed at the last moment because of the pernicious activity of grip. Alwin Schroder, the 'cellist, was to have played Tschaikowsky's "Variations on a Rococo Theme," but the common winter and spring enemy of mankind laid hands upon him and he was compelled to give up his opportunity to appear once more before his New York admirers.

Fortunately the orchestra was able to supply an acceptable substitute in Anton Witek, the concert master, who was the solo performer on Thursday night. He chose for yesterday afternoon the familiar concerto in D major of Paganini, dear to violinists because of the opportunities it provides for display of tone and technic. Mr. Witek's playing had noteworthy features, though there were moments of uncertain intonation in the passages in double stops.

The orchestral numbers were the prelude to "Die Meistersinger," the "Siegfried Idyl" and Beethoven's fifth symphony. It is hardly necessary to make note of the fact that these numbers were played with beauty of tone and with excellence of ensemble. It may be added, however, that Mr. Fiedler's reading of the prelude suggested victory for the rules of the Mastersingers rather than for the progressive and romantic ideas introduced by *Walter* and received with joy by *Hans Sachs*.

BOSTON SYMPHONY IN LAST CONCERT

Programme Partly Operatic Given; Notes of Musical Events.

The fifth and last of the afternoon concerts promised by the admirable Boston Symphony Orchestra for this season attracted a great audience yesterday to Carnegie Hall.

A programme partly operatic in character had been announced for the occasion. It included the prelude to "Die Meistersinger," the "Siegfried Idyl," Tschaikowsky's "Variations on a Rococo Theme" for 'cello, with Alwin Schroeder as soloist, and Beethoven's C minor symphony, which has been so often heard without tiring.

Owing, however, to the indisposition of Mr. Schroeder, the Tschaikowsky selection was replaced by Wilhelmy's arrangement of Paganini's violin Concerto in D major, which was beautifully interpreted by Anton Witek.

Mr. Fiedler conducted with his usual taste and skill.

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dress .....

MAR 27 1911

Concerts and Operas.

IT is not tenors and baritones alone that grippe, to the dismay of opera managers, singles out for its prey. An eminent 'cellist, Alwin Schroeder, fell a victim last week and did not make his promised appearance as soloist at the final New York concert for this season of the Boston Symphony Orchestra Saturday afternoon in Carnegie Hall. The orchestra was ready, however, with its substitute. Its concert-master, Anton Witek, who had been the soloist the previous Thursday evening, took Mr. Schroeder's place on the programme, and showed his versatility by performing Paganini's concerto in D, which is at the other pole of violin literature from the Beethoven concerto played by Mr. Witek on Thursday. The violinist made the long skip successfully and showed himself a brilliant, if not flawless, technician. The orchestral numbers of the programme, safely chosen and sanely played, were the "Meistersinger" prelude and the "Siegfried Idyll" from the Wagner volume, and Beethoven's Fifth Symphony. The next afternoon, also in Carnegie Hall, the People's Symphony series came to an end with a concert devoted wholly to Wagner's music. Last evening the Catholic Oratorio Society gave in Carnegie Hall Tinel's "St. Francis."

Brooklyn, N. Y.

MAR 27 1911

BOSTON SYMPHONY CONCERT.

Concluding Performance of the Season Provides a Brilliant Programme.

Brahms, Beethoven and Bach have been called the divine trinity of music. Of these three master musicians two were represented on the programme offered by the Boston Symphony Orchestra at the concluding concert of the present season, given last night in the opera house of the Academy of Music. The first number was Brahms' Academie Festival Overture, Op. 80, written in recognition of the honorary degree conferred upon him by the University of Breslau. The rendition of the composition last night was finely balanced with the essential blithsomeness and reminiscent sentiment well indicated.

Dvorak's "From the New World" symphony afforded renewed occasion for those of disputatious tendencies. Whether it was or was not built upon thematic matter, influenced by negro melodies, has but little bearing upon the listener's enjoyment. It is a moving and dramatic work and a beautiful piece of workmanship, its thematic material admirably worked out with ingenuity and fine sweep and rich sentiment.

Mr. Fredler's reading is all that could be demanded by the most exacting; dignified, impressive, appealing to the mind by force of the intellectual insight it so patently reveals. The first movement, with its interesting development and modifications of the chief theme, was delightfully given, the allegro molto, with its brilliant code, was excellently rendered.

The striking largo, with its Indian-like theme and romantic flavor, was a joy, the exquisite pianissimo ending of a ravishing delicacy and precision. In gracious piquant contrast was the third movement, the scherzo. The allegro con fuco, brilliantly played, the climaxes produced with splendid cumulative vigor.

Anton Witek, concert master of the orchestra, was the soloist. His number was the Beethoven concerto in D major. His playing gave distinct pleasure and gratification. His tone is of great beauty and limpidity. It has sweetness and purity. His playing reveals sound musicianship. His bowing is noteworthy for its resourcefulness; his technical equipment markedly good. He was recalled many times. The concert closed with Weber's "Der Freischutz," played with engaging nuance.

Mr. Friedler was the recipient of special recognition from the large audience and included the orchestra in his acknowledgment.

Ofthe playing of the orchestra as a whole it is useless to atempt to say anything new. Everything has been said and in terms that seem rhapsodical to those unacquainted with the supremely able quality of their work.

n STAATS ZEITUNG

ress New York City.

e MAR 27 1911

Bostoner Orchester.

Unter Leitung von Herrn Max Fiedler errangen die Bostoner Samstag Nachmittag vor gedrängt vollem Saal in Carnegie Hall den gewohnten Erfolg. Es war das letzte Konzert der Saison, für welches Herr Fiedler Beethoven's Fünfte als Symphonie gewählt hatte, die er mit starker Wirkung dirigirte. Das Orchester leistete darin Unvergleichliches, was auch von den übrigen Nummern, dem Vorspiel zu den „Meistersingern" und dem Wagner'schen „Siegfried"-Idyll, gelten kann. Fiedler und seine bewunderungswürdige Künstlerschaar wurden warm gefeiert. Als Solist spielte Herr Anton Witek, da der Cellist, Herr Schroeder, der als Solist angekündigt worden war, sich unwohl gemeldet hatte, wieder Beethoven's Violinkonzert, und zwar sehr erfolgreich mit seinem schönen Ton und seiner gereiften Technik. Er fand schmeichelhaften Beifall.

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MAR 27 1911

WITEK AS SUBSTITUTE.

There was great disappointment for the admirers of Alwin Schroeder, the admirable 'cellist of the Boston Symphony orchestra, who had been announced as soloist at the Saturday afternoon concert, which closed the season of this organization in New York. Mr. Schroeder was ill, and in his place Anton Witek, who played so successfully on Thursday evening, presented the Paganini D major violin concerto, in which he did not reach quite the standard of the Beethoven; but such performances as he gave are rare, and are to be appreciated. The programme, under Max Fiedler, included Wagner's prelude to "Die Meistersinger," the "Siegfried Idyll" and Beethoven's Fifth symphony, in which the orchestra and conductor aroused the usual enthusiasm and appreciation. The audience was very large.

EVE. TELEGRAM

ess New York City.

MAR 27 1911

The farewell concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon was well attended by the elect, who, as usual, applauded vigorously, yet with discrimination. Mr. Witek, the concert master, played the Paginini Concerto in D major, replacing Mr. Schroeder, whose sudden illness made a change in the programme.

Wagner's "Die Meistersinger" Overture and Siegfried Idyll and Beethoven's Fifth Symphony, all given with that opulence of color, precision and variety of effect for which the great orchestra is so justly famous, completed one of the most satisfactory concerts of the year.

Newspaper Clipping Bureau in the World

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PROVIDENCE, R. I.

APR 3

The last Symphony concert of the season, in Infantry Hall to-night, will be a brilliant musical and social event, few desirable seats remaining unsold.

NEWS

PROVIDENCE, R. I.

APR 3 - 1911

Boston Symphony Orchestra's Final Concert

MISS CAROLINA WHITE

—Photograph by Matzene, Chicago

Carolina White, who is to be the soloist with the Boston Symphony orchestra, Max Fiedler, conductor, at its last concert tomorrow evening, is another of the New England girls who has made her way to the front of the great operatic songers of the world. Miss White, who is still in her twenties, was born in Allston and received her first vocal training in Boston.

After a few years abroad, in Italy, she was engaged last summer by Manager Dippel of the Chicago Grand Opera company with the idea that she would work in on the minor parts. Her opportunity came one night through the illness of one of the principal singers of the company, and, to use a vernacular, she "made good," so much so that Puccini designated her as the one singer to create the part of Minnie in the Chicago production of "The Girl of the Golden West."

Miss White is to sing two numbers with the Boston Symphony, one an aria by

TRIBUNE

dress PROVIDENCE, R. I.

APR 3

THE SYMPHONY SOLOIST.

Miss Carolina White Will Sing at Concert To-morrow Night.

Carolina White, who is to be the soloist with the Boston Symphony Orchestra at its last concert to-morrow evening, is another of the New England girls who has made her way to the front among the great operatic singers of the world. Miss White, who is still in her 20s, was born in Allston and received her first vocal training in Boston. After a few years abroad in Italy she was engaged last summer by Manager Dippel of the Chicago Grand Opera Company, with the idea that she would work in on the minor parts. Her opportunity came one night through the illness of one of the principal singers of the company, and, to use the vernacular, she "made good," so much so that Puccini designated her as the one singer to create the part of Minnie in the Chicago production of "The Girl of the Golden West." Miss White is to sing two numbers with the Boston Symphony, one an aria by Catalani and the other an aria by

JOURNAL

ess

Seeber Edwards presided.

The last Symphony concert of the season will be given this evening at 8:1 o'clock in Infantry Hall, with Miss Carolina White, soprano of the Chicago Philadelphia Opera Company, as soloist

[203]

From Journal Providence, R.I.
Address
Date Apr. 5 11

SYMPHONY CONCERT.

Boston Orchestra Closes Successful Season with Fine Programme.

The fifth and last concert by the Boston Symphony Orchestra was given in Infantry Hall last evening, closing the most successful season the orchestra has ever had here, a season marked by a succession of remarkably interesting programmes and a record-breaking attendance. Last night's storm and the very uncomfortable conditions of locomotion which prevailed did not prevent the hall being filled, as usual, with attentive and enthusiastic listeners. The programme, which matched well with the fine offerings at the preceding concerts, was as follows:

Symphony No. 1, in C-minor, Op. 68....Brahms
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.
Wally's air, "Ebben? ne andro lontana," from "La Wally," act I.....Catalani
Symphonic poem, "The Moldau".....Smetana
Aria, "L'Altra Notte" from "Mefistofele," act III.....Boito
Tone poem, "Death and Transfiguration," Op. 24.....Richard Strauss

Brahms's symphony in C-minor needs no tag. It could not have been written by any other composer. We have here in full measure the Brahms prolixity, his introspective mood, his fondness for complicated rhythm and intricate contrapuntal development. Yet withal it must be owned that the symphony is a great work, though it lacks anywhere the compelling musical beauty that distinguishes some of the separate movements in his other symphonies. The last movement of the C-minor is impressive, powerful, and works out to a grand climax. The main theme is strongly suggestive of that which forms the foundation of the final movement in Beethoven's great ninth symphony, and this resemblance is sometimes quoted as an instance of plagiarism. But Brahms was the last man to consciously imitate any other composer. Philip Hale puts the incident more correctly in a neat phrase. "One cannot call it plagiarism," he says; "it is two men saying the same thing."

The second orchestral number, Smetana's symphonic poem, "The Moldau," is number two of a cycle of symphonic poems inspired by the great Czech composer's patriotic feeling. Musically, it is distinguished by its quiet beauty and lovely orchestration, and last night's audience gave it greater applause than any other number on the programme. The concert closed with Richard Strauss's tone poem, "Death and Transfiguration," a composition of uneven merit and by no means as interesting as his "Don Juan," played at the first concert of the present season.

The soloist was Miss Carolina White, who took at short notice the place which Madame Louise Homer was to have filled on this occasion. The absence of the great contralto was a disappointment, and it cannot be said that this feeling was much allayed by the performance of her substitute. Miss White comes from the Boston Opera Company, in which she has been credited with some success. Evidently she might have made a better impression with orchestral accompaniment—both her operatic arias were sung with piano—for she has a large voice of not unpleasant quality. But her style is crude and her singing marred by a constant and most detestable tremulo. Nevertheless she was loudly applauded—whatever that may indicate.

The playing of the orchestra was superb as ever, and Conductor Fiedler's readings were marked, as usual, by individuality and excellent taste. The work of this magnificent organization has been well appreciated here this season, and the interest aroused will doubtless not lag in the future as it has in the past. W. A. P.

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Symphony Concert.

The fifth and last concert of the Boston Symphony Orchestra in Infantry Hall last night called together a very large and brilliant assemblage, despite the wretched weather conditions. In the great gathering were the following: Mr. William B. Weeden, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. Stephen O. Edwards, the Misses Edwards, Mr. and Mrs. Horatio A. Hunt, Mr. Theodore F. Green, Miss Eleanor B. Green, Mrs. Webster Knight, Miss Adelbert Knight, Mr. and Mrs. Irving P. Irons, Mr. Charles Morris Smith, Miss Smith, Mr. and Mrs. Alfred Lustig, Mrs. W. B. M. Miller, Mr. and Mrs. William C. Huntoon, Prof. Lorenzo Sears, Miss Sears, Mrs. Frederick A. Allen, Mr. Richmond Allen, Mr. and Mrs. John T. Cranshaw, Judge and Mrs. William H. Sweetland, Mrs. E. R. Trowbridge, Mrs. Charles W. Alexander, Miss Fanny Alexander, Mrs. William H. Reynolds, Prof. and Mrs. Charles W. Brown, Miss Virginia Shepley, Miss Carolyn Peck, Mr. and Mrs. Edward L. Clarke, Dr. and Mrs. Albert H. Miller, Mr. and Mrs. Erling C. Ostby, Mr. and Mrs. Frank Hall Brown, Mrs. Albert H. Tillinghast, Miss Tillinghast, Mr. and Mrs. F. W. Hartwell, Miss Caroline Kelly, Mr. Marc T. Greene, Miss Helen B. Pettis, Mrs. Edward Douglas Pearce, Mrs. George M. Smith, Mr. and Mrs. J. Palmer Barstow, Mr. Julian Herreshoff, Rev. and Mrs. Richard R. Graham, Mrs. James R. MacColl, Mrs. Frank J. Goodwin, Mrs. Gilbert C. Carpenter, Col. and Mrs. Walter J. Comstock, Mrs. Charles T. Richmond, Mrs. Frank A. Sayles, Mrs. William Binney, Mrs. Samuel Ames, Miss Sarah Babbitt, Mr. Harold Waterman, Mr. and Mrs. Albert L. Calder, 2d, Mrs. Henry W. Roth, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. Richard A. Hurley, Mr. and Mrs. John C. Davis, Mrs. Ernst Fischer, Miss Evangeline Larry, Mr. and Mrs. George H. Lomas, Mr. and Mrs. William T. Crandell, Miss Helen C. Capron, Mr. Guy Strickler, Miss Ethel E. Tower, Miss Harriett J. Miller, Mrs. C. L. Harris, Miss Beatrice Harris, Miss Harriot E. Barrows, Miss Helen Tyler Grant, Miss Helen Ames, Miss Florence Ames, Miss Ellis McAlister, Miss Carolina Slocum, Miss Olive Russell, Mrs. George C. Arnold, Miss Gertrude Lamson.

From ...
Address ...PROVIDENCE, R.I.
Date APR 4 - 1911

MISS WHITE TO SING HERE

Young Prima Donna Will Appear at Infantry Hall To-night.

Carolina White, the young operatic singer who has risen to the front rank in her profession in a single season, will be the soloist at the last concert of the Boston Symphony Orchestra this evening at Infantry Hall.

Miss White, like Geraldine Farrar, Emma Eames and Lillian Nordica, is a New Englander. She was born and raised in Boston and got her early train-

MISS CAROLINE WHITE.

ing in that city. After two years spent in Italian opera houses, she was engaged last summer by Mr. Dippel as a member of the Chicago Grand Opera Company.

Her opportunity came through the illness of one of the stars of the company and so great was her success that she was not only chosen to create Minnie in Puccini's "The Girl of the Golden West," in the Chicago production, but later she created the very important role of Susanna in Wolf-Ferrari's "The Secret of Susanna," which had its first production in America at the Metropolitan Opera House a few weeks ago.

Miss White will sing two numbers this evening, an aria by Catalani and one by Boite.

From ...
Address ...
Date ...

BOSTON SYMPHONY ORCHESTRA.

Max Fiedler Will Conduct It at Infantry Hall, Tuesday Evening.

The Boston Symphony Orchestra will give its fifth and last concert in Infantry Hall next Tuesday night, April 4, at 8:15 o'clock. This will bring to an end the most successful season the orchestra has ever had in Providence no matter from what point of view the question is looked at. The programmes have been up to Mr. Fiedler's high mark and their performances up to the standard of the orchestra. Moreover, never has the management offered such distinguished soloists as this year. The first concert brought Mme. Olive Fremstad, principal dramatic soprano of the Metropolitan Opera Company, and then came Josef Hofmann, Mischa Elman and Yolande Mero.

For the last concert Mme. Louise Homer, contralto, of the Metropolitan Opera House, had been announced, but Mr. Ellis, manager of the orchestra, felt compelled to grant the urgent request of the Metropolitan that she be released from the engagement because of the continued illness of Caruso, it would put the Metropolitan company in a most embarrassing position to go without her services on that evening. However, this unfortunate affair is not an unmixed evil because it will enable Providence to hear Carolina White, principal dramatic soprano of the Chicago-Philadelphia Grand Opera Company, a young woman who in one season has leaped from comparative obscurity of Italian opera houses to a leading position in the world's great singers. Like so many Americans that have become famous in opera, Carolina White is a New Englander and is, in fact, a Bostonian, having been born in Allston. Her early studies were in Boston, then followed some years in Italy which culminated in two years in various Italian opera houses, where she was getting routine.

Last summer after many disappointments, she secured a hearing from Mr. Dippel, managing director of the Chicago Opera Company, and he engaged her largely on faith, thinking that there was promise in her and that he would make good use of her. Her name was absolutely unknown when the season of opera opened in Chicago last November and at the end of 10 weeks she was the most famous woman in the company. In that time she had not only sung all the heaviest roles of Italian opera but she had created the role of Minnie in Puccini's opera, "The Girl of the Golden West," in the Chicago production. During the last half of the season she sang in Philadelphia, New York and Boston, always with unusual success, and just a few weeks ago in New York she created the leading part in Wolf-Ferrari's charming one-act opera, "The Secret of Susanna." Here she will sing two great Italian arias, one from Catalani's "Le Wally" and the other from Boito's "Mefistofele."

Mr. Fiedler has made another of his excellent programmes. It will begin with Brahms's symphony in C-minor No. 1. The middle number will be Smetana's beautiful symphonic poem, "The Moldau" and at the end will come what many regard as the greatest [illegible]

From Tribune Providence
Address Apr. 5 11

FITTING FINALE OF SYMPHONY SEASON

Series of Brilliant Concerts by Boston Orchestra Ended Before Large Audience.

The fifth concert by the Boston Symphony Orchestra in Infantry Hall last night was a fitting finale to a season which has been beyond question the most successful that the orchestra has ever had in this city. Never before has the season embraced so many concerts, never have the audiences been so large and appreciative, though most every night has been a stormy one, never before have the soloists been so uniformly talented and never before has the orchestra presented such admirably arranged and artistically executed programmes. This happy combination of superlative features has made the course a notable one in the musical annals of Providence and the future of the orchestra in this city would seem now to be thoroughly assured.

It was a characteristic programme that was offered last night for the closing concert of the series, another of those happily arranged collections of numbers which Mr. Fiedler has shown so well that he knows how to select. It opened with Brahms's symphony in C-minor, No. 1, which was followed by Smetana's beautiful symphonic poem, "The Moldau," and closed with Richard Strauss's great tone poem, "Death and Transfiguration."

The symphony is one of the great works of the composer, and its course was followed with almost breathless attention and keen pleasure by the audience until the climax at the close, which was followed by spontaneous and well-merited applause. The symphonic poem was marked by exquisite beauty and was one of the best selections rendered by the orchestra during the entire season. That it was a favorite with those present last night was clearly indicated by the warmth of the testimonial of approval at its close. The tone poem was also rendered with fine effect, and was thoroughly pleasing to the critical hearers.

There was little disappointment in regard to the soloist, although a change had to be made after the arrangement was supposed to be beyond recall. In place of Mme. Louise Homer, whom the Metropolitan Opera Company asked to be released from her engagement here, appeared Mme. Carolina White, the principal dramatic soprano of the Chicago Grand Opera Company, a young woman who won her way to fame in a single season. She is a New Englander and has proved herself the possessor not only of an excellent voice but also of marked dramatic ability. Her selections last night were two Italian arias, one from Catalini's "Le Wally" and the other from the prison song from Bolto's "Mefistofole," and she sang them in a manner that won hearty applause, her voice being strong and of good quality.

The orchestration was of that quality which marks every programme which this organization of musicians plays and the leadership of Conductor Fiedler was on the same high plane, indicating how well he has his players in hand and how careful and painstaking he is in his direction.

The music lovers of Providence who have enjoyed so thoroughly the concert course this winter will look forward eagerly to the beginning of another in the fall, for the Boston Symphony Orchestra series has come to be a fixture of the musical season in this city.

From JOURNAL
Address PROVIDENCE, R. I.
Date APR 2 - 1911

Much interest at the fifth and last of the season's Boston Symphony concerts next Tuesday will centre in the first appearance here of Carolina White, who was secured to take the place left vacant in the programme when Mme. Olive Fremstad's engagement was cancelled by the Metropolitan management. Miss White is an American soprano, whose success this season with the Chicago-Philadelphia Opera Company has been notable.

She is a native of Boston, where she studied as a girl. After several years of study abroad she sang in various Italian opera houses, where Mr. Dippel heard her and engaged her last summer, "largely on faith," declares the press agent. This faith seems to have been justified, for at the end of the Chicago season she was recognized as in the front rank of dramatic sopranos. Her most important new roles were those of Minnie in the Chicago production of "Girl of the Golden West" and of the name part in "The Secret of Suzanna."

At the local concert she will sing two arias, one from Catalani's "Le Wally" and the other from Boito's "Mefistofele."

Mr. Fiedler has made another of his excellent orchestral programmes. The symphony will be Brahms's in C-minor No. 1. In the middle of the programme will come Smetana's bit of "water music," his symphonic poem, "The Moldau," and finally at the end will be played what many consider the greatest of Richard Strauss's tone poems, "Death and Transfiguration."

From JOURNAL
Address PROVIDENCE, R. I.
Date APR 2 - 1911

Prof. H. C. MacDougall of Wellesley College will give an analytical lecture on the programme of the Boston Symphony Orchestra concert for Tuesday evening, at Manning Hall to-morrow afternoon at 3 o'clock. The principal themes and parts of the programme will be played. This will be the last of the free analytical lectures given by the Rhode Island State Federation of Music Clubs this season. The public is invited.

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From PUBLIC LEDGER
Address PHILADELPHIA, PA.
Date APR 3 - 1911

THE ORCHESTRA.

The close of the very successful eleventh season of the Philadelphia Orchestra again calls attention to the need of an endowment fund for this admirable organization. There are at present 231 persons who, as members and guarantors of the Philadelphia Orchestra Association, contribute at least $25 a year apiece to its support. A few there are who give a great deal more than the specified amount, in addition to the contribution of their time and their devoted energy to the furtherance of the cause of absolute music in Philadelphia.

The orchestra, unlike the opera, is not virtually subsidized by the subscription of a large sum for the rental of the boxes, in addition to the purchase of $10,000 worth of stock by each boxholder. The orchestra has to depend upon a number of small subscriptions and upon the receipts for the sale of tickets. That the deficit is not greater is due to an unrecognized extent to the work of the General Women's Committee, the West Philadelphia Committee and the Germantown and Chestnut Hill Committee, as well as to the generosity of the guarantors.

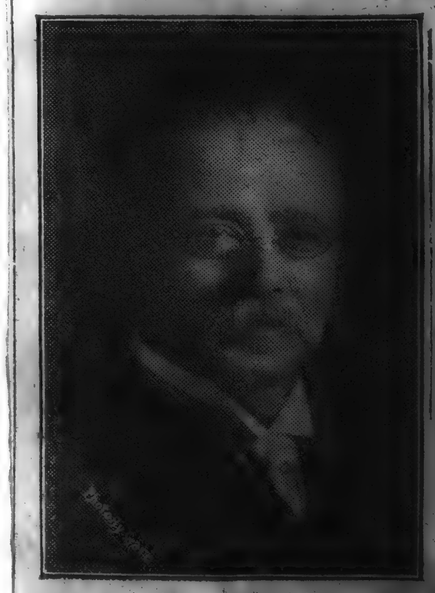
The great Boston Orchestra is supported by one man's liberality. Our own orchestra is maintained by several hundred persons for the benefit of many thousands. An endowment fund will make it unnecessary for this splendid institution to appear in the light of a mendicant for the alms of philanthropists who recognize the uplifting and educative effect of orchestral music.

MARCH 17, 1911

BOSTON SYMPHONY ORCHESTRA

Only Concert In Springfield Will Be Given On March 27.

The sale of seats for the only concert that the Boston Symphony Orchestra is to give in Springfield this year will open at the box office of the Court Square theater next Thursday morning. The concert itself will be given on Monday evening March 27th. There is every prospect that the house will be entirely sold out. The response in the form of mail orders has been very large and it is evident that the appetite of the public for such music as this famous Orchestra pre-



MAX FIEDLER.

sents has been keenly whetted by its long absence from Springfield.

The programme is one which will appeal to all classes of music lovers. Schubert's symphony in C-Major is one of the most beautiful works in the whole literature of music, being particularly rich in melodies and tunes. Vieuxtemps Concerto for Violin in A-Minor, which Second Concert Master Noack will play, is a masterpiece of its kind, while in the whole range of lighter music there is nothing more delicate or more exquisitely charming than Tschaikowsky's Suite "Nut-Cracker." The Suite is in six different movements, comprising an overture, march, various characteristic dances and finally an entrancing waltz.

TIGHT BINDING

THE SPRINGFIELD SUNDAY UNION; MAR... NEW-YORK DAILY TRIBUNE, SUNDAY, M...

SYLVAIN NOACK

Soloist with Boston Symphony Orchestra

Newspaper Clipping Bureau of the World
GERMAN PRESS
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ress New York City
APR 5 - 1911

New Yorker Spaziergänge

Auf der Jagd nach neuen Witzen. — Wo sind die bekannten Witzbolde unseres Städtchens? — Zwei Schnurren, „made in Germany". — Kommt wirklich alles Gute von „über'm großen Teiche"?

Wieder einmal ein Besuch am Stammtische der Witzbolde.

Man hört so wunderselten mehr etwas Gutes und Neues heutzutage, daß es einem sogar nicht auf eine Reise ankommt, vom City Hall Park nach der 58. Straße, wenn man nur einigermaßen sicher ist, dort auf seine Rechnung kommen zu können.

Es steht schlimm um den Humor in New York.

Peppi Mütter ist hoffnungslos in Berlin, und Carl Hauser ist hier.

Aber New York ist groß, und im Café Fleischmann habe ich ihn vergebens in jedem Winkel gesucht.

Da ist dann noch ein großer Witzbold vor dem Herrn, ein Geiger der Bostoner Symphonie, ein wahrer Genius, ein Satyr und Seelenbruder Xaver Scharwenka's, — das hat er mir selbst in einer schwachen Stunde anvertraut. Aber der sächsische Witzbold theilt das Loos aller großen Genies. Er ist unverstanden. Ich, wenigstens habe nie seine Witze — nein, nicht einmal seinen Namen verstehen können! —

Bleibt also nur noch der Stammtisch im Liederkranz. Der freilich ist unerschöpflich. Und dort habe ich denn auch die beiden folgenden Schnurren aufgetrieben.

In Rußland wars. Zur Zeit, als die Revolution gegen das Bestehende hohe Wellen schlug.

Väterchen Czar herrschte mit eiserner Hand, und seine Diener züchtigten die Aufrührer mit Feuer und Schwert, mit Pulver und Strick.

In einem Gouvernement an der preußischen Grenze war Gerichtstag gewesen. Die meisten Uebelthäter hatte man standrechtlich abgeurtheilt, wie es in jenen Tagen Sitte war. Nur drei arme Sünder hatte man eingebracht. Zwei christliche Bauernburschen, die sich ein kleines Raubmördchen hatten zu Schulden kommen lassen, und einen armseligen Hausirer aus — — da hab' ich richtig den Namen vergessen, aber es klang wie Strzeprscsky. Der unglückliche Händler mit Hosenträgern, Schuhbändern war des — Hochverrathes, trotzdem er so harm-

mathloser Enkel des Ahasverus ausschauen kann.

Aber weder Schwüre noch Unschuldsbetheuerungen konnten ihn retten.

Mit den zwei Bauernburschen wurde er kurzer Hand zum Tod durch den Strang verurtheilt und erhielt gleich diesen acht Tage Zeit, seine Rechnung mit dem Himmel abzuschließen.

Nun war das arme Hausirerlein nicht ganz freundlos. Die Cultusgemeinde nahm sich seiner an, und ein Comite, das sich aus den angesehensten Israeliten zusammensetzte, richtete eine Petition an den Czaren in Petersburg und verwandte sich für den armen Sünder.

Aber der Tag der Hinrichtung kam, und kein Wort vom „weißen Väterchen".

Die drei Verurtheilten wurden in den Hof geführt. Noch einmal verlas der Procurator des Czaren den schlimmen Spruch. Dann zog man den Bauernburschen die zerschlissenen Ziegenpelze aus, — der arme Hausirer hatte keinen, man brauchte sich also nicht weiter um ihn bemühen, — und der Henker begann sein Werk.

Schnell waren die zwei Mörder aufgeknüpft, und die Reihe sollte an den „Hausirer" kommen, als plötzlich ein Courier in den Hof sprengte, der die Nachricht brachte, daß der Kaiser den armen Schlucker voll begnadigt habe.

Ganz fassungslos stand der arme Teufel da.

„Haben Sie nicht gehört, Sie können gehen", wandte sich der Gefängniß-Director an den zitternden Hausirer. Und als dieser noch immer keine Miene machte, die Richtstätte zu verlassen, wiederholte er freundlich: „Sie können gehen, Sie sind frei!"

Und da hob das Hausirerlein den schmächtigen Arm und wies auf die zwei Ziegenpelze der gerichteten Bauern, die am Zaune hingen, und meinte geschäftig:

„Ja, aber wie is' mit die alten Kleider von die Leut?"

Und dann ein zweiter, den ein Anderer am Stammtisch der Witzbolde zum Besten gab.

Vor einem preußischen Amtsrichter war der Kantor Moses Rosenstock als Zeuge vorgeladen.

Die Reihe der Vernehmung kam an ihn.

„Schächter Rosenstock", rief der gestrenge Richter.

Schweigen im Gerichtssaal. —

„Amtsdiener, rufen sie draußen im Corridor den Schächter Rosenstock", ordnete der Vorsitzende an.

Der Befehl wird ausgeführt. Keine Antwort.

„Herr Rosenstock", wandte sich der Vertheidiger an den im Saale sitzenden Kantor. „Warum antworten Sie nicht? Sie sollen ja vernommen werden."

Empört blitzt der Richter den gelassenen Rosenstock an, der noch immer keine Miene macht, vorzutreten.

„Herr," donnert er, „haben Sie nicht gehört, daß ich wiederholt „Schächter Rosenstock" aufrufen ließ?"

„Herr Richter", lächelt behaglich der also Getadelte. „Kantor Rosenstock bin ich für die Orthodoxen. Schächter Rosenstock nur für die Ochsen!"

Der Spaziergänger.

MUSICAL COMMENT

The Philharmonic Society's Sixty-ninth Season—The Status in the Affairs of the Society.

BOSTON'S SYMPHONY ORCHESTRA.

With last Friday's concert the sixty-ninth season of the Philharmonic Society came to an end. Perhaps it would be better to say the sixty-ninth series of subscription concerts, for the orchestra as now administered has still an engagement to give a concert in co-operation with the Wage Earners' League, next Sunday, and will give concerts this week in Princeton and Washington. No doubt if other opportunities offer to give public performances elsewhere they will be accepted. We are concerned more particularly now, however, with the local season. As originally planned this began on November 1, and was to comprise sixteen Tuesday evening subscription concerts, as many Friday afternoon meetings, at which the Tuesday programme was to be repeated; eight Sunday afternoon concerts in the Borough of Manhattan, and five Sunday afternoon concerts in the Borough of Brooklyn. These were all given, together with two extra concerts in each of the two boroughs—forty-nine concerts in all. The orchestra's activities outside of the city, counting in the two concerts still to be given, include three concerts in Washington, two in Princeton and one each in Pittsburg, Cleveland, Buffalo, Syracuse, Rochester, Utica, Newark, Philadelphia, Springfield (Mass.) and Hartford. The programmes at the out-of-town concerts were made up of works previously played here, and need not concern us. The local list affords abundant food for study because of its evidence of a strenuous endeavor to reach what the management obviously conceived to be the popular taste. It is therefore set forth herewith in full. Comment might profitably follow, but since this review is concerned only with facts, it may be withheld at least for the present.

Composer.	Composition.	Times performed.
Bach-Mahler	Suite in B minor and D	3
Beethoven	Overture, "Egmont"	1
Beethoven	Overture, "König Stephan"	2
Beethoven	Overture, "Coriolan"	2
Beethoven	Overture, "Leonore, No. 3"	2
Beethoven	Pianoforte concerto in E flat	2
Beethoven	Symphony, "Eroica"	1
Beethoven	Symphony No. 5, C minor	2
Beethoven	Symphony No. 6, "Pastoral"	2
Beethoven	Symphony No. 7, A major	4
Berlioz	Instrumental movements from "La Damnation"	1
Berlioz	Instrumental movements from "Romeo et Juliet"	3
Bizet	Suite No. 1, "L'Arlésienne"	3
Bizet	Suite, "Roma"	2
Bossi	"Intermezzi Goldoniani"	2
Brahms	Symphony No. 1, C minor	2
Bruch	Violin concerto in G minor	1
Busoni	"Berceuse élégiaque"	2
Chabrier	Rhapsody, "Espana"	2
Chabrier	"Ode à la Musique"	2
Chadwick	Overture, "Melpomene"	2
Cherubini	Overture, "Anacreon"	2
Debussy	"Rondes de Printemps"	2
Debussy	"Iberia	2
Dvorak	Overture, "Carnival"	3
Dvorak	Symphony, "From the New World"	4
Elgar	Variations on an original theme	2
Elgar	Songs, "Sea Pictures"	2
Enesco	Suite, Op. 9	2
Glazounow	Tableau musical, "Le Printemps"	2
Goldmark	Concerto for violin, A minor	1
Goldmark	Overture, "In Springtime"	1
Goldmark	Overture, "Sakuntala"	1
Grieg	Suite, "Peer Gynt," No. 1	1
Grieg	Suite, "Sigurd Jorsalfar"	1
Grieg	Cantata, "At the Cloister Gate"	1
Hadley	Symphonic poem, "The Culprit Fay"	2
Lalo	Aubade (song) from "Le Roi d'Ys"	3
Lalo	Overture, "Le Roi d'Ys"	1
Liszt	Symphonic poem, "Les Préludes"	1
Liszt	Symphonic poem, "Tasso"	1
Liszt	"Mephisto Waltz"	1
Loeffler	"La Vilanelle du Diable"	1
MacDowell	Concerto No. 2 for pianoforte	1
MacDowell	Symphonic fragment, "Die Saracenen"	2
MacDowell	Symphonic fragment, "Die schöne Alda"	2
Mahler	Symphony in G, No. 4	2
Mahler	Two songs with orchestra	2
Massenet	Air from "Le Mage"	3
Massenet	Air from "Manon"	3
Mendelssohn	Italian Symphony	2
Mendelssohn	Overture, "Die schöne Melusine"	2
Mendelssohn	Overture, "Fingal's Cave"	2
Mendelssohn	Overture, "A Midsummer Night's Dream"	2
Mendelssohn	Concerto for violin	1
Mozart	Symphony in G minor	2
Mozart	Dances	2
Pfitzner	Overture, "Kätchen von Heilbronn"	2
Rimsky-Korsakow	"Scheherazade"	2
Saint-Saëns	Pianoforte concerto in C minor	2
Saint-Saëns	Two airs from "Samson et Dalila"	1
Schillings	Prelude, Act III, "Der Pfeiffertag"	2
Scharwenka, X.	Pianoforte concerto in F minor	1
Schubert	Symphony in C, No. 9	2
Schubert	Symphony in B minor (unfinished)	2
Schumann	Symphony in C	2
Schumann	Symphony in E flat ("Rhenish")	2
Schumann	Overture to "Manfred"	2
Sibelius	Concerto in D minor for violin	2
Sinigaglia	Overture, "La Baruffe Chiozzotte"	2
Smetana	Symphonic poem, "Vltava"	2
Smetana	Cradle Song	2
Strauss, R.	Symphonic poem, "Till Eulenspiegel"	3
Strauss, R.	Symphonic poem, "Ein Heldenleben"	2
Strauss, R.	Symphonic poem, "Also sprach Zaratrustra"	2
Strauss, R.	Symphonic poem, "Tod und Verklärung"	2
Strauss, R.	Song, with orchestra, "Pilgrim's Morning Song"	2
Strauss, R.	Song, with orchestra, "Verführung"	2
Strauss, R.	Song, with orchestra, "Freundliche Vision"	2
Strauss, R.	Song, with orchestra, "Heimliche Aufforderung"	2
Grendsen	"Carnival in Paris"	2
Tschaikowsky	Symphony No. 5	2
Tschaikowsky	Symphony No. 6	2
Tschaikowsky	Symphony No. 6 ("Pathetique")	2
Tschaikowsky	Suite No. 4	2
Tschaikowsky	Concerto for violin	2
Tschaikowsky	"Francesca da Rimini"	2
Wagner	Overture, "Rienzi"	2
Wagner	Overture, "The Flying Dutchman"	2
Wagner	Overture, "Eine Faust"	2
Wagner	Overture, "Tannhäuser"	2
Wagner	Prelude, "Lohengrin"	2
Wagner	Prelude, "Die Meistersinger"	2
Wagner	Prelude, "Die Meistersinger" (Act III)	2
Wagner	Magic Fire Scene from "Die Walküre"	2
Wagner	Ride of the Valkyrior, from "Die Walküre"	2
Wagner	"Siegfried Idyl"	2
Wagner	"Waldweben," from "Siegfried"	2
Wagner	Prelude and Glorification, "Parsifal"	2
Wagner	"Good Friday Spell," from "Parsifal"	2
Wagner	"Siegfried's Rhine Journey," "Götterdämmerung"	2
Wagner	"Siegfried's Death March," "Götterdämmerung"	2
Wagner	Prelude and Finale, "Tristan und Isolde"	2
Wagner	"Kaisermarsch"	1
Wagner	Overture and Bacchanals, "Tannhäuser"	1
Wagner	Prayer from "Tannhäuser"	3
Wagner	Elizabeth's entrance air, "Tannhäuser"	1
Wagner	Adriano's air from "Rienzi"	3
Wagner	Elsa's dream from "Lohengrin"	2
Wagner	Sachs's monologue, Act II, "Meistersinger"	2
Wagner	Waltraute's scene, "Götterdämmerung"	3
Wagner	Brünnhilde's Immolation, "Götterdämmerung"	2
Wagner	Song, "Träume"	2
Wagner	Song, "Im Treibhaus"	2
Wagner	Song, "Schmerzen"	2
Wagner	Song, "Stehe Still"	2
Weber	Overture, "Oberon"	2
Weber	Overture, "Der Freischütz"	1
Weber-Weingartner	"Invitation to the Dance"	3

At no time since the history of the Philharmonic Society began has there been a livelier interest in its internal affairs and, possibly, less popular concern with its artistic fortunes. It is easy to say that much of the interest which has found public expression has been idle and, as some would have the world believe, impertinent. But the Philharmonic Society has a past which entitles every serious lover of music to be interested in its doings. It is not a matter of small moment that New York should possess an organization which, on the lines of its original foundation, made a prouder record than that of any similar organization in the world, with the exception of the society of like name in London. Two years ago the Philharmonic Society, in the hope of achieving a "permanency" which had been denied to it, though it had endured through good and evil fortune for sixty-seven years, submitted to a reorganization and admitted a number of public spirited people into its administrative councils. The old communal system represented by its constitution was abandoned and a new method of operations adopted. A fund amounting to $100,000 a year was placed at the disposition of its management. With such help, greater than any ever before extended to a concert institution here or elsewhere, it was believed that a higher artistic ideal and better financial results would be attained. At the end of two years the goal aimed at seems further away than ever. The season now ending began with doubt haunting many minds. Mr. Gustav Mahler returned to fill the second year of a term of two years for which he had been engaged, but had scarcely begun his labors before it was stated that under no circumstances would he return for a third year—the period for which the guarantee fund had been provided. Rumors of a proceeding, more or less revolutionary, began to fill the air. The first shape that these rumors took was that the society was to be "Americanized"—whatever that may have meant—and that Mr. Henry Hadley was to be the conductor in the season 1911-'12. Then came accounts, all well authenticated, of the opening of negotiations with various conductors at home and abroad—Mr. Weingartner, Mr. Gericke, Dr. Muck, Mr. Victor Herbert, Mr. Franz Kneisel. In nearly every case the negotiations fell through because it was known that the guarantee fund was not likely to last more than one season and that musicians of eminence were not disposed to undertake so large a task with so small a prospect of its successful continuance. The artistic side of the case was plainly set forth in a letter which Mr. Kneisel sent to the committee representing the society and the subscribers to the guarantee fund. He argued the absolute necessity of a new fund large enough to insure the existence of the society in perpetuity, so that engagements might be made on a less hazardous system than that now prevailing, that an esprit du corps might be created among the players, that musicians and conductor might become familiar with each other and devoted to a common ideal, and pointed to two methods which might be adopted—that of an endowment by a single generous minded citizen, like Major Higginson, in Boston, or a large aggregation of music lovers, like the contributors to the fund which has placed the Theodore Thomas Orchestra on a solid footing in Chicago. But as soon as the fact became known that Mr. Kneisel had been asked to consider a proposition to become conductor of the society the written proposition of the committee was publicly repudiated. Efforts were now directed to persuade Mr. Mahler to reconsider his determination not to return for another season, and it was widely known that he had done so when the difficulties growing out of his illness and a question of administrative authority, mentioned in this journal some ten days ago, led him to give an ultimatum which has not yet been accepted. Meanwhile, though no dates have been set and no conductor appointed, invitations have been issued to the public to subscribe for next year's series of concerts.

Since February 24 all the rehearsals and concerts of the society have been directed by Mr. Theodore Spiering, who was brought here by Mr. Mahler to be the concert master of the orchestra. A report printed in an afternoon newspaper a few days ago indicates that there is a disagreement between Mr. Spiering and the management concerning remuneration for his work as conductor. That seems hardly credible, but it appears that Mr. Spiering, who has certainly made an excellent record as conductor, has also been considered as Mr. Mahler's possible successor. At any rate, it is interesting to read what Mr. Glen Dillard Gunn had to say on the subject a week ago to-day in "The Tribune" newspaper of Chicago. Here it is:

Theodore Spiering, formerly a valued factor in Chicago's musical life, whose selection as concert master of the reorganized Philharmonic Orchestra of New York under Gustav Mahler last season was the source of much gratification to his many friends and admirers in this city, has gained laurels as conductor during Mr. Mahler's recent illness and consequent absence from his post. So deep was the impression made by Mr. Spiering that his name has been suggested as Mr. Mahler's successor, together with that of Franz Kneisel and Frederick Stock. Kneisel and Stock have both declined the honor, and Spiering's chances would seem to be excellent.

Spiering [illegible] unknown to Chicago [illegible] notice during the Savage [illegible] lish opera at the Studebaker [illegible] he took the place of the [illegible] at a moment's notice, and [illegible] self with credit. Later [illegible] orchestra of his own and [illegible] of the spring festival [illegible] York critics spoke of his [illegible] ances with the Philharmonic [illegible] with the liveliest respect, [illegible] the virtues of authority and [illegible] originality and initiative.

The success which has followed [illegible] ods of Major Higginson led [illegible] tion again in the last concert [illegible] son of that organization in Carnegie [illegible] yesterday. So far as could be [illegible] was not a vacant box or chair in the [illegible] yet there was nothing to equal the [illegible] interest in the programme. Every [illegible] prelude to "Die Meistersinger" [illegible] Philharmonic Society had given [illegible] three times this season and twice [illegible] peared on other programmes, [illegible] in its proper place at the opening [illegible] "Siegfried Idyl," twice played by the Philharmonic Society, and Beethoven's [illegible] symphony, played for the first time [illegible] this year's concerts began. Herr [illegible] Schroeder had been announced to play [illegible] Variations on Rococo Theme by Tschaikowsky, but he was indisposed. [illegible] Witek, the solo performer, stepped [illegible] breach and played, very acceptably, [illegible] the violin concerto in D by Wagner. [illegible] the audience accepted all the music [illegible] ly. It used to be a custom [illegible] recorders of musical affairs to [illegible] how much it cost Major Higginson [illegible] tain his orchestra single handed. [illegible] speculation has stopped. The [illegible] men on his payroll and giving [illegible] do this season, at least 13 [illegible] will find the two sides of the [illegible] ancing each other when the [illegible] accounts for the year. Such [illegible] tribute to the genius of the [illegible] sicians and their conductor, [illegible] shining example of what [illegible] invariable policy of leaving [illegible] in the hands of his artists [illegible]

A special concert will be given [illegible] Philadelphia Orchestra, [illegible] Wednesday, in honor of the National Federation of Musical Clubs, at which the symphony by George W. Chadwick and the [illegible] orchestra, "Crepuscule," by Henry Hadley, which took two of the prizes [illegible] the National Federation this year, will be performed under the direction of the composers.

[illegible]

STANDARD UNION,

Brooklyn, N. Y.

APR 6 1911

BOSTON SYMPHONY HAD GOOD SEASON

Philharmonic Concerts Well Attended Despite Other Attractions.

$12,212.50 TOTAL RECEIPTS.

Reports Submitted at Woman's Auxiliary Meeting.

The annual meeting of the Woman's Auxiliary on the philharmonic concerts by the Boston Symphony Orchestra was held to-day in Art Hall, Academy of Music. In the absence of the president, Mrs. Camden C. Dike, Mrs. Charles F. Pray presided. Mrs. C. Buek acted as secretary.

Mrs. Pray read the report of the executive committee, and after a brief session d oted to routine business the meeti g adjourned.

The statement of the secretary said that the season of Philharmonic concerts just closed was the most successful since the Boston Symphony Orchestra began coming here, nearly twenty years ago. Although there have been five symphony concerts by the New York Symphony Orchestra, seven by the New York Philharmonic Orchestra, fifteen operas, and many other musical events of importance in Brooklyn, the attendance has not been affected thereby, but has been up to the capacity of the opera house. It was Max Fiedler's third year as conductor, and the good impressions that he first made have been strengthened. He will continue as conductor.

Receipts from the sale af tickets for the individual concerts have been as follows: First concert, $2,300.90; second concert, $2,490.40; third concert, $2,580.90; fourth concert, $2,452.40; fifth concert, $2,387.90. Total, $12,212.50. Receipts for the season 1909-1910 were $11,638.60, and during the first year in the Academy, 1908-1909, they were $12,251.50. When concerts were given in the Baptist Temple, the receipts varied from $8,163 to $9,407. Dates for the concerts next season will be Friday evenings, Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22. The plans for soloists next season are for two singers, two violinists and one pianist. The soloist at the closing (March) concert will be Mme. Louise Homer, and it is promised that the soloist at the opening concert will be an artist of equal if not greater reputation, as an artist. One of the violinists will be Kathleen Parlow.

Brooklyn, N. Y.

APR 7 1911

PHILHARMONIC CONCERTS.

Annual Meeting of Women's Auxiliary Held at Academy of Music.

The annual meeting of the Women's Auxiliary Board on Philharmonic Concerts was held in the Art Hall of the Academy of Music yesterday. In the absence of the president, Mrs. Camden C. Dike, who is out of town, Mrs. Charles F. Pray presided and Mrs. C. Buck acted as secretary in her stead.

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CITIZEN,

Brooklyn, N. Y.

APR 6 1911

WOMEN'S AUXILIARY HOLDS ANNUAL MEETING

Report on Boston Symphony Orchestra Concerts.

The annual meeting of the Women's Auxiliary of the Philharmonic concerts by the Boston Symphony Orchestra was held this morning at 11 o'clock in Art Hall, Academy of Music. In the absence of the president, Mrs. Camden C. Dike, who is out of town, Mrs. Charles F. Pray presided. Mrs. C. Buek acted as secretary, and Mrs. Pray read the report of the Executive Committee.

The statement of the secretary said that the season of Philharmonic concerts just closed was the most successful since the Boston Symphony Orchestra began coming here, nearly twenty years ago. Although there have been five symphony concerts by the New York Symphony Orchestra, seven by the New York Philharmonic Orchestra, fifteen operas and many other musical events of importance in Brooklyn, the attendance has not been affected, thereby, but has been up to the capacity of the opera house. It was Max Fiedler's third year as conductor and the good impressions that he first made have been strengthened. He will continue as conductor.

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TIMES,

Brooklyn, N. Y.

APR 6 1911

CONCERTS DREW HEAVILY.

Boston Symphony Philharmonic Series' Most Successful Season.

The annual meeting of the Woman's Auxiliary Board on Philharmonic Concerts by the Boston Symphony Orchestra was held to-day in Art Hall, Academy of Music. In the absence of the President, Mrs. Camden C. Dike, who is out of town, Mrs. Charles S. Pray presided. Mrs. C. Buek acted as Secretary. Mrs. Pray read the report of the Executive Committee, and, after a brief session, devoted to routine business, the meeting adjourned.

The statement of the Secretary that the season of Philharmonic concerts just closed was the most successful since the Boston Symphony Orchestra began coming here, nearly twenty years ago. Although there have been fives symphony concerts by the New York Symphony Orchestra, seven by the New York Philharmonic Orchestra, fifteen operas and many other musical events of importance in Brooklyn, the attendance has not been affected thereby, but has been up to the capacity of the opera house. It was Max Fiedler's third year as conductor, and the good impressions that he first made have been strengthened. He will continue as conductor.

Receipts from the sale of tickets for the individual concerts have been as follows: First concert, $2,300.90; second concert, $2,490.40; third concert, $2,580.90; fourth concert, $2,452.40; fifth concert, $2,387.90; total, $12,212.50. Receipts for the season, 1909-1910, were $11,638.60. During the first year in the Academy, 1908-1909, they fere $12,251.50. When concerts were given in the Baptist Temple, the receipts varied from $8,163 to $9,407.

Dates for the concerts next season will be Friday evenings, November 10, December 8, January 12, February 23 and March 22. The plans for soloists next seasoun are for two singers, two violinists and one pianist. The soloist at the closing (March) concert will be Mme. Louise Homer. It is promised that the soloist at the opening concert will be an artist of equal if not greater reputation as an artist. One of the violinists will be Kathleen Parlow.

CITIZEN,

Brooklyn, N. Y.

APR 5 1911

TO DISCUSS CONCERTS.

The annual meeting of the Woman's Auxiliary Board of the Philharmonic Concerts by the Boston Symphony Orchestra will be held to-morrow morning at 11 o'clock in the art room of the Brooklyn Academy of Music. Reports on the programmes, receipts and outcome of the season of concerts just concluded will be made and action in regard to the concerts for next season will be taken.

Soloist Of Symphony This Week

Miss Carolina White.

Honors Showered On Hub Girl Opera Prima Donna

Honors continue to shower upon Carolina White, the operatic "find" of the season.

It was not long ago that Miss White left Boston for Italy comparatively unknown. This week she returns to enjoy the rare distinction of appearing as soloist at the Symphony concerts. This is an honor which nearly all the noted artists seek and which only a small number can secure. In Miss White's case it comes as a natural reward for distinguished service on the operatic stage.

The Boston soprano's first remarkable feat came when she created the title part in "The Girl of the Golden West" in Chicago. Later she duplicated this great success in Boston and in Philadelphia. A few weeks ago she won new renown when she appeared in the title role in the first American performance of "The Secret of Suzanne," by Wolf Ferrari, which was given at the Metropolitan Opera House in New York. Later she sang in Providence with the Boston Symphony Orchestra.

Tomorrow afternoon, and again Saturday night, she will sing at Symphony Hall the soprano air, "Ebben? Ne andro lontana," from Catalani's "La Wally," which was sung at the Metropolitan Opera House two seasons ago with Emmy Destinn in the principal role, and Marguerite's prison song from Bolto's "Mefistofele," which has been sung here by Frances Alda and Alice Nielsen.

SCIENCE MONITOR,

APRIL 6, 1911.

Conductor of Symphony Orchestra Is Honored by Baltimore Oratorio Gift

(Photo by Marceau, Boston.)

CUP PRESENTED TO MAX FIEDLER.

Max Fiedler, conductor of the Boston Symphony orchestra, has just been given a handsome silver cup by the Oratorio Society of Baltimore.

For two successive years he has conducted the Oratorio Society in the performance of Beethoven's ninth symphony in Baltimore at a regular Boston Symphony concert. Both of these concerts were very successful and Mr. Fiedler became so well liked that a general subscription was made to present him with this cup.

The token is 10 inches high and six inches in its widest diameter and elabo[illegible] engraved.

ADVERTISER, THURSDAY

APRIL 6, 1911

MUSIC NOTES.

The last opportunity of the year to hear selections from Wagnerian opera will be at the pension fund concert on next Sunday evening. At this concert Mr. Fiedler will play the "Flying Dutchman" overture and the "Rienzi" overture; the "Ride of the Valkyries," the "Waldweben" from "Siegfried," and the Bacchanale from "Tannhauser." An extra appearance of Josef Hofmann will be as welcome as it was unexpected. Hofmann will play the fourth concerto of Beethoven. The other number on the programme will be Beethoven's "Egmont" overture.

In many of the great cathedrals of England the performance of Bach's "Passion" music has become a regular part of the Good Friday services. Good Friday evening has been the time chosen for the performance of the "Passion" music by the Cecilia and the Boston Symphony, this being the last of the three concerts given by the combined forces of these two societies. The soloists will be Marie Zimmerman, soprano; Janet Spencer, contralto; George Harris, tenor, and David Bispham, baritone. There will also be a boy choir of 75 from the Emmanuel church.

RECORD, THURSDAY,

APRIL 6, 1911

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Oriole Singers Give Fiedler Loving Cnp

(Photo by Marceau.)
SILVER CUP PRESENTED TO MAX FIEDLER, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, BY THE ORATORIO SOCIETY OF BALTIMORE.

Max Fiedler, conductor of the Boston Symphony Orchestra, has just become the possessor of a very handsome silver cup which has been given to him by the Oratorio Society of Baltimore. For two successive years he has conducted the Oratorio Society in the performance of Beethoven's Ninth Symphony in Baltimore at a regular Boston Symphony concert.

Both of these concerts had great success and Mr. Fiedler became so well liked that a general subscription was made to present him with this cup. It is 10 inches high and six inches in its widest diameter, most elaborately chased and suitably engraved.

TESTIMONIAL TO MAX FIEDLER

[Photograph by Marceau, Boston.]

Silver Cup Sent to the Conductor of the Boston Symphony Orchestra by Baltimore Friends.

MADAME WHITE WITH SYMPHONY

By FREDERICK JOHNS.

The largest hat that ever entered Symphony Hall arrived there yesterday on the head of Madame Carolina White. The young singer must have walked in from Newtonville, for she could never have got it through a carriage or street car door, and the stage entrance of Symphony Hall was none too wide.

The hat was black with a huge white feather in it and its shape was elliptical. As she stood in front of the Symphony Orchestra the long side spread over the head of Herr Fiedler like a sheltering umbrella.

Madame Carolina must have desired to make a sensation on her debut with the great orchestra of her home city, for she also wore a hobble skirt. This hobble began above the knees instead of at the ankle, and gave her a sort of skating gait.

There was a sensation all right, and several women in the second balcony almost fell over the rail trying to get a look at her. Her gown was black satin with a lace overdress and the general effect was strange but prepossessing.

However, all this was preliminary to the singing. The first number was "Ebben? Ne Andro Lontana" from Catalani's "La Wally," an aria of little value, either lyrically or dramatically. Miss White did nothing to justify her selection of it although she sang sweetly and correctly.

The young singer was naturally nervous, for as a Boston girl she could appreciate the honor of singing with the Symphony Orchestra, and her voice was not under proper control.

She was much better in the prison song from "Mefistofele," which is lovely music and well suited to her voice, but even here she lacked the confidence she displayed as Minnie in "The Girl of the Golden West" at the Opera House.

There is no doubt that Miss White has a lovely voice, one of the richest and best on the operatic stage, but she lacks concert experience.

The orchestra played the famous "Manfred" symphonic poem of Tschaikowsky, a grand and inspiring "Te Deum Laudamus" by Sgambati and Beethoven's "Leonora" overture.

CAROLINA WHITE SINGS AT SYMPHONY

Noted American Prima Donna Warmly Applauded By Large Audience.

Carolina White, the only American prima donna chosen to take the leading part in one of the three famous productions of Puccini's "Girl of the Golden West," returned to her native city yesterday to appear as soloist as the Symphony rehearsal. She will also be heard at tonight's concert.

It is only fair to Miss White to say that she was heard to better advantage when she sang at the Boston Opera House, even on that memorable and trying night when she made her debut there at short notice. Yesterday, particularly in the first number, "Ebben? Ne andro lontana," the doleful, but yet beautiful, air from Catalani's "La Wally," sung as the ill-fated heroine bids good-by to her childhood home, there was unnecessary forcing of tones. Miss White has a singularly powerful, as well as lovely voice, and there is no need of pulling out all the stops even in Symphony Hall. Besides, a piano accompaniment of itself should counsel moderation. Many effects yesterday were obscured or utterly lost. No doubt the song will go much better tonight, as is often the case when the singer is appearing in Symphony Hall for the first time. But even under the most favorable conditions a piano accompaniment would fail to do justice either to singer or song.

The accompanist in the air from "La Wally" was Miss White's husband, Paul Longone, a young conductor attached to the San Carlo Opera House in Naples.

The soloist was heard more favorably in the familiar air from Boito's "Mefistofele," "L'altra notte in fondo al mare," the sad, sweet song which Marguerite sings in prison. In this instance there was a fitting orchestral accompaniment.

Miss White has much to favor her. She has a prepossessing appearance; she has marked artistic intuition; she has the finest soprano voice heard in Boston in many a year—a voice of wide range, large power, rare beauty. A singer of great promise! The audience yesterday was friendly and recalled her several times.

The program opened with an impressive performance of Tschaikowsky's "Manfred" symphony. At the close of it the audience applauded until the orchestra stood up to be thus complimented for the ravishing lyric tones of the pastorale, the cataractic brilliancy of the Alpine scene and the dramatic might of the finale. The combination of organ and orchestra in the last movement of the symphony enables the prodigious Russian composer to produce awe-inspiring effects. The performance was wholly worthy of the wonderful work.

There was splendid sonority in the Sgambati "Te Deum" and in the "Leonore" overture of Beethoven.

FRIENDS OF FIEDLER SEND HIM A CUP

Oratorio Society of Baltimore Gives Symphony Orchestra Conductor a Testimonial.

Max Fiedler, conductor of the Symphony orchestra, has just become the possessor of a handsome silver cup which has been given to him by the Oratorio Society of Baltimore.

For two successive seasons he has conducted this society in the performance of Beethoven's Ninth Symphony in Baltimore at a regular Boston Symphony concert. Both of these concerts were very successful and Mr. Fiedler became so well liked that a general subscription was made to present him with this cup.

It is 10 inches high and 6 inches in its widest diameter, most elaborately chased and suitably engraved.

Sunday

APRIL 8, 1911.

BOSTON SYMPHONY ORCHESTRA

Two novelties by two Boston composers are the principal items of next week's Symphony programme. George W. Chadwick will be represented by his suite symphonique, which has just taken the prize offered by the Federation of Musical Clubs. It is in four movements—allegro molto animato, Romanza, intermezzo and humoreske; finale—allegro energetico. The other novelty will be the comedy overture on negro themes by Henry F. Gilbert, late of Harvard University. Other numbers on the programme will be the prelude to "Parsifal" and Rachmaninoff's symphonic poem, "The Island of the Dead." Following the usual custom of not giving the public rehearsal on Good Friday, it will be given on Thursday afternoon of the coming week.

PENSION FUND CONCERT.

The last opportunity of the season for the general public, outside of the regular patrons of the Symphony Orchestra, to hear that great organization under Max Fiedler will be tomorrow (Sunday) evening, April 9, when the orchestra will give its second concert in aid of its pension fund. Josef Hofmann is the artist to offer his services for tomorrow night's concert. The programme will comprise the "Egmont" overture by Beethoven, which will be followed by the concerto for piano in G major No. 4. The second part will be Wagnerian, including the overture to "The Flying Dutchman," the Bacchanale from "Tannhauser," the "Ride of the Valkyries," the "Waldweben" and the "Rienzi" overture.

CECILIA AND SYMPHONY ORCHESTRA IN BACH'S PASSION MUSIC.

The third and last of the series of Cecilia concerts will be Bach's Matthew Passion in Symphony Hall on next Friday (Good Friday) evening, beginning at 7:30 o'clock promptly. The length of the work demands this early hour, despite the many cuts made in it by Mr. Fiedler. A choir of 50 boys from Emmanuel Church will assist. Marie Zimmerman of Philadelphia, who first came into prominence some years ago through her work at the famous Bach festivals that were given in the spring in the old Moravian Church in Bethlehem, Pa., is to be the soprano; Janet Spencer is the contralto, Mr. George Hamlin, tenor, and Mr. David Bishpam, baritone.

MISS CAROLINA WHITE THE SYMPHONY SOLOIST

Of Carolina White, the soloist at the symphony rehearsal, L. C. Elson says in his Advertiser review:

Miss Carolina White had already made a very favorable impression in Boston in the new Puccini opera. It is always a crucial test for an operatic star to forego all the advantages of costume, scenery and dramatic action, and appear in the white light of the concert platform. Miss Farrar has always been somewhat of a disappointment under these circumstances, and so has Mme. Calve, and others that could be mentioned.

Miss White had only piano accompaniment to her first number, which was an added handicap, although the instrument was well-played. Nevertheless the young vocalist won a triumph. She sang with breadth and with a sympathetic quality of tone, although a suspicion of tremolo was more than once apparent. In her second number, the prison song from Boito's "Mefistofele," the orchestra gave the support. The strong contrasts of this aria were finely brought out and the climaxes given with a fervor that aroused enthusiasm on the part of the audience, for Miss White was recalled several times with much heartiness. With operatic adjuncts there would have been still greater results.

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BACH "PASSION" MUSIC SUMS SEASON

"Matthew Passion" Last Concert of Cecilia and Symphony—Bach's Music Leads in Modern Style—Prof. Paine's Criticism.

THAT Bach is the most modern of musicians is a statement to puzzle the layman who has been supposing all these years that the father of modern harmony antedated Beethoven by some years. That he is also the most dramatic of composers, characterizing his roles in vocal works as definitely as ever Wagner tried to do, is another amazing statement for those who have thought of him chiefly as he is five-fingered by assiduous pupils who yearn to "get ahead" to Chopin. Yet "the musician's musician," as he is often called, is today coming into his own with the people largely through the exploitation of the distant possibilities of music by the so-called ultra modern composers. There is nothing in the most extreme of these which is not to be found somewhere in the vast library of father Bach, though his way of handling these musical materials was so skilful in point of his polyphonic mastery that what clashes on the ear in modern composition is found in Bach to be perfectly harmonious.

Fiedler Leads Work

Therefore the coming concert of the Cecilia Society, who will sing the Bach "Passion" music with the Symphony orchestra under Mr. Fiedler's direction April 14 at Symphony hall, is a happy finale for this particular season. We have had many experiments in music—French, German, American, too; we have heard operas of every sort from Mr. Converse's charming idyllic "Pipe of Desire" to the tragic story of "Otello," which Verdi tried to tell in the language of Richard Wagner; we have had orchestral music ranging from Handel to Debussy; therefore the ever new, ever revered work of the greatest master of them all comes comfortingly to restore a normal balance of thought.

To hear the "Matthew Passion" as Mr. Fiedler and his forces should present it is to hear things both as refreshingly unhackneyed and as solidly safe and sane as may be found in a range from Enesco's marvel of octaves in the strings or the utmost venture of a Dukas, to the normal fluency of a Beethoven adagio. All of music seems comprised in Bach and that he is not always loved must arise from the lack in performer or hearer of a noble sincerity like his own. That with Bach every tone weighs a ton may be said without flippancy. The more fleeting and transient its appearing, the more his every note needs to be pondered by the executant, the more clearly conceived by the hearer.

Bach must be tasted slowly, thoroughly, on the assumption, invariably justified, that he is worth while in every instant. Impressionism is far away from him, if by impressionism one means a careless throwing together of tones, undetected in their falsity because there is such a crowd of them. Bach's web of tone will bear testing in every thread. Here is why he is so inexhaustible a resource to musicians, and why the early study of nearly every successful composer centers in him; and of the wisest abides there. And yet Bach's music sounds more modern today than Beethoven's. There is more of that exquisite tingly closeness of harmony—a strangeness that becomes rankness is some of the exotics of the hour. Bach knows how to draw out independent voices that seem to pay little heed to each other and are explained only by their going along to other things. He who would hear Bach must lend more than one ear. Like the orchestral conductor he must follow each part as an individual, thinking horizontally as it were, as well as up and down.

This "Passion" Greatest

The "St. Matthew Passion" music is the great vocal work of the master and yet it was laid aside and scarcely known after Bach's day until in 1829 Mendelssohn performed it at Berlin. The centenary of Bach's death (1850) was commemorated by the formation at Leipsic of the Bach Gesellschaft, which began publishing, 1851, a complete critical edition of his works, since entirely completed.

The "St. John's Passion" has been less often heard but is very beautiful, if on a smaller scale than the Matthew. The "Christmas Oratorio" in five parts has been sung at different times in Boston, the first parts heard here having been given by the Cecilia society under Mr. Lang's direction. The Grand Mass in B minor is another of the Cecilia's great achievements, under Mr. Lang's leadership.

The explanation of the modernness of Bach's music perhaps lies, externally considered at least, in the fact that he represented a point of fusion between the older harmonic systems, back to which the so-called ultra moderns are seeking, and the modern system. This is what has given him the name of the father of modern harmony—because he welded these fluctuating elements of his time into the definite system which has dominated composition since his day. The two eras of musical thought which he fused may be called, according to Baker's dictionary, the polyphonic contrapuntal (thematic development by strict and free imitation) and the harmonic tonal (chord combinations founded on the modern system of major and minor keys).

Paine Estimates Bach

Professor J. K. Paine says in his "History of Music," page 227: "As Palestrina is the representative master of medieval church music, so Bach is the highest representative of Protestant church music. In this field he is not only the most profoundly subjective artist but is equally remarkable for the richness and wonderful range of his imagination and for his consummate mastery of musical form. He was one of the most intellectual musicians that ever lived, yet he made his skill and learning subservient to his emotional nature, which his religious fervor ennobled and intensified. Those who find his music cold and passionless are simply ignorant of his style. . . . His sacred music is founded in a large degree on the Lutheran chorales. This old custom of introducing melodies into the higher forms of church music reached its perfection in his cantatas. Many of his cantatas are founded on some particular chorale which is wrought out in varied forms of solo and chorus. One of the most splendid specimens of this choral art is the cantata on 'A mighty Fortress is our God' (Ein' Feste Burg).

"The 'Passion According to St. Matthew' has no rival in its special form. It is the highest representation that has ever been conceived in music of the trials and death of the master. Among hundreds of similar works both before and during Bach's day his are the only ones that have lived.

"The oratorio has replaced the passion, but the older form, as completed by Bach, possesses a certain reality and intensity of religious ardor and belief that not even the grandest oratorios of Handel, except 'The Messiah,' can rival." The great difference seems to be that the modernest musicians find little to stimulate them in Handel's work, while Bach is beyond their hugest concepts still. Professor Paine, however, agrees that the "Passion" music is more intensly lyrical and dramatic than "The Messiah" and expresses a deeper pathos.

Bach Characterizes

"As a contrapuntist," goes on Professor Paine, "Bach is acknowledged as the foremost of all masters. No one has shown more subtle and consummate knowledge of the relation of chords. His bold use of dissonances found no parallel in his own day; his ever new and striking harmonic progressions render the study of his works invaluable to the student. As an original harmonist he stands beside Chopin, Wagner and the other modern masters, while as a contrapuntist he towers above them all. All the voices of his counterpoint are perfectly melodious, and so natural that it seems as if the complex structure of his polyphony created itself, and as if the parts could flow in any direction as freely as water. Within this sphere he shows infinite variety and originality. No two fugues of his are treated alike; each one has its individual characteristic theme and is worked out in accordance with it. . . . Bach did not write for a public but for himself and his ideal critic; his music therefore is free from conventionalities and his best works cannot grow antiquated. He appears modern now and must remain so because he stood above fashion."

Marx says: "No one has ever equaled Bach in depth and truthfulness of characterization. In the recitatives of the 'St. Matthew Passion,' not a single tone is uttered otherwise than with the aim of giving characteristic expression to the words by means of significant harmonic and melodic progressions. This is true also of his airs and choruses, and of many of his instrumental compositions. It was under the influence of this deep insight into the spiritual life of the world of sound that this master developed harmony so fully and rightly and significantly, and all that later musicians have discovered and done, except wild fancies and transient whims, may be traced back to that epoch in which it was given to father Bach to reveal the truthfulness and deep spiritual significancy of his art in connection with the word of God."

Max Fiedler will present two novelties at the Symphony concerts of Thursday, Apr. 13 and Saturday, Apr. 15: George W. Chadwick's Suite Symphonique, which recently won the prize of the federation of music clubs and was produced in Philadelphia; and Henry F. Gilbert's comedy overture on negro themes. Both these works will be played from manuscript. Mr. Gilbert, whose name appears for the first time on a symphony program, wins the recognition of the conductor purely on the merits of his score. His overture is a light piece of music, both a patriotic and scholarly endeavor at self expression. The new composer lives in Cambridge. He is not a youth, however, nor is he a representative of any academic propaganda.

Mr. Fiedler presents with the compositions of the two Americans the Prelude to "Parsifal" and Rachmaninoff's symphonic poem, "The Island of the Dead." The twenty-second rehearsal, let it be noted again, is on Thursday afternoon, instead of (Friday).

(Copyright by Gessford, Nek York.)
JOSEF HOFMANN,
Pianist who appears at Symphony pension fund concert Sunday evening.

POST, SATURDAY, APRIL 8, 1911

MISS WHITE AS SOLOIST

BY OLIN DOWNES

Carolina White was the soloist at the 21st public rehearsal of the Symphony Orchestra, yesterday afternoon, in Symphony Hall. Miss White, gorgeously garbed, sang an air from Catalani's "La Wally," and Marguerite's Prison Song, "L'Altra Notte," from the third act of Boito's "Mefistofele." Tschaikowsky's "Manfred" symphony was the pub of the programme. Sgambati's "Te Deum Laudamus," as orchestrated for full orchestra, was heard for the first time in Boston, and the third "Leonore" overture of Beethoven brought the concert to an end.

The performance of Tschaikowsky's symphony was on the whole very effective, and at the end the orchestra was obliged to rise en masse and acknowledge the applause. Mr. Fiedler's performance was in some respects uncommonly impressive. The last movement of the symphony has seldom been heard to greater advantage. Here, indeed, was the spirit of Berlioz. In fact, no production of the modern Russian school (if Tschaikowsky can now be called modern) displays more conspicuously the influence of Berlioz than this symphony. It is, in fact, a Russian "Childe Harold." If the work were exclusively the production of Tschaikowsky, how it might be praised! But it is not. Berlioz, not Balikereff, is the inspirer of this work, from the beginning to the end. Yet Tschaikowsky clothes the theatricalism, the strenuous modernity of the madcap Frenchman, with a wealth of invention, of creative genius, for which Berlioz would have given him his hat, if it would have done any good.

The last three movements of this symphony are incontrovertibly Berlioz-Russianized. The orchestration, indeed, is a tour de force. But above and beyond all this, and in spite of conflicting influences, shines the genius of Peter Illytch. The "Manfred" symphony remains one of the great works in modern orchestral music.

Miss White sang for the first time at a symphony concert. Her triumphs in opera are now well known. She is, first of all, and foremost, an opera singer. She sang in such a manner yesterday afternoon, and her performance was remarkable. It was not that Miss White still suffered from an attack of laryngitis, of which she had been the victim earlier in the week, or that she lacked the requisite technic to do justice to her selections.

It was simply that this was a concert stage and that Miss White sang with the brilliancy and authority, and exaggerated emotion, supposed to be necessary on the platform. In the pretty air from "La Wally" she was heard to good advantage. Her voice is fresh and her tone production, generally speaking, excellent, but Miss White has still much to learn as an artist. The air from Boito's "Mefistofele," the music of the mad Marguerite, which Verdi would not have scorned to write, lacked the true pathos and simplicity, to say nothing of its execution. The passages of ornamentation were not the expression of a distracted mind, there were feats in bravura. They were not intended so by the composer. There could have been much more tone simplicity, much better delivery, as when the passages, arteggiated passage which follows the high A, near the first of the aria, were totally unrecognizable to the listener, Tradition may sanction such treatment. It is not intelligent or artistic. There was cordial applause for Miss White.

Sgambati's "Te Deum" proved a musicianly and effective piece of writing. Mr. John Marshall was organist. The Beethoven "Leonore" overture was brilliantly performed.

At the concerts of next week two compositions by American composers will be heard for the first time in this city: George W. Chadwick's "Symphonic Sketches," and Henry F. Gilbert's "Comedy Overture on Negro Themes."

THE BOSTON GLOBE—SATURDAY, APRIL 8, 1911.

AT THE SYMPHONY.

Carolina White Appears as the Singing Soloist.

Revival of the Tschaikowsky "Manfred" Symphony.

The program of the 21st public symphony rehearsal yesterday afternoon was as follows: Tschaikowsky, "Manfred" symphony; Sgambati, "Te Deum Laudamus" for orchestra and organ; Beethoven, "Leonora" overture No. 3; Catalani, Wally's air from "La Wally," act 1; Boito, Marguerite's prison song from "Mefistofele," act 3; Carolina White, soloist.

Taine, the litterateur, has called Byron's "Manfred" a twin-brother of the greatest poem of the age, Goethe's "Faust." Goethe said that Byron had taken his "Faustus" to himself and had extracted from it the strongest nourishment for his hypochondriac humor. "Manfred," like "Faust," has inspired the setting down of many notes upon music-paper, and has appealed to those who had a pretty taste for melancholy.

It is curious that Berlioz did not take "Manfred" to his arms as a theme crying for an orchestral orgy of tone. He and Byron both had brains whirling nearer to the abysm of madness than possessed of sanity. Berlioz did write a symphonic-poem of the wanderings of Childe Harold, who was a variant of Manfred, and both were shadows in slight metamorphoses of Byron himself, as were all the doleful, morbid heroes in his gallery, the Giaour, the Corsair, Sardanapalus, Cain, Tasso and the rest.

It has been said that Schumann, in his "Manfred" overture, caught the adoration, the passion of the character. He would not have known the true tang of Byron's confession: "I will work the mine of my youth to the last vein of the ore and then—good night. I have lived and am content." Tschaikowsky might have found such words within his own heart, and he has probed the agony of the character.

Balakirev, the founder of the modern Russian school, wrote vividly after a definite program, in a descriptive poem, an instrumental tale. He had outlined a musical scheme for an orchestral work upon Byron's neurotic "Manfred," and had long meditated upon it, yet felt Tschaikowsky the more apt in temperament to undertake it. He became the inspiration of this, as of the "Romeo and Juliet" fantasie-overture. It was to him also that the symphonic poem "Fate" was dedicated.

Tschaikowsky took his suggestion of a theme indicative of Manfred's character and personality to be used throughout the work, a fixed musical idea such as Berlioz used in his autobiographical Fantastic symphony of an artist's life. Tschaikowsky followed Balakirev's plan throughout, except that he reversed the order of his second and third movements.

The work is broadly conceived, with a deep understanding of the capacity for anguish of man's soul and executed with a vivid imagination and a keen sense of dramatizing values. The music pertaining to Manfred is strongly expressive of the ceaseless tumult of emotions, the frenzied adoration of the phantom Astarte, the violent presentiments for the future, the haunting remorse for the past.

The passage indicative of the maid herself is of exquisite beauty, and of the suave Italian melody in which Tschaikowsky's muse could be both skilled and spontaneous. The picture of the witch might have been more uncanny and eerie to a writer of the north country, but the music of the waterfall is as finely feminine in grace as are the falls of our Yosemite. The pastoral is again Italian in its serenity and was ennobled in Mr Longy's art.

The last movement is of great span. The previous thematic ideas are revived and contrasted not only with contrapuntal but with dramatizing skill.

The apotheosis at the close to Manfred's soul as though the hero were translated to the inheritance of wings and immortality sounds strangely like the heavenly proclamation of forgiveness to Marguerite.

Miss White gave pleasure by the purity, power, wide range and admirable natural qualities of her voice, by her evenness of phrase in sustained song, and her facility in more florid passages. In the art of interpreting emotional thought, of employing variety of accent and of tonal color for dramatic purposes, there are yet effects in which she will doubtless grow more adept.

Catalini's air went better than that of Boito, where there was not sufficient differentiation between Marguerite's remembrance of physical pain and wretchedness and her escape from it in the piteous rhapsodizing of a delirious brain.

Sgambati's Italian brethren of the operatic school might bathe their souls with profit in the chastity and majestic serenity of style which characterizes his "Te Deum Laudamus." It was played by strings, wood-wind, brass and organ, heretofore it had been played here by string choir and organ, as originally written.

The playing of the orchestra disclosed the superior qualities which characterize its musicianship. The concert next week will be on Thursday afternoon.

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CONCERTS NEXT WEEK

Three of Interesting Promise—A "Wagner Programme" and Josef Hofmann, the Pianist, for the Pension Fund of the Symphony Orchestra—A New Piece by Mr. Chadwick at the Regular Symphony Concerts—Bach's "St. Matthew Passion" by the Cecilia and the Symphony Orchestra—Mme. Powell, the Violinist, to Come to Milton

ONCE more, the Symphony Orchestra, the Symphony Orchestra with Josef Hofmann, the pianist, and the Symphony Orchestra with the Cecilia, have the concerts of the new week to themselves. On Sunday evening, in Symphony Hall, at eight, the orchestra, with Mr. Fiedler conducting, with Mr. Hofmann to play a concerto, and with a programme drawn largely from Wagner's music, undertakes its second concert for the year for the increase of its Pension Fund. On Thursday afternoon (instead of the usual Friday) and on Saturday evening in Symphony Hall befalls the twenty-first pair of regular concerts for the year, when Mr. Chadwick's new "Symphonic Suite" and a "Comedy Overture" on negro themes by H. F. Gilbert will be performed for the first times hereabouts. On Friday evening, in Symphony Hall, at the exceptional hour of 7.30, the orchestra, the Cecilia, a choir of boys and four solo singers, will perform Bach's "Passion Music according to St. Matthew"—a masterpiece unheard here in years.

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Hofmann and Wagner

OUTSIDE performances of "Lohengrin" by an itinerant company and at "popular prices," not an opera by Wagner has been represented in this town for a year. Our opera house is oftenest Italianate, occasionally Gallic, but never thus far, Wagnerian. What Wagner we in Boston hear, unless we journey to New York to seek the admirable performances of the Metropolitan, we must hear in fragments at the Symphony Concerts. Mr. Fiedler, like most discriminating conductors, respects Wagner's intentions. Music of Wagner that has its full and vivid being only in the theatre, with all that the theatre can give it, he will not shift to the concert-room. His range of selection is limited; he must not repeat the chosen fragments too often. Hence he has played little of Wagner's music at the regular Symphony Concerts of the year. Next Sunday at the concert for the Pension Fund he will make amends. More than half the programme falls to Wagner, and the pieces chosen are the overtures to "The Flying Dutchman" and to "Rienzi," the Venusberg music from the first act of "Tannhäuser," the "Ride of the Valkyrs," from the third act of "Die Walküre," and the arrangement of Siegfried's musings in the forest from the second act of "Siegfried." These make the "second part" of the concert. The first falls to Beethoven—a programme after Wagner's own heart—and the chosen pieces are the dramatic overture to Goethe's "Egmont" and the concerto for pianoforte and orchestra in G major. For it, Mr. Hofmann, at his own proffer, will be the pianist. He was fain to play the piece when he appeared at the Symphony Concerts in December. Now he will have his will, and it is easy to imagine what breadth of execution and what glories of tone he will accomplish in his performance of the music. Mr. Hofmann has now conquered his place, by just title, among pianists of the first rank. He has begun the conquest of Boston, too.

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Mr. Chadwick and Others

IT is a tempting, but unsolvable, puzzle to try to "unify" the programme that Mr. Fiedler has arranged for the regular Symphony Concerts of Thursday afternoon (in lieu of Friday) and Saturday evening. Now Thursday is Holy Thursday and Friday is Good Friday, and by so much his choice of Wagner's Prelude to "Parsifal" might be appropriate to the days. On the other hand, All Souls' Day is six months past or six months to come. Rachmaninoff's tone-poem, "The Isle of the Dead," might be fitting for it, but hardly for the fast days of Holy Week. Perhaps it stands on the programme by its own right of deeply imagined and gravely beautiful music. Holy Saturday, the world over, is a day of approaching festival, and with it may be assorted the other pieces of the list—Mr. Chadwick's "Symphonic Suite" and Mr. Gilbert's "Comedy Overture," both new to audiences here. The suite, beginning in the key of E-flat and running in an Allegro, a Romance, a Humorous Intermesso and an Energetic Finale, is the piece with which Mr. Chadwick lately won a prize offered by the National Federation of Musical Clubs, which was played last month in Philadelphia and described the other day in this place. If it matches his previous "Symphonic Suite"—and it suggests a like mood and purpose—it will be interesting and very American music. Mr. Gilbert's overture lies still in manuscript, and he is of those who like to experiment with thematic material from what they believe is American—i. e., Negro or Indian—folk-music.

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Bach

AN ARTICLE in another column prepares the way for the performance of Bach's "Passion Music according to St. Matthew," that the chorus of the Cecilia, a choir of boys from Emmanuel Church, four solo singers, the Symphony Orchestra and Mr. Fiedler will undertake on Friday evening. The conductor has made the "cuts" inevitable to a performance of the music nowadays unless it is to fill both an afternoon and an evening. Yet what remains requires the beginning of the concert at 7.30 punctually. The solo singers are of high repute in American concert-rooms, but they have been chosen more particularly for the difficult and unusual task they have in hand. They will be Marie Zimmerman, the soprano, a "specialist" in the music of Bach; Janet Spencer, the alto who sang here very intelligently, last autumn; George Hamlin, the tenor for the exacting narrative of the Evangelist, and David Bispham, the baritone.

NEXT Friday evening, on a Good Friday, one hundred and eighty-two years after Bach's "Passion music according to St. Matthew" was first sung on that fast day, in St. Thomas Church at Leipzig, the Cecilia and the Symphony Orchestra will perform it for the first time within the recollection of the younger generation here in Boston. It was the distinction of the Händel and Haydn Society to sing the music for the first time in the United States, in the seventies, fifty years after Mendelssohn had rediscovered it to the world. In the eighties, and for a little way into the nineties, it was even the custom of the society to perform the "St. Matthew Passion" annually on Good Friday, as perhaps, it was repeated at Leipzig in Bach's time. The custom gradually died; the music has fallen from the repertory of the Händel and Haydn Society; and not for years has it been sung in Boston. Wisely, Mr. Fiedler and the Cecilia have now elected to revive it. He has prepared his version—since there must be cuts—advisedly; preparation has been long and diligent though performances in Mr. Lang's time have schooled the choir to some of the music; the solo singers have been chosen for their fitness to a unique task. Thus, to many that hear—and they promise to be numerous—the performance will be like a rediscovery of one of the masterpieces of music. The more is the reason and the occasion, then, for a few random but recalling notes from various sources about music that in spite of the years and the admiration that have accumulated upon it, is still too little known even to students and connoisseurs.

SYMPHONY CONCERT.

We intend, most of us, when we hear a symphony, to make it one of our permanent possessions; we have no more intention to forget its effect on us than we have to part with an oriental rug which we have acquired with difficulty or sacrifice. We purpose, when once we have heard Beethoven's choral ninth to make its structure, color and sentiment as inalienable from our thought as the background, border and center of our favorite old Bokhara.

The immediate hearing of a noble symphonic piece is, or should be, the smallest part of our enjoyment of it. For on the day or the night when the music is played, we are likely to observe details so closely that we miss the larger purposes. We think of the work as a collection of ingenious episodes in pattern weaving, we think of it as so many rare examples of the dyer's craft. We do not see the whole rug.

The recess talk after the performance of Tschaikowsky's "Manfred" symphony is likely to become an argument on the merits of the four movements, as though the audience were presently to reassemble and vote on which was the best. The exposition of the opening melodies is likely to be praised, their working out later in the work dispraised—possibly because it is an easier intellectual task to grasp a simple thematic statement than to follow an elaborate development of it. Then the conductor's lighter touch in the finale than in the first three sections will be a warrant for our giving Tschaikowsky, the summarizer, first honors and Tschaikowsky, the thinker, second honors. Here again we acknowledge a preference for what comes easy over what comes hard. We have to admit, on reflection, that the last movement, free and buoyant, though it is, could not stand without the preceeding allegro scherzo and andante to prepare it and furnish contrast.

The "Manfred" symphony in its entirety is what we want to keep in permanent recollection, for it is a unified piece of artistry, else it would not be a symphony; and it is a masterly one, else somebody besides Tschaikowsky conceived it.

Eyes off, then, from detail of border and from exquisitely wrought center; if we want to enjoy at its best the piece of workmanship which the east has sent us, let us look at the whole rug.

Miss Carolina White made her first appearance before the Symphony audience as a serious concert singer. Undeluded by her extraordinary and swift success in American opera, she came prepared for her few moments in Symphony hall Friday afternoon as for an occasion of momentous importance. She knew her listeners and was ready for their acutest criticism. Her art was the most noteworthy thing in the whole program. One of the notable Symphony events of the year the twenty-first concert would have been, if it had all risen to the standard of Miss White's singing. The Boston artist is something more than a reader of the modern light dramatic roles in opera; she is a singer with a solid technical foundation. She has not come to the point where she can arouse an audience to unusual enthusiasm, but she has interpretive direction and executive fluency which ought in time, and in no great time, to place her among the first of American sopranos.

Last Pension Fund Concert Due Tonight

The last opportunity of the season for the general public, outside of the regular patrons of the Symphony Orchestra, to hear that great organization under Max Fiedler will come this evening when the orchestra will give its second concert in aid of the pension fund.

One of the pleasant features of these concerts is the generous help the orchestra has always received from great artists. Among those who have appeared in the past as soloists have been Paderewski, Elman, Melba, Schumann-Heink, Sembrich and Samaroff. At the first concert this year the orchestra had the co-operation of Signor Constantino, and at the concert tonight Josef Hofmann gives his services. The program will comprise works by Beethoven and Wagner. It begins with the "Egmont" overture of Beethoven, which will be followed by the Beethoven concerto for piano in G-major No. 4. The second part of the program will be devoted to Wagner, comprising the overture to "The Flying Dutchman," the bacchanale from "Tannhauser," the "Ride of the Valkyries," the "Waldweben" and the "Rienzi" overture.

Bach's Passion Music Good Friday Night

The performance of the Matthew Passion by the Cecilia Society and the Boston Symphony Orchestra, Max Fiedler, conductor, in Symphony Hall on next Friday evening will mark the 182d anniversary of its first performance, that historic event having taken place in Leipsic on Good Friday, 1729. The concert will be the last of the three given by the combined forces of the Cecilia Society and the Boston Symphony Orchestra. In addition to the 175 voices of the Cecilia Society, there will be a boy choir of fifty from the Emmanuel Church.

The soprano soloist, Marie Zimmerman of Philadelphia, first came into prominence eight or ten years ago, when she was the principal soprano at the famous Bach Festivals given in the old Moravian Church in Bethlehem, Penn. Janet Spencer, the contralto, is well known in Boston, both as a singer of oratorio and as a singer of songs. George Hamlin is the leading American concert-tenor of today, while David Bispham needs no introduction. The performance will begin promptly at 7.30 o'clock.

Symphony Novelties

Two novelties by two Boston composers are the principal items on this week's Symphony programme. George W. Chadwick will be represented by his "Suite Symphonique," which has just taken the prize offered by the Federation of Musical Clubs. The other novelty will be a "Comedy Overture on Negro Themes," by Henry F. Gilbert, late of Harvard University. This also is in manuscript and will be played for the first time in Boston. The other numbers on the program will be the prelude to "Parsifal" and Rachmaninoff's symphonic poem, "The Island of the Dead." Following the usual custom of not playing on Good Friday, the rehearsal will be given Thursday afternoon instead of Friday.

'MANFRED' GIVEN BY SYMPHONY

Tschaikowsky's Work Heard Here After Six Years at 21st Rehearsal.

"TE DEUM" FOR ORCHESTRA

Sgambati's Paraphrase Played Here for First Time—Miss White in Opera Arias.

By PHILIP HALE.

The 21st public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Miss Caroline White, soprano, was the soloist. The program was as follows:

"Manfred" Symphony.....Tschaikowsky
Air from "La Wally," Act I.....Catalani
Te Deum for orchestra and organ.....Sgambati
Marguerite's Prison air from "Mefistofele".....Boito
Overture to "Leonora" No. 3.....Beethoven

Tschaikowsky's "Manfred" had not been played here since March 11, 1905. He composed it at Balakireff's solicitation; it might be said command; for though Tschaikowsky was often at sword's points with Balakireff and at times wrote contemptuously about him [illegible] nevertheless appeared to stand in awe of him. He composed "Manfred" according to the program drawn up by Balakireff, and that made him unhappy. "No!" he wrote to Taneieff: "It is a thousand times pleasanter to compose without any program. When I write a program symphony, I always feel I am not paying in sterling coin, but in worthless paper money." He groaned in spirit while he composed the symphony. We find him wondering whether the labor was worth while. "My 'Manfred' will be played once or twice and then disappear; with the exception of a few people who attend symphony concerts, no one will hear it." And he thought of the happier lot of the successful operatic composer. He wrote to his publisher—for, strange to say, Tschaikowsky and his publisher were on friendly, intimate terms: "Even were 'Manfred' a work of the greatest genius, it would still remain a symphony, which, on account of its musical intricacy and difficulty, would be played only once in ten years." After the rehearsals he was sure that "Manfred" was his best symphonic work; but later he had a high opinion only of the first two movements and placed the other two among his poorest compositions.

We have all heard too much of Tschaikowsky's music during the last 10 years for the reasonableness of our judgment concerning its merits and for the composer's own reputation. His musical speech is too familiar; his mannerisms have been dinned into us. What wonder if some are weary of Tschaikowsky's endless repetitions of a phrase, given to successive instruments or groups of instruments; of his sentiment that is at times sentimentalism; of his passion that is often only hysteria? His piano concerto has been played at these concerts six times within the last 10 years; his violin concerto has been heard the same number of times within the same period. It might be said that Tschaikowsky's music is too personal in expression to endure such familiarity.

"Manfred" has been more fortunate in this respect. Six years have passed since it was performed at these concerts; to the majority of the audience the work was comparatively fresh; to many it was unknown. The symphony shows indisputable talent; there is marked individuality; there are also weaknesses, dull stretches, pages that seeking to be impressive are dangerously near bombast.

Let the ingenious analyses be forgotten with the fine phrases of commentators. We are informed that in the first movement Tschaikowsky endeavored "to portray the soul of Manfred." It was Mr. Barrie who replied to a "character actor" who insisted that everything could be expressed facially: "Then will you kindly go to the back of the stage and express it in your face that you have a younger brother who was born in Shropshire, but is now staying in a boarding-house on the South Coast!" In spite of the program "Manfred" is on the whole an imposing composition with lofty thoughts; truly emotional passages, as those associated with Astarte; brilliant pages, as in the second movement; and the suggestion of free out-of-door life, as in the Pastorale. But in no one of his works does Tschaikowsky so clearly show the influence of Berlioz.

The performance was enthusiastically applauded, and the manner in which the last movement was played richly deserved the applause. Mr. Fiedler gave the most impressive reading of this movement that has been heard here. There were sluggish moments in the first movement, and there was a certain rigidity in the performance of the second, which should have been more capriciously sparkling and fantastical. On the whole, the performance should be ranked among the conductor's best.

Sgambati's paraphrase of the plain song Te Deum had been heard here in the arrangement for organ and orchestra of strings. The version for full orchestra and organ ad lib. was played yesterday in Boston for the first time. The composition is short and sonorous, carefully worked and without any quality of striking distinction.

Miss Carolina White sang for the first time at these concerts. Not long ago she made a successful appearance at the Boston Opera House in "The Girl of the Golden West." She then pleased by her dramatic intelligence and fervor, and sang the music that falls to Minnie with the appropriate dramatic expression. It was not easy to judge at that time of her vocal art, for the music gives little opportunity to a singer. Her selections yesterday were not well suited to a Symphony concert, and she was handicapped in the air from "La Wally," for, as the orchestral parts were not at hand, she was obliged to sing with a piano accompaniment played by her husband, Mr. Longone.

The two arias demand the dramatic situation for their full effect. Miss White sang them with considerable force; but as a singer, pure and simple, she disappointed even those who were most kindly disposed toward her. The voice itself is a fine one, full of color and character.

The program of next week will be as follows: Wagner, Prelude to "Parsifal"; Rachmaninoff, symphonic poem, "The Island of the Dead"; Chadwick, Suite Symphonique; Gilbert, Comedy overture on Negro Themes. The pieces by the two Americans will be played for the first time in Boston. The public rehearsal will be on Thursday afternoon instead of Friday afternoon.

MUSIC NOTES

The performance of the Matthew Passion by the Cecilia Society and the Boston Symphony Orchestra, Max Fiedler, conductor, in Symphony Hall, next Friday evening, will mark the one hundred and eighty-second anniversary of its first performance, that historic event having taken place in Leipsic on Good Friday, 1729. The performance in Symphony Hall next Friday (Good Friday) evening will begin promptly at 7:30 o'clock.

The concert will be the last of three given by the combined forces of the Cecilia Society and the Boston Symphony Orchestra, a very interesting experiment the results of which have quite justified the effort made to put choral music on a thoroughly sound basis in this city. The soloists have been very carefully chosen.

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Two novelties by two Boston composers are the principal items on this week's Symphony program. George W. Chadwick will be represented by his Suite Symphonique which has just taken the prize offered by the Federation of Musical Clubs. It has been played only in Philadelphia. It is in manuscript and is dedicated to Frederick Stock and the Theodore Thomas Orchestra of Chicago. The other novelty will be a Comedy Overture on Negro Themes by Henry F. Gilbert, late of Harvard University. This also is in manuscript and will be played for the first time in Boston. Other numbers on the program will be the Prelude to "Parsifal" and Rachmaninoff's Symphonic poem "The Island of the Dead."

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The last opportunity of the season for the general public outside of the regular patrons of the Symphony Orchestra to hear that organization under Max Fiedler will come this evening, when the Orchestra will give its second concert in aid of the pension fund. At the first concert this year the Orchestra had the co-operation of Signor Constantino and at the concert tonight Josef Hofmann gives his services. The program will comprise works by Beethoven and Wagner.

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MISS CAROLINA WHITE THE SYMPHONY SOLOIST

PRIMA DONNA'S DEBUT IN CONCERT WELCOMED

Great Performance by the Orchestra of Tschaikowsky's Difficult "Manfred" and "Leonora" No. 3

By Louis C. Elson.

PROGRAMME.
Tschaikowsky. "Manfred" Symphony.
Catalani. Aria from "La Wally."
Sgambati. "Te Deum Laudamus."
Boito. Aria from "Mefistofele."
Beethoven. Overture to "Leonora," No. 3.
Vocalist, Miss Carolina White.

"Manfred" as set by Tschaikowsky is not so much a symphony as a symphonic poem. It carries out a personal idea (or a personification) as definitely as "Childe Harold," who was turned into a viola by Berlioz. Of course Manfred is dyed in a deeper gloom than Childe Harold, but he has his musical figure, in quite as definite a manner, which growls forth in the depths of the woodwind, in the true Russian manner of dejection. There is, of course, also an Astarte figure, but, although both are impressive, neither of them are so appealing as the two figures in Schumann's "Manfred" overture.

There is the Spirit of the Alps, also, which appears to Manfred in the rainbow of the waterfall, but here again the witchery of Schumann's "beautiful spirit with the hair of light" is not achieved. The episode of Alpine life seems to us better than the Schumannesque treatment of spoken voice against English horn. The finale, in the hall of Ahrimanes is at times beyond the Schumann treatment, and the first movement, too, even if the themes in themselves are not as graphic as those of Schumann, has a grandeur which places this symphony on a very high level. The work is very long, but not too long for the music-lover, for Tschaikowsky has something to say at almost every point of the colossal composition. It is furiously difficult, but that was not very noticeable in the great performance of yesterday afternoon.

Perhaps comparisons with Schumann in this work are not quite fair. Schumann was moved by "Manfred" as by no other poem. He wept when he read it. Not even Goethe's "Faust" made such a deep impression upon his emotions. If we leave Schumann out of the question altogether, Tschaikowsky's "Manfred" symphony becomes an incomparable work. We must note also that Tschaikowsky's passion does not lead him away altogether from melodic thoughts. This is the truest phase of modern music; form is treated rather freely, but beauty is not discarded. Some modern composers seem to imagine that in order to express mental torture they must torture all their auditors.

That Tschaikowsky has brought forth a rather spasmodic and highly nervous Manfred may be frankly admitted. It is not the high philosopher, who says—

"Grief should be the instructor of the Wise:
Sorrow is knowledge."

Manfred's agonies of remorse take on an earthquake character in the end of the first movement.

If ever there was iridescent music it is found in the second movement of this symphony. Playful skips, shimmering flute figures, spraying-like runs, all combine to picture the fairy of the waterfall. But this movement was played in too careful a manner. The vagueness disappeared. It was as if one had attempted to take a rainbow to pieces.

The third movement gave an adequate picture of Swiss pastoral life, although the hunter was not as clearly in evidence as he might have been, Tschaikowsky contenting himself with a general portrayal of rustic enjoyment. The oboes did excellent work here.

We could not quite see the necessity of a fugato in Hades (in the last movement), unless it be intended to intimate that many contrapuntists have gone there. The piccolo was of course prominent at this fashionable winter resort. But the climax of the Finale was most majestic, and the organ blended its tones with the orchestra magnificently. All in all this symphony was very impressive and splendidly scored. It received great applause, and after two recalls Mr. Fiedler allowed the orchestra to rise and acknowledge the enthusiasm.

Miss Carolina White had already made a very favorable impression in Boston in the new Puccini opera. It is always a crucial test for an operatic star to forego all the advantages of costume, scenery and dramatic action, and appear in the white light of the concert platform. Miss Farrar has always been somewhat of a disappointment under these circumstances, and so has Mme. Calve, and others that could be mentioned.

Miss White had only piano accompaniment to her first number, which was an added handicap, although the instrument was well played. Nevertheless the young vocalist won a triumph. She sang with breadth and with a sympathetic quality of tone, although a suspicion of tremolo was more than once apparent. In her second number, the prison-song from Boito's "Mefistofele," the orchestra gave the support. The strong contrasts of this aria were finely brought out and the climaxes given with a fervor that aroused enthusiasm on the part of the audience, for Miss White was recalled several times with much heartiness. With operatic adjuncts there would have been still greater results.

Sgambati's "Te Deum" is an effective work. The organ is blended well with the orchestra, the "Cantus Firmus" is very telling upon the violins, while the constant pizzicato of the contra-basses is of a very impressive character. The counterpoint is good, flowing and unforced, and the work is attractive from first to last. We are glad to see the organ used in connection with the orchestra. The instrument sounds finely in Symphony Hall and its effect is enhanced by union with the orchestra. It has made a few obstreperous breaks in the recent past, but on this occasion it behaved in a commendable manner, and Mr. J. P. Marshall played it with

The concert ended with Beethoven's third "Leonora" overture, the noblest of all dramatic overtures, except possibly a couple of Wagner's. We prefer the above title to the prosaic "Leonora No. 3," which suggests a tug-boat or a fire engine rather than a great musical work. That possibly Beethoven did not write it third of the series would not invalidate its title. Mr. Fiedler read this with all the strong contrasts that the composition demanded. There is a delirium of joy in the final triumph of virtue over vice, which was taken in a frenzied manner, and needed to be. No! It was not taken too fast!

The trumpet calls were very steady and effective. They are not very difficult, judged by modern standards, even though very important. In fact, Beethoven never wrote an extremely difficult trumpet passage, for that instrument was at low ebb during his lifetime. The trumpet was much more brilliantly used both before and after the so-called "classical" epoch.

The third "Leonora" overture made a fiery ending to a concert that fairly bristled with orchestral difficulties. But our orchestra has passed the point where technical difficulties are apparent to the general auditor. If only our orchestra could make a European tour! What a waking-up London, Paris and Berlin would have!

The interesting musical feature of next week will be the performance of Bach's Matthew Passion in Symphony Hall on next Friday (Good Friday) evening. This concert will be the third and last of the series which have been given this winter by the combined forces of the Cecilia Society and the Boston Symphony under Fiedler as conductor, and in this concert there will also be a choir of 50 boys from Emmanuel church.

The last opportunity of the season for the general public outside of the regular patrons of the Symphony to hear that great organization under Max Fiedler will come tomorrow evening, when the Orchestra will give its second concert in aid of its Pension Fund. At the first concert this year the Orchestra had the co-operation of Constantino and at the concert tomorrow night Josef Hofmann gives his services.

HOFMANN PLAYS AT SYMPHONY CONCERT

By EDITH BURNHAM.

The Boston Symphony Orchestra gave its second and last pension fund concert for the season in Symphony Hall last night before an audience that was both large and enthusiastic, there always being a peculiar appreciation manifested at these concerts. They are given for the benefit of the orchestra as an institution, since no orchestra of the standard of the Symphony could possibly be maintained without a retiring fund. The hard work put in by the orchestra at last evening's performance alone certainly spoke volumes for the strain placed upon these players. A succession of Wagner numbers which kept every player at the top notch of his ability in execution and taxed both mental and physical energy to its utmost demonstrated the skill requisite for such orchestration.

The programme opened with the Beethoven Overtures to Goethe's "Egmont." The fusion of two of the greatest minds in the history of music and literature in this work has resulted in a composite of extraordinary intellectuality and emotion. The clash of arms and the song of the romance are in it, the music forecasting the varied emotions, the clash and the harmony of the poetic drama. Mr. Fiedler conducted it with the spirit and understanding of one relating an oft-told and much-loved story.

The appearance of Josef Hofmann, who gave his services for the occasion, was the occasion of tremendous applause. Mr. Hofmann selected the Beethoven G Major concerto. This concerto affords him only slight opportunity to display his "Rubenstein" playing, but rather affords chance for the play of his own individuality in the elucidation of the harmonic material.

The greatest of interest was attached to the Wagnerian group played, opening with the overture to "The Flying Dutchman." It is safe to say that the Dutchman never flew harder, faster or higher than at last night's concert. Mr. Fiedler kept him in swift aerial flight that was almost breathless and exciting to the last degree. The "Tannhauser" Bacchanale following was an instrumental test that even Bacchus himself would have deemed a marvelous tribute to his power as a god. The orgie of the strings is a Bacchanalian transport and last night it was played to its utmost. But this bacchanalia of Wagner's is not all an orgie, it has moments of wonderful beauty, when the strings and flutes wander far off away from the orgie and into the realm where sensuous beauty meets spiritual, and is for the moment led away by it. The "Ride of the Valkyries" was a madcap ride last night, the mystic creatures almost tearing their way through space—but it was gloriously exhilarating.

There is no composer so fine as Wagner in his finest moments, he lives on the outer sphere of the universe of harmony, in an outer circle which others have not quite touched. In the "Waldweben" from Siegfried we are with him in a few of these moments, in this weaving of forest thoughts and sounds he carries us to that outer circle with him. The "Rienzi" overture closed the Wagner group, which was a rare treat in these days of forgetting the great composer.

The allegro movement, with its brilliant and at times delicate passages for the solo instrument, was played with scintillating touch, the dramatic moments being stressed with Mr. Hofmann's customary incision and decision. The lovely hymnal like theme of the andante he played with fine sympathy; there was a bit of the "over-soul" in his touch, a corresponding over-tone lingering in its path. Mr Hofmann was many times recalled and was presented with a huge laurel wreath tied with many decorative ribbons. He responded generously with encores, one of them being a Chopin waltz, which was delightfully played. Mr. Hofmann's Chopin playing has already been remarked on as being exceedingly individual, and last night's slight hearing of this composer was no exception.

THE BOSTON SUNDAY

MUSIC AND MUSICIANS

History of Bach's "Passion Music."

Last of the Season's Pension Fund Concerts Tonight.

[redacted] Opera

[redacted] Concerts.

On Good Friday of this week, at 7:30, the Cecilia society and the Boston symphony orchestra will unite in a performance of Bach's "Passion Music, according to St Matthew." The soloists will be Marie Zimmerman soprano, Janet Spencer contralto, George Hamlin tenor and David Bispham baritone. The full personnel of the orchestra will be used. The chorus will number 175. There will be a boy choir of 50 from the Emmanuel church. Mr Fiedler will conduct.

"The Passion of Christ" was celebrated as a part of the liturgical service of the church at an early day, and is a surviving evidence of the birth of dramatic music in its ritual.

There is record of a dramatic representation of "The Passion" in the 4th century by St Gregory Nazianzen, bishop of Antioch. From the 13th century it was chanted to plain song melodies by the clergymen in Roman Catholic churches during holy week. In the Reformed church the performance of "The Passion" did not take place earlier than the last half of the 16th century.

Music had been set to it by various composers before Bach's time. There were settings according to St Matthew by Keuchenthal (1573), to St John by Selneocer (1587), by Gese (1588), by Schuet (1585-1672), by Vopelius (1682).

In "The Passion" of Sebastiani (1672) we find the first artistic use of hymn tunes and the biblical narrative and recitative, accompanied by two violins or two violas and bass, the first example of instrumental accompaniment in the Passion.

Handel and Matthewson brought forward Passion oratorios at Hamburg, introducing the regular song forms of the opera in recitative, arias and duets. Keister, who was associated with them, wrote in 1704 three cantatas or dramatic scenes, in which the words were not taken from the Scriptures, nor was there an Evangelist. Its first performance took place in Holy week, 1712. Bach used parts of the text of the arias in his St John "Passion."

Bach's Matthew "Passion" follows that of Sebastiani, adding new forms derived from the drama. The text was written, probably with Bach's aid, by Picander, not a poet of great creative talent, but with facility and imbued with the spirit of the subject. The words were not all chosen from the Scriptures, but Bach considered the soliloquies in which biblical characters speak unbiblical words, too theatrical to be used.

First Performance in 1729.

Bach is usually considered to have written five "Passions." After his death his sons, Friedemann and Emanuel, divided the cantatas between them and the Passions were doubtless included. Emanuel had the original scores of the St John and the St Matthew "Passions." He kept them faithfully and they still exist.

The original manuscripts of the three others fell to the drunken Friedemann, who grew more dissipated. They were sold for a trifle and two have disappeared. A possible "Passion" of St Luke in Bach's handwriting may be a third.

According to Spitta, five lyrical pieces of the St Mark "Passion" are apparently transposed into the funeral ode for Queen Christiana Eberhardine (1727), for Picander wrote the text for both, as he had for that of the St Matthew.

The first performance of the Matthew "Passion" took place on Good Friday, April 15, 1729, at an afternoon service in St Thomas' church, Leipzig, of which Bach was cantor. Enlarged as in its present form, it could hardly have been brought out before 1740.

This masterpiece of religious music was then allowed to fall into neglect and disuse, perhaps through the attempt of the sons and pupils of Bach, who tried to introduce lighter Italian methods and thus to mar its noble dignity and chastity of spirit.

As by a miracle it was to be raised as from the dead by the youth Mendelssohn and a group of friends and saved to the world henceforth, to be an imperishable source of spiritual ennoblement.

It is usually supposed that Mendelssohn took the initiative in this revival. As a matter of fact, he was first persuaded by another, and not easily, that a public performance of the Matthew "Passion" would be feasible.

Eduard Devrient, when he first met Mendelssohn, then a boy of 13, was himself a youth of 20, and had been engaged as baritone at the Royal opera nearly three years. When he wrote his "Recollections of Mendelssohn" (1869), which relates the story, he was then "official director of the opera at Carlsruhe."

Score Bought as Waste Paper.

It was at the home of Zelter that Mendelssohn first heard a few pieces from Bach's "Passion" music, according to Matthew. Carl Zelter, director of the Berlin singakademie, deserves the gratitude of all lovers of musical art. Master of theory, composer for the church, teacher of Mendelssohn and friend of Goethe, he was moreover the first promoter of the faith and study of Sebastian Bach.

It became Mendelssohn's ardent desire to possess a copy of this music, a wish which was fulfilled by his grandmother on Christmas, 1822. It was not easy to obtain permission from Zelter for a transcription, for he was a zealous collector. He had bought the score, according to one account, years before as waste paper at an auction of goods of a deceased cheese-monger.

Mendelssohn confided with the ardor of friendship his wish to Eduard Rietz, an excellent young violinist, to whom he dedicated the octet, a sonata for violin and piano and the andante in a quintet. Devrient writes of the joy with which Felix showed to him on Christmas day Rietz's admirably-written copy of the sacred masterpiece, which now became his favorite study.

During the winter of 1827 Mendelssohn formed a select choir of 16 voices, which met at his house on Saturday evenings for the practice of rarely heard works. The Matthew "Passion" was then taken up.

Devrient, who was a member, writes: "The impersonation of the several characters of the gospel by different voices struck us as being the pitch of the work, the antiquity of this practice in old church music being long forgotten. The dramatic treatment that arose from it, the overwhelming majesty of the choruses, above all the wondrous declamation of the part of Christ, were to me a new and sacred Bible speech, and increased with every time of hearing our reverence and astonishment at the greatness of the work."

The same writer later relates of the growing absorption of the choir in the work, of his desire to see it publicly performed and himself to sing the music of Christ. He tells how in January, 1829, he passed a sleepless night after a rehearsal, devising a way for a public presentation; how the next morning he went early to the Mendelssohn home and awoke Felix out of a sound sleep to convince him of the feasibility of the project, and that it was their duty to the musical world to revive Bach's work.

Young Mendelssohn the Conductor.

Felix was inspired with confidence, and the two set off to beard Zelter in his den, who first considered them "a couple of young donkeys," but later consented to the trial of offering the public music which he feared it did not understand or care for.

Mendelssohn, 20 years old at the time, was out of pocket-money, and Devrient loaned him a thaler to buy [illegible] gloves then fashionable, which were part of a most carefully composed attire, alike for both, in which they set out to invite the solo singers. They termed it a "Bach" uniform, consisting of blue coats, white waistcoats, black neckties, black trousers and the aforesaid gloves. Felix evinced his usual sparkling humor in the remark that "it was an actor and a Jew that were to give back to the people the greatest of Christian works."

The four principal singers heartily seconded the scheme and the rehearsals elicited increasing interest on the part of soloists, chorus and orchestra. Youth that he was, and this his first serious conducting, Mendelssohn carried on the preparations with a firm hand as though he were long accustomed to leadership.

His conducting revealed traits which might be followed profitably today and in Boston by those intrusted with a baton. Instead of incessantly beating the air in passages of regular tempo, where there was no need of marked assertion on the part of the conductor, he would allow his pantomime to become less obtrusive, as though he should say, "Here they can go very well without me."

The first resuscitation of the Matthew "Passion" occurred in Berlin March 11, 1829. The success was instantaneous and memorable. There were between 300 and 400 in the Academy chorus. Stuemer sang the Evangelist, and the air "I will watch with my Jesus," which was too high for Baden, who took the parts of Peter and Pilate. The women soloists were Mme Milder and Fraulein von Schaetzel. Rietz played the violin obligato.

Devrient himself took the part of Christ. He wrote of it: "The music lay well in my voice; I had long rehearsed it with Felix and he approved of my reading. Deeply affected by the work as it proceeded, I sang with my whole soul and voice. Never have I known a performance so consecrated by one united sympathy."

The people of culture and learning in Berlin were profoundly impressed by the work and a second performance was demanded. It occurred March 21 and attracted as great an audience as had the first.

The proceeds of both concerts went toward founding a sewing schol for poor girls. After Mendelssohn's departure for England there was a third concert under Zelter on Good Friday, April 17.

Last Boston Symphony Pension Fund Concert.

The last opportunity of the season for the general public outside of the regular patrons of the Symphony orchestra to hear that great organization under Max Fiedler will come this evening, when the orchestra will give its second concert in aid of the pension fund.

Next year there will be more than 20 ex-members of the orchestra receiving pensions, and the drain on the capital will increase each year. Practically the only method the orchestra has of adding to its principal is through the two concerts it gives each season, for the sum total of the annual dues that the members pay is not nearly sufficient to pay the pensions.

At the concert tomorrow night Josef Hofmann gives his services. The program will comprise works by Beethoven and Wagner. It begins with the "Egmont" overture of Beethoven, which will be followed by the concerto for piano in G major No. 4.

The second part of the program will be devoted to Wagner, comprising the overture to "The Flying Dutchman," the "Bacchanale" from "Tannhauser," the "Ride of the Valkyries," the "Waldweben" and the "Rienzi" overture.

American Works to Be Played at Symphony Concerts.

Works by two Americans, George W. Chadwick and Henry F. Gilbert, will be played at the Symphony concerts this week. Mr Chadwick's new symphonic suite in E flat which he recently conducted in Philadelphia at its first performance anywhere, will be heard. It is dedicated to Frederick Stock and the Theodore Thomas orchestra. The piece was awarded the first prize in the orchestral class by the recent convention of the National federation of musical clubs. Its characteristics were noted in the Globe two weeks ago today.

Mr Gilbert has been identified with the Wa-Wan press movement of Newton Center, and the American music society. He has composed piano music and songs, among the latter his enlivening "Fifteen Men on a Dead Man's chest" sung by David Bispham.

According to Arthur Farwell in the Wa-Wan Press monthly, Aug, 1907, Mr Gilbert had then written a "Comedy Overture on Negro Themes," which is the work to be heard this week, and an Americanesque, compounded upon American inventions as "Zip Coon," "Rosalie, or Don't be Foolish, Joe," "Dearest Mae" and other ingredients.

The same program is to also include the prelude to "Parsifal," and Rachmaninoff's symphonic poem, "The Island of the Dead," already gladly heard in Boston.

Following the usual custom of not giving the public rehearsal on Good Friday, the rehearsal this coming week will be given on Thursday afternoon.

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Cambridge Composer Wins Symphony Hearing

George W. Chadwick and Henry F. Gilbert Authors of Important American Works

The programme of the Symphony concerts of next Friday afternoon and Saturday evening has uncommon interest on account of Mr. Fiedler's praiseworthy proceeding in placing upon his list two compositions by American composers, and, incidentally, composers of this city. George W. Chadwick, one of the most important of the American composers of this day, will be represented by his "Symphonic Suite" in four movements, which recently won the prize offered for symphonic composition by the National Federation of Musical Clubs, and was played with success by the Philadelphia Orchestra, in that city, on the fourth of this month. The other work will be Henry F. Gilbert's "Comedy Overture on Negro Themes," one of the latest and most significant compositions by a gifted composer of the younger generation, who has been living in Cambridge, working quietly, and steadily growing in his art, for some years.

The "Comedy Overture" has an interesting origin. It was originally composed as the overture to an operetta, of which the libretto was based upon the "Uncle Remus" stories of Joel Chandler Harris, which are so justly popular and are perhaps the most typical and authentic folk-tales yet produced by this country. It was the composer's hope to compose an opera which should bear the relation to the folk-lore of America that Humperdinck's "Hansel und Gretel" bears to the folk-lore of Germany. The opera, which was then partially sketched forth in manuscript, could not be completed on account of copyright complications in which the heirs of Mr. Harris concerned themselves. The overture, now extended to stand by itself as a piece for grand orchestra, is, however, available, and it will serve to introduce Mr. Gilbert as a composer of large orchestral compositions to the audiences of this city. The overture has thus far had three performances—under Franz Kaltenborn, on the 17th of last August, in New York; under Modest Altschuler, leading the Russian Symphony Orchestra in two performances, at the Pittsburg Exposition. The first performance was given by regular schedule on the 17th of October. The music was repeated two weeks later at the request of the president of the exposition.

Mr. Gilbert describes his work as follows: "The overture is not at all in the accepted form. The thematic material I have taken from various collections of negro folk-lore, 'lifting' a motive here and there. My 'lifting' has not been very extensive, however. The negro themes which I have employed amount altogether to but 20 measures. The whole overture is developed from this material.

"The piece opens with a light and humorous movement. The theme was manufactured from two-four measure motives which I found in that interesting book, 'Bahama Songs and Stories,' by Charles L. Edwards. Next comes a broad and somewhat slower movement, the theme of which (eight measures in length) is a wild and mysterious sounding bit of melody. This tune, and many like it, were formerly sung by the deckhands and 'roustabouts' on the Mississippi steamboats in the old days. It is the only theme which I have used in its complete form in the overture. It is to be found in 'Slave Songs of the United States,' by W. F. Allen and others. The original words were as follows:

"Ise gwine to Alabammy, Ah——
For to see my mammy, Oh——

"Then comes a fugue. The theme of the fugue consists of the first four measures of the Negro Spiritual, "Old Ship of Zion," as noted by Jeannette Robinson Murphy in 'Southern Thoughts for Northern Thinkers.' The fugue ends in a broad and 'quasi maestoso' statement of the theme, in augmentation. It is given out by the brass instruments and is interspersed with fragments of the roustabout's song; also in augmentation. After this there is a return to the first theme and after considerable recapitulation and the development of a different ending or coda, the composition ends in an orgy of jollity and rag time."

HENRY F. GILBERT,
Composer, of Cambridge,

In the Post of Sunday, Oct. 10, 1909, an article was published which related the life and the artistic leanings of Henry Gilbert. He was born in Somerville in 1868. His first musical studies were made by means of a violin which his grandfather fashioned for him from a shingle and a cigar box. Later he studied violin—legitimately—under Emil Mollenhauer, and became proficient enough to take part in a performance of Verdi's "Otello," conducted by Arditi, in Mechanics Hall. Gilbert studied harmony with George Henry Howard of this city and later became a pupil of Edward A. MacDowell in composition. In 1890 he left music for business, and became connected with music publishing firms, the F. H. Gilson Company and the C. C. Birchard Company. He worked with those firms in various capacities covering a period of 10 years. In 1901, during a vacation, he journeyed to Paris with the object of hearing Charpentier's "Louise." In the course of the first act of that opera he discovered, in his own words, "462 new sensations," and he resolved to devote his time uncompromisingly to music, thereafter. In 1903 his Prelude and Incidental music to "Kathleen ni Hoolihan" and other Yeats plays was heard at a production by the Irish Literary Society in Carnegie Lyceum in New York. In 1904 music of similar character, a Prelude and Incidental music to Synge's "Riders to the Sea" was played at the 20th Century Club production in Chickering Hall, Boston. In 1905 he became associate editor of the Wa-Wan Press, which has published so many compositions by American composers in past years. In the following year the Russian Symphony Society performed his piece for voice and orchestra, "Salammbo's Invocation to Tanith" in Carnegie Hall, March 10, 1906. Miss Elise Stevens was the singer. Gilbert was the editor in 1910 of a volumne of "100 Folk-Songs," published by the C. C. Birchard Company, and for this work he wrote an admirable preface on the subject of folk-song. Mr. Gilbert has made a very exhaustive study of this topic, and has done a good deal of valuable editorial work along these lines. His latest efforts in this direction have been connected with Edwin S. Curtis' valuable publication, The North American Indian, now in process of completion.

Mr. Gilbert has published a number of interesting songs, among them a "Pirate Song," after Stevenson's verses, "Fifteen men on a dead man's chest," which is well known in concert halls; four Celtic Studies of considerable individuality; some music hall ditties of which the general sentiment need not be printed; a "Fish-Wharf Rhapsody"; "The Seven Daughters of Orlamonde," after Maeterlinck, and so forth. For orchestra he has written two short "Episodes," an "Americanesque on Negro Minstrel Tunes" ("By Old Dan Tucker"), and three "American Dances," originally written as piano duets, but recently scored for full orchestra. In addition to these compositions there are a number of piano pieces.

Of Mr. Chadwick's "Symphonic Suite" the Philadelphia papers spoke highly. Here is one estimation:

"It is a finely written, skilfully constructed and interesting piece, in four movements—an opening allegro, a romanza, which constitutes the andante; an intermezzo, which takes the place of the classic scherzo, and a spirited finale, and of these four the third is perhaps the most striking and original. All, however, are well conceived and cleverly executed. Although the texture of the opening allegro is so loose that it communicates an impression of fragmentariness and incoherence which would probably be removed by a better acquaintance with the music, it contains much that is ingratiating and sympathetic. The romanza embodies a beautiful theme which undergoes a variety of effective and illuminating transmutations. There is genuine humor as well as fascinating melody in the intermezzo, and the brilliantly ebullient finale brings the whole to a logical and convincing close. It is all highly attractive."

And here another:

"It is nobly conceived and written with deep and true musicianship on a foundation of pure melody. It has few complexities, for, while by no means superficial, it preserves, in all its most impressive effects, the charm of simplicity and directness. Harp, strings and woodwinds are the prevailing voices, and are used with alluring melodiousness, particularly in the second movement—the Romanza, which is the most beautiful part of the composition. The Humoreske (the intermezzo) has a blithesome touch, being true to its classification in a marked air of whimsicality, having for a moment a suggestion that it is about to sing 'Yankee Doodle,' but, with a touch of mischievous playfulness, quickly turning to some thing else before the tune can be clearly defined. The finale is on broader lines than the preceding movements, and in its climax proves that Mr. Chadwick is capable of producing the bigger effects, though the brasses, as he handles them, never become blatant, and through all and pervading all still shines the radiant beauty of the melody."

In the same Symphony concerts this week Rachmaninoff's "Island of the Dead," which made such a profound impression when it was given last season, will be played

CECILIA-SYMPHONY IN PASSION MUSIC

The performance of the Matthew Passion by the Cecilia Society and the Boston Symphony Orchestra, Max Fiedler, conductor, in Symphony Hall on next Friday evening will mark the 182d anniversary of its first performance, that historic event having taken place in Leipsic on Good Friday, 1729. The performance in Symphony Hall on next Friday (Good Friday) evening will begin promptly at 7:30 o'clock.

The Matthew Passion is considered by many of the greatest of the works left by the man "to whom," to use Schumann's words, "music owes almost as great a debt as a religion does to its founder." It was one of five similar works, two of which are lost, but the others, those according to St. Luke and to St. John, antedate the Matthew Passion and are considerably inferior to it, although the Matthew Passion came at the height of Bach's creative genius, and although it had its first performance in 1729 later it was revised and the work in its present form was first heard in Leipsic in 1740.

Exactly 100 years after its first performance Mendelssohn gave it in Berlin on March 12, 1829, and this was really the beginning of the great Bach revival which has brought due recognition to the master. The first performance in the United States was in Boston by the Handel and Haydn Society on May 8, 1874, Carl Zerrahn conducting.

The concert on next Friday evening will be the last of the three given by the combined forces of the Cecilia Society and the Boston Symphony Orchestra, a very interesting experiment, the results of which have quite justified the effort made to put choral music on a thoroughly sound basis in this city. Rehearsals have been in progress for several weeks and the performance should be a very good one. In addition to the 175 voices of the Cecilia Society, there will be a boy choir of 50 from the Emmanuel Church.

The soloists have been very carefully chosen. The soprano, Marie Zimmerman, of Philadelphia, first came into prominence eight or ten years ago when she was the principal soprano at the famous Bach festivals given in the old Moravian Church in Bethlehem, Penn., under the leadership of J. Fred Wolle, now at the head of the music department of the University of California. Janet Spencer, the contralto, is well known in Boston, both as a singer of oratorio and as a singer of songs. George Hamlin is well fitted for Bach music, while David Bispham needs no introduction. As said before the performance will begin promptly at 7:30 o'clock in order that it may be over by 10.

LAST PENSION CONCERT

The last opportunity of the season for the general public outside of the regular patrons of the Symphony Orchestra to hear that great organization under Max Fiedler will come this evening when the orchestra will give its second concert in aid of the pension fund.

One of the pleasant features of these concerts is the generous help the orchestra has always received from great artists. Among those who have appeared in the past as soloists have been Paderewski, Elman, Melba, Schumann-Heink, Sembrich and Samaroff. At the first concert this year the orchestra had the co-operation of Signor Constantino, and at the concert tomorrow night Josef Hofmann gives his services. The programme will comprise works by Beethoven and Wagner. It begins with the "Egmont" overture of Beethoven, which will be followed by the concerto for piano in G major No. 4. The second part of the programme will be devoted to Wagner, comprising the overture to "The Flying Dutchman," the Bacchante from "Tannhauser," the "Ride of the Valkyries," the "Waldweben" and the "Rienzi" overture.

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JOSEF HOFFMANN,
Pianist, who plays tonight at Pension Fund concert in Symphony Hall.

JOSEF HOFMANN
PIANIST

SYMPHONY ORCHESTRA.

Two novelties by two Boston composers are the chief items on this week's Symphony program, the 22d of the series. George W. Chadwick will be represented by his Suite Symphonique, which has just taken the prize offered by the Federation of Musical Clubs. It has been played only in Philadelphia. It is in manuscript and is dedicated to Frederick Stock and the Theodore Thomas orchestra of Chicago. It is in four movements.

The other novelty will be a comedy overture on negro themes by Henry F. Gilbert, late of Harvard University. This also is in manuscript and will be played for the first time in Boston. The other numbers on the program will be the Prelude to "Parsifal," and Rachmanioff's symphonic poem, "The Island of the Dead."

Following the usual custom of not giving the public rehearsal on Good Friday, the rehearsal this coming week will be given on Thursday afternoon instead of Friday.

PENSION FUND CONCERT.

The last opportunity of the season for the general public outside of the regular patrons of the Symphony orchestra to hear the orchestra under Mr. Fiedler will come this evening at the second concert in aid of the pension fund. The public which the Symphony orchestra reaches at its regular concerts is necessarily limited for few "rush" seats are sold for the season for the rehearsals and only a comparatively few seats are for sale for the Saturday evening concerts. Next year there will be over 20 former members of the orchestra receiving pensions and the drain on the capital will increase each year. The only method the orchestra has of adding to its principal is through the two concerts it gives each season, for the sum total of the annual dues that the members pay is not nearly sufficient to pay the pensions. In order to avoid drawing on the principal the income must be increased each year, at least in proportion to the increased number of pensions.

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BACH'S "MATTHEW PASSION"

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TIGHT BINDING

TON EVENING TRANSCRIPT, MONDAY, APRIL 10, 1911

MUSIC AND MUSICIANS

WAGNER AND MR. HOFMANN FOR THE PENSION FUND

Wagner's Music in Concerts and the Peculiar Conditions Here in Boston—Pieces and Performance Last Night—Mr. Hofmann's Penetrating and Beautiful Performance of Beethoven's Fourth Concerto—An Opera by Rousseau Disinterred in Germany — Charpentier's New "Lyric Trilogy"—Prospectus and Programmes at the Symphony Concerts—Honors to Mr. Hofmann—Mr. Dippel's Novel Operas—Items of the Day

POOR Wagner must not only be limited to the concert-room in Boston, but he must also have his music reserved for the most part for the two concerts that the Symphony Orchestra undertakes annually for the increase of its Pension Fund. Even at them the choice of pieces, and especially of operatic fragments, is narrowly circumscribed. Dr. Muck, who had long been an operatic conductor and who had ordered many performances of Wagner's music-dramas at Berlin and Baireuth, would make no excerpts from them in which the action on the stage or the setting of it was significant. Wagner's music, he held, was insistently of the theatre; most of it had its true life, its true power and beauty there only. In the concert-room he would play only the preludes and the overtures, and the orchestral glorification of the dead Siegfried in "Götterdämmerung." Mr. Fiedler, who has never been an operatic conductor, shares these scruples, but he is a shade more liberal in the application of them. He will play "arrangements" for the concert-room authorized by Wagner himself, like the "Waldweben" from the second act of "Siegfried," even though there be no sunlit forest, no yawning cavern and no fluttering bird on the stage. He will even go so far as the "Venusberg music" in "Tannhäuser," perhaps because he knows from experience that all the arts of scene painter and stage manager, dancers and mimes are but poor and pale beside its tonal passion and picturing.

There, however, Mr. Fiedler also stops. His own belief and practice and Dr. Muck's as well would be wholly justifiable, wholly laudable, were Wagner's operas—or even three or four of them—duly represented here each year as they are in every musical capital and nearly every musical township in western Europe. Wagner wrote for the theatre. Only in the theatre is his music wholly and characteristically itself. Yet before his later music-dramas were established there, he sanctioned and encouraged the performance in concerts of fragments. So long as Boston is in like case with the European cities that then heard these excerpts, in lack of Wagner on its operatic stage, even the austere artistic consciences of conductors might relax enough—and pardonably—to play them at the Symphony Concerts. They need have no doubt of the approval of the audiences.

As it was, the second part of the concert, last evening, for the profit of the Pension Fund, fell to Wagner's music, within these limits of choice—to the overtures to "Rienzi" and "The Flying Dutchman," to the "Venusberg" music from "Tannhäuser," the "Waldweben" from "Siegfried" and "The Ride of the Valkyrs," permissible, presumably, because it is the introduction to the third act of "Die Walküre." Except the "Waldweben," all the pieces were of Wagner's most familiar music and one, the overture to "Rienzi," was very early and, except in its clanging instrumental sonorities, very un-Wagnerian Wagner. The orchestra played them with its wonted richness of tone, largeness of style and energy of accent. The horns outdid themselves in the music of "redemption" in the overture to "The Flying Dutchman"; the brass was mightily strident and sonorous in "The Ride of the Valkyrs"; the wood-winds achieved prodigies of expressive and still euphonious tone in the music of Venus's cavern; and the strings were all excitement with the Warrior Maids and all brightness, hum and resiliency in the music of the noonday forest.

Of course, Mr. Fiedler overdrove his orchestra. The temptation to do so is always strong upon him at the end of the season, and the hot eloquence of Wagner's music feeds it. He took the music of the Venusberg, until the frenzy of the orgy begins to die into its languors, at such a pace that it came and went as a tumultuous blur of sound, whereby it lost much of its sensual tang and much too of its dartings and recoils of instrumental color from the sheer inability of even the virtuosi of the orchestra to do more than "keep up." His passion for sonorities made the overture to "Rienzi" even more coarse-fibred than it is; and the overture to "The Flying Dutchman" much more thunderous than Wagner could possibly have imagined it in the thirties. As the Venusberg music was written by the mature Wagner into the earlier "Tannhäuser," so Mr. Fiedler by doubling of instruments and a general energy and exaltation would rewrite the overture to "The Flying Dutchman" in the terms of the later music-dramas. Sometimes it does, sometimes it does not bear this translation well. The "Waldweben" might have been a little more closely, a little more luminously knit; and only in "The Ride of the Valkyrs" did Mr. Fiedler achieve the illusion of the theatre in the concert-room, which is the life and soul of Wagner's music there, and leave some of his hearers breathless with the foolish expectation that the curtain was at last to rise, even here in Boston, upon the cloud-swept rocks of Wotan's daughters. With Wagner, Mr. Fiedler wants the instinct of the theatre.

As Wagner might have liked, the first part of the programme fell to Beethoven. Mr. Fiedler and the orchestra played the overture to "Egmont" very largely, eloquently and contrastingly. Mr. Hofmann, Mr. Fiedler and the orchestra played the concerto in G minor for pianoforte to an exceeding beauty of tone and justness of expression; and finally, many times recalled and departing from Beethoven, Mr. Hofmann played Rachmaninoff's Prelude in G minor and Chopin's waltz in C-sharp minor. His performance of the concerto crowned his playing here this winter, from the recital through the concerts with the orchestra. For Mr. Hofmann has the faculty that seals the conductor, the singer, or the virtuoso as an artist of discerning mind, of discriminating imagination as well as of high technical skill and of quick emotional and communicative sensibility. To each piece that he plays, to each composer whom he approaches, he brings a penetration of thought and imagination, a justice of revealing and recreating style that gives the music its particular and individual voice, so that it lives again in its own image of ordered and expressive sound.

Now, this concerto of Beethoven, written though it was a hundred years ago, and written rather carelessly as he usually composed, is curiously modern in the shifting tonalities and in the pervading freedom of form and of the relation of the orchestra and the piano in the first movement. It is scarcely less so in the slow movement that is like an intermezzo with its poetically imagined plan of the harsh and iterated orchestral interjections silenced at last by the beautiful insistence of the pianoforte upon its gentler melody. It is even a little modern in the lightly rhapsodic vein of the long final rondo. The pianist may fancy that he can make the music yet more modern if he drive it and his instrument to the utmost. Mr. Hofmann is wiser. He played the concerto with a perfect clarity, as though the varying tonalities of the first movement were the most natural thing in the world even in a concerto of 1808, as though ejaculation and answer in the andante were a part of an ordered whole; as though the rhapsodic play of the finale was but the freedom of a mastery of form so complete that it could have sport with it.

Hearing Mr. Hofmann, the listener felt the individuality of the music and not of the pianist. He felt it still more in the warm and rich tone, the sustained breadth of deeply imagined yet reticent song that Mr. Hofmann brought to Beethoven's melody. He has searched out the richness, the glow, the fine masculinity of it. He did not sentimentalize the lovely melody of the andante, and it is so easy to do so; he did not sophisticate it in excess of modulation; yet he gave to each phrase, almost to each note, an exceeding beauty that gradually suffused the whole until the pianoforte, like some new Orpheus, had made the harsh interposing orchestra gentle and submissive to its will. Mr. Hofmann might have made the rondo glint with a hard and sparkling virtuosity. He chose to make it like crystals of tone that catch twenty lights and half lights in delicately changeful reflections. By the blessing of the muses of music (especially at the end of a long season), the concerto in G minor does not "mean" anything but its own beautiful freedom, loveliness of voice, and crystalline shimmer of ornament. Mr. Hofmann, playing it, was as the transforming fire that melted and welded it anew into a clearer beauty of contour, of surface, of myriad reflections, that awakened anew its gently rhapsodic voice. Was it an eighteenth-century singing-teacher that told his pupils that tone and tone and tone was the secret of song? It is the secret also, as Mr. Hofmann has discovered, of piano-playing.

H. T. P.

HERALD, MONDAY, APRIL 10, 1911.

SYMPHONY CONCERT FOR PENSION FUND

Second of the Season Given, with Josef Hofmann as Soloist.

The Boston Symphony orchestra gave last night in Symphony Hall the second concert of this season in aid of its pension fund. Josef Hofmann, who kindly gave his services, was the soloist. The program was as follows:

Beethoven, overture to Goethe's "Egmont," concerto in G major, No. 4, for pianoforte, op. 58; Wagner, overture to "The Flying Dutchman," bacchanale from "Tannhaeuser," "Ride of the Valkyries" from "Die Walkuere," "Waldroeben" from "Siegfried," overture to "Rienzi."

As is customary on such occasions, the size and enthusiasm of the audience proved that there was a public to whom this object made a strong appeal, and that a response to the appeal was neither perfunctory nor devoid of reward. Mr. Fiedler has before now offered at these concerts programs of similar structure. At the one given a year ago, when Mme. Sembrich was the soloist, there were also five excerpts from Wagner, all different from those of last night.

Mr. Hoffmann has already several times this season given proof of the mature excellence of his playing, both as technician and interpreter. The concerto he choose for performance last night, though it was written at the same time that Beethoven's mind was much occupied with "Fidelio," is richer in qualities that make an instantaneous appeal than many concertos which seem primarily constructed for a display of virtuosity. The technically exacting allegro, the deeply emotional andante, the fresh and jocund rondo were all played in a masterly way by Mr. Hoffmann. He aroused the warmest enthusiasm and responded most generously with two charmingly contrasted encores.

MONITOR, BOSTON, APRIL 10, 1911.

SYMPHONY PENSION CONCERT.

The Boston Symphony orchestra gave a concert Sunday night in aid of its pension fund. The program was made up from the works of Beethoven and Wagner—of the former the overture to "Egmont" and the pianoforte concerto in G major, op. 58 No. 4; of the latter the overture to the "Flying Dutchman," bacchanale from "Tannhauser," "Ride of the Valkyries" from "Walkure," "Waldweben" from "Siegfried," and the overture to "Rienzi." Josef Hofmann, whose services were volunteered, was soloist.

The contrast between the two Beethoven numbers which led the program and the Wagner music, of which the first bar sufficed to establish the effect, might provoke two thoughts,—first one of comprehension of the shock Wagner's compositions were to his contemporaries, not as yet used to the vagaries of Schumann, and second that we are privileged to hear both the classicist and the one-time iconoclast in the same program and both neatly labeled and tucked away each in his own particular niche as having tried, with Kipling's men, to paint the thing as he saw it.

Then the problems are settled and the last word spoken. But softly—is there not a man named Strauss and another named Debussy, prophets of rival sects, more or less unconvinced of each other's greatness, and each hailed as a genius by a generation oversophisticated in musical history and as loth to condemn the new or strange as their predecessors were to praise it?

But present day perplexities did not intrude on last night's program. All enjoyed everything—the overture, the concerto with its melodramatic ending, and the wonderful instrumentation of Wagner's bacchanale, wherein the strings rejoiced, the Valkyrie music, the "Waldweben," all magnificently played, not forgetting the "Rienzi" overture which in content showed how easily Wagner could have succeeded in the older style of Meyerbeer or Rossini and yet in treatment revealed thus early a mighty protester against rules of limitation.

Mr. Hofmann showed again his splendid technical command of his instrument and skill in ensemble playing. He secured a very large tone without pounding or harshness and his runs and trills had musical quality. As encores he played an unfamiliar piece in the grand manner and achieved delicacy in a Chopin waltz. He was much applauded.

JOURNAL—MONDAY, APRIL 10, 1911.

HOFMANN IS GIVEN CUP BY SYMPHONY

Ovation for Polish Pianist at Pension Fund Concert.

Josef Hofmann, foremost of the younger pianists, and those who heard him play Beethoven's fourth concerto and two encore pieces, including the titanic Rachmaninoff prelude in G minor, all have cause to keep green the memory of last night's pension fund concert in Symphony Hall.

An ovation was the popular tribute to the little giant of the piano after the concerto; and the orchestra publicly contributed the customary wreath. Then, after the encores and during the intermission, the Symphony players invited the Polish prodigy to their room back of the stage and further honored him with a beautiful loving cup. Otto Roth of the first violins made the presentation speech. It was a fitting testimonial from the great orchestra to the great artist.

Hofmann's playing was a superb exhibition of absolute artistry from beginning to end. Ravishing beauty of tone, power and brilliancy of technic and a rare interpretive talent that revealed the music in the clearest of lights characterized the performance of the concerto. There were no distracting mannerisms; no tossing of head and waving of hands after the fashion which some pianists seem to have copied from the prestidigitators. It was art of the highest and purest order, full of power and beauty and understanding; and it gave the large audience the greatest possible pleasure. The Rachmaninoff prelude, the first encore piece, was a blazing burst of virtuosity, and audience and orchestra rose together to demand more. The enthusiasm was reminiscent of the palmy days of Joseffy and Paderewski.

It was a Beethoven-Wagner program. The first number was Beethoven's overture to Goethe's "Egmont." After the piano numbers came the Wagner pieces, beginning with "The Flying Dutchman" overture and continuing on through the Bacchanale from "Tannhaeuser," the "Ride of the Valkyries," the forest scene music from "Siegfried" and ending with the thrice popular overture from "Rienzi."

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ADVERTISER, MONDAY APRIL 10, 1911

SYMPHONY ORCHESTRA'S PENSION FUND CONCERT

JOSEF HOFMANN, SOLOIST, PLAYED BRILLIANTLY

Aroused Enthusiasm of Large Audience by His Masterly Reading of Beethoven's Concerto.

Beethoven, Wagner and Josef Hofmann—a distinguished trio—monopolized the programme of the second and final concert, last night, of the Symphony orchestra, for the benefit of its pension fund.

Wagner devotees revelled, for the first time this season, in half a programme of overtures and excerpts from the music dramas of the master. We have heard scarcely any Wagner this year. There has not been a single representation of a Wagnerian opera—except by an itinerant company—while concert performances of his works have been rare enough. Mr. Fiedler, discriminately and sensibly respects Wagner's intentions, realizing that such music cannot receive the same vital and vivid meaning in the concert-room as on the stage. Hence, Mr. Fielder's range of selection is limited to a few chosen fragments which are heard year after year.

The pieces chosen last night were the overtures to "Rienzi" and to the "Flying Dutchman"; the Venusberg music from "Tannhauser"; the "Ride of the Valkirs"; and an arrangement of Siegfried's musings in the forest, the Waldweben."

To prove the statement that "one works best when he works for himself" we can refer to the playing of the Symphony men last night. So hearty and so sincere a programme,—into the spirit of which every player entered as never before during this season,—has not been heard here in years. The "Dutchman" overture's appalling climaxes and roaring avalanches of sound became almost overwhelming; the fearful and avowedly immoral music of the "Bacchanale" became doubly sensuous and voluptuous. Luckily for the orchestra and Mr. Wagner Mayor Fitzgerald was not present. More passionate, fiery and startling music has never been penned than that of the "Venusberg" scene.

For the first part of the programme there was the "Egmont" overture and the fourth Beethoven piano concerto in G.

"Egmont" is Beethoven's greatest dramatic overture. But it, too, has met its fate in the hands of the analysts, who must needs dissect every composition the moment that a composer indicates its general trend or its most marked characteristics. And this they have done ad nauseam in "Egmont." At any rate, the hero of Goethe is the hero of Beethoven—noble, magnanimous, over-confident. Mr. Fiedler's reading, when he does not over-emphasize and over-accentuate, is superb.

Last December Josef Hofmann was fain to play the Beethoven concerto, but it was unfortunately replaced by another. Mr. Hofmann is a pianist after Beethoven's own heart—broad, vigorous and strong, and, as anticipated, he played his piece with a clear, calculating logic, besprinkled here and there with an emotional appeal which lived but for a moment, and melted again into the intellectual content. He does not perform an Indian war dance at the keyboard and yet does not play with a too velvety hand. The Andante of the G major concerto is a dialogue between piano and orchestra, stormy and imperious for the latter, but soothing and placid for the former. Every chord, every tone, be it ever so humble, received its especial hue and its individual shade. Mr. Hofmann neither plays to or "at" his audience, and there is never the straining after effect or the desire to startle, which is almost universal nowadays.

A huge floral wreath and thunders of applause attested to the pianist's popularity. Like the soap advertisement which tells us that "he won't be happy until he gets it," so the audience felt about encores. Mr. Hofmann added the Rachmaninoff "Prelude in G minor" and the Chopin "waltz in C sharp minor." In the latter, especially, it was pleasing to note that the graceful arabesques which follow the chief theme were not played a la sewing machine, as is usually the case.

Conductor, soloist, players and the large audience were aroused to great enthusiasm during the course of the evening.

G. S. M.

HERALD, TUESDAY, APRIL 11, 1911.

Certain American composers who are never so happy as when complaining that the American is systematically ignored by imported orchestral conductors are respectfully reminded that Mr. Fiedler this week will produce at a Symphony concert a suite by Mr. Chadwick of Boston and an overture by Mr. Gilbert of Cambridge.

...ON POST.
APRIL 10, 1911

HOFFMANN AS SOLOIST

Memorable Performance at Pension Fund Concert

BY OLIN DOWNES

A very brilliant concert was given by the Boston Symphony Orchestra and Josef Hoffmann, assisting soloist, for the benefit of the pension fund of the orchestra last night in Symphony Hall. Mr. Hoffmann, as is the custom of the artists who play on these occasions, had donated his services, and he made the concert memorable by his rarely poetic performance of the Beethoven G major concerto. He was rewarded with thunderous applause, and he played two "encores." There was a large audience.

The G major concerto, indeed, is now apparent as the most romantic and individual of Beethoven's compositions for piano and orchestra. It represents with especial felicity the romantic side of the composer who stood at the parting of the ways and blended, as they never will be blended again, the architectural strength and beauty of classic art and the glowing richness of color and imagination of the new age.

This concerto is best heard with a small orchestra and with a harpsichord, or with the excellent compromise between a modern piano and a harpsichord, which Arnold Dolmetsch, now, unfortunately, on the point of leaving us, presented to the public when George Proctor gave a masterly performance of the concerto, heard last night, two seasons ago in Chickering Hall. But this is not disparagement of the performance last night.

Despite the inflated orchestra and the big solo instrument, the music, which is such a compound of young poetry and lion-like virility of thought, was interpreted as only a master of music and of his instrument might hope to do.

Mr. Hoffmann, for a comparative rarity, was in the vein, and when he is in the vein few pianists surpass him. The technic of this concerto is deceptive. A glance at the pages seems to imply comparatively slight demands on the performer, and the average student views with more awe the massive passages of the fifth concerto; but let a mediocre pianist attempt to equal yesterday evening's exhibition, execute those innocent scales and prim arpeggios, and chords which, saving two or three passages, may be grasped by the hand of a child. Then, if he is reflective and self-critical, he will turn his back to the concert platform and retire with the G major concerto to the quiet of his studio and ponder and labor for a few more years.

The G-major concerto could hardly be presented in a more advantageous light than by Mr. Hoffmann yesterday evening. Such was the beauty of his tone and the perfection of his execution that every note was a joy to the ear. The subtle shades of expression which this composition demands as much as anything that Beethoven wrote were exquisitely perceived. It is so easy to dispel the wonderful and mysterious beauty of the slow movement, and thi beauty was so admirably preserv first movement was a perfect chain of precious musical thoughts, which reached a climax in the splendid cadenza.

No wonder that the audience was rapturous. Mr. Hoffmann added two pieces to the programme, a prelude of Rachmaninoff and the Chopin Waltz in C-sharp minor. He played the prelude more brilliantly than it has ever been played here—even by the composer himself—and he was as successful in capturing the poetry of the waltz as he had been in translating the message of Beethoven.

HERALD, THURSDAY,
APRIL 13, 1911.

Rehearsal patrons of the Symphony orchestra should take notice that the regular rehearsal will be given this afternoon instead of tomorrow afternoon. The program will include a suite by Mr. Chadwick and an overture on Negro Themes by Mr. Gilbert. The other numbers will be Rachmaninoff's "Island of the Dead," and the overture to "Parsifal."

Attention is called to the fact again that the concert of the Cecilia Society and the Boston Symphony orchestra, in Symphony Hall (Friday) night, when Bach's Passion Music will be given, will begin promptly at 7:30 o'clock.

MONITOR, BOSTON,
APRIL 13, 1911

The performance of the Passion music by the Cecilia Society and the Boston Symphony orchestra on Friday evening begins at 7:30 o'clock. This early hour is necessary on account of the length of the work.

GLOBE—MONDAY.
APRIL 10, 1911.

HOFMANN SOLOIST.

Pianist Plays at Pension Fund Concert.

Gives Remarkable Performance as Technician and Interpreter.

Josef Hofmann, the pianist, contributed his services as soloist at the concert given last night by the Symphony orchestra for the pension fund. Mr Hofmann played Beethoven's concerto in G major, No. 4.

The orchestra played Beethoven's "Egmont" overture and the following group by Wagner: Overture to "The Flying Dutchman," Bacchanale from "Tannhauser," "Ride of the Valkyries" from "The Valkyrie," "Waldweben" from "Siegfried" and the "Rienzi" overture. Mr Fiedler conducted.

While there was true appreciation shown for the orchestral numbers, and justly so, the feature of the concert was naturally the performance of Mr Hofmann. It aroused the audience to applause which exceeded the demonstration usually made at Symphony concerts.

Mr Hofman's playing combines to an extraordinary degree the virtuosity of a technician, the penetration, refinement and repose of style of a scholar, and the emotional and spiritual exaltation of a poet. One is puzzled whether to let his interpretative power sway the senses or to lose something of the import of his playing in admiration of his sovereignty over musical effects through pianistic technic.

This artist's judgment is unerring in his choice of style, in the manner in which he approaches a composer and his work, and in the atmosphere which he at once creates. He played the concerto with a simplicity and reverence which submerged the individuality of the performer in the spirit of the work.

There was brilliance in the florid development of the first movement, quiet, penetrating beauty, and true poesy in the romantic andante, in which Beethoven took the precaution to warn the player by a note in the score to use the soft pedal insistently except in the cadenza. In the rondo there was instant lightness, fleetness and exhilaration, which grew to a quickening intensity of brilliance in the concluding fast movement.

It would be a pleasure to speak in greater detail of the beauty and apt variation in color of his tone, of the singing of his melody, of the exquisite and elusive graduation of his nuances, of the chastily and sculptured finesse of his phrasing and the continence, yet the vast span, of his style. Here was playing that seemed to penetrate some inner, hidden and mystic shrine. There was a hallowed, a transcending spirit within it, and its appeal to those who heard was swift, sure and commanding.

Mr Hofmann was impelled by the applause to add two extra numbers, Rachmaninoff's Prelude in G minor and Chopin's waltz in C sharp minor. He was presented after the concert a huge laurel wreath, and during the intermission with a loving cup, a gift of the members of the orchestra.

JOURNAL—THURSDAY,
APRIL 13, 1911

The regular rehearsal of the Symphony Orchestra will be given this afternoon, instead of tomorrow afternoon. This is the usual custom when the orchestra is in town Holy Week. The program will include two American novelties, a suite by Mr. Chadwick and an "Overture on Negro Themes" by Mr. Gilbert. Rachmaninoff's "Island of the Dead" and the overture to "Parsifal" will also be played.

The Symphony Orchestra and the Cecilia Society will give Bach's "Passion" music in Symphony Hall tomorrow night, beginning promptly at 7.30.

GLOBE—THURSDAY.
APRIL 13, 1911

The concert of the Cecilia society and the Boston Symphony orchestra in Symphony hall tomorrow night, when Bach's "Passion Music" will be given, beginning promptly at 7:30 o'clock.

The Symphony orchestra rehearsal will take place this afternoon, tomorrow being Good Friday. The program will include two American novelties, a suite by Mr Chadwick and an overture on negro themes by Mr Gilbert. The other numbers will be Rachmaninoff's "Island of the Dead" and the overture to "Parsifal."

TRANSCRIPT, WEDNESDAY.
APRIL 12, 1911

MR. FIEDLER purposes to end the Symphony Concerts of the year with a performance of Tschaikowsky's "Pathetic" symphony. In the course of the season, he has already played two more of Tschaikowsky's symphonies, at least one of the overture-fantasias and sundry smaller pieces, while a fortnight ago, Miss Parlow chose his violin concerto for the concerts at which she appeared. Turn to the tables at the end of the twenty-fourth programme-book for many a season, and hardly one has lacked what Mr. Pecksniff might have called its "plenitude" of Tschaikowsky. The virtuosi have repeated time and again his concertos for violin or pianoforte. The conductors have gone the round of his fourth, fifth and sixth symphonies with occasional "side-trips" into his "Manfred." The overture-fantasias and many of the miscellaneous pieces have been played time and again. Except Beethoven, no composer, living or dead, classic or modern, has had so large a share of the music played at the Symphony Concerts.

The reasons are clear enough. Audiences like to hear Tschaikowsky's music. His melodies are often obvious; his rhythms cut the air; his musical design is easy to follow; the "emotional content" of his pieces is vivid, high pitched, candid, dramatic even of his own intimate emotions. Nearly all his music is obvious, surcharged, rich in contrasts, exciting in accent. As audiences thrill to it, so conductors can make "effects," especially "large effects" with it and drive their orchestras in the playing to yet one more inch of shrieked or muttered utterance. On the stage or in the auditorium it is very dependable music to play. And yet there have been and there are other interesting Russian composers—Rimsky-Korsakoff, Borodin, Balakireff, among the dead, and Glazounoff, Taneieff, Gliere and Rebikoff, among the living—whose music appears seldom or not at all upon the programmes of the Symphony Concerts. Often it is interesting music; often it is of the sort and effect that makes Tschaikowsky's so "dependable." It deserves more frequent hearing according to its kind, and, as it happens, the more will Tschaikowsky's shine beside it. His music needs such contrast and comparison. When a particular public hears too much too often of the music of one composer, it grows to be as sensitive to its shortcomings and its trick of manner as it was to its merits and its peculiar eloquence.

H. T. P.

Mr. Gilbert's "Negro" Overture

AT the Symphony Concerts of Thursday and Saturday, Mr. H. F. Gilbert's "Comedy Overture on Negro Themes" will be played for the first times in Boston. It will put upon the programmes the name of an American composer, hitherto unplaced there, who has long lived and worked in and around Boston, keeping his faith in American folk-tunes—Negro, Indian or of popular balladry—as the source out of which an American music could be written in American moods and to the responsive stirring of American spirits. This particular overture he designed for an operetta drawn from Joel Chandler Harris's stories of "Uncle Remus." For various reasons, the composition of the operetta was abandoned, and Mr. Gilbert re-shaped the overture into its present form in which it has been played already in New York and Pittsburg. He describes it as follows: "The overture is not at all in the accepted form. The thematic material I have taken from various collections of Negro folk-lore 'lifting,' a motive here and there. My 'lifting' has not been very extensive, however. The Negro themes which I have employed amount altogether to but twenty measures. The whole overture is developed from this material.

"The piece opens with a light and humorous movement. The theme was manufactured from two-four measure motives which I found in that interesting book, 'Bahama Songs and Stories,' by Charles L. Edwards. Next comes a broad and somewhat slower movement, the theme of which (eight measures in length) is a wild and mysterious sounding bit of melody. This tune, and many like it, were sung by the deckhands and 'roustabouts' on the Mississippi steamboats in the old days. It is the only theme which I have used in its complete form in the overture. It is to be found in 'Slave Songs of the United States,' by W. F. Allen and others. The original words were as follows:

For to see my mammy, Oh—,
Ise gwine to Alabammy, Ah—

"Then comes a fugue. The theme of the fugue consists of the first four measures of the Negro Spiritual, 'Old Ship of Zion,' as noted by Jeannette Robinson Murphy in 'Southern Thoughts for Northern Thinkers.' The fugue ends in a broad and 'quasi maestoso' statement of the theme, in augmentation. It is given out by the brass instruments and is interspersed with fragments of the roustabout's song, also in augmentation. After this there is a return to the first theme and after considerable recapitulation and the development of a different ending or coda, the composition ends in an orgy of jollity and ragtime."

JOURNAL—SATURDAY, APRIL 15, 1911.

BACH'S PASSION MUSIC IS GIVEN

Cecilia Society and Symphony Enthrall Large Audience.

Bach's Passion music was given at Symphony Hall last night by the Cecilia Society and the Symphony Orchestra, assisted by a chorus of boys from Emmanuel Church and a notable group of soloists, including Mrs. Maria [illegible], Miss Janet Spencer, Mrs. Alice Bates Rice, George Hamlin, David Bispham and Earl Cartwright. J. P. Marshall played the organ and Malcolm Lang the piano. Max Fiedler conducted.

Striking proof of the enduring spiritual charm of the Bach setting of the Passion according to St. Matthew and of the attractiveness of the Cecilia-Symphony Orchestra combination, was seen at the outset in the audience that filled the huge hall. To many present no doubt it was the same as going to church. Mr. Fiedler and the well known soloists were applauded when they appeared, but after that there was no applause until the first part of the oratorio was over. Then there was no more until the end. The Good Friday mood predominated.

This mood was strongly sustained by the performance. The interpretation was well nigh perfect. There was a rare co-ordination of skill and spirit. Mr. Hamlin, upon whom fell the bulk of the solo work, exhibited consummate artistry. He sang with grace, with exceptional beauty of tone, with that unfailing intelligence which distinguishes the comparatively few finished singers. Mr. Bispham, too, was as impressive as usual. Mrs. Zimmerman revealed accomplishments well suited to the trying arias which Bach has assigned to the soprano, and Miss Spencer by her sympathetic singing enhanced a reputation which has already given her a place among the foremost singers on the concert stage. Mr. Cartwright and Mrs. Rice lent distinction to the minor solos.

The choristers fairly rivaled the soloists, and the concluding double chorus, which brings the great oratorio to one of the grandest climaxes in the whole wide range of sacred music, was sung with supremely elevating effect.

Concert Master Witek played the solo accompaniment to the contralto aria, "O pardon me, my God," beautifully.

TRANSCRIPT, THURSDAY
APRIL 13, 1911

News of Music

DEBUSSY'S new orchestral piece, "Iberia," is to be played after all in Boston this spring, and Mr. Fiedler announces it as the chief item in his programme for the Symphony Concerts of next week. When "Iberia" was first performed in Paris, a year and more ago, an article about it by Mr. Lalo, the fair and wise reviewer of music for Le Temps, was printed in this place. Now, when we in Boston are so soon to hear the piece, it is worth while to reprint two of his descriptive paragraphs. Yet Mr. Lalo, as usual, will mingle description and comment: "At the Chatelet, by the Colonne Orchestra, a new suite by Claude Debussy was played for the first time. The suite is one of a group of three compositions assembled under the general title of 'Images.' The other two, 'Gigue Triste' and 'Rondes de Printemps,' are still unpublished and unperformed. (The latter has since been played in Boston). That which we have just heard and which Debussy labels 'Iberia,' is itself composed of three subdivisions, 'Along the Byways and the Streets,' 'The Odors of Night,' and 'The Morning of a Fete Day,'" and no pause separates the last two. The whole piece is not 'programme music,' but pictorial music wherein the sub-titles, as Debussy's way is, primarily serve to quicken the hearer to a particular atmosphere and environment. . . . The first of these descriptions, 'Along the Byways and the Highways,' evokes no kindling sensation, no absorbing vision of earth and sky, of men and things beyond the Pyrenees. The music abounds in curious rhythms, in ingenious play with instrumental timbres, in sedulously far-fetched details, but it yields no unified and collective impression. Details, effects, diversified sounds, noise, tumult fill the piece to superfluity. The listener may not discover what the music would suggest. It can hardly be the silent Spanish byways. It seems much more the racket of a sham Spain of a world's fair. The second subdivision, 'Odors of Night,' has much more charm and significance. It begins alluringly and it contains passages of true poetry; but there are disconnected episodes separated by music much less fortunately imagined that sometimes by the instrumental voices and sometimes by the contours of the design recall, without approaching, the incomparable night-picture of 'The Clouds.' The transition to the third piece and the measures with which it begins are exquisitely written. In the low rustling murmur of the distant and faintly stirring fete, in the light tinkle of the bells, in the fluid air of the morning are the delicacy, the rarity, the precision of sensation that are of Debussy's most inspired moments. The fete waxes; the composer draws nearer; and there is another riot of sounds, distinct from that of the first 'picture,' but akin in its lack of individual savor and in its flavor of conventionality."

Mr. Zach, once of the Boston Orchestra, and now the conductor of the Symphony Orchestra of St. Louis, has returned to this town for a spring holiday. The season in St. Louis has ended, and Mr. Zach speaks in this wise of the result of his work there: "At first, the task I undertook when I was given charge of the orchestra disheartened me. At times it seemed as if we were making progress too slowly, but this year I have felt that our foundation has been well laid and, with the advantage of having a largely increased number of local symphony concerts, we have been able to cover a truly representative list of compositions and the public interest has quickened gratifyingly. The 'pop' concerts, which formerly seemed to be the most important things we did, according to the public's way of expressing its appreciation, are still popular, but they do not overtop the more serious subscription concerts. I used to think that I was conducting a series of 'pop' concerts with an occasional symphony programme thrown in. Now I feel as though I am conducting a series of serious symphony concerts with an occasional 'pop' included. The two novel pieces of the season which made the best impression were Franck's symphony and Sibelius's second symphony. I find, however, that 'absolute music' is much more difficult to introduce to popularity than 'programme music.' The people want a story in their music. They want their music to represent something definite."

Dr. Muck labored in vain with Leoncavallo's new opera, "Maria," when it was performed a fortnight ago for the first time in Berlin. The piece is a fierce drama of love, jealousy and filial resistance to paternal command among the peasants of Provence and the Provençal folk-tunes often suggest or color the music. Audience and reviewers, however, were alike cold and the opera narrowly escaped immediate failure. Italy long since became doubtful of Leoncavallo. Now Germany is seemingly like-minded.

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THE SYMPHONY CONCERT

TWO NEW PIECES OF AMERICAN MUSIC

Mr. Gilbert's "Overture on Negro Themes" and Mr. Chadwick's Second "Symphonic Suite"—The Freshness, Spirit and Ingenuity of Mr. Gilbert's Novel Piece—The Paler Qualities of Mr. Chadwick's in Its Long Course—The Prelude to "Parsifal" and Rachmaninoff's "Isle of the Dead" for Contrast

HITHERTO, at the Symphony Concerts this season, Mr. Fiedler has played no music by American composers. Yesterday he gave half his programme to them, while both the chosen pieces were new and one of the composers little known. When he, Mr. H. F. Gilbert, found that his "Comedy Overture on Negro Themes" was to end the concert and that Mr. Chadwick's "Symphonic Suite" was to precede immediately his own piece, he naturally feared lest new music by an established composer might overshadow that of a newcomer to Symphony Hall. On the contrary, Mr. Gilbert's overture held its own not only against Mr. Chadwick's suite, but against the other and the familiar items of the programme—the prelude to Wagner's "Parsifal" and Rachmaninoff's tone-poem, "The Isle of the Dead." With hardly a departure, the audience stayed to hear Mr. Gilbert's music. It manifestly enjoyed it, and as is not the Bostonian way, it lingered applauding until it had discovered him in pleased bewilderment in an obscure seat and made him bow his appreciation. Mr. Gilbert has waited long and patiently for such reward. His way in the practice of the art of music has not been a smooth one. He is not well-to-do; he has not been able to live by music alone; he has been no tarrier at the doors of conductors or in the ante rooms of the musically or the socially influential. He has even had a faith—a rare thing in these days—and lived, worked and waited by it. He believes that in American folk-songs, in Indian tunes (if tunes they can be called), in Negro melodies, and in the balladry of the living-room and the street, is a store of musical material out of which can be recreated and developed a body of characteristically and unmistakably American music. In prefaces and the like, he has written warmly of this faith; in sundry orchestral, pianoforte, and vocal pieces he has composed according to it. He has preached and practised it, not as a "crank" who can see naught else in the world, but as a sane believer who had found in his gospel the outlet for his own expressive powers.

"The Comedy Overture on Negro Themes" justifies the faith, the practice, the individual ability behind. Mr. Gilbert goes straight to "nigger tunes" for his melodic material and not to idealized and sophisticated memories and echoes of "Negro melodies." A song of the blacks of the Bahamas, another of the roustabouts sweating on the river steamers of the old days, and a "spiritual" as the Negro dialect called such tunes, provide him with his material. He has taken these tunes as they are, for what they are, and out of them he has composed an overture of becomingly modern freedom of form—a lively introduction on the Bahama theme, a slower section of soberer feeling on the roustabout song, an eloquent fugue on the "spiritual," the usual working-out, recapitulation and coda. Of course, Mr. Gilbert has used plentiful imagination and ingenuity and a due musical scholarship in his treatment of these melodies, but never to the devitalizing and the dechracterizing of them. From their first appearance to their last in the music they are Negro melodies. The "handling," however, as the painters would say, is all of Mr. Gilbert himself. The overture begins robustly, the humorous suggestion of the music is as rich as it is lively. It is of primitive folk at lusty play. The finale is of like and stronger mood, a riot of "ragtime," as the musical comedies might call it. Yet never once is this music vulgar or common. It keeps its distinctive note. The music that springs from the roustabout tune is of ampler voice and deeper mood; primitive longing is in it; while the fugue upon "the spiritual" is, as all good fugues should be, a dramatically eloquent little episode in sound. Once done with it, Mr. Gilbert is off upon all the robustness and variety of voice and mood that his material yields him, until he is ready for his ragtime revel. From beginning to end, he carries his hearers with him, answering at every turn to his will. Here, at last, is music of American folk-tunes that meets every musical test, except, possibly, that of adroit instrumental coloring, that keeps the matter, the voice, and the spirit—the difficult item—of its origin; and that interests and stirs those that hear. So far as this overture goes, Mr. Gilbert has not waited, believed or practised in vain.

The truth is that in any retrospect of the concert Mr. Gilbert's overture, unknown and unheralded as he and it were, distinctly overshadows Mr. Chadwick's new suite. Mr. Chadwick did not write it for the competition, arranged by the Federation of Musical Clubs in which it lately won a prize. Having the music finished and in hand, he merely submitted it. Yet more than once it does not escape the easy obviousness of prize music, and still more does it suggest an effort to do again what Mr. Chadwick did so interestingly, individually and stirringly in his first Symphonic Suite. That suite, last played at the Symphony Concerts in Dr. Muck's time, was rich in American spirit and American voice. The listener might hear in it much that was of American sentiment, American humor, American jubilation, of the quick shiftings of mood that are very American, of the frankness of one feeling crowding upon another. Mr. Chadwick's melodic invention was fresh and felicitous; his development and clothing of his material alert, imaginative, high-spirited. The first suite was good to hear in itself, and it was very American music besides.

The Symphonic Suite of yesterday brought no such agreeable stimulation. Mr. Chadwick's invention of melody flags, and the slow movement, a Romance, barely escapes a rather thin and commonplace sweetness in matter and in manner. It is simplicity and sentiment carried to the perilous verge, even though the instrumental turf be velvety. The "Humoreske," the other middle movement after a pretty little intermezzo, does not much heighten the quality or the interest of the music. Neither the rattle of the xylophone nor the tinkling of the triangle, nor yet again the mockery of Debussian and Puccinesque dissonances and progressions is in itself amusing. "The treatment is everything and Mr. Chadwick's treatment did not seem musically fresh or musically witty. He took thought and pains at his humor. In the finale, he would "jubilate" American-wise, as he did in the lusty vagabond song and the mockery of Bach in the finale of the first Symphonic Suite. The second thoughts do not match the first; the jovial, lusty, tumbling inspiration will not come. The first movement, distinctly a lyric piece, pleasantly invented, ingeniously and fancifully ordered, relieves, too early, the tameness of the whole. It is the sort of sentimental yet spirited song that American composers from MacDowell onward have sung agreeably, imaginatively. Elsewhere, Mr. Chadwick's music needs freshness, needs spirit, and, above all, brevity.

No "unifying" programmatist could explain the juxtaposition of these two American pieces, lively, robust, even gay of mood, with the two that preceded them—the prelude to "Parsifal" crying its anguish, hymning its faith, whispering its mysticism, proclaiming its splendors of ritual; and Rachmaninoff's "Isle of the Dead," music of the infinite solitude and the infinite calm of their sepulchre, of the whisperings and perchance the stirrings of their spirits, of the great longing that may quicken them, as it quickens those that mourn, of the hint of the Judgment Day that shall roll these stones away, and recalls these spirits, perchance again to the life that they have lived and rightly loved so well. Subduing his instrumental voices, taking the slow pace in the prelude that Wagner liked in "Parsifal" in his last years, Mr. Fiedler made the music sound as remote, mystic, awed and anguished as it sounds when it comes from the orchestra pit at Baireuth. It was the prelude to "Parsifal" in its true voice and spirit; it did not sound excited, neurotic, as too many conductors nowadays are eager to make it sound; but it did sound—and the more in contrast to Rachmaninoff's tone-poem—like music of the theatre, very carefully and astutely designed for its place there. The Russian's music gives no hint of such design and contrivance. It seems to exist of itself—as the voice of this sanctuary of dead souls, lapped by the sea, where no other sound stirs; where the air is stiller than silence; where the light changes not, it is so soft and clear. It is the voice, too, of the mourning that is still because it is deep; of the longing that whispers its intensities; of the mystery of ends and partings; of life that dies and may be is renewed. There is no programme for it; the spirit, not the mind, answers to the music—to its grave, subdued yet noble voice; to the rich and deep monotony of its coloring; to the whisperings that pierce the one, to the lights that for an instant shade the other. Rachmaninoff has his kinship to Brahms. Not even the German's Requiem is such music of death, its solitudes and its mystery. More nearly yesterday than usual Mr. Fiedler let it speak itself.

H. T. P.

Miss Parlow, the violinist, has not only been engaged for a pair of Symphony Concerts next autumn in Boston, but also for one of the "trips" of the orchestra to New York, Philadelphia and other cities. To no other new violinist, except Mr. Elman, has the orchestra been so deservingly hospitable. Nearly every metropolitan city in America now knows Miss Parlow, in a single season and without preliminary heralding, as a remarkable violinist. Her victory has been o[illegible]

SYMPHONY IN GILBERT PIECE

Overture on Negro Themes by Cambridge Composer Is a Viril Work.

SUITE BY MR. CHADWICK

By PHILIP HALE.

The 22d public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Prelude to "Parsifal".....Wagner
"The Island of the Dead," symphonic poem after Boecklin's picture..Rachmaninoff
Suite Symphonique in E flat major...Chadwick
Comedy Overture on Negro Themes....Gilbert

Mr. Chadwick's suite and Mr. Gilbert's overture were played in Boston for the first time. Mr. Chadwick conducted his suite. The two pieces were performed from manuscript.

Henry F. Gilbert, born at Somerville in 1868, now lives in Cambridge. He studied the violin with Mr. Mollenhauer and composition with Edward MacDowell. He has been known in Boston chiefly by his songs and piano pieces, although incidental music to plays of the Irish Theatre has been performed here.

Mr. Gilbert has indisputable talent and marked individuality. As will be seen by looking at a list of his compositions, he is interested in folk-songs and in the Irish renaissance. The overture on negro themes was performed for the first time at a concert in Central Park, New York city, last August, and soon afterward played at the Pittsburg Exposition. It was originally intended as a prelude to an opera based on the Uncle Remus stories. The libretto of this opera is by Charles Johnson, formerly of the Bengal Civil Service, known to students of Indian literature by his "From the Upanishads" and his translation of the "Bhagavad Gita" with commentary and introduction.

The thematic material of the overture consists of phrases from tunes published in Edward's "Bahama Songs and Stories"; a nobly romantic tune, "I'se Gwine to Alabammy, Oh," sung by roustabouts on Mississippi steamboats in the old days; and a negro "Spiritual" called "Old Ship of Zion."

The first section of this overture is irresistible by reason of its frank liveliness, its appealing rhythm, its riotous good humor. The theme is well developed until the entrance of the broad and characteristic roustabout song. Then comes an admirably written and engrossing fugue built on the first four measures of the negro "Spiritual." The peroration is impressive, with a skilful use of phrases from the "Spiritual." The first theme is brought in again and there is an ingeniously exciting coda.

The overture stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The fugue did not dampen the interest of the hearers, for the old form was used with dramatic spirit. No wonder that the audience, surprised and delighted, was for once in no hurry to leave the hall. It remained, applauding, until the composer, found somewhere, appeared and modestly bowed in answer. Mr. Fiedler conducted in full sympathy. It is to be hoped that other compositions of Mr. Gilbert will be heard here at these concerts. The overture is distinctively, but not bumptiously, not apologetically, American.

Mr. Chadwick's Suite took the prize recently offered by the National Federation of Musical Clubs for the best orchestral work by an American composer. The Suite was played by the Philadelphia orchestra in Philadelphia at a concert in honor of the federation March 29 of this year. But Mr. Chadwick did not write his suite for this competition. He sketched it in Switzerland and Italy in 1905-'06 and completed it in Boston two years ago.

The suite is in four movements, and the work might well be called a symphony. The first movement is in sonata form. It is thematically interesting; it is carefully and ably worked with fine harmonic and orchestral effects. It has the most distinction of the four movements. The second, a Romanze, a song in three verses, has a melodic expression that no doubt will make an immediate and popular appeal, as it did yesterday; but the theme is inherently commonplace; nor does the Gaelic flavor save it; the embellishments are of a bygone time, and the movement is too long drawn out. The third movement is entitled Intermezzo and Humoreske. The Intermezzo has a certain grace and is more interesting than the Humoreske, which seems to include a parody of ultra-modern French music. The humor is rather heavy, and this may be said of nearly all compositions entitled "Humoresque." The Finale stands next in structure and expression to the first movement. Mr. Chadwick was heartily applauded and recalled.

The pieces by Americans were in strong and strange contrast with the two that preceded. The Prelude to "Parsifal" is more effective in the opera house than in the concert hall, and its full contents are better appreciated in the Bayreuth theatre than elsewhere. Rachmaninoff's symphonic poem made a profound impression when it was conducted here for the first time by the composer. Mr. Fiedler no doubt appreciates the work, but he is not wholly successful in the expression of the dominating spirit of remoteness and sadness. The sea that surrounds the island of the dead was too quickly stirred.

There was not the monotonous and awful quiet that Boecklin portrayed in his famous picture. Yet Mr. Fiedler's reading was interesting in other ways, and if Mr. Rachmaninoff had not visited us it might well be called eloquent. The "Dies Irae" was brought out with dramatic force and the climax of lamentation was overpowering. The composition is a singular one. It would be interesting to know what Rachmaninoff had in mind when he wrote the stormier sections. As a whole, the concert gave much pleasure to an audience smaller than usual, but not less enthusiastic.

The program of the concerts next week will be as follows: Curry, Symphonic poem "Atala," after Chateaubriand (first performance); Beethoven, aria, "Ah, Perfidio!"; Debussy, "Iberia" (first time in Boston); Weber, Agata's grand air from "Der Freischuetz"; Mendelssohn, overture, "Sea Calm and Prosperous Voyage." Mrs. Corinne Rider-Kelsey, soprano, will be the soloist.

RECORD, SATURDAY, APRIL 15, 1911

THE POPS.

The usual nine weeks' season of Pop concerts in Symphony Hall will begin on Monday, May 1. They will be given on every evening except Sundays up to and including Saturday evening, July 1. As last year the conductors will be Gustav Strube and Andre Maquarre.

TWO NOVELTIES BY SYMPHONY

Gilbert and Chadwick Contributed to Programme

BY OLIN DOWNES

The 22d public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall presented a programme of unusual significance, and enthusiasm ran high: the prelude to "Parsifal"; Rachmaninoff's masterpiece, "The Isle of the Dead," after the celebrated picture of Arnold Bocklin; a "Suite Symphonique" by George W. Chadwick and Henry F. Gilbert's "Comedy Overture on Negro Themes," both latter compositions played from manuscript for the first time in this city. Music of an old and a young continent and music that reflected very clearly its national as well as artistic origin. It is good to say that both of the new compositions by composers resident in Boston and in Cambridge were welcomed with great acclaim. Mr. Chadwick, who conducted his own work, was recalled three or four times. Mr. Gilbert was long in appearing, but the audience, which usually flies to the doors at the sound of the last chord, stayed and applauded until after many minutes the composer bowed from the stage.

The "Parsifal" prelude was given a very impressive performance, and so was Rachmaninoff's tone-poem, which now seems one of the great masterpieces of modern music. This piece is superb in its proportions and in the masterly development of the material, the big lines of the structure, and the splendid continuity of the thought. Moreover, and in spite of his formal achievements, Rachmaninoff has written as freely as though he were improvising alone before the great picture of Bocklin. The emotional current is continuous, the expression of moods that vary from human terror and protest to the most exalted hope and faith, and the loftiest contemplation. The composition is colored with wonderful richness and "atmosphere," and its form is so tremendous, so durable, that it seems as though the tone-poem should live for a thousand years. When Bocklin had finished the second sketch of his "Todteninsel," at the wish of the Countess Marie von Oriola, he wrote her that his picture "must produce such an effect of stillness that any one would be frightened to hear a knock on the door." Rachmaninoff has captured this mood with unexplainable success. A moment during the performance might have been prolonged. This was at the place where, after immense surges of tone, the orchestra subsides, a horn emerges from the mass of rich sound with a single note, sustained very softly, and then the violas take up this note, and from it commence to vibrate with indescribable effect the "Dies irae." This motive is used throughout the composition in a number of forms, and with exceeding effect.

Prize Composition

Mr. Chadwick's "Suite Symphonique" took the prize of $700 for an orchestral composition offered by the National Federation of Musical Clubs, which was awarded last month. The suite was first performed in Philadelphia on the 29th of last March. The suite is in four movements, and it is on the same lines as the "Symphonic Sketches," first played here under Dr. Muck, and in which Mr. Chadwick accomplished what he has tried to accomplish in the composition heard yesterday. The "Suite Symphonic" is the pale ghost of the "Symphonic Sketches." It is hollow. The orchestration is skilful, but it does not suffice to conceal a lack of potential musical ideas. One of Mr. Chadwick's most valuable attributes has been his strong native vein of humor and a healthy, rather sentimental sentiment. In this suite the humor is either not humor or it is broad farce. The second movement consists of the smooth evolving of a theme which has superficial characteristics of Scottish folk music, mixed up inexplicably with other material in the form of an intermezzo that is oriental in character.

Mr. Chadwick probably had his own ideas and good reasons for inserting this contrasting section, but the reason is not obvious or admissible at a first hearing. The first and third movements of this suite are labored. In the last movement there are occasionally delightful passages, but it is not the opinion of this writer that the composition increases Mr. Chadwick's reputation as a composer.

Sort of Potpourri

Next, Mr. Gilbert's comedy overture—a different story. This overture has 10 times the vitality of the work which preceded it, but, as Mr. Chadwick has dressed to the utmost advantage—at least as far as instrumentation is concerned—things which as a rule are impotent—Mr. Gilbert choking with enthusiasm and sheer musical feeling, has not been entirely happy in welding together the different sections of his overtrue, in balancing and juxtaposing them. It should be remembered that this overture was not originally intended as a concert number. It was conceived as a prelude to an operetta based upon the charming "Uncle Remus" folk-tales of Joel Chandler Harris, and it was—it is, to a certain degree—a potpourri of folk tunes of America. Yet this does not wholly excuse sins of omission and commission. Mr. Gilbert, thanks to Mr. Fiedler's initiative, will hear his music played and he will rapidly gain the faculty of presenting his ideas in their best light.

But it may be said that this work amply sustains Mr. Gilbert in his faith in the availability of the folk music of this country for artistic treatment, and that, in spite of its defects, it appeared to make an excellent impression yesterday. No wonder!

The humor of the opening theme is irresistible; perhaps Mr. Gilbert's hum also, is a little broad in the rollicki imitations of the theme by the bra Yet this ripping humor, and the romar and the real pathos of the theme th used to be sung, according to the co poser, by the stevedores and "rous bouts" on the Mississippi, are exceedin ly potential and worthy of extenc treatment. The composition is burst with the most exuberant life and ener Its laughter is reckless and unpolish its poetry is of haunting sweetness. Th is then the vigorous fugal treatment the first theme in "ragtime" rhythm, a the golden proclamation by the br when the fugue reaches its climax. T is, indeed, a splendid burst, though could be scored with still more splen and sonority. The recapitulation is t ing, but not well proportioned, and as overture stands, there is perhaps op much insistence upon the stirring op ing theme—a theme which might s stand as it is if the rest of the overt were better balanced.

When all is said and done, how Mr. Gilbert has written a piece worthy of a hearing on a symphony gramme. It is always the case that appreciate least what is closest to and so a composer who dares to em a tune of frankly "ragtime" quality lay himself open to censure, but it w be interesting to compare this tune t the best folk-tunes of Europe, which so frequently treated by European c posers, and see which melodies had most inherent strength.

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MONITOR, BOSTON, MASS., FRIDAY, APRIL 14, 1911

IN THE REALMS OF MUSIC

AMERICANS HAVE ORCHESTRAL DAY

Those who in the presence of painters feel obliged to confess they know very little about art should take more time from their business to visit the galleries. A common observer's acquaintance with plenty of good pictures will save anybody the necessity of making such a confession. Those, too, who feel constrained when in the company of musical temperamentalists to disclaim any knowledge of Strauss and Debussy, could in a short time win standing among lay orchestral critics by becoming regular Symphony listeners. We are all self-constituted judges of city architecture and landscape gardening. Almost any man would readily speak his opinion about the beauty of public building or park, even before a state commission of experts, just because familiarity with the city beautiful gives him confidence in his opinions.

Start a man on a course of orchestral listening by taking him to the twenty-second Symphony concert. His respect for the musical reputation of the city and his trust in the engaging comments of the programme book will take him pleasurably through the "Parsifal" prelude. But how will he enjoy the Rachmaninoff tone poem "Todteninsel?" Perhaps much as an old frequenter of Symphony hall enjoys the clatter of a contractor's wagon—qualities, not quantities of sound being compared—in the company of which the exigencies of his daily walking throw him. There is music for some one in "Todteninsel," the new listener will persuade himself, else there would not be so many people of good sense shut up in the same room with it. There is music in the jolting of the gravel-loaded four-wheeler for some one, thinks the temperamental pedestrian, else so many people would not be enclosed in the same narrow street with it.

Have a care during intermission time about pressing the question of Rachmaninoff's merits too hard upon your Symphony guest, else you will surely bring from him the old confession that he has small knowledge of music. Wait until the concert is over and let him talk uninterrogated. He will then take the reins of criticism in his own hands. He will insist that the managers should have compositions by American composers presented oftener. Surely Mr. Chadwick in his piece with four divisions all so different in feeling, and yet so well planned that each helps to make the others interesting, has the advantage of the Russian composer, who refuses to let you know where one chapter of his story ends and the next begins. Furthermore the American, without pretending he can translate into tone the color and action of famous paintings, makes you imagine more things actually happening than the Russian does.

And now you have to answer a disconcerting question. The new listener asks if the last piece on the program, so like military band music, is the kind of selection commonly applauded by Mr. Fiedler's audiences. You are somewhat at a loss to explain why you think it an appropriate work to be performed in the serious company of Wagner and Rachmaninoff, though you come through somehow creditably by making a mild call on your resources of mysticism; you maintain that there is genuine orchestral idea in Mr. Gilbert's little narrative, an unfearing, wholly unpedantic effort at national expression. Conceivable, you add, that Edgar Allan Poe could have written such a score, had musical composition been in his line.

Wagner, prelude of "Parsifal"; Rachmaninoff, "The Island of the Dead," symphonic poem to the picture by A. Bocklin, op. 29; Chadwick, suite symphonique (ms.) first time in Boston; Gilbert, comedy overture on negro themes (ms.) first time in Boston.

THE BOSTON TRAVELER, FRIDAY, APRIL 14

CHADWICK DIRECTS HIS 'SUITE SYMPHONIQUE'

By EDITH BURNHAM.

The Symphony season draws to a close, there being but five more concerts, tomorrow night's concert and those of the two weeks following. Yesterday might also be called Boston day at the Symphony, for two local composers were represented on the programme—George W. Chadwick by his "Suite Symphonique," in E flat major, which won the $700 price awarded by the National Federation of Musical Clubs, recently, and Henry Franklin Belknap Gilbert's "Comedy Overture on Negro Themes." Mr. Chadwick conducted the orchestra in his suite. The first movement, the allegro, is full of light and airy grace, seldom soaring high, but never touching earth. Long sweeps of melodic color fill its atmosphere, and a delicacy and refinement of color and sentiment irradiate it. Mr. Chadwick never descends to the banalities of other American composers, eschewing the common and the tricky, which is the ruin of some of the best of Victor Herbert's music and others of the American school. Mr. Chadwick does, however, show a distinctly American ingenuity in the treatment of his themes, inverting them and turning them over at a new angle, making them always into something new and even more lovely, with the ingenuity of the frugal New England housewife that makes one black silk gown fill the need of several. In the Romanze Mr. Chadwick gives us some of his wonderful song melody, which has made him one of the greatest song writers that America has ever had, and he has augmented it with full, rich orchestration. He deepens the melody at one point with the saxophone, while at another he converts the strings into a romantic choral of fresh, simple beauty, like the fragrance of a newly-opened rose. The Humoreske, following this, is pert and jaunty, the delight of a joke lurking all through it, particularly in the spot where it sounds a few notes of the one truly Yankee tune, and then quickly jumps off from it as if afraid that it might be caught. The finest moment of the suite is in the horn melody of the finale allegro. It is sung by a single horn, and is intensified by the melancholy notes of the stopped horns, with something the same value as Puccini uses the stopped horns for the Minnie motif in his last act of "The Girl." The suite ends in a rollick, when figuration and configuration of themes disport freely. Mr. Chadwick was greeted with great applause.

Mr. Gilbert's "Negro Comedy" was certainly a revelation in simple beauty of the peculiar melancholy heart melodies of the negro. The warm and feeling note of the southern negro was all through them, and the fanciful, grotesque figure of the negro himself cake-walked with freedom and abandon. But more than this, Mr. Gilbert in certain moments took these simple melodies out of the common sphere entirely and elevated them to the realm of thinking, feeling music of a high order—these moments seemed to be the composer's comment, his soul-speculation on what had preceded. Mr. Gilbert was called for and bowed his acknowledgment to the audience.

The other two numbers on the programme were the Parsifal overture of Wagner and Rachmaninoff's symphonic poem "The Island of the Dead." Mr. Fiedler, in the Parsifal overture, gave the audience just a few more of the wonderful moments of Wagner, the orchestra playing into the three great themes of this overture their deep spiritual meaning. The 'cello, in the opening theme of "The Lord's Supper," was full of the note of pending tragedy and sorrow. This instrument, better than any other, can express such a meaning. The Grail motif of Parsifal is more tangible than the Lohengrin Grail music, symbolizing as it does the body and not the spirit of the Saviour; but even then it has subtly interwoven in it the spiritual feeling of the other. Wagner knew so well how to bring his subject close to the gazer's eyes or how to remove it to the sphere of the aurora, where it is half in this world and half in the next. The Belief motif of the Parsifal overture has all the largeness of a great soul in it—the overture was played with its best and fullest meaning.

The Rachmaninoff symphonic poem was just what its name signifies, the "'Island of the Dead." The instrumentation presents perfectly an island entirely barren of human life. Even nature is stifled in its expression, for want of a human soul in its midst, but gradually life and beauty creep into the landscape, the human note of longing and of life is heard in the water that laves the shore of the island and in the occasional sound of creature life. One almost feels the "Creation" take place in this music, for before it closes there is abundance of life—but one feels as if the very earth had gone through the throes of this creation—as if the "Island of the Dead" had suffered its way to life. The "Dies Irae" is the struggle note of the poem.

JOURNAL—SUNDAY, APRIL 16, 1911

Symphony Concert To Offer Two Novelties

For his twenty-third program, which will be played on next Friday afternoon and Saturday evening, Mr. Fiedler will have as soloist Madame Corinne Rider-Kelsey, who will sing the Beethoven aria, "Ah, Perfido" and the familiar "Freischutz" aria "How Tranquilly I Slumbered."

Interest in the program, however, will be centered upon the first performance in Boston of the long-expected "Iberia" of Claude Debussy. Earlier in the season Mr. Fiedler played the third of these Images, "Rondes de Printemps."

Another novelty will be a symphonic poem entitled "Athala" (after Chateaubriand), by the American composer Arthur M. Curry. This work is still in manuscript and will then have its first performance anywhere. The other number on the program will be Mendelssohn's overture "Calm Sea and Prosperous Voyage."

GLOBE—FRIDAY, APRIL 14, 1911

AT THE SYMPHONY.

Rachmaninoff's Tone-Poem Repeated at Concert.

Chadwick and Gilbert Represented by Novelties on Program.

Owing to the fact that today is Good Friday, the 22d public Symphony rehearsal was held yesterday afternoon. The program was as follows: Prelude to "Parsifal," Rathmaninoff's "The Island of the Dead"; Chadwick's Symphonic suite in E-flat major, MSS, first time in Boston, conducted by the composer; Henry F. H. Gilbert's Comedy overture on Negro Themes, MSS, first time in Boston.

Mr Fiedler is to be thanked for the repetition of Rachmaninoff's noble tone-poem. At each hearing it grips the thought and feeling keeper; it penetrates the spirit further; it declares itself a power to exalt the soul higher.

Here is music that is intensely, vitally human; yet it transports one far from the haunts, the pettynesses and the turmoil of men. Here, too, is music that is universal in its reduction of all formulas to the great verities, for it is not easy to listen merely to its technic, yet any men may hear recreated within it and made poignant the great, the serious moments of his life. Its speech transcends that of language or of tongues. Its appeal is searching, unescapable.

There are pages which are awesome, terrifying, stupendous, not by their assault upon the ears, but by the noble seriousness of their emotional thought, shrouded as by a darkly-luminous veil of grave and mystical colors. There are pages that might serve as a dirge for the dead of the nations, whose closed lips had locked away the secrets of great deeds, which had waited for a eulogy and a requiem.

Mr Fiedler made the "Parsifal" impressive and in keeping with the season. Rachmaninoff's music is in no obvious sense religious, either in source or purpose, but over it broods the eternal mystery of infinitude.

Mr Chadwick's suite was played for the first time anywhere by the Philadelphia orchestra at Philadelphia, March 29, at a special concert in honor of the national federation of musical clubs, whose prize of $700 the composition had won.

It is in four movements. Their general temper is one of genial, at times lusty jocundity. There is alleviating venture into sentiment which becomes tender anon, as though to palliate the touches of a frank, even bucolic humor, but which does not seek to explore the depths of tragic passion.

There is a use of sharply pointed and incisive rhythms, even to frequent syncopation, and contrasting rhythms are made a source of vitality. There are but few if any quotations from an exotic or reconstructed scale, unless it be the shimmering descent of elusive chords in the humoresque, wherein the composer perchance pays his respects to Debussy.

Meanwhile he reveals a clever use of contrast which will doubtless hit the mark, for by preceding this whole-tone will-o-the-wisp by a very bald and very American piping and blaring of "Yankee Doodle" he etherealizes the more exquisitely the shimmering and elusive Mr Debussy, and perhaps takes a smart jab in the ribs at Mr Puccini the while, by the lush and fragrant passage which follows, all of which was provocative of merriment in the audience.

The first movement is perhaps the most closely knit in construction, its themes sharper in profile and their development more evenly sustained. The contrasting section gives to the cello a suave melody of warm and ingratiating curve.

The slow movement is frankly, naively songful. The chief theme played yesterday by the cello would be well suited to the haunting voice of the saxophone for which it was intended. The movement is not altogether of childlike unsophistication in its simplicity, for the horn sings a broad and masculine melody, about which the clarinet weaves embellishment with appropriately feminine grace.

Mr Chadwick as conductor appeared to make the orchestra do his bidding with ease. He was applauded during the intermissions and was twice recalled to the platform at the end of the piece.

Mr Gilbert's themes are not expurgated derivations of negro tunes, as are some of Dvorak's, but are the unblushing tunes themselves. They are made to sound with a vigor and tang which should find obedient feet in Georgia, perhaps in Boston, if they had the floor.

There is no particular attempt at development, or at the metamorphosis of figures. Shortly before the enlivening finale, which enlisted the attention of the more august statuery for the first time since the last appearance of Geraldine Farrar in her youth, there was a songful passage vouchsafing more than one leading voice and a rich palette of harmony.

Mrs Gilbert was called to the front by applause. The jaded were seen to leave the hall with a quicker, more elastic step. Anyway, there shall now be no more justice henceforth in the lament for the downtrodden American composer.

Next week the program will be Symphonic Poem, "Athalia," by Arthur M. Curry (of Boston), Debussy's "Iberia," Mendelssohn's "A Calm Sea and Prosperous Voyage," overture and aria by Beethoven and Weber ("Der Freischutz"), sung by Mme Corinne Rider-Kelsey.

JOURNAL—FRIDAY, APRIL 14, 1911

WOMEN LEAD IN CHAMPAGNE RIOTS

Chant Revolutionary Airs and Defy Soldiers as Property Is Sacked.

Epernay, April 13.—Owing partly to the unrelaxing vigilance of 15,000 troops and partly to the vote in the Chamber of Deputies last night, nullifying the action of the Senate with reference to the delimitation of the champagne district, comparative calm now prevails in the Department of Marne, and there is every indication the populace will act with more moderation from this on.

The fury of the wine growers has subsided as suddenly as it rose. The manifestants are now offering no resistance to the troops. The last marauding band from Rilly-la-Montagne, which was marching in the direction of Rheims, was intercepted and broken up by the soldiers before any damage was done.

The leaders of the movement issued a manifesto tonight, appealing to their adherents to await in calm confidence the deliberation of the council of state, to which Premier Monis decided to refer the question. They affirm the incendiarism and pillaging of last night, which they deplore, was the work of a foreign element, composed of anarchists and thieves, who worked in bands in the hope of making profit out of the disturbances they created.

The leaders also say the march to Ay and the subsequent scenes of vandalism were instigated and directed by some unknown persons, who made fraudulent use of the name of the vice president of the Wine Growers' League to induce the people to follow them.

With infantry and dragoons bivouacked throughout the night at almost every village in the champagne district, renewed rioting occurred today. At Vinay the rioters hastily threw up barricades with barrels, cases and debris of all sorts, and succeeded in holding back the advancing troopers, while another group of manifestants armed with torches entered the vast champagne depot.

The mob smashed all the bottles of champagne they could find, wrecked the wine presses and then set fire to the buildings.

Women were foremost in the work of destruction, chanting snatches of revolutionary airs and urging on the men to the work of destroying the wine property. When the troops reached Vinay the women lay down on the roads and defied the cavalry to ride over them. Eventually the troops succeeded in getting control of the situation and dispersed the manifestants.

The government officials assert the work of sacking and burning of wine property was led by criminal elements which are flocking into this region from other districts.

The public prosecutor at daylight this morning proceeded to Ay, a noted champagne depot, where a conflagration started by incendiaries threatened for a time last night to destroy the entire village, and made twenty arrests among the ring leaders of the manifestants.

HERALD, BOSTON, APRIL 16, 1911.

SYMPHONY ORCHESTRA.

For his 23d program which will be played on next Friday afternoon and Saturday evening Mr. Fiedler will have as soloist Mme. Corinne Rider-Kelsey. She will sing Beethoven's "Ah Perfido" and the familiar air from "Der Freischuetz" "How tranquilly I slumbered." There will be the first performance here of the much-discussed "Iberia" by Claude Debussy. Mr. Fiedler earlier in the season produced the third of these "Images," "Rondes de Printemps." "Iberia" was played in New York this season. Another novelty will be a symphonic poem, entitled "Atala" (after Chateaubriand) by Arthur M. Curry. The work is in manuscript and will be performed for the first time. The other piece on the program will be Mendelssohn's overture, "Sea-Calm and Prosperous Voyage."

"POPS" AT SYMPHONY HALL.

The usual nine weeks' season of Pop concerts in Symphony Hall will begin on Monday evening, May 1. They will be given on every evening except Sundays, up to and including Saturday evening, July 1. As last year, the conductors will be Messrs. Gustav Strube and Andre Maquarre. Mr. Strube will conduct the first half of the season and Mr. Maquarre the last. They have in the past year accumulated new music which they feel certain will please the public. The season of Pops last year was the most successful since these concerts were organized, and there is every reason to believe that the coming nine weeks will show an improvement over last year. Full details concerning the plans will be announced in due time.

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TISER, FRIDAY MORNING, APRIL 14, 1911

CHADWICK'S NEW SUITE PROVES GREAT SUCCESS

ITS AMERICAN SPIRIT CLEAR AND RECOGNIZABLE

Henry F. Gilbert's Comedy Overture Also Played by the Symphony Orchestra This Week.

By Louis C. Elson.

PROGRAMME.

Wagner—"Parsifal" Prelude.
Rachmaninoff—"The Island of the Dead." Symphonic Poem.
Chadwick—Suite Symphonique.
Henry F. Gilbert—Comedy Overture on Negro Themes.

The concert of yesterday afternoon was remarkable in many respects. It began in the odor of sanctity and ended in the humor of America. The solemn was divided from the playful by ten minutes intermission. We suppose that the "Parsifal" Prelude was upon the programme in view of Eastertide, while Rachmaninoff's sombre "Isle of the Dead" was there to suit to the Good Friday mood, although Wagner's "Char-Freitags Zauber" would have been yet more in line with the climax of the Lenten season and would have been less bombastic.

We do not consider the "Parsifal" Prelude nearly as great as that to the "Meistersinger" or the overtures to the "Flying Dutchman" or "Tannhauser," but the world in general will never look at "Parsifal" through secular spectacles; the work will always derive a fictitious glamour from its religious libretto. When one thinks, however, that Wagner was anything but a believer in the dogmas he was celebrating, one can better understand the indignation of the more honest Nietzsche. Yet everyone may revel in the inspired counterpoint (quite diatonic too) of the Melody of Faith, which is not worn threadbare in the Prelude, as it is in the later parts of the opera. The Prelude received a performance in which just the right loftiness and mystery were blended. But in spite of the spirit of adoration and mystery in the work we cannot but think it an artificial and affected number, although it may be very heterodox to say so.

Rachmaninoff's stately tonal picture fitted well to follow this somewhat exaggerated loftiness, and made a much stronger impression with its repeated hearing.

The impressive rhythm which is carried on as a ground bass and pictures either the sweep of the oars or the ceaseless surge of the waves (probably the former) had a weird power and impressiveness. The long organ-point of the coda increased this picturesque monotony. The work is certainly one of the powerful ones of the modern repertoire, but the gloom of the northern composers is now becoming a well-known effect and requires no further chronicling.

There is, however, something besides gloom in the "Island of the Dead." There is grandeur and sustained power. There are climaxes in it that are as noble as anything in the entire field of modern music.

The work cannot at once appeal to the general public. It was but a minority that kept up persistent applause and recalled Mr. Fiedler. But we feel sure that this wonderful composition will hold its place upon the repertoire, and will yet be recognized as one of the great things that have been created in this generation. The performance was something superb. Mr. Fiedler and his orchestra deserved a whirlwind of applause for the manner in which the work was read and executed. All the instruments did well, but the brasses were especially fine. It was one of the most thrilling of recent interpretations.

When we returned from our customary stroll in the corridor the vein of the performance changed most abruptly. George W. Chadwick does not revel in the growls and sorrows of the Muscovite. His is a hearty, genial American nature, and this speaks forth spontaneously in the Suite Symphonique with which he recently won the $700 prize of the American Federation of Music Clubs, at Philadelphia. At present we may rank Mr. Chadwick as the very head of American composition and certainly the most characteristically American. Let us emphatically say that such music as this composition is far more "American" than all the works which present Indian themes, dug out of research books, which not a single American can recognize. Here we have the clear and recognizable American spirit, and this work should be heard abroad as a proof that our native orchestral works are not merely reflections of German or French thought.

The opening movement is not the most striking of the work, but it is full of energy and power nevertheless. It has a nervous crispness which is national enough. At one point the composer shows that he is not afraid of "rag-time." Why should he be? Ragtime is only extreme syncopation. Beethoven uses it in the slow movement of his sonata, Op. 14, No. 2, and in many other works, and Mr. Chadwick makes much better use of it than Puccini in the figure of Johnson in the Girl who failed in the Golden West. The scoring of this movement and of the entire work is full enough, but not extreme, nor does the composer take an eternity to express himself, as so many moderns do.

The slow movement is a beautiful melody. Mr. Chadwick can, upon occasion, be quite as learned as any composer we possess. His canons for organ show that the most crabbed paths of counterpoint have been thoroughly explored by him. But he has never allowed his learning to hinder him from writing delicious melodies. He does not disdain to write a tune which shall have an antecedent and a consequent phrase and a cadence that shall be according to Richter. If only some of our top-heavy American Wagnerettes would take this to heart we might have more common sense in music.

The chief theme of this Andante Cantabile is as simple and as beautiful as a folk song. There is some obbligato work for solo violin upon the G and D strings which makes a good foil to the principal tune. The velvet-toned Saxophone is prominently used in the melody. This movement won the most applause and it is the most direct and tuneful of the suite.

Then comes a little of the untrammelled American humor.

If any one would like to get the spirit of this native devil-may-care element of our make-up, let him look up Prof. John A. Lomax's "Cowboy Songs" and he will see that Mr. Chadwick's unrestrained rollick is a vein of American life that has not been much exploited as yet, but which is as characteristic as the plantation music which we sometimes consider our only typical "school" of music. Xylophone and triangle are there, and the violinists smite their strings with the back of their bows (coll 'Legno) occasionally. "Yankee Doodle" peeps forth in a most humorous fashion, both in squeaks and growls, and the xylophone gives a "ting-a-ling-a-ling" motive with persistency and effect. The finale is also most energetic. Hugo Wolf once said that the true test of a musical genius lay in the question: "Can he exult?" There is not the least doubt that Mr. Chadwick can and does exult in this work. It is a most spontaneous and characteristic addition to the American repertoire, something that is as native in music as Bret Harte is in literature. He was greeted with much applause when he took the conductor's stand, and with much more at the conclusion of the work, when he was recalled twice, very heartily.

Henry Franklin Belknap Gilbert is a new name in music. It is not yet to be found in the musical encyclopaedias, but he who knoweth all things, we mean Philip Hale of the Programme-book, informs us that he was born in Somerville and is now in Cambridge. This is near enough to Boston for us to claim him as our own.

His overture is allied to the tales of Uncle Remus and is frankly popular and founded on negro rhythms and tunes. Mr. Gilbert plunges into "medias res" at once and gives a startling beginning. There is much reiteration of figures, but scarcely much that can be called development except a fugato which indicates that the plantation had temporarily entered the musical conservatory. The overture was enjoyable, although it suggested the "Pops" rather than the Boston Symphony Concerts. It evoked great applause.

Both the American works were badly placed in coming after the infinite grandeur of Rachmaninoff's "Island of the Dead."

SUNDAY GLOBE—APRIL 16, 1911.

More Novelties Announced For Week's Symphony Concerts.

For another novelty Mr Fiedler will play at the Symphony concerts this week, for its first hearing in Boston, Debussy's "Iberia," the second of his three "Images for orchestra," the third of which, "Roundelays of Spring," was performed Nov 25 and 26 last for the first times in Boston. The first of the set, "Gigue Triste," is as yet unpublished.

The new suite was played under Mr Pierne at the Colonne concerts, Paris, for the first times, Feb 20 and 27, 1910. It was played for the first time in America by the Philharmonic society, New York, Jan 3 last. There are three movements: 1, "In the Streets and by the Wayside"; 2, "The Odors of the Night"; 3, "The Morning of a Fete Day."

The piece is not "program" music. The purpose of Debussy's titles is said to be the quickening of the hearer's imagination to a sensing of Spanish environment.

Another Boston composer will be heard in the person of Arthur M. Curry, whose "Athalia," a symphonic poem in MSS. after Chateaubriand, will be performed for the first time. Mr Curry studied the violin with Franz Kneisel, and has had an orchestral tone poem performed at the Worcester festival.

The closing orchestra number will be Mendelssohn's overture, "A Calm Sea and Prosperous Voyage."

Mme Corinne Rider-Kelsey, that admirable soprano who is acquainted with the art of song, will sing as solo-ist, Beethoven's aria, "Ah Perfidio" and the aria "How Tranquilly I Slumbered" from "Der Freischutz."

Symphony Hall "Pops" Will Begin Monday, May 1.

The usual nine weeks season of pop concerts in Symphony hall will begin Monday evening, May 1, and will be given every evening, except Sundays, up to and including Saturday evening, July 1. As last year the conductors will be Messrs Gustav Strube and Andre Maquarre. Mr Strube conducting the first half of the season and Mr Maquarre the last.

Both of the conductors have in the past year accumulated a lot of new music, which they feel certain will please the public. The season of "pops" last year was the most successful since these concerts were organized, and there is every reason to believe that the coming nine weeks will show an improvement over last year.

HERALD, SATURDAY, APRIL 15, 1911

BACH'S PASSION MUSIC GIVEN

Performed in Symphony Hall by Cecilia Society and Symphony Orchestra.

LIKE RELIGIOUS SERVICE

Reverent Applause Shows the Appreciation of the Large Audience.

By PHILIP HALE.

Bach's Passion Music according to Matthew (not St. Matthew, as stated by the program) was performed last night in Symphony Hall by the Cecilia Society and the Boston Symphony orchestra, conducted by Mr. Fiedler. The solo singers were Mmes. Marie Zimmerman, Alice Bates Rice, Janet Spencer and Messrs. Hamlin, Bispham and Cartwright. J. P. Marshall was the organist and Malcolm Lang the pianist. A chorus of boys from Emmanuel Church selected and trained by Weston S. Gale assisted. There was a very large audience and many stood.

It is unnecessary to say that the whole work was not performed. A performance of the whole would necessitate, as in the past, two concerts with a long intermission. When selections are made there are some who miss this aria or that choral. Some are always disappointed, as others are when they run through an anthology.

A performance of Bach's Passion Music on Good Friday is in the nature of a religious service. It is heard reverently and criticism seems out of place. To some Bach is a fetish, and this music, performed on any day, without special stress laid on the sacred character of the text, and judged only as music, is a colossal masterpiece, a work of plenary inspiration. To others the chorals are beautiful and the final chorus wonderful, while the great majority of the recitatives are angular and dull, and many of the arias are mere formalism wholly devoid of religious sentiment. And to them certain figures in the well tempered Clavichord, as those in E major and in E flat major, have a far more devotional spirit.

While some believe the Passion Music to be the true expression of the text, others regard it as Gothic and find more religious expression and a deeper and sublimer spirit of devotion in the music written for the church by Italians and Spaniards of the 16th century. It may be said, and justly, that the Passion Music of Bach should not be heard outside of a church or cathedral; that it loses in character when it is performed in a concert hall, brilliantly lighted and without religious atmosphere. The performances in the church of the Moravians in Bethlehem, Pa., necessitated a pilgrimage. The village was quiet and remote. The chorus was so thoroughly drilled that it sang without notes. The congregation joined in the chorals. The performance was indeed a religious service and the chorus was as it were consecrated for its work—to say task would be to imply that the singers were conscious of laborious endeavor. Heard with these surroundings, Bach's music must have made a far different impression on the visiting strangers than when they heard it performed as any oratorio or cantata in a concert hall, and in what might be called concert form.

It is enough to say of the performance last night that it was listened to with the utmost attention by the great audience. Applause was manifestly out of place after any chorus, choral, air or recitative, however greatly the hearers may have been disposed to show appreciation of the singers; but at the end of the first part there was applause, not boisterous, but hearty and sincere. The solo singers had been carefully chosen, and they are widely known as students and exponents of Bach's style. Their task was an arduous one, and much of the music allotted to them was ungrateful.

There are many difficulties to be considered in the preparation of the Passion music, and some of the problems are still unsolved. The experiment was recently made in England of substituting a spinet for the piano in the accompaniment of the Evangelist's recitatives; but it is said that the tone of the spinet did not carry. There is still a dispute over the English text, whether that by Miss Johnston is not after all the best. At the Leeds festival, last fall, Sir Charles Stanford went back to her translation and was therefore praised. Then there are questions of instruments, of the dynamic force appropriate to this chorus, or that choral, and others that are still perplexing. It is not likely that a modern audience would be satisfied were it to hear the music as it was performed in St. Thomas's Church, Leipsic, on Good Friday, 1729.

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GLOBE—SATURDAY, APRIL 15, 1911.

ST MATTHEW PASSION

Given by Cecilia Society and Symphony Orchestra.

Mr Bispham Distinguished Both as Singer and Interpreter.

The Cecilia society and the Boston Symphony orchestra gave a performance of Bach's St Matthew Passion Music at Symphony hall last night. The soloists were Mmes Marie Zimmerman and Alice Bates Rice, Miss Janet Spencer, George Hamlin, David Bispham and Earl Cartwright. There was a chorus of boys from Emmanuel church, selected and trained by Weston Gales. Mr Marshall was at the organ and Malcolm Lang at the piano. Mr Fiedler conducted.

Every seat in the hall had been disposed of. It was not altogether easy to perceive the temper of the audience by obvious signs, although there was some attempt at hand-clapping.

There should be, and doubtless is, an informing spirit pervading a large body of people when truly moved that would make it possible to detect rapt contemplation or the experience of a profound, if quiet, emotion, by other sources of sensibility than by applause.

Applause is incongruous and illtimed at a rendering of this music. It pleads for sobriety of thought, for an appreciation of a certain sweet and chaste austerity of style, and furthermore for singers who know something of the dignity of its school, and of the true sublimity of its spirit.

Interpretive Power.

The performance last night disclosed at times excellent singing by the chorus, but was notable chiefly for the singing of Mr Bispham, both in the beauty of song and in the power of interpretation.

The would-be singer of dramatic moods today appears to be thinking less and less of the true sovereignty of tonal emission, of vocal craftsmanship in general and of the ability to take a musical phrase, a line of melodic thought, sculptured as clearly as though in marble, to expend labor, intelligence and art upon it and to endow it with a serene, a purifying loveliness in which the mind and the soul may bathe.

The equipment of the average concert singer is inadequate to both the construction and the import of this music. It is unequal to the continence, the majesty, the repose, the sweet and cool abstinence from excess and intrusion, from broken lines, from the obvious or the artificial in any form.

In Mr Bispham we had last night a survivor from that school of singers whose members learned to expend care upon the craftsmanship of song, the control of the breath, the cultivation of overtone, the use of color in vowels and of accent in consonants, the ability to mold a phrase as a unit of thought and to saturate the significant words within it with their true emphasis and individuality.

Such singing as Mr Bispham offered may serve as a model, not wholly because of sheer beauty of tone, and he was in unusually good voice, nor wholly because he vitalized and preached the text, but because of both. The pity was he had not more to do. The humanness of the Christ in his pleading in the garden, the compassion for the weakness of the disciples, the agonized cry upon the cross were a few of the pages which the singer made memorable.

Mr Cartwright, too, gave a dramatising, a communicating intensity to certain of the few and scattering utterances of Peter and of Pilate, which he sang, phrases that had distinction.

The narrator's task is most ungrateful. Bach wrote for a tenor voice as for a viol d'amore. The part lies high continually and often without dramatic necessity. Mr Hamlin tended to favor the notes of G and A, but with good warrant. He sang with confidence and in the air "He will not speak," and in the narrator's repetition of the death cry, he distinguished between the styles of recitative and aria.

The singing of the soprano and alto solo parts was disappointing. Mrs Zimmerman possesses a certain brilliance in the upper register, but she was tremulous of voice, and often insecure in the part and the pitch. Miss Spencer sang invariably flat, and both gave little evidence of knowledge of style. Mrs Rice sang the few measures acceptably.

Chorus Performed Creditably.

The qualities essential for the singers in their interpretation are the more needful for conductor. The chorus performed the difficult music creditably, and often beautifully, in the more sustained passages, as in the last of the five appearances of Bach's favorite choral, but the entrances in the dramatic choruses were often halting and insecure and Mr Fiedler's conducting disclosed no marked sympathy or power to produce unified interpretative effects.

The performance of this music at least will remind the world that whereas Bach is celebrated as a contrapuntist, he was in advance of some moderns as a dramatist, in the use of an emphasizing, responsive second chorus in the distinction between recitative and ariosa in the words of Christ, and in the accompaniment of a string orchestra always to be found with them. This music should be revived—but in the spirit.

BACH FOR GOOD FRIDAY

A PERFORMANCE OF THE MATTHEW PASSION-MUSIC

The Contrasting Moods of the Audience—The Difficulties That Beset It, the Singers and the Music Nowadays—Mr. Fiedler's Condensed Version—The Airs and the Orchestral Part—The Chorals That Animated the Performance—The Chorus and Its Work—The Share of the Narrator and of the Individualized Voices—The Obstacles in the Way of Full Expression for the Music

NOWADAYS, perhaps, appreciation of Bach's Passion-Music, whether it follow the narrative of Matthew or of John is primarily a matter of mood. To those that regarded the performance of the Passion-Music according to Matthew, last evening in Symphony Hall, as a religious exercise appropriate to Good Friday and constrained by circumstance into a concert-room instead of a church, there is nothing to be said, except to envy them their point of view. There were many such in the house; many had come indeed from no other motive and with no other expectation. At the end of the first part and of the whole concert, their presence made the applause hesitating as though the applauders were not quite sure whether their clapping was in place; and there was curious suggestion of a performance of the Passion-Music as a quasi-religious ceremony in the black dresses that Mrs. Zimmerman and Miss Spencer, of the solo singers, wore. Now religious ceremonies are not subjects for review in the critical departments of newspapers and the reviewer may only address himself to those that came like him to hear the music. Before the concert, as they regarded it, and through it they also needed to exercise their imagination persistently and vigorously.

For Bach's setting of Matthew's narrative of the death of Jesus was not designed for performance in the spring of 1911 by an orchestra and a choral society, in the course of their regular concerts in a familiar and a highly secular concert-room. The Passion-Music was a part of the service on Good Friday in the Thomas-Church at Leipzig, of which Bach was the organist and choirmaster. At certain places in the music, there was pause for the part of the clergy in the service; while Bach's whole design assumed the presence of a congregation apart from the choir of the sanctuary. That choir unfolded the narrative as vividly and dramatically as Bach could write music for it. The choir even expressed the more intimate and poignant emotions that the telling might evoke in a bystander that heard and saw and yet had received the Christian teachings and faith of the ages. The congregation little by little entered into these emotions and when the time was meet for responsive utterance they sang their chorals. Thus, those immediately concerned in the narrating of the Crucifixion were quite apart from those that listened and were stirred, and the purpose of the whole service was primarily churchly. The surroundings, however familiar, were bound to make atmosphere; the voice of the narrator, the voice of Jesus, the interjections and ejaculations of the chorus, the awed or pitying comment of the bystanders, all proceeding from the choir in the sanctuary while Bach led his little band of stringed and wind instruments or wove his accompaniments to the recitative, must obviously be one thing as parts of a church service on the most solemn fast day of the year, and quite another on the naked and glaring platform of a concert-hall, sung by singers and played by an orchestra in the evening clothes of 1911. Fortunate those who could substitute for the mood that these conditions evoked the mood of Bach's congregation in 1729.

Obviously, then, a performance of the Passion-Music nowadays must limp. If the music is to be performed at all, it can seldom be sung in connection with a church service or with the service for which Bach intended it—the only conditions in which it keeps its true voice, proportions and environment. If it is to be performed "in its entirety," a world busy with many other things, even on a Good Friday, must be asked to give an afternoon and an evening to the hearing of it. The risk is perilous; and conductors prefer a condensed version that shall bring the performance within two hours and a half or three, and that is necessarily fatal to some of the proportions and the contrasts of the music. The conductor may out the recitatives that carry forward the narrative, the airs of the solo singers that comment upon it or express its intimate emotions or the choral responses of the congregation — undistinguishable in the concert room, except by their form, matter and designation for the participation of the same chorus in the progress of the narrative. Whatever he cuts, he will be blamed.

Mr. Fiedler chose to be severe with the airs, to be sparing with the chorals, but to retain with sufficient coherence, march and fulness the narrative of the betrayal and the crucifixion of Jesus. When he did retain the airs, he made no cuts in them. He kept them the airs "da capo" that Bach wrote in the fashion of his time, by which to all intents and purposes each air was sung thrice. Whatever the intrinsic beauty or the emotional suggestion of the music, these repetitions are grievously monotonous to the ears of an audience in 1911, which, with the best will in the world, cannot return to a dull musical fashion so academic that even with two centuries on its head it does not sound even quaint. No conductor hesitates nowadays to cut the arias "da capo" of Händel; he himself sometimes abbreviated the form. There is no obvious reason, unless it be in the precedent that makes the Passion-Music a ritual, why Bach's similar airs should not be cut. Besides, they were not too expressively sung last evening by Mrs. Zimmerman and Miss Spencer, experts as they are presumed to be in the music. They lacked due sense of [illegible] and large melodic line, they could not sufficiently diversify it; and they and the true pitch were often and long at odds.

Again, Bach wrote the orchestral part of the Passion-Music for a little band of strings and wood-winds that emerge after Franz's retouching of the score as violins, violas, violoncellos, double basses, flutes, oboes, clarinets and bassoons, and once the kettle-drums. Bach had his organ and his harpsichord (for the recitatives of the narrator) as Mr. Fiedler had his organ and his pianoforte. To hear the music is to appreciate throughout Bach's feeling for the emphasizing, the dramatizing, the pictorial, the commenting, the generally enhancing and expressive possibilities of his orchestra. Since the means by which he could make those strokes are meagre, they are often necessarily small—the merest suggestion. Yet often how imaginative and how telling, once the ear becomes accustomed to the little orchestra, they are! What feeling, for example, Bach had for the beauty and the significance of the tone of the wood-winds, for the nearly infinite suggestion of which the tone of the strings is capable! With all our advance in instrumentation, the eighteenth-century composers searched out the secrets of the oboe and the flute as have none that have come after them.

Yet the pervading impression to many a young ear that heard the Passion-Music last evening was of the thinness and the monotony of the orchestral part. It was as though it were only half articulate. Why, then, should not the Passion-Music be retouched orchestrally by an adept, understanding and sympathetic hand? It is quite true that the purists will foam at the mouth at such suggestions, and in all probability they will leap into the air at the further suggestion that no man is so fit for the task as Mr. d'Indy. He is rare among composers in the possession of a truly religious mind, a genuinely devout temperament, and, as his revisions of Rameau's operas have proved, he is delicately sensitive to the substance and the spirit of the music of the eighteenth century. As it was, last evening Mr. Fiedler doubled instruments and rearranged the seating of his orchestral choirs, but to no apparent enhancing results. The quality of tone of the wood-winds was beautiful to hear; Mr. Maquarre with his flute and Mr. Longy with his oboe caught the very voice of Bach; but the strings, as it seemed, might have been more pliant.

The choruses, when they came, animated the performance, but they would have animated it still more had the choir been far more numerous and had the men in it been less hesitating in attack, more sure of their phrasing and better grounded generally in their music. The women of the Cecilia are its glory. The men, the winter through, have not been creditable to it and have often hampered and blurred its performances. Bach uses his chorus dramatically when he makes it fling its interjections into the narrative. "Barabbas" shouts the chorus when the grave Roman master of the Jerusalem mob asks whom he shall deliver to them. "Let him be crucified," it cries when he asks what shall be done to this Jesus. Even in the reticent idiom, as it now seems, of the eighteenth century and in church, Bach has made these ejaculations dramatically eloquent. Mr. Fiedler did his best to heighten that eloquence but the chorus, in numbers generally and in the deficiency of its male voices, lacked the declamatory power, the impassioned tone that the music demands.

Bach wrote more reticent, more personal music than Händel. Händel's oratorios, "sacred" as tradition now makes them, are often showy pieces for large and sumptuous performance. Bach wrote his Passion-Music for the ear and the spirit of intimate personal faith. They believed as they heard and sang in the Thomaskirche and Jesus of Nazareth was crucified that he might be their personal Saviour. No one that can discriminate would have Bach's choruses sound like Händel's; but they need more body, more eloquence than the Cecilia could bring to them last night. Händel's move in majestic vocal line and structure. Bach's are of an affecting or a dramatizing beauty. Of course, the distinction between the chorals of the congregation and the choruses of the narrating choir lay only in the music last night, but it was in the singing of these chorals that the Cecilia, with the boys of the Emmanuel Church, gained a very rare beauty of tone, a large simplicity of utterance, an unforced and contemplative sincerity that were of the true voice and spirit of Bach's musical congregation. It had heard and was moved; and it expressed its emotions very honestly, simply and beautifully. These chorals are indeed the voice of the people, as the prayer-book says, made music by a composer who could look in their hearts and write.

It is the custom to rebuke the composers of our time because they sometimes treat the human voice as though it were merely another instrument added to their orchestra. In the music that Bach wrote for the narrating evangelist, they have an illustrious and a classic predecessor. He must bear the whole burden of the narrative, except as the voice of Jesus or the occasional voices of Judas or of Pilate become parts of it. He has naught but the chords of the harpsichord—a pianoforte yesterday—to sustain him. Bach wrote this narrative for a tenor voice, but he clearly thought of it as a sublimated viola. He keeps this tenor insistently in the upper ranges of his voice. He bids him traverse intervals that Berlin and Paris in these days can hardly make more exacting. Under these conditions, he sets him to the declaiming of a narrative every word of which should be "understanded of the people," that is poignant simplicity itself, that is charged and surcharged with an emotion so deep and so sincere that it seems unconscious of itself. The English text of the Passion-Music is not the text to the King James's version, but no translator can much lessen the simplicity, the power, the beauty of Matthew's narrative of the betrayal and the death of Jesus. It summons the scene, the voices, the actions. There is sense of a great, a divine tragedy in the telling, yet how humanly it is told. The artistry of inspiration vivifies, glorifies it.

Mr. Hamlin sang the music of the narrator yesterday; Mr. Bispham, the words of Jesus; and Mr. Cartwright the incidental speeches that fall to Judas and to Pilate. Here in America, there is none but Mr. Hamlin who can so sing it, with a voice that endures for two hours this relentless tax upon its upper ranges, that is capable of the exacting intervals, that can keep the diction clear and that can give the narrative simple and sincere emotion without inflating it into the sentimentality, the exaggerated vowel sounds and final cadences of the oratorio dialect. Into that unhappy and unhuman speech, Mr. Bispham from excess of zeal did often fall. He understands that Bach's music to modern ears requires much expressive aid, that it is better to make it significant and moving than to treat it with a dull and methodical deference. He knows how to vary the vocal line significantly, to enhance the phrase, to color the emphasis. But he overdid last night; too often he made what should be simple sound stilted, and excess as well as deficiency of emotion has its perils, even to singing insistently flat. Mr. Cartwright was nearer the golden mean. He kept to Bach's large simplicity, yet he made the words of Judas and of Pilate eloquent of the divine tragedy. Yet at bottom Mr. Bispham was right. Bach's Passion-Music, if it is to stir the emotions of an audience of 1911 in the concert-room as it stirred the congregation in the Thomaskirche in 1729, must be emphasized, dramatized. It must be made articulate to new ears and new spirits in new conditions. The difficulty is to find the way. Mr. Hamlin's and Mr. Cartwright's declamation, the singing of the chorals, the voice of the wind instruments in the orchestra pointed it last night.

H. T. P.

CONCERTS NEXT WEEK

Debussy's "Iberia" for the First Time—Mr. Curry's "Atala" for Another New Piece — Mrs. Kelsey to Sing with the Symphony Orchestra — "The Creation" by the Haendel and Haydn Society

ORCHESTRAL and choral music—the Symphony Orchestra and the Händel and Haydn Society—will divide the new week. At the regular Symphony Concerts on Friday afternoon and Saturday evening, the outstanding item of the programme is Debussy's new "Image" for orchestra, "Ibéria," music of Spanish picturing through the composer's peculiar eyes and ears, to be heard here for the first time. Another novel piece will be Mr. Arthur Curry's tone-poem, "Atala"; and Mrs. Rider-Kelsey, now and for long an ornament of American concert-rooms, will be the singer. Tomorrow evening the Händel and Haydn Society, for its annual concert on Easter Sunday, will perform Haydn's oratorio, "The Creation," unheard here for six years. Mr. Mollenhauer, of course, will conduct, and the solo singers, Mrs. Williams and Messrs. Miller and Martin, are capable of the music.

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Symphony Hall: Symphony Concerts

DEBUSSY'S "Ibéria," the more important new piece that Mr. Fiedler and the orchestra will play next week, was originally performed in Paris fourteen months ago. It is the second and the longest of the three "Images" for orchestra that Debussy has long had in hand. The third, "Rondes de Printemps" has been published and was played last November. The first, "Gigue Triste," is still unpublished and unplayed. "Ibéria" has already been heard in New York under Mr. Mahler, and the piece was of the striking "novelties" of the present season that Mr. Fiedler has been compelled to defer until he had time for the exacting preparation the music requires. "Ibéria" runs in three divisions: "Along the By-ways and the Streets," "Odors of Night," and "Morning of a Fete day," and between the second and third there is no pause. The music, described in this place a year ago, is of Debussy's present matured style. It is of stouter body and more outspoken voice than his earlier pieces. The general musical design is firmer; the melodic contour clearer. Yet the music is intrinsically of Debussy in its juxtaposition of phrases, its transitions, progressions, and harmonic and instrumental coloring. Indeed he has carried both his orchestral imagination and his orchestral idiosyncrasies farther in "Ibéria" than he has in much of the music that preceded it. In Paris, the piece was variously received. The original generation of "Debussyites" believed it inferior to his earlier music. The newer generation heard his present maturity in it.

The other novel piece is "Atala," a symphonic poem suggested by Chateaubriand's like-named romance and written by a resident composer, whose music has not hitherto been heard at the Symphony Concerts, Mr. Arthur Curry. "Atala" is one of the romances of the Mississippi Valley in which Chateaubriand professes to describe with luxuriant imagination and word the life of a primitive folk there. Few read it nowadays; yet it is not without Chateaubriand's opulence of description and divining insight. Mr. Curry has certainly gone far afield for his "literary material." The familiar orchestral piece is Mendelssohn's overture of the Calm Sea and the Lively Voyage; and Mrs. Kelsey will sing Beethoven's dramatic air "Ah! Perfido!" and an air from Agatha's music in Weber's "Der Freischütz." In both, she excels, and it is long since she has been heard at the Symphony Concerts.

BACH'S PASSION MUSIC FINELY PRESENTED

CECILIA-SYMPHONY CONCERT NOTEWORTHY

Chorus and Orchestra in Good Proportion and Soloists in Excellent Voice—Masterly Interpretation.

By Louis C. Elson.

The cast: Mrs. Marie Zimmerman, soprano; Miss Janet Spencer, contralto; Mr. George Hamlin, tenor; Mr. David Bispham, baritone; Mrs. Alice Bates Rice, soprano; Mr. Earl Cartwright, bass; Mr. Marshall, organ, and Mr. Lang, piano. Chorus of 175. Orchestra of 100. Boy Choir of 50.

That is a good proportion for Bach's vocal-orchestral works, a chorus not very much larger than the orchestra. The master had even a less proportion of singers when he directed his own works. The orchestral parts must be brought into greater prominence than is generally the case when our great modern choral societies give a Bach work. The auditor is prone to follow the voices rather than the orchestral counterpoint and thus loses a large part of Bach's musical message.

The work was not given entire last night—it very seldom is. Two centuries ago musical audiences craved length and repetition, and this work, and the "Messiah", are flagrant instances of tonal prolixity. Given complete the Passion Music, St. Matthew Version, takes about four hours and 30 minutes for its performance. Even in the abbreviated performance the work makes some demands upon the patience of the auditor. One must put oneself into the proper attitude towards the oratorio to really appreciate it in its entirety. One must recall that it was not intended for a concert, but was to be regarded as a Church service at the holiest season of the year. Heard in the sacred edifice, with all its proper surroundings, even the dull numbers of this oratorio would make a different impression from that given in Symphony Hall.

The honest auditor, who does not bend before Bach in mere fetich worship, will probably confess that there are moments of dullness in the Passion Music. These are chiefly in some of the solos and recitatives. Bach was not a dramatic composer. Handel was, in this, his very opposite, and some of his solos reach an operatic power of dramatic effect, even in oratorio. Again, the old "Da Capo" form of aria, with its literal and long repetition, is thoroughly antipathetic to the spirit of the 20th century. When Handel uses this form in its greatest length and rigidity, as in "He Was Despised," or "The Trumpet Shall Sound," we cut the Gordian knot and leave out the entire second and third parts of the form. But in Bach this is not so easy of accomplishment, and we generally get the arias in their entirety, much to the disadvantage of the soloists.

Of the soloists the tenor is handled the most mercilessly, his recitatives being almost constantly in high register and of quite trying modulations. Therefore one may speak of George Hamlin first and give to him the greatest credit. It takes more than a singer to give the part of the Evangelist, it requires a good musician, and we cannot recall any of those who have sung this part in Boston in the past (Ben Davies, Wm. H. Rieger, etc.) who did as well as Mr. Hamlin in the trying and thankless recitatives. In the few solos he had some recompense and in "Oh Grief, here throbs the racked and bleeding Heart," with its flute and oboe da Caccia (English horn) obbligato, there was beauty as well as skill displayed, and the chorus here formed a noble background to the solo. In "I'll watch with my dear Jesu," he was not so perfect in phrasing.

Since we have mentioned the obbligato effect here we may at once add that the many obbligato effects scattered through the work were in every case most excellently done by the soloists. The flutes against the alto solo, "Grief and Pain", the violin in the alto solo, "Oh Pardon me My God", (finely played by Mr. Witek,) the two English horns and flute in "From Love unbounded", and many other effects might be cited to show the excellence of the orchestral support.

Of course in effects of larger combination there was less to interest, at least as regards tone color, but the rich counterpoint made ample amends for the simple orchestral scoring of Bach's time, simple even when added to by Robert Franz. And when the chorus was added to the forces then Bach was glorified and every music lover was exalted. There is nothing in the entire repertoire of music more noble and uplifting than the first and last choruses of this work. "Come ye Daughters, weep for anguish", began the concert grandly, and here the 50 boys' voices from Emmanuel Church gave good account of themselves. The final chorus, "Around Thy tomb here sit we weeping", was equally great, and here we find that calm, serene melodic power which allies Bach's music to the loftiest Hellenic poetry. Compare this with Gounod's Theme of Redemption to appreciate the difference between diamond and paste.

The chorales, too, were majestic, and were accompanied with organ, as was done when Bach directed in the Thomas Kirche.

TIGHT BINDING

...ONITOR, BOSTON, MASS., SATURDAY, APRIL 15, 1911

IN THE REALMS OF MUSIC

BACH'S "PASSION" SUNG.

Mendelssohn revived the singing of Bach's oratorios nearly a century ago and gave them a place in the concert repertory which they hold firmly, despite all progress in the vocal and orchestral departments of composition. The success of Bach's "Passion" music today, with its old contrapuntal writing, which only the profoundest students comprehend, should be a challenge to composers to take the subject of this oratorio and treat it in the choral and orchestral language of today. The vitality of Bach's "Matthew" music for an audience which may be supposed to know much about Strauss and to have, perhaps, some share in shaping present musical tendencies, should make somebody wish to create for modern orchestra and chorus an enfranchised type of religious expression.

Composers doubtless can see their way to the technical accomplishment of such a task. But the question of technique is the least part of it all. In what style of solo vocal line, instrumental color, tone massing and coloring to declare the gospel narrative; in what general scheme of structure to cast the story, are the seemingly insoluble problems.

We readily confess, when we hear Cecilia Society and Symphony orchestra, and with them such competent associates as Mmes. Zimmerman and Spencer and Messrs. Hamlin and Bispham, interpret the "Matthew Passion," that the musical style of a great part of it is Greek to us, that the English text for the most part fits awkwardly with the notes, that only a few hymn tunes and some choruses having melody developed from the congregation-sung tune seem in the slightest degree contemporary with us. And yet we respond at every measure to feeling genuinely expressed; to sentiment universally, permanently expressed. We are aware of standing before a masterpiece of painting, one that lives by the nobility, the strength of its purpose; one that we understand at sight, regardless of its antiqu formulas of workmanship.

Mr. Fiedler in conducting the "Matthew Passion" on Friday evning adjusted the quaint German s...e to his twentieth century American means of interpretation with a tact which is his peculiar gift. If the Cecilia singers did not thank him after the concert was over for restoring to them their rank as a musical power in the community of Boston, they do not know what gratitude is. Mr. Fiedler showed himself the same master of difficult choral rendering that he has twice shown himself in performances of Beethoven's ninth symphony. He chose the passages on which he should lay stress and those which he should slight with the taste that only a Teuton master, one of extraordinarily wise musicianship, at that, could have.

The "Passion music" was a searching test of the powers of the tenor and bass soloists in reciting English. In this connection a thing more remarkable, perhaps, to meditate upon than Mr. Hamlin's efficiency in reading the narration and Mr. Bispham's in reading the words of Jesus, was the effect the work of these two men must have on the whole question of the national speech as declaimed in song. These artists by their example are laying the foundations of an authoritative singing of the American vernacular. Music mechanically adapted to English syllables were more desirable, possibly, than Bach's recitatives of the "Passion" for the two exemplars of a new art to appear to good advantage; and at the same time better music than this would be hard to find, because of its association with familiar scriptural text. English as sung by tenor and bass on Friday night necessarily will be long retained by listeners in memory and guarded there as a standard; and for that reason Mr. Hamlin and Mr. Bispham may be said to have decided for Bostonians for the time being just where they stand on an important, pressing question of art.

...RANSCRIPT. MONDAY, APRIL 17, 19...

It is a pity that Mr. Fiedler should have let excess of zeal so far master his better judgment as it did in his conducting of Rachmaninoff's "Isle of the Dead" at the Symphony Concert of Saturday night. By every sign that the music itself gives, by every recollection of the composer's own conducting of it—and he is a very able conductor—the music should be kept low-voiced. It should suggest the repose of the dead in the isle of stillness and only the mysterious stirrings of their spirits. There is repose in the music, and contemplation, and whisper—monotony even. Yet Mr. Fiedler would have it large, eloquent, highly accented. He kept emphasizing, where repression was better and where it certainly was the composer's way. Of ccurse the music sounded, but it did not, as it should, search the listener's heart and touch his spirit. Rightly, on the other hand, was Mr. Fiedler as brilliant and incisive as he could be with Mr. Gilbert's "Nigger" overture. It gained by such a performance and again the audience lingered to call the composer to the stage.

...MONITOR, BOSTO...

...PRIL, 20, 1911

DEBUSSY SENDS INSTALMENT.

Debussy's "Iberia," which will be played in Boston for the first time at the Symphony concerts of April 21 and 22, is the second part of the orchestral group "Images," which is coming to us one division at a time. "Rondes des Printemps," the third of the group, was performed in Boston in November. The first division will be sent us some fair day, as will the composer's operas on Poe's stories, promised for New York production two years ago.

...ERALD, THURSDAY, APRIL 20, 1911.

...Corinne Rid...r-Kelsey, soprano, ... the soloist at the concerts of ...ston Symphony orchestra tomor... afternoon and Saturday evening, ...ill sing arias by Beethoven and ... Mr. Curry's symphonic poem, ..." will be performed for the first ... and Debussy's brilliant "Iberia" ... performed for the first time in ...

POST, SATURDAY, APRIL 15, 1911

BACH "PASSION" MUSIC SUNG

Cecilia Society, Boy Choir and Symphony Join

BY OLIN DOWNES

J. S. Bach's "Passion According to St. Matthew" was performed by the Cecilia Society and the Symphony Orchestra, assisted by a chorus of boys from Emmanuel Church, who had been selected and trained by Weston S. Gates, and various soloists, John P. Marshall, organist, and Malcolm Lang as pianist. Mr. Fiedler conducted. The soloists were Mrs. Marie Zimmerman, Mrs. Alice Bates Rice, Miss Janet Spencer, George Hamlin, David Bispham, Earl Cartwright. It is good to say that the excellent enterprise of the Cecilia Society, in finishing its season with this monumental work, so difficult to perform and so seldom heard, was rewarded by an audience that packed the hall to its capacity, some standing in the aisles and a number being turned away after the sale of the last ticket. It was Good Friday night, so that the performance was especially in season.

The soloists were well selected. The chorus, numerous as it was, was under good control, and the voices of the boys added materially to the effect of the work. Each, as well as lesser men, was trammelled to a certain extent by the traditions of his time, so that many of his recitatives are stiff and strained today, and many of his devices, such as the delightfully naive setting of the speeches of Jesus, are entirely antiquated. But under the shell there is at least a great deal of music that seems written for all time. The chorales are as mighty and as rich and sonorous as they ever were, as monumental in the expression of great thoughts of life and death. The final chorus will always be one of the most impressive in existence.

Some passages of the work are very modern and dramatically very effective, such as the chorus which follows the duet of the soprano and alto in the first part: "Ye lightnings, ye thunders, in clouds are ye vanished." The work is indeed monumental, but it is to be feared that this generation is more rapid than Bach's, and far more desirous of musical food as concentrated as the various essences extracted for the good of modern nerves and muscles. So when the "Matthaus Passion" is performed, it might be best for it and for the audience if there were frequent "cuts," and if but one part of the work, inconclusive though it might be, were heard at a single concert.

The performance, as far as one might judge from a stupendous work not as well known as more recent and less important music—the last performance of the "Matthew Passion" was in 1902—was of high general excellence, and a worthy conclusion of what has developed into a successful season. Nearly all of the soloists fulfilled their difficult tasks with unusual sincerity and musicianship. Both Mr. Hamlin, Mr. Bispham and Mr. Cartwright enunciated the English text very clearly. Mr. Hamlin made his lines very musical and very expressive, even when they were not inherently so. Mr. Bispham sang broadly and sonorously and beneficently, as he always does.

Mr. Cartwright gave a superb vocal performance as far as his fragmentary passages permitted. Mme. Zimmerman displayed to advantage her knowledge of the traditions of the great old music. Miss Spencer was well received. There was the most cordial appreciation throughout on the part of the audience.

GLOBE—THURSDAY, APRIL 20, 1911

Mme Corinne Rider-Kelsey will be the soloist at the Symphony concerts this week. The program will include compositions by Debussy and Arthur M. Curry, played for the first times here.

BOSTON SUNDAY POST, APRIL 16, 1911

SYMPHONY'S ENCOURAGEMENT OF YOUNG NATIVE COMPOSERS

New Compositions by Chadwick, Gilbert and Curry Within a Week—The Life and Virility of Some of the New Music

The Symphony concerts of last Thursday night and yesterday evening were significant in more than one way. Mr. Fiedler constructed a programme which contrasted two of the most representative compositions of modern European music, the prelude to "Parsifal" and Rachmaninoff's great tone-poem, "The Isle of the Dead," with two compositions by American composers, the first work the creation of a composer who has done much to establish this country as a land where important musical development is in progress, and the second by one of the young generation, whose music was heard for the first time on a Symphony programme.

The compositions by Wagner and Rachmaninoff were very effectively interpreted, and one had occasion, anew, to marvel at the refinement of their spirit and the magnificent art with which the composers expressed themselves—such art, such mastery, as may hardly be hoped for in America until a century or two has rolled by. Then the Americans were heard, and both compositions, whatever their shortcomings, had the decided and vital merit of saying things in a manner that was American in the best sense of that word so much abused by young composers resident in these States. There was in both works an attitude of healthy vigor and humor and optimism, and in the last composition, which Mr. Fiedler had the fortunate daring to insert on a Symphony programme, there was new poetry and young life that prophesied tremendous things for the future of the "national" music so much sought after and so little achieved up to date in this country.

Mr. Chadwick's "Suite Symphonique" need not be discussed at length. In his lifetime Mr. Chadwick has written much excellent music and some pretty mediocre stuff. The "Suite Symphonique," which probably won the last prize offered by the National Federation of Musical Clubs on account of its admirable feature and the effective orchestral writing, is not one of Mr. Chadwick's great inspirations, but its workmanship, at least, proved that American composers have at this time considerable to show to Europe in the matter of the technic of composition. Mr. Chadwick said nothing almost as well as it could possibly be said, and his composition, though of superficial content, would in itself be of sufficient quality to give him an estimable position among contemporaneous composers.

Now Mr. Henry Gilbert of Cambridge has long believed in the availability of the folk music in this country for artistic purposes. He has not gone to work by rolling up his sleeves and shouting "Amurrica" at the top of his voice, for Mr. Gilbert has interested himself at least as much in the folk music of Ireland as in the folk music of America, but as an artist with a well developed seleo- tive faculty, he has chosen fragments of negro melodies found in different collections, and he has treated these melodies in an exceptionally appreciative and creative manner. He has proved two very important things; that the hue and cry of many American composers about the available musical material to be found right here on our own soil has real justification; and then he has proved that the first requisite for the re-birth of this material is a composer of true creative ability and skill in composition. The fact that Mr. Gilbert's "Comedy Overture on Negro Themes" was a success is of little value beside the fact that it is prophetic of greater things to come, and that it is one of the very first real evidences of a genuine native art which has its root deep down in this fertile soil. The overture fairly bursts with the potency of its spirit and its theme.

In this place it is worth while to quote some of Mr. Gilbert's own words concerning folk music. They are taken from his excellent introduction to a volume of "100 Folk Songs," selected and arranged by Henry F. Gilbert, and published in 1910 by the C. C. Birchard Company of this city:

"Deep in the heart of a people lie many wonderful and beautiful things. Fragments of great poetry, traditions of god-like heroes, and legends of many a noble deed are enshrined in story and song. Every race has an accumulation of tradition, which, as it has passed through many minds and been thereby unconsciously moulded, can be said to express the spirit of the people rather than that of an individual. Running like a golden thread through this mass of tradition are many beautiful melodies; melodies of an elemental simplicity akin to that of the wild flower, and having a directness of appeal which touches our hearts at once. These are Folk-songs; the songs of a Folk or People.

"The true folk-song has travelled a long way. Beginning possibly with the extemporization of some ancient minstrel, it was caught up by some of his hearers and treasured in the memory as a dear reminder of a happy time. As it was sung by the people to one another it lost much of its original character, but in turn it gained some characteristic common to all the minds through which it passed. Dimly, and often inaccurately remembered, it passed from generation to generation, unconsciously altered a little here, a little there. Gradually it was perfected until every note became golden in melodic value. Only those notes of the melody were retained in the popular mind which were absolutely necessary to express the musical idea. All superfluous ones dropped silently away. So at last we have a product which is far more expressive of the mind of the people than of the mind of the ancient minstrel who first sang the song. Thus is a true folk-song born; and the secret of its wonderful appeal and heart-touching power lies in the fact that it has been practically composed by the spirit of a people, which is deeper and more sincere than the spirit of an individual. . . .

"There is usually a distinction drawn between art music, so-called, and folk music. Art music is complex in structure as compared with folk music, which is simple. It addresses itself more to the intellect than folk music, which speaks almost wholly to the heart. The fundamental difference, however, appears in the fact that art music is regarded as individual expression, whereas folk music is the expression of the race. But in so far as the music of the individual composer is truly great, it will be found to have drawn its deepest inspirations from that spirit of the folk which gave birth to the folk-songs, and to bear a deep and fundamental relationship to the latter. When we hear the music of a truly great composer we become conscious that herein is the flowering of the spirit of a race of which the spirit of the individual composer is an integral part. In the music of Beethoven, for example, we find expressed in a mighty and wonderful manner the same spirit which breathes in elemental simplicity in the German folk-songs. For it is the function of genius to contribute to the growth of that folk spirit from which it sprang, that the folk may ever rise to broader horizons of power and beauty."

The foregoing words not only represent one of the best, shortest and most deeply comprehensive essays on this subject known to the writer, but they are very apropos as illustrating Mr. Gilbert's spirit in writing his "Comedy Overture on Negro Themes." Mr. Gilbert's work, as described last Sunday, is based on five scraps of melody which he has found or evolved from different collections of negro tunes, and he has treated these melodies—not perhaps with the entire maturity that will be his later on—but with the happiest and most virile effect. He has proved his case.

It is natural that the second hearing of a work should reveal more of its real nature, its defects and its virtues. Mr. Fiedler gave a very sympathetic performance of the work when first it was heard on Thursday afternoon in Symphony Hall, but his very conviction and enthusiasm, perhaps, led him a little astray. Thus, the fugue should have commenced at a slower tempo than it did on Thursday, while its climax could and should have been more stupendous when it came. And what a vigorous fugue it is! What life and energy and bounding humor! And not at all bad for a composer who was told by MacDowell in his student days that he might never hope to write good counterpoint! The negro themes, as the composer himself has said, are surcharged with reckless laughter or the most romantic tenderness and pathos. The effect on the audiences last week was instantaneous. Just as soon as the initial theme leaped out with its riotous vigor, and from that time on, the audience was visibly engrossed. The composition, whatever its corners—later hearings, which it is to hoped will soon occur, will ultimately reveal its true and exact worth—took the people by storm. Mr. Gilbert already shows a rare talent and intuition for orchestral combinations. His composition glows with color, though he will score even more "colorfully," splendidly, poetically, later on. Certainly he merits compliments of the season for his initial success in an important concert of serious orchestral music, and as certainly Mr. Fiedler is to be most heartily com- mended for his initiative in introducing such a pithy and unconventional work t Symphony audiences, a work made righ here, which most conductors would hav ignored. At the concerts of last wee two American composers resident in th city and the suburbs got excellent hear ings. Next week Mr. Arthur M. Curry' symphonic poem, "Athala," will be playe from manuscript, for the first time any where. Mr. Curry was a student wit MacDowell at the same time that Mr Gilbert studied there. He is a native of Boston or its vicinity and he has studied the violin with Charles Loeffler of this city. He now directs musical edu cation in the public schools at Whitins ville, Mass. In the last weeks of the sea son the Boston Symphony is giving rar impetus to the efforts of near-by com posers. No greater stimulus can be giv en; none is more necessary and more generally lacking for the furtherance of native effort. Mr. Fiedler has added an other enviable record to the history of his stay in Boston.

Symphony

For his 23d programme of the Boston Symphony Orchestra, which will be played on next Friday afternoon and Saturday evening, Mr. Fiedler will have as soloist Madame Corinne Rider-Kelsey. She will sing first the Beethoven aria "Ah Perfido" and then the familiar "Freischutz" aria, "How Tranquilly I Slumbered."

Claude Debussy's "Iberia" will be played for the first time in Boston. Earlier in the season there was played the third of his "Images" for orchestra, "Rondes de Printemps." "Iberia" has been played in New York during the past winter.

Another novelty will be a symphonic poem entitled "Athala" (after Chateaubriand) by the American composer Arthur M. Curry. This work is still in manuscript and will then have its first performance anywhere. The other composition on the programme will be Mendelssohn's overture, "Calm Sea and Prosperous Voyage."

"POPS" AT SYMPHONY

The usual nine weeks' season of "Pop" concerts in Symphony Hall will begin on Monday evening, May 1. They will be given on every evening except Sunday evening up to and including Saturday evening, July 1. As last year, the conductors will be Messrs. Gustav Strube and Andre Maquarre, Mr. Strube conducting the first half of the season and Mr. Maquarre the last. Both of the conductors have in the past year accumulated much new music which they feel certain will please the public. The season of "Pops" last year was the most successful since these concerts were organized and there is every reason to believe that the coming nine weeks will show an improvement over last year.

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TRANSCRIPT, THURSD... APRIL 20, 1911

MUSIC AND MUSICIANS

DEBUSSY, "IBERIA" AND AMERICAN AUDIENCES

Our Polite Curiosity Toward His Music—His Scheme to Visit America and Conduct in "Iberia"—German and French Music and American Appreciation—The Musings of a "New Wagnerite"—The Queerness of Operatic Illusion—Mme. Tetrazzini Engaged for Six Weeks at the Boston Opera House—Miss Farrar's Concert Tour—Minor News of the Day

TOMORROW afternoon and Saturday evening Debussy's "Iberia" — an "Image" for orchestra—will be played for the first times in Boston, within a year after the original performance in Paris. "Iberia" is the longest orchestral piece that Debussy has written since the "symphonic sketches" of "The Sea," heard here five years ago. The music is very characterstic of his matured and more robust style at which these "sketches" hinted and that sundry subsequent piano pieces and the other "Image" for orchestra—"Rondes de Printemps"—have affirmed. In Paris some of the composer's earlier following mistrusted and disliked "Iberia," while the new generation of admirers, who have caught up with the musical fashions, loudly acclaimed it. There was much preliminary discussion. Hisses and catcalls from one quarter of the house followed the first performance of "Iberia" at the Colonne Concerts, and applause and cheers contradicted it from other corners of the auditorium. On both sides the reception of the piece was "ardent" and also "mixed," while the reviewers, in due course, were like minded, according to their predilections, with the divided audience. Here in Boston we do not dispute about music in public—and not too often in private. Alike on Friday and Saturday, Debussy can count upon a polite curiosity and a polite applause. Nobody will hiss "Iberia," however much he may dislike it. Heads, but not fists, may be shaken. And those who like it will wait sensitively to be sure it is music they "ought" to like. They are sure of the "Nocturnes" and "The Afternoon of a Faun" now.

Plainly, however, Debussy is neglecting his opportunities. Nowadays he likes to go about Europe conducting in his own music, acclaimed by the youth of Budapest, whom he counsels about Hungarian music, or surveyed by a thousand British lorgnettes to discover whether he is as different from British composers in aspect as his music is different from theirs in substance and spirit. Debussy would have liked to come to American last autumn to conduct in "Iberia" and other pieces with the established symphony orchestras. The managers hesitated at his terms and in the hesitation Debussy lost his opportunity. Not for another five years, perhaps, will he write an orchestral piece "of large dimensions." Perhaps the two new operas "after Poe" will bring him to America. Mr. Gatti is quite ready to invite him—if Debussy ever sends the completed manuscripts.

H. T. P.

TRAVELER, SATURDAY, APRIL 22, 1911

BOSTON SYMPHONY ORCHESTRA.

Mr. Fiedler has made the last Symphony programme of the year, which is to be played on Friday afternoon, April 28, and Saturday evening, April 29, decidedly popular in character. The first part will be given to Beethoven and Tschaikowsky and the last part entirely to Wagner. Beethoven will be represented by the "Coriolanus" overture, and Tschaikowsky by the ever popular "Pathetic" symphony. The Wagnerian excerpts will comprise the "Good Friday Spell" from "Parsifal," the funeral music from "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremburg." There will be no soloist.

FINAL SYMPHONY CONCERT IN CAMBRIDGE.

The final Symphony concert in Cambridge will be given on next Thursday evening, April 27, in Sanders Theatre. The soloist will be Alwin Schroeder.

PLANS FOR THE COMING POP CONCERTS.

As was the case last year, Mr. Strube will conduct the first half of the Pop concerts, which will begin on Monday night, May 1. The entire season will last for nine weeks, ending on Saturday, July 1. Mr. Maquarre will assume the baton on Thursday evening, June 1. The orchestra will have at least 55 men. Special nights include Amherst night, May 10; Tech night, June 6; Williams night, June 16. Harvard night has not been settled. The National Hotel Men's Association, which is to meet in Boston, will have a special night, and presumably the Boston City Club and the Clover Club will have nights as last year.

THE SYMPHONY CONCERT

DEBUSSY'S "IBERIA" IN FIRST PERFORMANCE

A Remarkable Piece Worthy of the Composer of the Nocturnes and "The Afternoon of a Faun"—The Earlier, the Later and a New Debussy in It—The Design and the Means—The Beauty of One Movement and the Vivid and Varied Suggestion of the Other Two—The Rare Qualities of the Whole—Mr. Curry's Elementary "Atala"—The Pleasures of Mrs. Kelsey's Singing

Two novel pieces stood on Mr. Fiedler's programme for the Symphony Concert yesterday afternoon, and they could hardly have made sharper contrast. One, played from the composer's manuscript and with the composer conducting, was "Atala," a symphonic poem suggested by the likenamed, but now unread romance of Chateaubriand. Mr. Arthur Curry, a composer, pianist and teacher, long resident in Boston and its suburbs, wrote the music. The other new piece was Debussy's long anticipated "Iberia," by common consent, the musical world over, one of the important "novelties" of the year. Mr. Curry is not too well known in Boston, while Debussy is of international note and curiosity. None of Mr. Curry's previous music comes readily to mind. The list of Debussy's is illustrious. Mr. Curry's "Atala" seemed often of an extreme musical innocence; Debussy's "Iberia" was always of an extreme musical sophistication. Mr. Curry's music exposed various melodic ideas, some of which were rather happily invented; Debussy's was usually play with instrumental timbres and rhythms. The American had written meditatively and arduously a conventional piece. The Frenchman made a very intricate, exotic and "ultra-modern" piece seem wholly spontaneous. Who shall say that the conductors of the Symphony Concerts do not keep to the high precedent—it is almost a tradition now—of catholicity of programme? And who shall say that the audiences are not of as liberal mind, when that of yesterday seemed to applaud the two new pieces in almost equal measure? As for the orchestra, which has its little ways of hinting its state of mind, it showed plainly that it counted Mr. Curry's piece rather beneath its powers, while it spent its skill and imagination to the utmost upon Debussy's.

"Iberia" is worthy of the composer of The Nocturnes, "The Afternoon of a Faun," and "The Sea." Like "The Sea," it is often more stoutly written than the earlier orchestral pieces; yet it has usually no such definite melodic contours as the recurring folk-tune gave to the recent "Rondes de Printemps." Debussy's design in "Iberia" is stouter than has sometimes been his wont; he is prone, on occasion, to use the instrumental voices more sonorously; and here and there in the final movement there are hints, or the shadows of hints, that he knows other characteristic French musical idioms as well as his own—Chabrier's for example, and Charpentier's. Debussy has stretched a large canvas for the tone-painting of "Iberia"; he has set vigorously to the task of filling it; the hand, the imagination, the means, the resulting colors and "values" are bolder, surer, and richer than they were in his earlier years. By so much, "Iberia" is of the mature Debussy. On the other hand, it is more of the cherished Debussy of the earlier years than have been some of his recent pianoforte pieces. Side by side with these bolder and richer instrumental colors and with these more decisive and pervading rhythms, go often an exceeding fineness of harmonic background and an almost superhuman delicacy in the shading, the blending and the contrasting of timbres. Again is Debussy searching and discovering the intimate secrets, the recondite possibilities of instrumental voices. By all these means he has again achieved the glamour and iridescence, the exquisite fineness of imaginative suggestion, the vague but haunting images and impressions of his earlier music. He can still translate the filaments and the breath of fancy into the filaments and the breath of sound.

In a third respect, however, "Iberia" differs in quality from either the "earlier" or the "mature" Debussy. Much of Debussy's early music seemed music of impalpable dream and of fleeting vision. It had no local habitation but in the realms of fancy, no name but dream-picture. Of such were The Nocturnes and "The Afternoon of a Faun." The later sketches of "The Sea" were not so much dream-fancies as the impressions that the wind and the waters, the skies above them and the lights playing over them, made upon the composer's imagination and then translated into tones. Like "The Afternoon of a Faun," in some respects "The Sea" was music of sublimated nature and of the composer's emotions before it. Akin are "Rondes de Printemps" because the very breath and lights and colors of the spring stir through the music. "Iberia," in contrast, is music of life. Spain lives in itself and in Debussy's imagination—lives with a myriad life. Out of this life rises an endless variety of sounds that are its voice. They kindle Debussy's imagination. He transforms them and the emotions that they awake in him into music. In the process he heightens this vitality, even thrills to it. With all its moments of exceeding delicacy, "Iberia" is more ardent than any of Debussy's preceding music—more vital. It lives not with the fitful life of dreams, but with the vivid life of Spain and of the sounds that are its voice. There is curious impression from it that Debussy wrote because he must.

"Iberia" is a relatively short piece, since Debussy has never cultivated the excessive lengths dear to his brethren across the Rhine and the Channel. (It is Gallic to be brief and pointed). And the music is subdivided into three realms—"In the Streets and Along the Roads," "Odors of the Night," and "The Morning of a Fete Day," though there is pause between the second and the third of these divisions. Each section has a perceptible melodic contour; the second indeed in the song of the oboe a fairly clear one; there is besides a perceptible, though a very delicate and intricate, development of the melodic idea in Debussy's own idiom. Thereby there is form, but the structural soul of the first and the third sections is the pervading and determining rhythms. Varied as it is, intricate as it sometimes becomes, the ear follows it and yields to it. Soon it sways and kindles imagination. The persuasiveness, the decisiveness, the insistent and insinuating suggestion of these rhythms is the first clear impression, at a single hearing, of "Iberia." The second and the most lasting of all, is of the exquisite and haunting beauty—and the more as Mr. Longy played it—of the song of the oboe in the second sections, with the celesta sprinkling its little silver notes upon it, with the strings now and then lightly accenting it, with its swell into soft climax, like the moentary rising of a night breeze. It is hard to recall when Debussy has invented such a song—surely not since the days of "The Afternoon of a Faun." The sensibilities melt at the penetrating beauty of it. The voice and the contour of the melody are of an exquisite sensuousness. The breath, the fragrance, the softness and the opulence, the velvet and the silver, of a semi-tropical night are in the song that the oboe sings. Fortunate Debussy that odors may so stir his imagination. Across the voice of the [illegible] singing in its still garden, float the sounds or rather the echoes of the sounds of the distant world without. Sometimes, they hush, though they cannot quite still, the song. Oftener they do but point, by contrast, its beauty. tI is thrice distilled music.

The first and the third sections, in their keenest impression upon the ear and the imagination, are of the play of instrumental voices, and of harmonic suggestion enhancing them, in which Debussy delights and of which he is a unique master. He has seen the lights of Spain—the sun glaring upon red brick and yellow stucco; the afternoon wanness of bare brown plains and hills, the moonlight filling the darkest corners of the patios. He has heard the sounds of this Spain—the clatters or the languors of the dances that echo out of the doors of the taverns in the side streets by night; the notes of the bells as they ring for the mass at morning; the march of a festive troop streaming to the city along the open ward; the monotonous whirr of the life of towns as it comes to the solitary listener on the hillside above them; the crazy din of a day of popular merry-making when the aristocratic solitary shuts himself tightly within his hourse. He has walked the streets of this Spain—looked into grave Spanish faces, peered under Moorish turbans, caught the glance of invitation in gypsy eyes. A very kaleidoscope of impressions and the stirrings of fancy to them to be translated into a kaleidoscope of tones. And as an impressionistic picture falls upon the eye so the resulting music falls upon the ear. Or rather like a series of impressionistic pictures, and the musical equivalent to it is the pervading yet changeful rhythm. As slide succeeds slide, the colors and the values are ever changing and the musical equivalent of them are the instrumental voices, now shaded, now blended, now contrasted, or again, as the impressionistic way, merely juxtaposed for the instant. The kaleidoscope turns again, as it were, upon the pivot of the rhythm and again there is a new juxtaposition of instrumental voices and a new picture or a new echo in them. Sometimes the music glares; again it is as cool as the patio. It dances; it marches; it sings, it sighs, it merely clatters, it is a mere reflection even—and each for one passing instant. And that is the wonder of it: music that answers in its kind to any just test of form and means, since their purpose to express, and that is still music that imparts and points all these kaleidoscopic impressions. "Iberia" is music at the nth power of fluidity. It is of Debussy's utmost mastery and imagination with instrumental voices and their coloring. It is tonal picturing and suggestion made now of an exquisite delicacy, again of a vivid richness, and pausing for an instant at every note of the long scale between. To hear it is a sort of tonal intoxication.

Symphony Hall: Symphony Concerts

MR. Fiedler has no choral symphony—Beethoven's, Mahler's or Liszt's—with which to end the Symphony concerts of the year unusually. Instead, he has picked a programme of five pieces, all familiar to his audience, all well liked by it. Three of the pieces—to make the second part of the programme—come from Wagner's music-dramas: "The Good Friday Spell" from "Parsifal," music of the soft beauty of the spring, if ever such music was written; the orchestral lament and glorification for the dead "Siegfried" from "Gotterdämmerung," and the sonorous and songful prelude to "Die Meistersinger." Beethoven and Tschaikowsky have the first part of the concert—Beethoven with the overture to "Coriolan," and Tschaikowsky with the "Pathetic" symphony. Decidedly a "mixed" programme, but mixed ingeniously of some of the best-liked music of symphony concerts, and of music in which some of Mr. Fiedler's best traits as a conductor have freest play. In spite of the "Pathetic" symphony and the so-called "Trauermarsch" from "Gotterdämmerung," he and his public will take a cheerful leave of each other until next autumn.

The final concert of the Symphony Orchestra for the season in Cambridge falls on Thursday evening in Sanders Theatre. The purely orchestral numbers are Liszt's tone-poem, "Les Préludes," Enesco's novel, individual and interesting suite, recently played at the concerts in Boston, and Schumann's "bridal" symphony in D minor. The solo piece is Tschaikowsky's variations "on a rococo theme" for violoncello and orchestra, with Mr. Schroeder for the 'cellist.

MONDAY, May 1, in Symphony Hall, the beginning of a new series of "Pop" Concerts by a large part of the Symphony Orchestra under Mr. Strube and other conductors—to continue for two months, to follow the ways of previous summers, and to renew the pleasures of them.

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GLOBE—SATURDAY, APRIL 22, 1911.

AT THE SYMPHONY.

Debussy's "Iberia" Played For a Novelty.

Mme Rider-Kelsey Heard as Soloist First Time at These Concerts.

The program of the 23d public symphony rehearsal yesterday afternoon was as follows: Arthur M. Curry, "Atala," symphonic poem (after Chateaubriand) MS (first performance); Debussy, "Iberia," (first time here); Mendelssohn, overture, "Sea-Calm and Prosperous Voyage," and Beethoven's recitative and aria "Ah! Perfidio" and the aria "Leise, Leise" and recitative from "Der Freischutz," Mme Corinne Rider-Kelsey soloist.

Debussy's "Iberia," the second number of his suite "Images," was played for the first time in Boston. It was first heard in this country during the past season at concerts of the Philharmonic society. "Ronde des Printemps," the third number of the suite, was first played here in November and December. "Gigue Triste," the first of the group, is still unpublished.

The three movements of "Iberia" are "In the streets and wayside," "The odors of the night" and "The morning of a fete day." It is said they are intended to suggest pictures of Spanish life, apparently that of the peasantry.

It is now a truism to say that in the substance and contour of his musical ideas, in their sequence and development and in their harmonic and orchestral dress, Debussy has held traditional form of little consequence in the attainment of color and atmosphere. His "Pelleas and Melisande," the "Blessed Damozel," the dances sacred and profane, and "The Afternoon of a Faun," challenged and enthralled the senses by their exquisite elusiveness, which ravished the imagery while it may have perplexed the judgment.

There were pages in them which breathed forth the fragrance that bursts through the petals of the budding rose, the pure exaltation that is born with the dawn, spontaneous, inevitable. They were created not of determination nor intent, but of inspiration.

The stars of the love watches of the night cannot sing forever and that first bloom was missed in much of the music played yesterday. Its idiom may not have been read with entire sympathy, but there are passages wherein the ability to create a subjective world out of pure fancy and make idealism by mere illusion, seems to have become clouded so that what was once spontaneous and inevitable is now contrived.

The last movement was more intelligible in profile. There were striking bits of impressionism in rhythm and there were bright and flashing scarlet daubs of color which heightened the picture; the picturesque abandon of the dancing, the strumming of the guitar, the tuning of the badly tuned fiddle, the pastoral of the piper.

Debussy has used the bells here upon three adjacent tones to heighten the emotional emphasis by sheer nervous stimuli. The music is worth a repetition, which unfortunately is impossible now for this year. There was pronounced enthusiasm and applause.

Mme Rider-Kelsey has been known in Boston, through her appearances with the choral societies, for the haunting beauty of her singing and for her intelligence in the art of song. As an instrument, her voice is neither large nor imposing. The middle and lower notes suggest reservation and husbandry rather than resource. It is the head voice that is the glory of this singer and of the teacher whose monument it is.

Mrs Kelsey's tones above D are an exposition in their bell-like, spiritual purity upon the value of overtone in the voice. Theirs is not the breadth nor sheer physical prowess needed by the dramatic singer, but there is a wondrous power of penetration to compensate and a plasticity in color for emotional purposes.

The Beethoven aria is to be delivered in the grand style, to be finished with a burst of bravura that will yet suggest a reserve of power. Mrs Kelsey delivered the recitative with authority, with excellent enunciation and dramatizing accent. She imparted an interpretative value to the alternating rebellion and plaint and distinguished between recitative and cantilena, but it was in the finely-sustained lines of the Weber aria that she was at her best. Both her voice and the purity of her style find her happiest in lyric rather than dramatic song.

Her management of the breath, attack, use of the soft voice, modification of the vowels to enhance tonal beauty and her facility in florid passages are commendable traits of a singer and of an art that are too rare in a day when to sing loudly and give obvious manifestations of temperament are highly estimable with the multitude.

Mr Curry, who now lives in Newton Highlands, wrote his symphonic poem three years ago. It is dedicated to Mr Kneisel. The composer is fortunate in the choice of themes. Whether they are Indian tunes transcribed, or of his own invention, is not of great importance, for they have identity, a certain atmosphere and melodic amenability. The subject which is apparently called the heroic theme offers possibilities for elaboration.

There is evidence of some skill in the combination of orchestral timbres, but the development seems at times prolix and illogical. There are two climaxes, the first of considerable power. There was cordial applause.

At the 24th and last pair of concerts next week the program will be: Beethoven, overture, "Coriolanus"; Tschaikowsky, symphony No. 6; Wagner, "Good Friday Spell," from "Parsifal," funeral music from "Dusk of the Gods" and prelude, "The Meistersingers of Nuremberg."

NOVELTIES BY SYMPHONY

Debussy's and Curry's Newest Works Performed

BY OLIN DOWNES

Debussy's "Iberia," the second of his "Images" for orchestra, and Arthur Curry's "Atala," symphonic poem after Chateaubriand, were performed for the first time in Boston yesterday afternoon at the 23d public rehearsal of the Boston Symphony Orchestra in Symphony Hall. True to his praiseworthy enterprise in producing new works by native and resident composers, Mr. Fiedler interpreted from manuscript the music of Mr. Curry, now living and teaching in Newton Highlands. The soloist was Corinne Rider-Kelsey, who sang the Beethoven scena and aria, "Ah! Perfido," and the recitative and aria from Der Freischutz, "Wie nahte der Schlummer" and "Leise, leise." Mendelssohn's overture, "Calm Sea and Prosperous Voyage" completed the programme.

Mr. Curry completed his tone poem three years ago. It was at first his intention to write an opera upon the theme of Atala, but while looking about vainly for a competent librettist, Mr. Curry became persuaded that his subject was of doubtful value for the operatic stage. In his tone poem he has employed Indian themes to express the Indian nature and the ill-fated love of Chactas and Atala. At the last there is a pastoral and with the entrance of the organ there is the thought of the priest and his preachments. The theme of Chactas brings the conclusion.

Secures Happy Results

Mr. Curry shows surprising talent for orchestral color. In the handling of his instruments he has accomplished some admirable results. There are frequent beautiful passages in the tone poem, but the piece is not too strongly constructed. In certain passages one thinks rather of the stage than of music of symphonic development. Mr. Curry does develop his ideas, or, at last, manipulates them often, with happy results, but he is prone to repeat figures and passages with somewhat redundant effect, to prepare climatic moments, which do not arrive. His work has interest and a measure of individuality, but the thematic material is hardly of sufficient hardiness to stand the orchestral treatment which it receives.

The music, however, was warmly received, and the composer, who had conducted the performance, was recalled to the stage three times to acknowledge the applause.

Debussy's music made a strong impression upon many who were present. Certainly that composer has seldom turned out a more remarkable score, as far as the most rich and subtle and delicate effects of harmony and instrumentation are concerned. In this respect, in all that concerns the art of the impressionist, Debussy is skilled beyond measure. He is in the fortunate—or unfortunate—position of a man who can set down on paper absolutely any musical sound that he can conceive and almost any unmusical sound!

And unfortunately, complete expression such as this seems to coincide with a slackening of the creative power. It is not the man who completely expresses himself, who expresses most.

Marvels of Tone Coloring

The new pieces are marvels of impressionistic tone-coloring. The first is an impression of the highways and byways of Spain, in the night and the morning. The second and the third, called respectively "Perfumes of the night" and "The morning of a fete day," are faithful in spirit to their titles. Again Debussy delights in vague and exquisitely mingled sonorities, and here and again is a fleeting glimpse of that rarest of melodies which he would capture—or have us capture for ourselves. The first movement of "Iberia" is a very clever treatment of what seem to be real Spanish street cries. To this reviewer little of the music rings true.

Mme. Rider-Kelsey's interpretations were very musicianly, and her vocal performance was almost invariably of a highly creditable description. As a singer and a musician—for the two qualities are so comparatively seldom combined—she won the admiration of her audience.

The concerts of next week will be the last Symphony concerts of this season. The programme will consist of the overture, "Coriolanus," of Beethoven, of Tschaikowsky's "Pathetic" Symphony, Wagner's "Good Friday Spell," the funeral music from "The Dusk of the Gods," and the prelude to "The Mastersingers of Nuremburg."

MR. CURRY CONDUCTS HIS OWN "ATALA"

SYMPHONIC POEM WELL RECEIVED BY AUDIENCE

Mme. Corinne Rider-Kelsey Vocalist of the Concert — Debussy's "Iberia" New and Enduring.

By Louis C. Elson.

PROGRAMME.

Arthur M. Curry—"Atala." Symphonic Poem.
Beethoven—Aria, "Ah Perfido."
Debussy—"Iberia." "Images pour Orchestre," No. 2.
Weber—Prayer Scene from "Der Freischuetz."
Mendelssohn—"A Calm Sea and Prosperous Voyage."
Vocalist, Mme. Corinne Rider-Kelsey.

Decidedly Boston has no reason to complain of bad treatment at the hands of Mr. Fiedler. He is showing a praiseworthy tendency to boost the local composer. At this concert Mr. Arthur M. Curry was represented by a Symphonic Poem founded upon Chateaubriand. Chateaubriand is not a writer upon whom the deepest musical inspiration can be founded. He is brilliant but insincere. His "Atala, or the Love of two Savages," written in 1801, gives rather absurd refinements of thought to two savages of the "Paul and Virginia" type. There are fine descriptions of Nature in the work, but the human element is inconsistent and artificial. Whether the work is sufficiently meaty for a musical "Filet Chateaubriand" may at least be open to argument.

At a first hearing we believe "Atala" to be very difficult but not very inspired. It is a pity that, in modern music, so many mistake difficulty for greatness. Nevertheless "Atala" is a skilful and legitimate use of the modern orchestra. It is sometimes grand, sometimes dragging. A little too prolix, but easy to follow in its interweaving of themes. Its figure treatment is interesting and ingenious. Its climax of the combat between Christian and Pagan ideas was thundering and mighty.

The work received a reading that was beautiful. Not only did the conductor, the composer himself in this case, bring out the points well, but the orchestra played in a manner that indicated many hours of rehearsal. Had the work been simpler and shorter it would have been better. It received great applause, and Mr. Curry was twice recalled. If the composition had borne the name of Scriabine or some other foreign extasist it would have been yet more rapturously received. As it is, our Bostonian has little to complain of regarding the performance or the reception of his work.

We could have wished Mme. Rider-Kelsey some other work for her first number than the scena by Beethoven. It is an artificial form this forcing of recitative, cavatina and impassioned climax into an independent number. One cannot thrill to the woes of the condensed heroine as one might in a scena in an opera. That the scena is very difficult and at times also unvocal, may be admitted, and also that Mme. Rider-Kelsey overcame the difficulties bravely. We gather from the text and the music that somebody had deserted the singer and that she was more or less annoyed about it. In shading, intonation, expression and breadth, Mme. Rider-Kelsey was commendable in the scena, and she was recalled twice with much spontaneity. She gave a beautiful "Canto Spianato" in the aria "Per Pieta," and a fine climax at the end. But the "concert-scena" form is fading away rapidly, and has an old-fashioned effect upon the modern programme.

Recitative, "Bel Canto," and dramatic display, are also bunched together in Weber's "Wie nahte mir der Schlummer," but here there is something more tangible than in Beethoven's deserted one. Anxiety, prayer, the tranquillity of night, the sight of the approaching lover, the ending in rapturous joy and hope, were all pictured in turn by Mme. Rider-Kelsey. Even if it all hinged upon the slender foundation of a young man returning from a target-shooting match, it was nevertheless more human and natural than the high pressure agony of "Ah Perfido."

Yet we do not consider that Mrs. Rider-Kelsey made as fine a vocal display in this as in the more ambitious and more difficult Beethoven number. She gave the recitatives, both free and measured, with good declamation, but both the music and the singer had a tendency to go to extremes in this varied and theatrical number.

"Iberia" is from the same series of pictures which recently yielded us the "Rondos of Spring," which were quite as unspringlike as if they had pictured the present infernal, or at least un-vernal, season in Boston. The work gives three "images," —"Along the highways and streets," "Odors of Night" and "The morning of a Festival." The two last are joined together. The new work is scarcely as comprehensible even as Debussy's thoughts about Spring. It is long and throughout ultra-modern.

That Spain should inspire such tonal trouble is very unusual. Generally the music associated with Iberia is rhythmic, melodic and spicy. But here again we obtain the maximum of difficulty, or subtlety, with the minimum of inspiration. There are plenty of people existing nowadays who reverence all music that is incomprehensible. But even these may have suspected, yesterday afternoon, that Debussy is straining hard to achieve something that shall not be mere repetition, in the little school that he has invented.

This is the composer who bragged of his intention to set "Tristan and Isolde" to music that the world at last might see the true meaning of that love-poem! This is the musical reviewer who criticized the concert of French music recently given in Germany, under M. Rhene-Baton's baton, saying that French music was for the French, Italian for the Italians, etc., as if the boundaries of art were to be found at the frontier custom-house.

Why should such a man be treated with gloves. He has evolved something new, and he seems to have exhausted his field, a narrow one at best. Judging by "Iberia" this frog cannot swell himself into an ox.

Yet there are beautiful moments in the work. There was a delicate oboe solo in the second movement, which M. Longy played gloriously. In such a movement much, everything, depends upon perfection of shading, and this was achieved on this occasion. "The Odors of the Night" in Spain are usually supposed to be of Garlic, but here there was something really fragrant in Music, a mood that was delicately pictured.

The first and last movements were suggestions of rhythm and of rollick. It is rhythm chiefly that straps this bundle together. The effects were often more Oriental than Spanish. The Xylophone had its innings in the last movement and seemed to be playing "Yankee Doodle" translated into Spanish. Debussy's later music does not dominate the auditor's mood, as that of a great master might, but if one comes to it in just the right mood it has a certain power. A prolonged hearing of this school breeds a sense of sameness and becomes somewhat wearisome. Yet no animadverter can take away from Debussy the credit of having evolved something new and something that will probably endure.

At the end of a programme that contained more of artificiality than of inspiration, came Mendelssohn, with a proof that musical compositions may sometimes be made attractive by containing musical ideas. Yet this overture too has its weak point. It is a living proof of the unreliability of "programme-music." It pictures desolation at sea, in a dead calm, and then the wind arising and a prosperous voyage ensuing. The first picture deals with the following words of Goethe:—

"Deepest stillness on the waters,
Without motion rests the sea.
And the sailor sees around him,
Only flat monotony."

"Not a breath of air is stirring,
Awful silence, as the grave.
In the whole wide, vast horizon,
Moveth not a single wave."

Because of the misleading title—"Calm Sea,"—many an auditor has mistaken the introduction to be a picture of quiet serenity upon the ocean. Truly, with much "programme music" one might make a request, at the beginning of the work, as Rufus Choate once did of his daughter, before a concert: "Tell me what all this is about, that I may not dilate with the wrong emotion." We wonder how many times, in the mystifying modern music, the rabid enthusiast dilates with the wrong emotion.

The Mendelssohn overture was finely played. Mr. Fiedler is particularly great in triumphant climaxes, and this work ends with a mighty flourish, to illustrate the Goethe line:—

"Schon seh' ich das Land."

Which may be the German equivalent for "Land Ho!" The trumpets rang out splendidly here. And so, after considerable wandering, the audience were at last brought into port and landed with a good old-fashioned cadence. It reminded us that Mendelssohn's "ocean," and Debussy's "Mer," were two quite different ponds of water. But when we want the salt sea in music we shall still go to Wagner's "Flying Dutchman."

JOURNAL—SATURDAY, APRIL 22, 1911.

RECORD, SATURDAY, APRIL 22 1911

WORK OF BOSTON COMPOSER HEARD

Symphony Novelty Is Composition by Arthur M. Curry.

Again local talent shines at the Symphony concerts. The first novelty on this week's program is a symphonic poem by Arthur Mansfield Curry, a Boston music teacher, and it is conducted by the composer himself.

The piece, which is called "Atala," is based on the celebrated Chateaubriand story concerning Atala and Chactas, and it is intended to portray in particular the loneliness of Chactas, the Indian captured by the Spaniards, and his love for Atala, the chief's daughter, and the tragedy involved in her vow never to marry.

The music is highly romantic, and it is written with a skilful hand and with marked imaginative power. Nor is it striking on account of eccentricities, but rather on account of its straightforward appeal to the ordinary understanding. It is music that will be heard over and over again with interest. Mr. Curry yesterday conducted expertly and he was warmly applauded at the close of the number.

The other novelty played at yesterday's rehearsal was Debussy's "Iberia," one of the three parts of his "Images." The third, "Ronde des Printemps," was played twice early in the season. No doubt there will be a demand for a second hearing of "Iberia." It would take many hearings to fathom half its dark, discordant mysteries. The second section, "Les parfums de la nuit," seems like the last word in musical impressionism. The composition, like most of Debussy's work, is strangely fascinating. It was magnificently played yesterday. The prolonged applause was justifiable, if only on that account.

Mme. Corinne Rider-Kelsey the soloist, sang Beethoven's "Ah! Perfido" and the recitative, "How Tranquilly I Slumber'd" and aria "Softly Sighing," from Weber's "Der Freischuetz." She possessed a great deal of enthusiasm with her fine voice and her artistic style. She is a gifted dramatic soprano, who deserves success not merely because she happens to be an American, but because she is an artist.

Mendelssohn's overture, "Sea-Calm and Prosperous Voyage," closed the concert.

A. M. CURRY CONDUCTS HIS 'ATALA'

Decidedly Boston has no reason to complain of bad treatment at the hands of Mr. Fiedler, says L. C. Elson in his Symphony review. He is showing a praiseworthy tendency to boost the local composer. At this concert Arthur M. Curry was represented by a Symphonic Poem founded upon Chateaubriand. Chateaubriand is not a writer upon whom the deepest musical inspiration can be founded. He is brilliant but insincere. His "Atala, or the Love of two Savages," written in 1801, gives rather absurd refinements of thought to two savages of the "Paul and Virginia" type. There are fine descriptions of Nature in the work, but the human element is inconsistent and artificial. Whether the work is sufficiently meaty for a musical "Filet Chateaubriand" may at least be open to argument.

At a first hearing we believe "Atala" to be very difficult but not very inspired. It is a pity that, in modern music, so many mistake difficulty for greatness. Nevertheless "Atala" is a skilful and legitimate use of the modern orchestra. It is sometimes grand, sometimes dragging. A little too prolix, but easy to follow in its interweaving of themes. Its figure treatment is interesting and ingenious. Its climax of the combat between Christian and Pagan ideas was thundering and mighty.

The work received a reading that was beautiful. Not only did the conductor, the composer himself in this case, bring out the points well, but the orchestra played in a manner that indicated many hours of rehearsal. Had the work been simpler and shorter it would have been better. It received great applause, and Mr. Curry was twice recalled. If the composition had borne the name of Scriabine or some other foreign extasist it would have been yet more rapturously received. As it is, our Bostonian has little to complain of regarding the performance or the reception of his work.

THE "POP" CONCERTS.

As was the case last year Mr. Strube will conduct the first half of the Pop concerts, which will begin on May 1. The entire season will last for nine weeks, ending on Saturday, July 1. Mr. Maquarre will assume the baton on June 1. Both of these conductors are great favorites with the public.

JOURNAL—SUNDAY, APRIL 23, 1911.

Schroeder as Soloist

The final Symphony concert in Cambridge will be given next Thursday evening in Sanders Theater. The soloist will be Alwin Schroeder, who will play Tschaikowsky's "Variation on a Rococo Theme," for 'cello.

The orchestral part will comprise Listz's "Les Preludes," the suite by the Franco-Rumanian composer, Enesco and Schumann's "Wedding" symphony.

Symphony Concerts

The thirtieth season of Symphony concerts comes to an end next Friday afternoon and Saturday evening. There will be no solist, but Mr. Fiedler has a program which is decidedly popular in character. The symphony will be Tschaikowsky's "Pathetic," and this will be preceded by Beethoven's overture, "Coriolanus." The second part of the program will be devoted entirely to Wagner, the excerpts being the "Good Friday Spell," from "Parsifal;" the funeral music from "The Dusk of the Gods" and the prelude to "The Mastersingers of Nuremberg."

Pop Concerts Begin On Monday, May 1

As was the case last year Mr. Strube will conduct the first half of the Pop concerts, which will begin on Monday night, May 1, at Symphony Hall. Mr. Maquarre will assume the baton on Thursday evening, June 1. Both of these conductors are great favorites with the public and both of them have been preparing new and attractive numbers to put on the programs.

A number of good operettas and comic operas have come to the front during the past season and excerpts and medleys from these will be heard, besides which there are a number of lighter pieces for orchestra that will be played at the concerts. The orchestra will have at least fifty-five men in it and for the greater part of the season it will contain more.

During the two months there will be the usual "special nights." Some of these already arranged for are "Amherst night," which is set for May 10; "Tech night," June 6; "Williams night," June 16; "Harvard night" has not yet been finally settled.

The National Hotel Men's Association will have a special night on June 7. The Boston City Club and the Clover Club will probably have nights.

A number of improvements have been made which will add to the comfort of the patrons.

SYMPHONY'S REHEARSAL

Debussy's Strange, Subtle "Iberia" and New Poem by Curry.

By PHILIP HALE.

The 23d public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mme. Corinne Rider-Kelsey was the soloist. The program was as follows:

"Atala," symphonic poem (after Chateaubriand).....Curry
Scene and Aria, "Ah! Perfido".....Beethoven
Iberia: "Images" for orchestra No. 2..Debussy
Agata's Recitative and Aria from "Der Freischuetz".....Weber
Overture, "Sea Calm and Prosperous Voyage".....Mendelssohn

Debussy's "Iberia" was performed for the first time in Boston. It is in three sections. The titles of them are as follows: "In the Streets and Byways;" "The Odors of the Night;" "The Morning of a Festival."

The "Images" of which "Iberia" is the second, were composed in 1909, and "Iberia" was performed for the first time in Paris a year ago last February. The three movements are remarkable in many ways, and one may be ranked among the first compositions of this genius. They are impressionistic, but there is a sense of form; there is also the finest proportion. This music is conspicuous for exquisite effects of color. There are combinations of timbres and also contracts that were hitherto unknown. There are hints at Spanish melodies; melodies not too openly exposed; there are intoxicating rhythms, sharply defined, or elusive and then they are the more maddning.

This music is pleasingly remote from photographic realism. The title might be "Impressions of Spain." There is the suggestion of street life and wild strains heard on bleak plains or savage mountains; of the music of the people; of summer nights, warm and odorous; of the awakening of life with the break of day; of endless jotas, tangos, seguidillas, fandangoes; of gypsies with their spells brought from the east; of women with Moorish blood. "Iberia" defies analysis and beggars description. What phrase-mongering, however ingenious, would impart the beauty of "Odors of the Night" to him that did not hear the music? It is enough to say that pages of more subtle beauty have not been played at these concerts. The music that haunts should not be lightly or openly talked about. The impression made by it should be guarded or confided only to the closest friend.

To speak of Debussy's use of instruments to gain effects, of his ability to reproduce what had not been heard by others though they may have felt it feebly and had the wish to hear it clearly and put it in notation, would be a class room task. To write of it for the general reader would be only to rhapsodize. Now Debussy is a rhapsodist of the rarest nature, and his musical speech is not to be translated by a rhapsody in words.

The performance showed that Mr. Fiedler had taken great pains in the preparation. He is to be heartily thanked for introducing this suite, which should be often played here.

Mr. Curry, born in Chelsea and now living in Newton Highlands, has composed three or four orchestral pieces. One of them, an overture, was performed at the Worcester Festival of 1902. In the symphonic poem played yesterday for the first time, he has attempted to express the emotions of Chactas and Atala. He has naturally followed episodes in Chateaubriand's romantic tale. The story itself, with its flowing and sonorous sentences, is strangely eloquent, and the few pages descriptive of the burial of the maiden are more musical than many labored symphonies. There are some poetic ideas in Mr. Curry's composition. The opening measures hold the attention, and the dancelike Indian theme is successfully exposed; there are also some fortunate instrumental effects. The remaining themes are either without distinction or too suggestive of Dvorak and others.

The general structure of the work is not to be commended. The thematic development is crude, amateurish. Ineffective measures are found in long stretches. There is little continuity in the thought, and the expression is often vague and futile. This symphonic poem, in a word, is not of the rank that is expected at the concerts of the Boston Symphony orchestra. Mr. Curry conducted his piece. It is wiser for a composer without great experience as an orchestra leader to allow the regular conductor to present his symphonic poem, suite or overture, to the audience, and this holds good even when the composer happens to be an American by birth. A friendly audience applauded Mr. Curry and recalled him.

Mme. Rider-Kelsey sang at these concerts for the first time, although she has been favorably known here for nearly six years. The arias were too heavy for her voice. "Ah! Perfido!" surely calls for a dramatic soprano, and so does the descriptive portion and exultant ending of Weber's aria. Mme. Rider-Kelsey is a lyric soprano. Her voice is of an unusually pure quality. It is agreeable, but it is not sensuous, nor has it what might be called virginal warmth, nor does the singer charge her tones with emotion. As a mistress of vocal art, Mme. Rider-Kelsey deserves high praise. Her tonal emission, her control of tone, her maintenance of a long melodic line, her vocal intelligence, shown in every way, are wholly admirable. And yet a woman may have all desirable qualities as a singer, and excite admiration for her art but no lively personal interest when the music she sings is in itself strongly dramatic and does not find full

Mendelssohn was represented at these concerts for the first time in the season. The overture is not one of his best. The second section reminds one too vividly of the return of a harbor boat bearing an excursion party, tired of paper bags and singing "Home again! Home again, from a foreign shore!"

The program of next week's concerts, the last of the season, will include Beethoven's overture to "Coriolanus," Tschaikowsky's "Pathetic" symphony, Wagner's "Good Friday Spell" from "Parsifal," Funeral music from "Dusk of the Gods" and the prelude to "The Mastersingers."

SUNDAY POST, APRIL 23, 1911

Last Symphony Performances

The 30th season of Symphony concerts comes to an end on next Friday afternoon and Saturday evening with the 24th public rehearsal and concert respectively. There will be no soloist, but Mr. Fiedler has made a programme which is decidedly popular in character. The symphony will be Tschaikowsky's "Pathetic," and this will be preceded by Beethoven's overture, "Coriolanus." The second part of the programme will be devoted entirely to Wagner, the excerpts being the "Good Friday Spell" from "Parsifal," the funeral music from "Dusk of the Gods," and the prelude to "The Mastersingers of Nuremberg."

Final Cambridge Concert

The [illegible] bridge will be given [illegible] Thursday evening, April 27, in Sanders Theatre. The soloist will be Alwin Schroder, the distinguished solo violoncellist of the orchestra. He will play Tschaikowsky's variations on a Rococo Theme.

THE "POPS"

As was the case last year Mr. Gustave Strube will conduct the first half of the coming season of Pop concerts, which will begin on Monday night, May 1. The entire season will last for nine weeks, ending on Saturday, July 1, Mr. Maquarre will assume the baton on Thursday evening, June 1. Both of these conductors are great favorites with the public and both of them have been spending not a little time during the past year in preparing new and attractive numbers to put on the programmes. A number of good operettas and comic operas have come to the front during the past season and excerpts and medleys from these will be heard, besides which there are a number of lighter pieces for orchestra that Messrs. Strube and Maquarre have found which will be played at the concerts. The orchestra will have at least 55 men in it and for the greater part of the season it will contain more.

During the two months there will be the usual "special nights." Some of these already arranged for are "Amherst night," which is set for May 10, "Tech night," June 6; "Williams night," June 16. "Harvard night" has not yet been finally settled. The National Hotel Men's Association, which is to meet here in town, will have a special night, the 7th of that month. Moreover it is likely that the Boston City Club and the Clover Club will have nights as last year, these being among the most pleasant affairs of the season.

Immediately after the end of the concert on next Saturday evening, the transformation of Symphony Hall will begin, the false floor will be taken out and instead of the formal seats, the informal tables and chairs will be placed. A number of improvements have been made which will add to the comfort of the patrons.

TRANSCRIPT, MONDAY, APRIL 24, 1911

Debussy's new "Iberia" was very warmly received at the Symphony Concert of Saturday night. At the pause in the piece, the applause seemed a little hesitating, but at the end it was very hearty and very long for new music by a much-doubted composer. Twice or thrice Mr. Fiedler acknowledged it, and finally he called the orchestra to its feet and deservedly. Another season, it is safe to predict, we shall hear "Iberia" again. Mrs. Kelsey, in turn, sang more expressively than she had on Friday afternoon, and apparently a threatening cold no longer hampered her. She has not altogether the amplitude of voice and the breadth of style that her pieces from Beethoven and Weber exacted, but she has what is rare in the singing of them—a sense of their beauty of contour and of phrase, upper tones that are very limpid and edgeless, even if they are not impetuous; while the lower and the middle ranges of her voice are full of delicate and lovely shadings. Usually the singers at the Symphony Concerts bring their operatic ways with them. Mrs. Kelsey is of the pure vocal art of the concert-room.

MUSIC NOTES

DEBUSSY BUILDS IN SPAIN.

Night falls on the valley that divides you from the neighborhood of hard toilers. The hill whereon the toilers live, the hill whose helter-skelter housetops you have so often compared, and not unfavorably, either, with the geometrical zigzag of roof lines on your own street, is as indeterminate in contour as a cloud; every last fluttering hoist of linen from backyard porch has lost its gleam. The factory chimneys stand up plain on the valley floor, but objects beyond them are indistinguishable. Since you turned into your yard at 6 o'clock the scene of the sloping bank of houses has been rolled up; a back drop dull in hue, with points of light pricking through, has been lowered in its place; the wing illumination has been switched off.

You see the hill no longer. You hear it though. The homeliness of the toilers' demesne, a memory now to the eye, has become a pleasantly insinuating picture to the ear.

There are no such things as tone pictures, do you say? Then why, as you sit on your evening piazza, do you reconstruct the life of the hill from the sounds that come so clearly through the cool night air? You hear a footfall on the distant flagging, you hear the bark of the dog that it startles; you hear a bandman run the scale on his cornet, you hear a boy shout the last cadence of the day's play. You see a flash in a doorway; you hear voices of revellers who meet and set out on adventure; and you wonder at the strange harmony, the quaint coloring which the distance gives their speech.

In five minutes of listening and reverie you have thought out the whole evening program of the hill folk. Yes, and the locality you are dreaming about is more like somewhere in Spain than in industrial America. In fact it is the "Iberia" of Debussy.

You are in Symphony hall, not on your piazza; you are hearing Mr. Fiedler's orchestra meditate on some new pages of French scoring: "Night perfumes."

An example of American tone architecture was exhibited along with the French work at the Friday Symphony rehearsal. The architect himself, Arthur M. Curry, was there to set forth its meaning. Indian sentiment, decidedly classicized, finds expression in the "Atala" symphonic poem. An effect of spaciousness, in agreement with the large ground area on which the structure is reared, is successfully attained. A cold imagination has the composer? Yes, but not narrow. Poverty of idea? No, no; economy of resource. Conducted with skill by Mr. Curry and performed with earnest purpose by the symphony men, the new native piece made a good impression on the listeners.

Mme. Rider-Kelsey has come to her two appearances as Symphony soloist in the same manner that her American soprano predecessors in the season, Miss Farrar and Miss White came, with every detail of her program conscientiously studied. Her singing of her two florid arias is irreproachable in technique and [illegible]putably truthful in expression. In [illegible]arge ways as well as in the small her performance must win the approbation of any critic who stands behind the scenes with chalk and slate. Listen to her as Beethoven's unnamed heroine in the "Ah! Perfido" aria and then as Weber's Agatha on the balcony; compare the two interpretations and see if you have not the classic and the romantic in music as well illustrated as you ever hope to have them. A conscious artist is before you, you feel sure of that; an artist, however, who is independent of coach and studio, an artist who has made every technical difficulty own the interpreter's mastery.

Curry, "Atala," symphonic poem, after Chateaubriand, first performance, conducted by the composer; Beethoven, scene and aria, "Ah! Perfido," op. 65; Debussy, "Iberia," "Images" for orchestra No. 2, first time in Boston; Weber, Agatha's recitative and aria from "Der Freischutz"; Mendelssohn, overture, "Sea Calm and Prosperous Voyage," op. 27. Soloist, Mme. Corinne Rider-Kelsey.

NOTES.

Mr. Fiedler has made the last Symphony program of the year, which is to be played on Friday afternoon, April 28, and Saturday evening, April 29, popular in character. The first part will be given to Beethoven and Tschaikowsky and the last part entirely to Wagner. Beethoven will be represented by the "Coriolanus" overture and Tschaikowsky by the "Pathetic" symphony. The Wagnerian excerpts will comprise the "Good Friday Spell" from "Parcifal," the funeral music from "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremberg." There will be no soloist.

The Symphony concert season in Cambridge closes Thursday evening, April 27, with Alwyn Schroeder appearing as soloist in Tschaikowsky's rococo variations for violoncello and orchestra. The Enesco orchestral suite, lately given its first Boston performance, Liszt's "Preludes" and Schumann's symphony in D minor, No. 4, will be played.

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SUNDAY GLOBE—APRIL 23, 1911

Final Cambridge Symphony.

The final Symphony concert in Cambridge will be given next Thursday evening in Sanders theatre. The soloist will be Alwin Schroeder, the distinguished solo 'cellist of the orchestra. He will play Tschaikowsky's "Variations on a Rococo Theme." The orchestral part will comprise Liszt's symphonic poem, "Les Preludes," the suite for orchestra by the Franco-Roumanian composer, Enesco, which had such a success at the Symphony concerts in Boston a few weeks ago, and Schumann's fourth symphony.

Symphony Hall "Pops" to Begin a Week From Monday.

As was the case last year Mr Strube will conduct the first half of the "Pop" concerts, which will begin in Symphony hall Monday night, May 1. The entire season will last for nine weeks, ending Saturday, July 1, and Mr Maquarre will assume the baton Thursday evening, June 1. Both of these conductors are favorites with the public and both of them have been spending not a little time during the past year in preparing new and attractive selections to put on the programs.

A number of good operattas and comic operas have come to the front during the past season and excerpts and medleys from these will be heard, beside which there are many lighter pieces for orchestra that Messrs Strube and Maquarre have found which will be played at the concerts. The orchestra will have at least 55 men in it and for the greater part of the season it will contain more.

During the two months there will be the usual "Special nights." Some of these already arranged for are "Amherst night," which is set for May 10; "Tech night," June 6; "Williams night," June 16. "Harvard night" has not yet been finally settled.

The national hotel men's association, which is to meet in Boston, will have a special night and it is likely that the Boston city club and the Clover club will have nights as last year.

Immediately after the end of the concert next Saturday evening the transformation of Symphony hall will begin, the false floor will be taken out and instead of the formal seats the informal tables and chairs will be placed. A number of improvements have been made which will add to the comfort of the patrons.

End of the Symphony Season.

The 30th season of Symphony concerts comes to an end next Friday afternoon and Saturday evening with the 24th public rehearsal and concert respectively. There will be no soloist, but Mr Fiedler has made a program which is decidedly popular in character.

The symphony will be Tschaikowsky's "Pathetic," and this will be preceded by Beethoven's overture, "Coriolanus." The second part of the program will be devoted entirely to Wagner, the excerpts being the "Good Friday Spell," from "Parsifal"; the "Funeral Music," from "Dusk of the Gods," and the prelude to "The Mastersingers of Nuremberg."

TRANSCRIPT, TUESDAY, APRIL 25, 1911

News of Music

FROM several letters and inquiries by telephone that have came to this department and from the general temper and curiosity toward "ultra-modern" music of the audiences at the Cambridge concerts of the Symphony Orchestra, it seems a plausible deduction that it would like to hear Debussy's "Iberia" in Sanders Theatre next Thursday evening in lieu of Enesco's Suite that the programme announces. Enesco is indeed an interesting composer and his Suite deserves repetition, but there is inevitably more curiosity over Debussy and over a new piece that impressed its two audiences in Boston as did "Iberia."

POST, THURSDAY, APRIL 27, 1911

FINAL SYMPHONY CONCERT

The final public rehearsal and concert of the Symphony Orchestra for the season of 1910-1911 will be held in Symphony Hall tomorrow afternoon and Saturday evening, respectively. The programme begins with Beethoven's "Coriolanus" overture, which will be followed by Tschaikowsky's "Pathetic" Symphony. The second half of the programme is devoted to Wagner, the pieces being the Good Friday Spell from "Parsifal," funeral music from "Gotterdammerung" and the prelude to "The Mastersingers of Nuremberg."

OPENING NIGHT OF POPS

Monday night, which will mark the opening of the season of the Pops at Symphony Hall, promises to be as brilliant as usual. Large numbers of tables have been taken, and there will be several brilliant parties. Gustav Strube will be the conductor.

TRANSCRIPT, WEDNESDAY, APRIL 26, 1911

THE coöperation for a season of the Symphony Orchestra and the Cecilia has by no means solved the intricate problem of the maintenance of choral music in Boston. In fact, the tangible results of the alliance have only complicated it the more, and made the continuance of the partnership debatable and uncertain. In the first place, it is clear that the conductor of the 120 concerts that the Symphony Orchestra undertakes in a musical year has not sufficient time and energy for the training of a choir like the Cecilia, even though he be as diligent and enduring as Mr. Fiedler himself. For the Cecilia to sing in a single season Bantock's "Omar," a new piece, Pierné's "Children's Crusade," and Bach's Passion Music—for years outside its working repertory—required long rehearsal Mr. Fiedler had not time for such work; yet the conductor, who is finally to lead the choir, ought to do it. The "finishing touches" that he may put to others' preparations will not suffice for wholly satisfactory performance. Moreover, the conductor of the Symphony Orchestra will always be an orchestral rather than a choral conductor—the latter function requires peculiar talents—and he will always be a man accustomed to deal masterfully with highly expert professional musicians and not persuasively with a body of amateurs giving their services in their own way like the Cecilia. The obvious conclusion is that since the Cecilia needs much training and since it has a discipline of its own, it needs also its own conductor.

On the other hand, the concerts of the year now ending have made plain that the Cecilia is not a sufficiently numerous choir to be well mated with the Symphony Orchestra. In all the four parts, there are too few singers; the deficiency among the tenors is so large that they are scarcely audible in any considerable ensemble; while the baritones and the basses yield no sufficient body of tone. The quality of the soprano and alto voices rather than their volume saves them from this reproach. The expectation was that the alliance would materially increase the numbers of the Cecilia; but the result has been wholly disappointing. To judge by the numbers and the eagerness of the audiences at the three concerts of the season, the public prefers to hear choral music, like Bach's, that requires masses of tone that the present forces of the Cecilia cannot yield. The Cecilia was to coöperate in the performance of music at the regular Symphony Concerts that enlisted an incidental choir. Mr. Fiedler has happened to choose no such music this year, except at a Pension-Fund concert, in part because he had no time to rehearse it and in part because the men of the Cecilia, having their regular work to do, are an uncertain quantity at afternoon concerts. And here, again, the difference that separates amateur and professional bodies, hamperingly arose. Neither party to the alliance has profited as much by it as there was reason to expect, and the actual workings of it have opened new difficulties that must be adjusted if it is to be maintained. Yet the alliance has developed a larger public for choral concerts here than at first it seemed likely to win. That is the encouragement that should counsel the future. H. T. P.

JOURNAL—THURSDAY, APRIL 27, 1911

The final public rehearsal and concert of the Symphony Orchestra will be given in Symphony Hall tomorrow afternoon and Saturday evening. Beethoven's "Coriolanus" overture, Tschaikowsky's "Pathetic" Symphony, the Good Friday Spell from "Parsifal," the funeral music from "Gotterdammerung," and the prelude to "The Mastersingers of Nuremberg" make up the program.

Monday night, which will be the opening of the season of Pops at Symphony Hall, promises to be as brilliant as usual. Large numbers of tables have been taken and there will be several brilliant parties. Mr. Strube will be the conductor.

HERALD, THURSDAY, APRIL 27, 1911.

CONCERT NOTES

The final Symphony concert in Cambridge will be given in Sanders Theatre this evening at 8 o'clock. Alwin Schroeder will play Tschaikowsky's Variations on a Rococo Theme. The program includes Liszt's "Preludes," Enesco's Suite and Schumann's D Minor Symphony, No. 4.

The final public rehearsal and concert of the Symphony Orchestra for the season of 1910-1911 will be given in Symphony Hall tomorrow afternoon and Saturday evening, respectively. Mr. Fiedler has made a popular program: Beethoven's "Coriolanus" overture, Tschaikowsky's "Pathetic" Symphony and Wagner's Good Friday Spell from "Parsifal," Funeral Music from "Goetterdaemmerung" and the Prelude to "The Mastersingers."

Monday night, which will mark the opening of the season of Pops at Symphony Hall, promises to be as brilliant as usual. Large numbers of tables have been taken. Mr. Strube will be the conductor.

MUSIC NOTES.

The final Symphony concert in Cambridge will be given in Sanders theatre this evening at 8 p.m. The soloist will be Mr. Alwin Schroeder who will play Tschaikowsky's Variations on a Rococo Theme. The orchestral part of the programme comprises Liszt's "Les Preludes," Enesco's Suite, which had a success at the Symphony concerts a few weeks ago and Schumann's D-minor Symphony No. 4.

The final public rehearsal and concert of the Symphony orchestra for the season of 1910-1911 will be given in Symphony hall tomorrow afternoon and Saturday evening respectively. Mr. Fiedler has made a programme decidedly popular in character for all the works on it are well-tried favorites. It begins with Beethoven's "Coriolanus" overtures, which will be followed by Tschaikowsky's "Pathetic" Symphony. The second half of the programme will be devoted to Wagner, the pieces being the Good Friday Spell from "Parsifal," funeral music from "Gotterdammerung" and the prelude to "The Mastersingers of Wuremberg."

Monday night, which will mark the opening of the season of Pops at Symphony hall, promises to be as brilliant as usual. Large numbers of tables have been taken and there will be several brilliant parties. Mr. Strube will be the conductor.

APRIL 28, 1911

TRANSCRIPT, FRIDAY

at this change of custom, though not so long ago it was upsetting the habits of years. Every hat will be off as though hats had never been worn "from the earliest times" at the Symphony Concerts. Yet five short months back warning posters on the walls of the lobby insisted that hats should be no longer worn, and ushers sped up and down the aisles to make the insistence urgent. A courteous management explained by circular; the "special officer" of the hall put on his "official" cap. There were entreaties, repinings, threats, momentary refusals. In the end, after a fortnight of mild combat, all the hats came off and stayed off. The long, if intermittent, battle of years ended at last in the victory of those who would see at a Symphony Concert as well as hear. There is no more occasion for letters to the manager, letters to the editor, the biting word in an audible whisper, the annihilating look. Thus do "great reforms" accomplish themselves. There is the agitation, the seemingly hopeless agitation of years. Then in the twinkling of an eye—or in this case of a feather—the reform is accomplished, and a week later the old conditions are as though they never were. Henceforth and forever the hatted at the Symphony Concerts have become the hatless. No doubt the learned and observant "programmist" has made a note about it in his addenda or, perhaps, corrigenda.

News of Music

THE final afternoon concert of the Symphony Orchestra for the season befalls today, and for the first time since the spring began, the weather invites to the hats and the frocks that used to make Symphony Hall look like a very radiant, if a very wildly growing, garden. As of old, the frocks will gladden men's eyes—and women's; but the hats, bright with the lustre of new straw and dappled with all the hues of a hundred millinery shops, will lie half hidden upon the laps of the audience. No more does the spectator in the balcony look down, as it were, upon Klingsor's magic garden in "Parsifal" while the orchestra plays the music of the flower-maidens. And no one will grumble now

JOURNAL—SATURDAY, APRIL 29, 1911

OVATION IS GIVEN CONDUCTOR FIEDLER

Symphony Patrons Show Appreciation of His Remarkable Work.

Conductor Fiedler and the Symphony Orchestra, after the season's last matinee yesterday, enjoyed an ovation intensified beyond all customary bounds by a stirring and scintillating performance of one of the most popular programs on record.

Mr. Fiedler's appearance was the signal for the first outburst of applause. No conductor in the orchestra's history has shown more modesty, and none has won greater popularity; and the increased drawing power the orchestra has developed under his guidance speaks for itself. The season has been notable at home, and away from home the orchestra has met unparalleled success at a time when other organizations of the kind, with one or two exceptions, have been struggling to keep in existence. Mr. Fiedler's success has been genuine. The enthusiasm yesterday made it clear that the Symphony patrons—and patronesses, too—will be glad to see him back.

The orchestra, too, had its share of the applause, standing up to take it. The program of these final concerts includes Beethoven's "Coriolanus" overture, Tschaikowsky's "Pathetic" symphony and three Wagner numbers—the "Good Friday Spell" from "Parsifal," the "Funeral Music" from the "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremburg."

APRIL 27, 1911 HERALD, BOSTON,

SYMPHONY CONCERTS

The 30th season of Symphony concerts will come to an end on next Friday afternoon and Saturday evening with the 24th public rehearsal and concert, respectively. There will be no soloist, but Mr. Fiedler has made a program which is decidedly popular in character. The symphony will be Tschaikowsky's "Pathetic," which will be preceded by Beethoven's overture, "Coriolanus." The second part of the program will be devoted wholly to Wagner, the "Good Friday Spell" from "Parsifal," the funeral music from "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremberg."

CAMBRIDGE SYMPHONY

The final Symphony concert in Cambridge will be given next Thursday evening, April 27, in Sanders Theatre. The soloist, Alwin Schroeder, the well known violoncellist of the orchestra, will play Tschaikowsky's Variations on a Rococo Theme. The orchestral pieces will be Liszt's popular symphonic poem, "Les Preludes," the Suite for orchestra by the Franco-Roumanian composer Enesco, which was played in Boston a few weeks ago, and Schumann's symphony in D minor, No. 4.

COMING "POP" CONCERTS

As last year Mr. Strube will conduct the first half of the "Pop" concerts which will begin on Monday night, May 1. The season will last for nine weeks ending on Saturday, July 1. Mr. Maquarre will begin to conduct on Thursday evening, June 1. These conductors are favorites with the public and they have been spending not a little time during the past year in selecting new and attractive pieces for the programs. A number of good operettas and comic operas have been produced during the past season and excerpts and medleys from them will be heard. There will also be a number of light pieces for orchestra. The orchestra will have at least 55 men in it and for the greater part of the season it will contain more.

During the two months there will be the usual "special nights." Some of these already arranged for are "Amherst night," which is set for May 10; "Tech night," June 6; "Williams night," June 16. "Harvard night" has not yet been finally settled. The National Hotel Men's Association, which will meet, here, will have a special night. Moreover, it is likely that the Boston City Club and the Clover Club will have nights as last year.

Boston Traveler April 29. 1911.

SYMPHONY HALL.

The 26th season of the Pop concerts of the Symphony orchestra will open in Symphony Hall on next Monday evening, May 1. The season, as last year, will run till July 1, and concerts will be given every evening except Sunday. During the month of May, Gustav Strube will conduct and in June the conductor will be Andre Maquarre. Some welcome improvements will be found in the arrangements at Symphony Hall, particularly on the first balcony floor, where room will be set apart for ices and the like.

Among some of the new operetta and musical comedy excerpts to be played during the season will be, "The Girl in the Train," "Naughty Marietta," "The Pink Lady," "The Spring Maid," and "Rosita." Mr. Strube will also perform excerpts from Victor Herbert's new grand opera, "Natome." Strauss waltzes from the composer's new comic opera, "The Knight of the Roses" (Rosenkavalier) which has been the reigning craze of the past season in Europe will also be given.

March, "Chanticler" (first time).Strube
Overture, "The Barber of Seville" Rossini
Waltz, "Roses from the South"..Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'Cello (first time)...Strube
M. J. Keller.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
(a) Danse russe Trepak.
(b) Danse des Mirlitons.
(c) Valse des fleurs.
Fete Polonaise from "Le Roi s'amuse malgre lui".....Chabrier
(a) To a Wild Rose.....MacDowell
(b) To a Water-Lily (first time) MacDowell
Selection, "The Girl in the Train" (first time).....Fall
March, "Russe".....Ganne

BOSTON POST, SATURDAY, APRIL 29, 1911

SYMPHONY IS HEARD AT BEST

Final Rehearsal Extraordinary Example of Virtuosity

BY OLIN DOWNES

The final public rehearsal of the season by the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall, and the occasion was made memorable by Mr. Fiedler's superb reading of Tschaikowsky's "Pathetique" symphony. The programme embraced the Coriolanus overture of Beethoven and three Wagner excerpts, the "Good Friday Spell" from Parsifal; the funeral music from "The Dusk of the Gods" and the prelude to "The Mastersingers."

The performance of Tschaikowsky's remarkable work will not easily be forgotten. Mr. Fiedler is a man of moods. He interpreted this symphony two seasons ago, and there is no comparison with the performance of yesterday. For technical finish, the most painstaking conductor of them all, Wilhelm Gericke, might have been at the helm, while it is probable that the symphony has not been read so dramatically since the days of Nikisch or Paur, with whom this work was a favorite.

The Symphonie Pathetique, in spite of the over-playing to which it is subjected, remains one of the great masterpieces of modern orchestral music. As a constructive artist, Tschaikowsky never rose to a greater height, as a colorist he displays all of his characteristics at their best, and in the transcendent expression of emotion he has here achieved his greatest heights. The two last movements are among the most remarkable movements in symphonic music. The opening of the magnificent march, perhaps the most perfect piece of music the composer ever penned, reminds one in its suggestion of vastness and preparation of the dream of de Quincy, who heard infinite cavalades filing off in the distance, who knew that a battle, an issue, was being waged, greater than ever mortal man had striven.

This "music of preparation and suspense," of battle lust and the irony of the last despair, is incredible in its might. That Tschaikowsky, the neurotic, could achieve such a mailed, implacable expression is in itself one of the psychological marvels of the past century. This fantastical subtle music is graven like stone. It is inexorable in its progress. As though all the armies of the universe were marching to the final conflict.

This movement, and two which precede, are exceedingly modern in feeling and expression. And so, as far as its structure is concerned, is the great lament of the finale. That, while the first three sections could only have been thought by a man very modern in his emotions as well as his manner of thinking, the final lamentation must have been sung by nations since the world was young. It is indeed the capstone of one of those entirely unexplainable compositions that apparently come from the brain of a man, and which for lack of a better name, we call "works of genius."

Mr. Fiedler infused the opening section with all possible savagery and barbaric opulence of coloring. The popular movement in five-four rhythm was as successful in a more graceful manner, but the great effect was reserved for the march, and here, indeed, the conductor did colossal things. The performance was delayed a moment or two by the applause that followed, and after the finale the audience gave the conductor and the orchestra an ovation, which the men rose to acknowledge.

The orchestral performance had been an extraordinary example of virtuosity, to say nothing of its expressive qualities. So once more the despised Tschaikowsky, the most uneven of all great composers, came into his own.

The Beethoven overture, which seems to be a favorite work with Mr. Fiedler, was also very well read, while Mr. Fiedler indulged in extra noise in the funeral music and in his lusty reading of the "Meistersinger" overture. When he entered at beginning of the concert he was given a warm and prolonged greeting, and at the last the audience lingered an instant to wish him cordial farewell until next October.

RECORD, SATURDAY, APRIL 29, 1911

THE POPS.

The 26th season of the Pop concerts of the Symphony Orchestra will open in Symphony Hall on next Monday evening. The season, as last year, will run for nine weeks, the last concert coming on July 1. Also, as in the past, the concerts will be given on every night of the week except on Sunday night.

During the month of May the conductor will be Mr. Gustav Strube, who has occupied this post almost continuously for the last dozen years. In the month of June the conductor will be Mr. Andre Maquarre, whose third season it will be in this capacity.

Both Mr. Strube and Mr. Maquarre have been eagerly searching during the past winter for new music to play at the concerts. Both have succeeded in finding much, a considerable part of which is sure to find favor with the public. Since last spring a number of new operettas and musical comedies have appeared, selections from which will be played, notably "The Girl in the Train," "Naughty Marietta," "The Pink Lady," "The Spring Maid" and "Rosetta."

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FINAL SYMPHONY PROGRAMME OF 1911

SUPERB PERFORMANCE OF THE "PATHETIC"

Beethoven and Wagner Furnish the Remainder of the Entertainment—Much Enthusiasm.

By Louis C. Elson.

PROGRAMME.

Beethoven—"Coriolanus" Overture.
Tschaikowsky—"Pathetic Symphony."
Wagner—"Good Friday's Spell."
Wagner—Siegfried's Funeral Music.
Wagner—Prelude to "The Mastersingers."

A purely orchestral concert, which we confess to enjoying best in such a series. We do not care to have our great orchestra come in competition with the "star" system, to have an enormous throng wait at the doors for a chance to hear Melba or Farrar and consider the instrumental numbers as a necessary adjunct merely to be tolerated. "Blessings brighten as they take their flight," and this last concert was something to be remembered.

The "Coriolanus" overture was given with great virility and dignity. It was not exaggerated in any way, a temptation to which many conductors yield only too easily, since Wagner opened the door with his pamphlet "On Conducting." There was an object-lesson too, in the fact that while the combination of loftiness and sorrow that speaks in the "Coriolanus" overture is as powerful as ever, the final movement of the Tschaikowsky symphony grows a little tamer in its recital of woe. A mere tale of complaining may move once or twice, but it loses power eventually, just as the wails of a chronic invalid grow less effective with repetition.

It was evident, from the beginning, that Mr. Fiedler was not going to dwell upon the whining side of the Finale nor to make the symphony anything like "sick-chamber" music. It is a great work for all its excess of emotion at the end, one of the masterpieces of the modern repertoire. But it can be made weak when in the wrong hands. Long ago Mr. Paur saw the strength of the work and gave it a great performance. Mr. Gericke and Dr. Muck fell a little below this level. Yesterday afternoon Mr. Fiedler exceeded in merit every previous performance of it in Boston.

In the first movement he minimized the complaining note and dwelt more upon the manly and noble features. The woodwind played excellently, and they have very much to do in a Tschaikowsky work. Those inexorable pizzicato scales upon the contra-basses and violoncellos were perfectly given at the end of this movement. The first movement was a musical triumph, but the audience took a little time to recognize that it was hearing an extraordinary performance. They woke up to that fact in the next movement, the longest bit of 5-4 rhythm in existence. Yet this was not quite so well done as we have had it under Gericke. Something of the elasticity was lost. Nevertheless here the applause began and it continued—crescendo molto,—until the end.

In this movement, in the Trio, the kettle-drum gave just the right throbbing effect to the bass, not forcing itself into prominence. The instrument had prominence enough in other parts of the symphony.

We admire our kettle-drummer. We love a man who does not slight a humble instrument, but tries to idealize it. Such a man was Pfund, in Germany. Such a man our present kettle-drummer seems to be.

In the Finale Mr. Fiedler took the pace rather slower than we are accustomed to hearing it. We fancy that he was afraid of its becoming sentimental and therefore took refuge in breadth and power. We confess to caring less for the death-scene than we used to. One feels like giving the invalid an anodyne once in a while. It is not a Death such as Strauss has depicted in his great tone-poem, which might have the motto—"Oh Death, where is thy sting? Where grave, thy Victory?" It is simply a painful scene at a sick bed, to which there is no possible sequel but the undertaker.

But the glory which Mr. Fiedler gave to the third movement sent thrills down one's spine. Never, never, never have we heard such combat and triumph, in this work. At the end of the symphony there was great applause, and at last Mr. Fiedler was obliged to let the orchestra rise and share in the triumph. But in this case it was not the orchestra, it was the conductor who deserved the triumph. His reading took all the effeminacy out of the work and brought out all its grandeur. It was a great reading.

Since we are speaking of the enthusiasm of the occasion we must add that Mr. Fiedler was welcomed, when he came upon the platform, with an outburst of applause, loud and long-continued, and a similar ovation took place at the end. These tributes must have convinced him that he has won a warm place in Boston hearts.

The Wagner numbers, which formed the second part of the concert, were broadly and finely read. The "Char Freitagszauber" is one of the most religious pastorales ever written. It is a new conception of that supreme day and diametrically opposite to the gloom of the "Tenebrae" and other mournful music which is associated with it. The oboes did some especially fine work in this and the interweaving of many themes was made as clear as we have recently heard it. It is, however, too subtle a number to awaken great enthusiasm.

We were glad to see the next number called "Funeral music" and not "Siegfried's Funeral March," as is so often done. It is not a funeral march at all, but a recital of the great deeds of the hero. In Old Ireland the "Keener" used to chant the great deeds of the deceased, at the wake, and this music seems to be like an Irish "Keen." It is the idealization of the "Leit-motif," and those who understand these figures can read Siegfried's [illegible] in the recital. The work was read in a most heroic vein.

But the full breadth and power of the orchestra was unchained in that best of Preludes, the Vorspiel to "Die Meistersinger." All the pomp of festivity was in its measures and it brought the season to a lofty close.

THE POPS.

The 26th season of the Pop concerts of the Symphony Orchestra will open in Symphony Hall on next Monday evening. The season, as last year, will run for nine weeks, the last concert coming on July 1. Also, as in the past, the concerts will be given on every night of the week except on Sunday night.

During the month of May the conductor will be Mr. Gustav Strube, who has occupied this post almost continuously for the last dozen years. In the month of June the conductor will be Mr. Andre Maquarre, whose third season it will be in this capacity.

Both Mr. Strube and Mr. Maquarre have been eagerly searching during the past winter for new music to play at the concerts. Both have succeeded in finding much, a considerable part of which is sure to find favor with the public. Since last spring a number of new operettas and musical comedies have appeared, selections from which will be played, notably "The Girl in the Train," "Naughty Marietta," "The Pink Lady," "The Spring Maid" and "Rosetta."

AT THE SYMPHONY.

Final Afternoon Concert Given by the Orchestra.

Mr Fiedler and Men Applauded at Close of Superb Performance.

The last public rehearsal of the Symphony for this season was given yesterday afternoon. The program was as follows: Beethoven, overture to "Coriolanus"; Tschaikowsky, symphony No. 6, "Pathetic"; Wagner, "Good Friday Spell" from "Parsifal," funeral music from "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremberg."

The audience paid a marked tribute to Mr Fiedler and the men of the orchestra. At his first appearance, the conductor was greeted with prolonged applause, which he stood and acknowledged with quiet dignity. At the conclusion of what was a superb performance of the Tschaikowsky, the audience again applauded, which Mr Fiedler received alone and then with the members of the orchestra standing.

After the last piece, great numbers rose to their feet, and stood while the handclapping continued ardent and for moments unabated. Again Mr Fiedler directed that the men should stand with him and receive their share of the demonstration.

It was an impressive and a just tribute. Boston leaves no question at the season's close as to the endorsement of its orchestra and of these concerts. There was marked expression of cordiality and appreciation for Mr Fiedler.

It is beyond the province of any one man to be a perfect mouthpiece to every school and every composer. Mr Fiedler is essentially a masculine conductor. If he betrays less sympathy with the subtleties of lyric beauty and with that form of suggestion which intensifies by withholding, he approaches Beethoven with reverence, brings a sweeping vigor and fine virility to Strauss, and has kept and enhanced the splendid precision and sonority of tone for which the orchestra has been known.

Kept Pace With the Times.

Furthermore, Mr Fiedler has shown a commendable catholicity of taste in his programs. He has not been chauvinistic with one school or one composer and indifferent or negligent with another. He has kept pace with the times and has brought forward new works, all of which may not retain a place in the orchestra's repertory, but were worth the hearing. He has given to the public works of the younger men abroad, as Enesco, Mandl, Delius and Sibelius, and he has not disdainfully turned his face from the American composer.

Of the 20 pieces played for the first time in Boston, "Iberia" is the most interesting and significant. A second hearing revealed its subtlety in a clearer light. Here is that rare and elusive beauty which may not be wholly detected at once.

Tschaikowsky's monumental symphony, when performed as yesterday with virtuosity, understanding and sympathy, is a work to be remembered. It is not a masterpiece of symphonic music, because of its transgressions of established form, as the concluding lament in place of an apotheosis or a paean of victory, or because of the amazing fertility of invention and development of thematic material displayed. The composer wrote his brother Modest that he loved it as no other of his works. He was engrossed with heart and mind. He spoke of a "program" in it, but would not reveal the secret.

Universal Music.

Whatever the motive that inspired this Tschaikowsky's "Swan Song," here is music which bears the test of universality. In it men may find the pomposity, the feverish aspiration, revolt and outcry of life, and there are in it profound and noble thoughts of the grave.

The Wagner excerpts were played with authority and great tonal beauty.

MR FIEDLER SAILS.

Conductor of Boston Symphony to Leave for New York and Sail on Tuesday for Europe.

Conductor Max Fiedler of the Symphony orchestra and Mrs Fiedler, with Miss Gabory, their friend, who has been with them this winter in Boston, will leave Boston tomorrow afternoon at 3 for New York and sail on the Kronprinzessen Cecilie Tuesday morning with several distinguished musicians who have been in this country this year.

Among them will be Arturo Toscanini, principal conductor of the Metropolitan opera house, New York; Alfred Hertz, German conductor of the Metropolitan opera house; Leopold Stokowski, conductor of the Cincinnati orchestra, and his bride, who was Olga Samaroff; the pianist, Josef Hofmann, and Mrs Hofmann and several singers of the Metropolitan opera company.

Mr and Mrs Fiedler will go direct to Hamburg, their home, and in a fortnight expect to go to some watering place, probably Kissingen. Mr Fiedler is planning to spend July and August at Garmisch, a beautiful village in the Bavarian highlands not far from Munich, where Richard Strauss has his home. Mr and Mrs Fiedler will sail for America at the end of September.

Many others of the orchestra will sail soon. Mr Noack, the second concert master, has already gone to Holland on account of the serious illness of his mother. Mr Witek will go in June for a few weeks in Europe. Mr Longy will sail from Boston on the Franconia on Tuesday. Mr Roth sails next week and Mr Lenom late in May.

"CARIOLANUS" MARKS CLOSING SYMPHONY

By EDITH BURNHAM.

At the last Symphony rehearsal of the season yesterday afternoon Mr. Fiedler selected as a farewell programme all the things which he was sure his audience would like, every number had a deep personal note in it, such as one likes to feel in a farewell concert, and conductor and orchestra gave of their best to their audience in spite of the heat of the day. Mr. Fiedler was greeted with cheers at his first appearance, and he, together with the whole orchestra, was called upon to respond to the prolonged applause after the Tschaikowsky "Pathetic" Symphony, and at the close of the programme there was a long goodbye applause given him.

The Beethoven overture to "Coriolanus" opened this programme. Although having a deeply stirred and fevered theme, which goes through the subjective struggle of the Shakespearean hero, it is the purely musical themes of the overture which triumph in the end, as is always true of Beethoven music. The delicacies of these musical themes were exquisitely brought out yesterday.

The Tschaikowsky "Pathetic" Symphony followed the symphony which is the musical Sphinx,—for the composer told his public only one thing about it, that into it he had written more of himself than in any other of his compositions, and thus out of it each listener must take in proportion to what he can feel. This "Pathetic" Symphony is distinctly a "feeling" symphony—it gathers up all the feeling of a lifetime of the composer, it picks up the threads of life one at a time, some of them silver and gold, some of them frayed and gray, some stout and strong and some frail and broken, and fuses them in a cord which links life that is going, the life of earthly struggles and achievements, with the life that is coming, the life of eternal growth.

With all its sadness, its farewell to the illusions of youth in the first adagio, its riot of living in the allegro its sickening and palling of life's successes in the scherzo, and its final adagio lament, which sadly says goodbye to it all, the spirit weighed down by its futility of this symphony is full of the beauty and the mystery of life. Despite its closing lament, which is tragedy rent, for the soil of earth has somehow fallen on every blossom and spoiled some petal, still the surpassing loveliness of life's flower is seen and its fragrance felt. After all, the composer possessed that genius which unites the human and the divine in his life, even as the late Henry Bernard Carpenter wrote in his long poem "Liber Amoris," the poem of divine love and human—

"Nature and he might meet and mate each other;
For Love, said he, is genius that can draw
Whatever is best within us to wed fast
Whatever is best and loveliest under Heaven."

Mr. Fiedler conducted this symphony without the score, and read into it deep and full expression.

The closing half of the programme was Wagnerian, a rich memory to tide over the closing season with the coming one, including as it did the "Parsifal Good Friday Spell," the funeral march from the "Dusk of the Gods" and the "Meistersinger Prelude," with its glorious affirmation of the Mastersinger.

SYMPHONY SEASON CLOSES.

Anton Witek's first violins have been the crowning honor of the Symphony orchestra this season, just as Mr. Hess' first violins were in seasons before and as Franz Kneisel's were in the old days. The Symphony first violins for 25 years have been the chief musical pride of Boston and probably will be so for a long time to come. But the praise of that group of instruments is different today from what it was before Max Fiedler came to Boston; no more wonderful, perhaps, than it used to be, but having a new, a fuller, broader manner of expression.

To pick out other sections of the organization which have been not only responsive, but keen to advance to the Fiedler ideal, there are the violas under Mr. Ferir, the two quartets of French horns and the group of heavy brass. To mention soloists who have accepted the Fiedler theory of rendering melodies of individual color, there are the principals of the French horns, Mr. Sadony of the bassoons and Mr. Grisez of the clarinets.

The programs of the present season have been rather lighter than those of Mr. Fiedler's first two years, perhaps on account of some reactionary feeling in the orchestra, possibly on account of the public's unwillingness to be led into modern ways too fast.

The program of Friday afternoon was: Beethoven, overture to "Coriolanus," op. 62; Tschaikowsky, symphony No. 6, "Pathetic," in B minor, op. 74; Wagner, "Good Friday Spell" from "Parsifal"; funeral music from "Dusk of the Gods"; prelude to "The Mastersingers of Nuremberg."

Max Fiedler, conductor of the Boston Symphony Orchestra, and Mrs. Fiedler sail for Europe on the Kronprinzessen Cecilie Tuesday morning with a number of the most distinguished musicians who have been in America this season. Among them will be Arturo Toscanini, principal conductor of the Metropolitan opera house, New York; Alfred Hertz, German conductor of the Metropolitan opera house; Leopold Stokowski, conductor of the Cincinnati orchestra, and his bride, who was Olga Samaroff, the well-known pianist; Joseph Hofmann and Mrs. Hofmann and several of the principal singers of the Metropolitan opera company. Mr. Fiedler is planning to spend July and August at Garmisch, a beautiful village in the Bavarian highlands not for from Munich, where Richard Strauss has his home. He will return to America at the end of September.

Mr. Longy sails from Boston on the Franconia on Tuesday. Mr. Roth sails next week and Mr. Lenom late in May. Mr. Witek will not leave until the end of June.

"Pop" Concert Opening Due Tomorrow Night

A particularly brilliant opening is promised for the twenty-sixth season of pop concerts in Symphony Hall, which begin tomorrow evening.

Through May the conductor will be Gustav Strube, who has made many warm friends in the dozen years in which he has occupied this post for a part of each season. Mr. Strube, always up to date, has written a new march which he calls the March "Chantecler," and he will introduce a number of interesting novelties, selections from the best and most popular of the operettas and musical comedies which have appeared in this country during the past season. An interesting feature of his program for next Tuesday night will be the first performance in Boston, and probably the first performance in America, of a set of waltzes from Richard Strauss's new comic opera, "The Knight of the Roses," which is the reigning sensation of the day in Europe.

Some improvements have been made in the arrangements of Symphony Hall that will please the patrons. Particularly is this true of the room on the floor of the first balcony where ices and the like are served for balcony patrons. The program for tomorrow night is as follows:

March, "Chantecler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'cello (first time).....Strube
J. Keller.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
(a) Danse russe Trepak. (b) Danse des Mirlitons. (c) Valse des fleurs.
Fete Polonaise from "Le Roi Malgre lue," Chabrier
(a) "To a Wild Rose, (b) "To a Water Lily" (first time).....MacDowell
Selection, "The Girl in the Train" (first time).....Fall
March, "Russe".....Ganne

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HERALD, SATURDAY, APRIL 29, 1911.

SYMPHONY GIVES FINAL REHEARSAL

Popular Program Gives Great Pleasure; Mr. Fiedler Enthusiastically Applauded.

By PHILIP HALE.

The 24th public rehearsal of the Boston Symphony Orchestra, the last of the 30th season, took place yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "Coriolanus".....Beethoven
Symphony No. 6, "Pathetic".....Tschaikowsky
Good Friday spell from "Parsifal".....Wagner
Funeral music from "Dusk of the Gods."
Wagner
Prelude to "The Mastersingers".....Wagner

When Mr. Fiedler appeared on the stage the applause was hearty, and the demonstration of appreciation lasted for some time. The performance of the symphony awakened enthusiasm, and the third movement, which, when the work was first played here, left the audience cool and perplexed, yesterday was especially applauded.

The program was of a popular nature, and although there was no soloist, the second gallery was wholly filled. With a program of this nature, the orchestra is a soloist of the greatest drawing power. There has been for some years in Germany and at Paris an effort to do away with soloists at symphony concerts. There are concertos and other pieces for piano and orchestra that fit the general scheme, and violinists and pianists are less obtrusive than singers. No matter who the singer may be, her arias and groups of songs are usually without relation to the rest of the program, and when she is a famous prima donna, the orchestral pieces serve only as a background for her display.

It was a pleasure to hear Beethoven's overture again. There are few nobler, few more tragic pages in all music. There is no digression, no elaboration. The overture is as compact, concise, expressive as Synge's "Riders to the Sea." And how simple the structure! By what simple means the thought of the haughty heroic soul is impressed on the hearer! The tragedy for which the overture was written was by von Collin; but the music is after the manner of Greek tragedy. "And one of Plutarch's men talked with us face to face."

There was a time when it seemd as though Tschaikowsky's "Pathetic" symphony would pass by reason of its popularity, and many prophesied it would be forgotten when the composer's fifth and fourth were still heard eagerly. The "Pathetic" is now nearly 18 years old, and it still moves and thrills. The music tempts conductors to extravagance in pace and in expression. The lyric theme in the first movement is often sung in a sentimental fashion, and the third movement is often hurried. Mr. Fiedler avoided sentimentalism and on the whole gave a dramatic reading. There should have been a stronger contrast between the dance section and the inexorable trio of the second movement, and in this trio the monotony of the drum, one of the most striking features of the symphony, was not fully brought out, for the wall of strings and woodwind was too pronounced. The third movement was taken at so fast a pace that the general effect was impaired. With any other orchestra there would have been a scramble to the climax.

It is idle to debate the question whether excerpts from Wagner's music-dramas should or should not be played in concert. Wagner, himself, not only permitted concert performances, but led them. This was at a time when he gladly heard his own music outside the opera house and was not prepared to theorize in the matter.

The first public rehearsal of the 31st season, Mr. Fiedler, conductor, will be on Friday afternoon, Oct. 6.

A review of the season of 1910-11 will be published in the editorial section of Sunday's Herald.

THE BOSTON AMERICAN

APRIL 30, 1911

"POP" SEASON IS OPENED TOMORROW

Brilliant Inauguration of Concerts in Symphony Hall Is Promised.

A particularly brilliant opening is promised for the twenty-sixth season of Pop concerts in Symphony Hall which begins tomorrow evening. The reservations of tables have been very large and a number of particularly brilliant parties will be present.

As last year, the season of Pops will continue for nine weeks the last concert coming on Saturday evening, July 1st. Through May the conductor will be Gustav Strube who has made many warm friends in the dozen years in which he has occupied this post for a part of each season. The last half of the season, in June, will bring as conductor Andre Maquarre who was "tried out" two years ago with such success that he, like Mr. Strube, has become a permanent fixture.

Some improvements have been made in the arrangements of Symphony Hall that will please the patrons. The programme for to-morrow night is as follows:

March, "Chanticler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'cello (first time).....Strube
MR. J. KELLER.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
Danse russe Trepak. (b) Danse des Mirlitons. (c) Valse des fleurs.
Fete Polonaise from "Le Roi Malgre Lui".Chabrier
To a Wild Rose.....McDowell
To a Water-Lily (first time).....McDowell
Selection, "The Girl in the Train" (first time.Fall
March, "Russe".....Ganne

TRANSCRIPT, SATURDAY, APRIL 29, 1911

"THE POPS" AGAIN

The Twenty-Sixth Season to Begin at Symphony Hall on Monday—The Orchestra, the Conductors and the Music—The Other Familiar Arrangements—The First Programme

THE Symphony Concerts end at Symphony Hall tonight; next Monday, the "Pop" Co... sical calendar ... years, and the ... change in it. On ... for "The Pops" ... men from the larg... Mr. Strube wil lea... of May and Mr. ... month of June ur... the first day of J... again will run t... potpourris from ... cal plays and o... season has yield... "The Spring Ma... Train" and "Mad... nese waltzes, po... "selections" from ... sic and contem... overtures; and ... from Wagner ... Strube, as usual ... musical adventur... Strauss has arra... of the Rose" (to ... probably for the ... into Mr. Herbert's ... played on Friday ... "Chantecler" and ... violoncello of ... played on Mond... turn, has picked ... the annually re... light music. Th... frequently, since ... Pops" evidently ... casion there will ... or another leader ... choirs; and the "col... have their songs and ... ate to each seat of lea... other things.

So much for the m... concerts. Slight chan... year keep it elastic; o... lines that many season ... approved. A like wisdo... arrangements for the ... will replace the ranks o... of Symphony Hall, and ... them may smoke at wi... refreshments" that an... fords, and in general t... their light pleasure as ... other concerts and at ... the year. The lower ... fore, will be reserved for those that prefer the usual chairs of a concert-room and who do not care to smoke; but, by way of innovation, a neighboring room has been fitted and decorated for the serving of ices and the like. The rest is—the pleasant recollections of all the years that have made "The Pops" unique in America and of the new store that the new season should add to them. The programme for Monday night remains:

March, "Chantecler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Bohème".....Puccini
Overture, "Mignon".....Thomas
Romance for 'Cello (first time).....Strube
(Mr. Keller)
Selection, "Carmen".....Bizet
Ballet Suite, "Nut-Cracker".....Tschaikowsky
Fête Polonaise from "Le Roi malgré Lui".....Chabrier
To a Wild Rose.—To a Water-Lily (first time).....MacDowell
Selection, "The Girl in the Train".....Fall
March, "Russe".....Ganne

TELEPHONE 2923 MADISON SQ.
Intended for Boston Symphony Program
"O wad some power the gittie gi'e us To see ourse'l's as ithers see us!"
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Date JUL 6
The managers of the Boston Symphony Orchestra have issued the programme notes of the 30th season of the orchestra in a bound volume, in accordance with their custom. When the entire series is collected these notes make 1832 pages; there are 24 separate pamphlets gathered together, and at the end there is a summary of the works given, the performers who took part, and an index of the miscellaneous matter that makes up a considerable portion of the volume.
These programme notes are familiar to the frequenters of the orchestra's concerts, but the marvel as to their accuracy, detail and inclusiveness is continually renewed, comments the New York Times. They are the work of Philip Hale of Boston, as everybody knows, and they are equally noteworthy for their great learning and their persuasive charm in treating subjects that tend toward dryness. These programme notes are worthy of the remarkable orchestra for which they are prepared. Many, if not most, of the great orchestras of the world issue such notes for their concerts, but none of them equals in interest and authority Mr. Hale's. The bound volumes are an invaluable repository of records, information and comment.

SUNDAY GLOBE—APRIL 30, 1911

...IC AND MUSICIANS

"Pop" Concerts Begin T... Night.

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...b" con... ...tra will ... Monday ... for nine ...g Satur... the past ...n every ...y night. ...conduc... ...has oc... ...nuously ...e month ...e Andre ...t will be ... will be ...he hall. ... of the ...r, which ... the like. ...ated and ...able and ...e attrac... ...or balcony patrons. ... the custom light ... served, including ...s.

...heir way, as much ...oston as the Sym... ...e move was first ... Symphony hall, ...cided falling off ...hall at that time ...aten path. Last ... in every respect ... had enjoyed in ...xistence. ...ow the Fenway ... a center of life ...g the nine weeks ...s more than 30,000 ... sold. There were ...mphony hall was ..., despite the fact ...s not always fa...

Interesting Novelties Announced.

Mr Strube and Mr Maquarre have been eagerly searching during the past winter for new music to play at the concerts. Both have succeeded in finding much, a considerable part of which is sure to find favor with the public. Since last spring a number of new operettas and musical comedies have appeared selections from which will be played, notably "The Girl in the Train," "Nauty Marietta," "The Pink Lady," "The Spring Maid," and "Rosetta."

Mr Strube will also place on his program excerpts from Victor Herbert's grand opera, "Natoma," which was sung in Philadelphia and New York during the past season. An interesting item which will appear on the program for the first time Tuesday night will be a set of waltzes from Richard Strauss' new comic opera, "The Knight of the Roses," which is the present reigning sensation of Europe.

These waltzes are said to be written in true Vienna style and show that this great modern master is as successful in following in the steps of Johann Strauss as he is in breaking into paths for the writers of more ambitious styles of music.

Mr Maquarre during June will again draw on the French composers for light melodious pieces. Such pieces were one of the most successful features of last season. Mr Strube has a new march which he calls the "March Chantecler."

The program for Monday night is as follows:

March, Chanticler (first time).....Strube
Overture, The Barber of Seville.....Rossini
Waltz, Roses from the South.....Strauss
Selection, La Boheme.....Puccini
Overture, Mignon.....Thomas
Romance for cello (first time).....Strube
Mr J. Keller.
Selection, Carmen.....Bizet
Suite, Nut Cracker.....Tschaikowsky
Fete Polonaise from Le Roie malgre lui, Chabrier
To a Wild Rose.....MacDowell
To a Water Lily (first time).....MacDowell
Selections, The Girl in the Train.....Fall
March, Russe.....Ganne

HERALD, BOSTON, APRIL 30, 1911.

"THE POPS"

A particularly brilliant opening is promised for the 26th season of Pop concerts in Symphony Hall, which begin tomorrow (Monday) evening. The reservations of tables have been very large.

As last year the season of Pops will continue for nine weeks, the last concert coming on Saturday evening, July 1. Through May the conductor will be Gustav Strube, who has made many warm friends in the dozen years in which he has occupied this post for a part of each season. The last half of the season, in June, will bring as conductor Andre Maquarre, who was "tried out" two years ago with such success that he, like Mr. Strube, has become a permanent fixture. Mr. Strube has written a new march, which he calls "Chantecler," and he will introduce a number of interesting novelties, selections from the best and most popular of the operettas and musical comedies which have appeared in this country during the past season. An interesting feature of his program for next Tuesday night will be the first performance in Boston, and probably the first performance in America, of a set of waltzes from Richard Strauss's new comic opera, "The Knight of the Roses" ("Der Rosenkavalier"), which is the reigning sensation of the day in Europe. These waltzes will show that the great master is as skilled in the writing of a Vienna waltz as his namesake and great predecessor, Johann Strauss. Mr. Maquarre, as last year during his engagement, will bring forth a number of novelties from Paris. These bright, melodious pieces that the Frenchmen write with so much skill are becoming very popular here in Boston.

Some improvements have been made in the arrangements of Symphony Hall that will please the patrons. Particularly is this true of the room on the floor of the first balcony, where ices and the like are served for balcony patrons. This room has been decorated, and now is one of the most attractive spots in the hall. The usual prices will prevail for entrance, reserved tables and balcony chairs. The concerts will begin at 8 o'clock, and will be over at 11. The program for tomorrow night is as follows:

March. "Chantecler" (first time).....Strube
Overture, "The Barber of Seville"....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'cello (first time).....Strube
Mr. J. Keller.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
(a) Danse russe Trepak, (b) Danse des Mirlitons, (c) Valse des fleurs.
Fete Polonaise from "Le Roi malgre lui" Chabrier
To a Wild Rose; To a Water Lily (first time).....MacDowell
Selection, "The Girl in the Train" (first time).....Fall
March, "Russe".....Ganne

CONDUCTOR FIEDLER SAILS

Conductor Max Fiedler of the Symphony Orchestra and Mrs. Fiedler will leave Boston tomorrow afternoon at 3 o'clock for New York. They sail on the Kronprinzessin Cecilie Tuesday morning with a number of the most distinguished musicians who have been in this country this year: Arturo Toscanini, principal conductor of the Metropolitan Opera House, New York; Alfred Hertz, German conductor of the Metropolitan Opera House; Leopold Stokowski, conductor of the Cincinnati Orchestra, and his bride, who was Olga Samaroff, the well known pianist; Josef Hofmann and Mrs. Hofmann, and several of the principal singers of the Metropolitan Opera Company. Mr. and Mrs. Fiedler will go direct to Hamburg, their home, and in the course of a fortnight they expect to go to some watering place, probably Kissingen, where Mrs. Fiedler will take a cure. Mr. Fiedler is planning to spend July and August at Garmisch, a village in the Bavarian highlands. Mr. and Mrs. Fiedler will sail for America the end of September.

A number of other members of the orchestra are sailing in the near future. Mr. Noack, the second concert master, has already gone to Holland, having been summoned by cable on account of the serious illness of his mother. Mr. Witek will not sail until the end of June and expects to be only a few weeks in Europe. Mr. Longy sails from Boston on the Franconia on Tuesday, Mr. Roth sails next week and Mr. Lenom in May.

JOURNAL—WEDNESDAY, MAY 3, 1911.

At the "Pops"

The program for tonight's "Pop" concert at Symphony Hall is as follows:

March, "Hoch Habsburg".....Kral
Overture, "Stradella".....Flotow
Selection, "Faust".....Gounod
Valse Lyrique.....Emery
Overture, "Le Roi d'Ys".....Lalo
Meditation from "Thais".....Massenet
Colo violin, Mr. J. Hoffmann.
Selection, "Cavalleria Rusticana".....Mascagni
Hungarian Dances, Nos. 5 and 6.....Brahms
March from "Tannhaeuser".....Wagner
Organ, Mr. Marshall.
Suite, "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Tambour Battant".....Lincke

TRANSCRIPT, WEDNESDAY, MAY 3, 1911

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March, "Hoch Habsburg".....Kral
Overture, "Stradella".....Flotow
Selection, "Faust".....Gounod
Valse Lyrique.....Emery
Overture, "Le Roi d'Ys".....Lalo
Meditation from "Thais".....Massenet
(Solo Violin, Mr. Hoffmann)
Selection, "Cavalleria Rusticanna".....Mascagni
Hungarian Dances, Nos. 5 and 6.....Brahms
March from "Tannhäuser".....Wagner
Suite, "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Tambour Battant".....Lincke

TRANSCRIPT, MONDAY, MAY 1, 1911

ON Saturday evening, at the Symphony Concert, as on Friday afternoon, the audience was heartiest in its applause for Mr. Fiedler when he came to his place, as though it would appreciate and reward all the good work that he had done through the year, before it took leave of him until next autumn. For long, as applause goes, the house kept Mr. Fiedler bowing his thanks and then followed an amusing little contretemps. The usual greenery and a rather larger bunch of red flowers than usual adorned the conductor's music stand; but the carnations had been so placed that some of the violinists could not see his beat. Mr. Fiedler, Mr. Witek and finally one of the viola players tried to lower the flowers. The wires resisted stoutly, then broke and the rest of the evening, the carnations lay at Mr. Fiedler's feet. The audience watched the struggle amusedly and rewarded the victor with a ripple of applause. Then the concert took its course; to as sustained interest and as keen pleasure as it did on Friday afternoon. At every pause, the listeners were eager with their plaudits, and at the end they held Mr. Fiedler for a moment of final leave-taking. Throughout the evening his pleasure in the temper of his audience toward him was clear, full and sincere.

The orchestra had its just share in these seasonal rites when at the end of the march in Tschaikowsky's Pathetic Symphony, the conductor bade it rise and share round upon round of applause with him. Mr. Fiedler, as it was said in this place on Saturday, is indeed an eminent conductor. Eminent conductors have preceded him in Symphony Hall and in the old Music Hall—Dr. Muck, Mr. Gericke and Mr. Nikisch. Each in his time they have done much to make the Symphony Orchestra the most remarkable orchestra in America, one of the three or four remarkable orchestras of the world. They have set, maintained and heightened its standard of performance. They have established one of its finest distinctions, the catholicity of its programmes and its corollary, the sympathetic and vitalizing performance of music, classic or modern, old or new, of whatever individual, of whatever school. They have wrought the prestige of the Symphony Concerts, which make them the chief artistic glory of this town. They could not have done all these things had not the men of the orchestra been of like mind, will, abilities and faith with them. They, too, consciously or unconsciously, have set their standards, made their traditions, kept their loyalties. Neither founder nor conductor, neither public nor press can make a great orchestra unless there also are the men. H. T. P.

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HERALD, SATURDAY, APRIL 29, 1911.

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Symphony No. 6, "Pathetic".....Tschaikowsky
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Wagner
Prelude to "The Mastersingers".....Wagner

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It was a pleasure to hear Beethoven's overture again. There are few nobler, few more tragic pages in all music. There is no digression, no elaboration. The overture is as compact, concise, expressive as Synge's "Riders to the Sea." And how simple the structure! By what simple means the thought of the haughty heroic soul is impressed on the hearer! The tragedy for which the overture was written was by von Collin; but the music is after the manner of Greek tragedy. "And one of Plutarch's men talked with us face to face."

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THE BOSTON AMERICAN
APRIL 30, 1911

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As last year, the season of Pops will continue for nine weeks the last concert coming on Saturday evening, July 1st. Through May the conductor will be Gustav Strube who has made many warm friends in the dozen years in which he has occupied this post for a part of each season. The last half of the season, in June, will bring as conductor Andre Maquarre who was "tried out" two years ago with such success that he, like Mr. Strube, has become a permanent fixture.

Some improvements have been made in the arrangements of Symphony Hall that will please the patrons. The programme for to-morrow night is as follows:

March, "Chanticler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'cello (first time).....Strube
MR. J. KELLER.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
(a) Danse russe Trepak. (b) Danse des Mirlitons. (c) Valse des fleurs.
Fete Polonaise from "Le Roi Malgre Lui".Chabrier
To a Wild Rose.....McDowell
To a Water-Lily (first time).....McDowell
Selection, "The Girl in the Train" (first time. Fall
March, "Russe".....Ganne

TRANSCRIPT, SATURDAY, APRIL 29, 1911

"THE POPS" AGAIN

The Twenty-Sixth Season to Begin at Symphony Hall on Monday—The Orchestra, the Conductors and the Music—The Other Familiar Arrangements—The First Programme

THE Symphony Concerts end at Symphony Hall tonight; next Monday, the "Pop" Concerts begin. Our musical calendar has run so these many years, and the current spring brings no change in it. Once more, the orchestra for "The Pops" will consist of fifty-five men from the larger band and once more Mr. Strube will lead it through the month of May and Mr. Maquarre through the month of June until the concerts end on the first day of July. The programmes, again will run their usual course; the potpourris from past and current musical plays and operettas—and the past season has yielded "Naughty Marietta." "The Spring Maid," "The Girl in the Train" and "Madame Sherry"; the Viennese waltzes, polkas and marches; the "selections" from well-liked operas classic and contemporary; the melodious overtures; and the well-tried excerpts from Wagner and Tschaikowsky. Mr. Strube, as usual, will make his little musical adventures—into the waltz that Strauss has arranged from "The Knight of the Rose" (to be played on Tuesday, probably for the first time in America); into Mr. Herbert's "Irish Rhapsody" (to be played on Friday) and into a new march, "Chantecler" and a songful romance for violoncello of his own (both to be played on Monday). Mr. Maquarre, in turn, has picked his new pieces out of the annually renewed store of French light music. The organ will be used frequently, since the public of "The Pops" evidently likes to hear it. On occasion there will be a solo piece for one or another leader of the orchestral choirs; and the "college nights" will have their songs and marches appropriate to each seat of learning—and of many other things.

So much for the musical side of the concerts. Slight changes from year to year keep it elastic; otherwise it follows lines that many seasons have tested and approved. A like wisdom guides the other arrangements for the concerts. Tables will replace the ranks of seats on the floor of Symphony Hall, and those that sit at them may smoke at will, drink the "light refreshments" that an excellent bar affords, and in general take their ease and their light pleasure as are possible at no other concerts and at no other season of the year. The lower balcony, as heretofore, will be reserved for those that prefer the usual chairs of a concert-room and who do not care to smoke; but, by way of innovation, a neighboring room has been fitted and decorated for the serving of ices and the like. The rest is—the pleasant recollections of all the years that have made "The Pops" unique in America and of the new store that the new season should add to them. The programme for Monday night remains:

March, "Chantecler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Bohème".....Puccini
Overture, "Mignon".....Thomas
Romance for 'Cello (first time).....Strube
(Mr. Keller)
Selection, "Carmen".....Bizet
Ballet Suite, "Nut-Cracker".....Tschaikowsky
Fête Polonaise from "Le Roi malgré Lui".....Chabrier
To a Wild Rose.—To a Water-Lily (first time).....MacDowell
Selection, "The Girl in the Train".....Fall
March, "Russe".....Ganne

SUNDAY GLOBE—APRIL 30, 1911

...IC AND MUSICIANS

"Pop" Concerts Begin Tomorrow Night.

Gustav Strube Will Conduct, as in Years Past.

"La Boheme" This Week's Opera---Current Gossip.

The 26th season of the "Pop" concerts of the Symphony orchestra will open in Symphony hall next Monday evening. The season will run for nine weeks, the last concert coming Saturday evening, July 1. As in the past the concerts will be given on every night of the week, except Sunday night. During the month of May the conductor will be Gustav Strube, who has occupied this post almost continuously for the last dozen years. In the month of June the conductor will be Andre Maquarre, whose third season it will be in this capacity.

Some welcome improvements will be found in the arrangements of the hall. Particularly will this be true of the room on the first balcony floor, which has been set aside for ices and the like. This room has been redecorated and has been made very comfortable and cozy and will add much to the attraction of the concerts for balcony patrons. As has always been the custom light refreshments will be served, including beers and light wines.

The "Pops" are, in their way, as much of an institution in Boston as the Symphony itself. When the move was first made, 10 years ago to Symphony hall, there was a very decided falling off in patronage, for the hall at that time was far from the beaten path. Last season, however, was in every respect the best the concerts had enjoyed in the 25 years of their existence.

It is significant of how the Fenway district has become a center of life in Boston, that during the nine weeks of last year's concerts more than 30,000 entrance tickets were sold. There were few nights that Symphony hall was not comfortably filled, despite the fact that the weather was not always favorable.

Interesting Novelties Announced.

Mr Strube and Mr Maquarre have been eagerly searching during the past winter for new music to play at the concerts. Both have succeeded in finding much, a considerable part of which is sure to find favor with the public. Since last spring a number of new operettas and musical comedies have appeared selections from which will be played, notably "The Girl in the Train," "Nauty Marietta," "The Pink Lady," "The Spring Maid," and "Rosetta."

Mr Strube will also place on his program excerpts from Victor Herbert's grand opera, "Natoma," which was sung in Philadelphia and New York during the past season. An interesting item which will appear on the program for the first time Tuesday night will be a set of waltzes from Richard Strauss' new comic opera, "The Knight of the Roses," which is the present reigning sensation of Europe.

These waltzes are said to be written in true Vienna style and show that this great modern master is as successful in following in the steps of Johann Strauss as he is in breaking into paths for the writers of more ambitious styles of music.

Mr Maquarre during June will again draw on the French composers for light melodious pieces. Such pieces were one of the most successful features of last season. Mr Strube has a new march which he calls the "March Chantecler."

The program for Monday night is as follows:

March, Chanticler (first time).....Strube
Overture, The Barber of Seville.....Rossini
Waltz, Roses from the South.....Strauss
Selection, La Boheme.....Puccini
Overture, Mignon.....Thomas
Romance for cello (first time).....Strube
Mr J. Keller.
Selection, Carmen.....Bizet
Suite, Nut Cracker.....Tschaikowsky
Fete Polonaise from Le Roie malgre lui, Chabrier
To a Wild Rose.....MacDowell
To a Water Lily (first time).....MacDowell
Selections, The Girl in the Train.....Fall
March, Russe.....Ganne

HERALD, BOSTON, APRIL 30, 1911

"THE POPS"

A particularly brilliant opening is promised for the 26th season of Pop concerts in Symphony Hall, which begin tomorrow (Monday) evening. The reservations of tables have been very large.

As last year the season of Pops will continue for nine weeks, the last concert coming on Saturday evening, July 1. Through May the conductor will be Gustav Strube, who has made many warm friends in the dozen years in which he has occupied this post for a part of each season. The last half of the season, in June, will bring as conductor Andre Maquarre, who was "tried out" two years ago with such success that he, like Mr. Strube, has become a permanent fixture. Mr. Strube has written a new march, which he calls "Chantecler," and he will introduce a number of interesting novelties, selections from the best and most popular of the operettas and musical comedies which have appeared in this country during the past season. An interesting feature of his program for next Tuesday night will be the first performance in Boston, and probably the first performance in America, of a set of waltzes from Richard Strauss's new comic opera, "The Knight of the Roses" ("Der Rosenkavalier"), which is the reigning sensation of the day in Europe. These waltzes will show that the great master is as skilled in the writing of a Vienna waltz as his namesake and great predecessor, Johann Strauss. Mr. Maquarre, as last year during his engagement, will bring forth a number of novelties from Paris. These bright, melodious pieces that the Frenchmen write with so much skill are becoming very popular here in Boston.

Some improvements have been made in the arrangements of Symphony Hall that will please the patrons. Particularly is this true of the room on the floor of the first balcony, where ices and the like are served for balcony patrons. This room has been decorated, and now is one of the most attractive spots in the hall. The usual prices will prevail for entrance, reserved tables and balcony chairs. The concerts will begin at 8 o'clock, and will be over at 11. The program for tomorrow night is as follows:

March, "Chantecler" (first time).....Strube
Overture, "The Barber of Seville"....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'cello (first time).....Strube
Mr. J. Keller.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Tschaikowsky
(a) Danse russe Trepak, (b) Danse des Mirlitons, (c) Valse des fleurs.
Fete Polonaise from "Le Roi malgre lui"
Chabrier
To a Wild Rose; To a Water Lily (first time).....MacDowell
Selection, "The Girl in the Train" (first time).....Fall
March, "Russe".....Ganne

CONDUCTOR FIEDLER SAILS

Conductor Max Fiedler of the Symphony Orchestra and Mrs. Fiedler will leave Boston tomorrow afternoon at 3 o'clock for New York. They sail on the Kronprinzessin Cecilie Tuesday morning with a number of the most distinguished musicians who have been in this country this year: Arturo Toscanini, principal conductor of the Metropolitan Opera House, New York; Alfred Hertz, German conductor of the Metropolitan Opera House; Leopold Stokowski, conductor of the Cincinnati Orchestra, and his bride, who was Olga Samaroff, the well known pianist; Josef Hofmann and Mrs. Hofmann, and several of the principal singers of the Metropolitan Opera Company. Mr. and Mrs. Fiedler will go direct to Hamburg, their home, and in the course of a fortnight they expect to go to some watering place, probably Kissingen, where Mrs. Fiedler will take a cure. Mr. Fiedler is planning to spend July and August at Garmisch, a village in the Bavarian highlands. Mr. and Mrs. Fiedler will sail for America the end of September.

A number of other members of the orchestra are sailing in the near future. Mr. Noack, the second concert master, has already gone to Holland, having been summoned by cable on account of the serious illness of his mother. Mr. Witek will not sail until the end of June and expects to be only a few weeks in Europe. Mr. Longy sails from Boston on the Franconia on Tuesday, Mr. Roth sails next week and Mr. Lenom in May.

TRANSCRIPT, MONDAY, MAY 1, 1911

ON Saturday evening, at the Symphony Concert, as on Friday afternoon, the audience was heartiest in its applause for Mr. Fiedler when he came to his place, as though it would appreciate and reward all the good work that he had done through the year, before it took leave of him until next autumn. For long, as applause goes, the house kept Mr. Fiedler bowing his thanks and then followed an amusing little contretemps. The usual greenery and a rather larger bunch of red flowers than usual adorned the conductor's music stand; but the carnations had been so placed that some of the violinists could not see his beat. Mr. Fiedler, Mr. Witek and finally one of the viola players tried to lower the flowers. The wires resisted stoutly, then broke and the rest of the evening, the carnations lay at Mr. Fiedler's feet. The audience watched the struggle amusedly and rewarded the victor with a ripple of applause. Then the concert took its course; to as sustained interest and as keen pleasure as it did on Friday afternoon. At every pause, the listeners were eager with their plaudits and at the end they held Mr. Fiedler for a moment of final leave-taking. Throughout the evening his pleasure in the temper of his audience toward him was clear, full and sincere.

The orchestra had its just share in these seasonal rites when at the end of the march in Tschaikowsky's Pathetic Symphony, the conductor bade it rise and share round upon round of applause with him. Mr. Fiedler, as it was said in this place on Saturday, is indeed an eminent conductor. Eminent conductors have preceded him in Symphony Hall and in the old Music Hall—Dr. Muck, Mr. Gericke and Mr. Nikisch. Each in his time they have done much to make the Symphony Orchestra the most remarkable orchestra in America, one of the three or four remarkable orchestras of the world. They have set, maintained and heightened its standard of performance. They have established one of its finest distinctions, the catholicity of its programmes and its corollary, the sympathetic and vitalizing performance of music, classic or modern, old or new, of whatever individual, of whatever school. They have wrought the prestige of the Symphony Concerts, which make them the chief artistic glory of this town. They could not have done all these things had not the men of the orchestra been of like mind, will, abilities and faith with them. They, too, consciously or unconsciously, have set their standards, made their traditions, kept their loyalties. Neither founder nor conductor, neither public nor press can make a great orchestra unless there also are the men. H. T. P.

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JOURNAL—WEDNESDAY, MAY 3, 1911.

At the "Pops"

The program for tonight's "Pop" concert at Symphony Hall is as follows:

March, "Hoch Habsburg".....Kral
Overture, "Stradella".....Flotow
Selection, "Faust".....Gounod
Valse Lyrique.....Emery
Overture, "Le Roi d'Ys".....Lalo
Meditation from "Thais".....Massenet
Colo violin, Mr. J. Hoffmann.
Selection, "Cavalleria Rusticana".....Mascagni
Hungarian Dances, Nos. 5 and 6.....Brahms
March from "Tannhaeuser".....Wagner
Organ, Mr. Marshall.
Suite, "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Tambour Battant".....Lincke

TRANSCRIPT, WEDNESDAY, MAY 3, 1911

Familiar pieces, for the most part, make the programme for "The Pops" this evening as follows:

March, "Hoch Habsburg".....Kral
Overture, "Stradella".....Flotow
Selection, "Faust".....Gounod
Valse Lyrique.....Emery
Overture, "Le Roi d'Ys".....Lalo
Meditation from "Thais".....Massenet
(Solo Violin, Mr. Hoffmann)
Selection, "Cavalleria Rusticanna".....Mascagni
Hungarian Dances, Nos. 5 and 6.....Brahms
March from "Tannhäuser".....Wagner
Suite, "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Tambour Battant".....Lincke

Pop Concerts Open 21st Season Tomorrow Night

The 21st season of the "Pop" concerts at Symphony Hall opens tomorrow night. It is a significant fact that today the Pop concerts, if anything, appeal to a wider public than they did even when the Symphony Orchestra was located downtown, in old Music Hall. When the orchestra took up its new quarters at the junction of Huntington and Massachusetts avenues, a certain percentage of its former patronage, more especially those who were accustomed to solace themselves of an evening at the Pops, dropped away for the time being. Last season the Pop concerts attracted larger audiences than ever before, and this season there are indications of a greater attendance. The Pop concerts are becoming more and more the resort of social parties and suburbanites. For tomorrow night the reservations of the tables have been very numerous, and the audience promises to be an unusually brilliant one.

As last year the season of Pops will continue for nine weeks, the last concert coming on Saturday evening, July 1. Through May the conductor will be Gustav Strube. The last half of the season, in June, will bring as conductor Mr. Andre Maquarre, who was "tried out" two years ago with such success that he, like Mr. Strube, has become a permanent fixture. Mr. Strube, always up to date, has written a new march which he calls the march "Chantecler," and he will introduce a number of interesting novelties, selections from the best and he will introduce a number of interesting novelties, selections from the best and most popular of the operettas and musical comedies which have appeared in this country during the past season. An interesting feature of his programme for next Tuesday night will be the first performance in Boston and probably the first performance in America of a set of waltzes from Richard Strauss' new comic opera, "The Knight of the Roses" ("Der Rosenkavalier"), which is the reigning sensation of the day in Europe. Mr. Maquarre, as last year during his engagement, will bring forth a number of novelties from Paris. These bright, melodious pieces that the Frenchmen write with so much skill are becoming very popular in Boston.

Some improvements have been made in the arrangements of Symphony Hall. The room on the floor of the first balcony has been decorated and now is one of the most attractive spots in the hall. The usual prices will prevail for entrance, reserved tables and balcony chairs. The concerts will begin at 8 o'clock and will be over at 11. The programme for tomorrow night is as follows:

March, "Chantecler" (First time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses from the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for 'Cello (First time).....Strube
Mr. J. Keller.
Selection, "Carmen".....Bizet
Suite, "Nut-Cracker".....Bizet
(a) Danse Russe Trepak.
(b) Danse des Mirlitons.
(c) Valse des Fleurs.
Fete Polonaise from "Le Roi Malgre Lui"
.....Chabrier
(a) To a Wild Rose.....MacDowell
(b) To a Water-Lily (First time).MacDowell
Selection, "The Girl in the Train" (First time).....Fall
March, "Russe".....Ganne

SYMPHONY SEASON CONCLUDED

With the concerts of Friday afternoon and yesterday evening the 30th season of the Boston Symphony Orchestra came to an end. Mr. and Mrs. Fiedler leave Boston tomorrow afternoon at 3 for New York. They sail on the Kronprinzessin Cecilie Tuesday morning with a number of the most distinguished of the musicians who have been in this country this year. Among them will be Arturo Toscanini, principal conductor of the Metropolitan Opera House, New York; Alfred Hertz, German conductor of the Metropolitan Opera House; Leopold Stokowski, conductor of the Cincinnati Orchestra, and his bride, who was Olga Samaroff, the well known pianist; Josef Hofmann and Mrs. Hofmann, and several of the principal singers of the Metropolitan opera company.

Mr. and Mrs. Fiedler will go direct to Hamburg, their home, and in the course of a fortnight they expect to go to some watering place, probably Kissingen, where Mrs. Fiedler will take a cure. Mr. Fiedler is planning to spend July and August at Garmisch, a beautiful village in the Bavarian highlands, not far from Munich where Richard Strauss has his home. Mr. and Mrs. Fiedler will sail for America the end of September.

A number of other members of the orchestra will sail in the near future. Mr. Noach, the second concert master, has already gone to Holland, having been summoned by cable on account of the serious illness of his mother. Mr. Witek will not sail until the end of June and he expects to remain only a few weeks in Europe. Mr. Longy sails from Boston on the Franconia on Tuesday, Mr. Roth sails next week and Mr. Lenom late in May.

During the last season, which, upon the whole, has been a very prosperous one for the orchestra, six tours have been made, and concerts given in all of the most important cities of this country. There have been in all 64 concerts outside of Boston, and when to these are added the 24 Boston concerts, an idea may be gained of the amount of labor accomplished this season by the conductor of the Symphony Orchestra and his men. In fact, it would hardly be possible for this orchestra to undertake more than it has carried through in the past winter, especially since the alliance of the Symphony Orchestra and the Cecilia Society. This alliance, incidentally, has not entirely solved the problems of the Cecilia. It has, it is true, gone far toward accomplishing the first essential result—for the Cecilia audiences of the three concerts given with the Symphony Orchestra this season have come nearer the proportions of the best years when B. J. Lang was in power than for some time past. But it hardly seems possible, under present conditions, to bring the performances up to the standard which the more or less critical musical public of this city demands. Three works have been given this winter by the Symphony and the Cecilia: Bantock's "Omar Khayyam," Pierne's "Children's Crusade," Bach's "St. Matthew Passion." All of these works demand much and painstaking rehearsal. It was arranged at the beginning of the season that Mr. Malcolm Lang should prepare the chorus for the rehearsals and performance with orchestra. The rest was Mr. Fiedler's duty. Mr. Fiedler is much more an orchestra than a choral conductor, and he was fairly driven to the wall even to find time for the regular Symphony rehearsals. It was impossible to hold as many rehearsals with the chorus and the orchestra as were desirable for the best presentation of the choral music chosen for performance. Therefore the first concert, when Bantock's "Omar Khayyam" was given, fell far short of the standard demanded by that pretentious work; the performances at the last two concerts were better, but in no case were they of the description which they should be with such a body of singers as the Cecilia.

The orchestra, on the other hand, was supposed to benefit by the co-operation of the Cecilia when Mr. Fiedler wished to present works demanding voices as an integral part of the score. This arrangement did not prove very practical, for in the first place, the Cecilia consisting chiefly of amateurs, the male members were not easily available for day time rehearsals or afternoon concerts. Doubtless it was largely for this reason that pieces such as Delius' "Appalachia," announced for performance before the season commenced, have not yet been heard in this city. Likewise Mahler's monumental 2d symphony, which is still curiously awaited by the local public.

At the beginning of the season Mr. Fiedler issued a promising list of new music to be performed in the course of the winter. Some of these pieces were not given, for various reasons such as the one just cited, and others proved of little worth. There have been a few noteworthy additions to the standing repertoire of the orchestra. Four compositions by American composers have been presented for the first time in Boston, and three of them were conducted by the composers. Henry Hadley's "Culprit Fay" and Henry F. Gilbert's "Comedy Overture on Negro Themes" were very successful. The compositions by Chadwick (Suite Symphonique), and Arthur M. Curry (symphonic poem, "Atala") revealed, on the one hand, admirable technical ability, with little for subject matter, and on the other, a composer with some ideas, but, unfortunately, a lack of constructive power. Debussy's "Rondes de Printemps" and "Iberia," the latest orchestral works from the pen of that contemporaneous master, were performed and received very warmly. The first composition was repeated by request. Delius' "Brigg Fair," like his "Paris," heard last season, displayed a new man and a new style that have further aroused the curiosity of the Symphony audiences. Strauss' "Macbeth," his first tone-poem, was played for the first time here, and proved a violent, extravagant and rather immature work, but full of ideas. Enesco's "Suite for Orchestra," played at the concerts of March 31 and April 1, was one of the most interesting of the new pieces heard this season in Symphony Hall. Most successful of all was Rachmaninoff's 2d symphony, first played Oct. 15, and repeated by request on the 5th of November. Mr. Sylvain Noack, the second concert meister, and and excellent violinist, played for the first time at the Symphony concerts Lalo's violin concerto, op. 20—an interesting work. Probably—it is to be hoped—neither Busoni's "Turandot" suite or Scriabine's "Poems de l'Extase" will be played here again, for some time at least.

The list of soloists has been better. Anton Witek, the new concert meister, gave a memorable performance of the Beethoven concerto when he made his debut here as a soloist, Oct 29. Xavier Scharwenka played his own fourth piano concerto on the 10th and the 11th of February. Mr. Busoni gave one of his characteristic performance of the Beethoven C minor concerto at the concert when his Turandot suite was played. Felix Berber, not a brilliant virtuoso, but a fine and sincere musician, gave a remarkably vital and communicative performance of the Brahms concerto. Two soloists unannounced at the beginning of the season made their appearance, Kathleen Parlow, the brilliantly gifted young Canadian violinist, and Carolina White of operatic fame. Geraldine Farrar appeared with a new hat, with a new and good song. The laws regarding the removal of ladies' hats were thoroughly enforced, for the first time, at the concerts of the 2d and the 3d of December. Other soloists were Mme. Kirby-Lunn, Jeanne Jomelli, Corinne Rider-Kelsey, Mischa Elman, Heinrich Warnke, Joseph Hoffmann, who played the "old hat" concerto in D minor of Rubinstein at one of the regular subscription concerts, and reserved for the pension fund concert of April 9, a rarely poetical performance of Beethoven's G minor concerto. It may be said that during the past season Mr. Fiedler has labored hard, and to good purpose, and he has given much needed impetus to native composers. The concerts of the orchestra have been more stringently criticised in Boston than anywhere else. Outside of its own city the orchestra has been received with ever increasing acclaim.

HERALD, MONDAY, MAY 1, 1911.

THE POPS.

The "Pops" begin tonight to the joy of many. We import the descriptive word. "Promenade concerts," so called because there is no room for the hearers to walk, after the principle of "lucus a non lucendo," go back in London to 1838 with the appearance of Musard's "Promenade Band" and this sort of concert was then an importation from Paris. "Pop" for "Popular concert" was heard in London about 1860, for in 1862 George Eliot wrote that she had been to a Monday Pop. As yet we have not adopted the English "Poppite," a performer at or a frequenter of the Popular concerts.

The London Pops were begun in January, 1859, and were at first of a miscellaneous nature, consisting of old ballads and well known instrumental pieces. Afterward the programs were made up of classical chamber pieces, so that a London journal said: "The appellation Popular Concerts was originally, in fact, an impudent misnomer. The music given was of the most consistently unpopular character." Artists like Clara Schumann, Joachim, Piatti appeared at them. The 1000th concert took place on April 4, 1887. The public began to tire of these entertainments, and many were like the person in "Patience":

Who thinks suburban hops
More fun than Monday Pops.

Then there were too many chamber clubs in competition and the Pops were given up in 1898. There was a vain attempt to revive them in 1903-04.

The Pops in Boston have always been popular except one season when the mistaken policy of giving only "high-class" music and frowning on operetta tunes was adopted. Music should not be taken too seriously the year round. "Vulgar tavern music" moved Sir Thomas Browne to contemplation of the First Composer and there were ancients who thought the mission of music was to "produce affability and a sort of gentleman-like joy." Neither the music nor the behavior of the audience at a Pop should be formal.

POST, TUESDAY, MAY 2, 1911.

SEASON OPEN

Brilliant First Night at Symphony Hall

The Symphony Hall Pops began last evening with a brilliant first night audience and enjoyable concert programme. Gustav Strube conducted. The younger social element was conspicuously present. The orchestral floor was, as usual, given over to tables at which sat hundreds of beautifully gowned women and their men companions.

The galleries were filled with those who preferred to watch the gayer folk on the floor below and listen to the music undisturbed by the accompaniment of popping corks.

The first number was "Chantecler," a march by the conductor which was heard for the first time. This, together with a romance for the cello, also by Strube, were well received, the audience demanding encores.

The programme was as follows:

March, "Chantecler" (first time).....Strube
Overture, "The Barber of Seville".....Rossini
Waltz, "Roses From the South".....Strauss
Selection, "La Boheme".....Puccini
Overture, "Mignon".....Thomas
Romance for Cello (first time).....Strube
MR. J. KELLER.
Selection, "Carmen".....Bizet
Suite, "Nut Cracker".....Tschaikowsky
a, Danse russe, Trepak; *b*, Danse des mirlitons; *c*, Valse des fleurs.
Fete Polonaise, from "Le Roi malgre lui".....Chabrier
a, To a Wild Rose; *b*, To a Water Lily (first time).....MacDowell
Selection, "The Girl in the Train" (first time).....Fall
March, "Russe".....Ganne

The present season of the Pop concerts, which is the 26th, will continue until Saturday evening, July 1. Gustav Strube will conduct during May and in June will be succeeded by Andre Maquarre.

Monday, May 8, will be Wagner night. The season will be marked with the usual number of special nights. First of those already arranged will be Amherst night, Wednesday evening, May 10.

The date of Harvard night has not been definitely settled, but it probably will come in the end of May. The next college night will be "Tech" night, Tuesday evening, June 6. Williams College will have a night—Friday evening, June 16. On June 21 will come Chicago night, when the Boston Chamber of Commerce will entertain the Chamber of Commerce of Chicago.

Among those present last evening were Mr. and Mrs. Timothy Adamowski and party, Theodore Bauer and party, Fred Estabrook and party, Mr. and Mrs. Alexander Steinert and party, Max Zach, conductor of the St. Louis Symphony Orchestra, and party, and Dr. J. F. Bush and party.

TRANSCRIPT, TUESDAY, MAY 2, 1911

"THE POPS OPENED"

Tonight They Will Really Begin — The Amusing "Function" That Has Come to Be an Annual Rite, as It Recurred Last Night—Comparisons and Contrasts with the Pleasures and the Freedom That Will Henceforth Prevail at the Concerts —The Band and the Programmes

ONCE a year Symphony Hall asks the newspapers to celebrate "The Pops"—on the evening in the first week of May, when the concerts annually begin their course. Yet on that particular evening the whole aspect and atmosphere of the place and the occasion are different from what they will be through all the nine weeks during which "The Pops" usually run. The orchestra puts on its evening clothes for the first and the last time through the series. On the floor, those of us that henceforth will merely put on our hats and go, array ourselves in the formal black and white that is the negation of the ordinary lounging freedom of "The Pops." Our women folk search their wardrobes for the garments and the hats that may not best please themselves, but are reasonably sure, as the chances of clothes go, to catch and please the eyes of others. Call the taxi-cab, Mary, for tonight we must not go afoot. Or you, John, have the car at the door at a quarter past eight; for tonight we must not arrive too early. The reporters of "What Society is Doing," sharpen their pencils and their eyes, and the rest of us, who may or may not be the subject of their recordings, sit as close-packed as we may about the close tables, pretend to eat or drink a little, pretend to listen to the music, smoke for the comfort of it, see and are seen, and timely depart. Our social duty, our institutional duty—since "The Pops" are a Boston institution—has been done in the mutual observation proper to such rites. "The Pops" have been "opened;" tonight, they will really begin.

That is to say, from this Tuesday evening for nine weeks onward, fifty-five men of the Symphony Orchestra will sit on the stage of Symphony Hall, first with Mr. Strube and then with Mr. Maquarre to lead them. They will play potpourris from current operettas and musical plays with a richness of tone that will make the music doubly melodious and rhythmical and unexpectedly full-bodied. They will play waltzes old and new and miss not the beat that is the fascination of such music. At their hands, the "good old overtures" will be good to hear again. Occasionally, they will play a classic that is really too much alive to deserve the chilly epithet. Occasionaly they will play sentimental salon-pieces to hushed audiences, and now and again they will venture "selections" from operas and mies in most of them the "operatic accent" that somehow neither orchestra nor conductors at "The Pops" can quite get. And now and then will come a novelty, which we on the floor shall hear tranquilly, as we heard Mr. Strube's new march yesterday or a little curiously as we shall the waltz from "The Knight of the Rose" tonight. We shall hear happily, we shall applaud good-naturedly. We shall even obey the conductor's admonitory taps when he would have a particular piece really heard. And we sha not scratch so much as one match in a pianissimo passage.

What is still more to the blessed point, we of the floor, like them of the stage, will sit in our old clothes, yea lounge in them, and we shall not care a penny whether the scrupulous X. across the aisle has arrayed himself in garments of state. It is we, not he, who are preserving the "traditions" of "The Pops." And the frocks and the hats of our neighbors of the other sex shall be as snares that are set in vain before the eyes of the masculine bird. For shall we not have far more interesting things to watch—the curling and the breaking of the smoke-wreaths, for example; the bubbles that mount in the sparkling wines of the Rhine vineyards, and the deep red or the pale golden lustres of those of France. And the odor of the mint of the julep or of the tobacco-plant of Egypt shall be more grateful to our nostrils than all the scents of the perfumer's shop. We shall babble or be still, as whim dictates and not as "politeness" requires. We shall be lazily intimate and not diligently formal. The social "Who's Who" will have next to nothing about which he can talk and the rest of us will be more than content with the mute admonitions of the programme of pieces and the list of drinks. When these things be—and they will be from tonight onwards—"The Pops" have really begun.

H. T. P.

to "The Pops" for the first time. The full list runs:

Coronation March.....Meyerbeer
Overture, "Masaniello".....Auber
Selection, "Rigoletto".....Verdi
Waltz from "Der Rosenkavalier".....Strauss
Overture, "Rienzi".....Wagner
Valse Lente and Pizzicato from "Sylvia".Delibes
Reve Angelique.....Rubinstein
Ballet Music from "La Gioconda".....Ponchielli
March, Pomp and Circumstance".....Elgar
The Rosary.....Nevin
Serenade.....Moszkowski
Selection, "Naughty Marietta".....Herbert
March, "Werner".....Ziehrer

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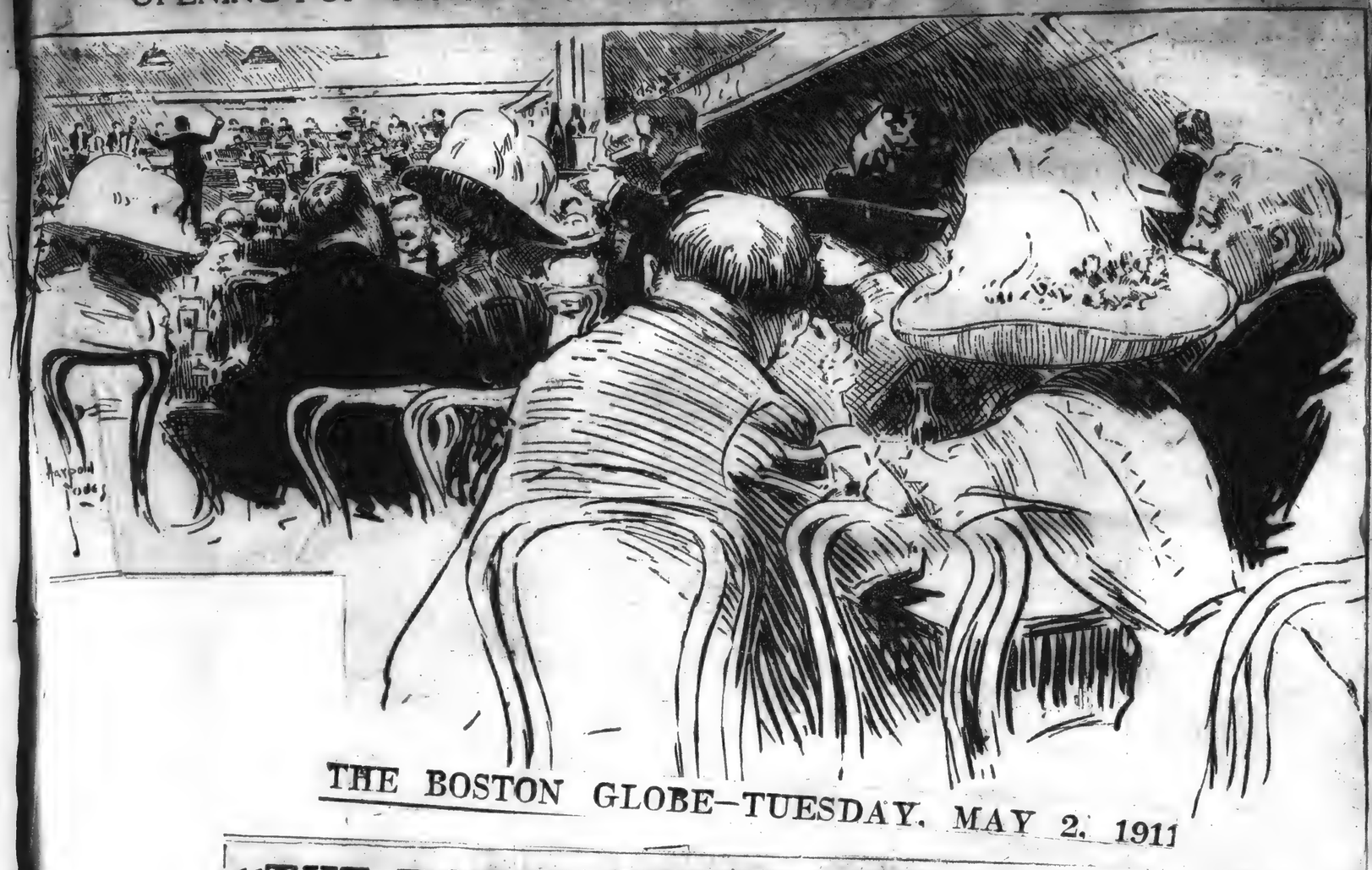
OPENING POP CONCERT OF THE SEASON AT SYMPHONY HALL



THE BOSTON GLOBE—TUESDAY, MAY 2, 1911

"THE POPS" BEGIN ANOTHER SEASON IN SYMPHONY HALL

A CARTOONIST'S IMPRESSIONS OF THE OPENING OF THE "POPS."

The "Pops," that vernal institution consecrated to the persuasive compound of symphony, millinery, refined hilarity and Bostonese, Bohemiamism, or, in the words of the poet, the fragrant springtime in which the not too aesthetic man may mix his drinks (softly) with music, may eat, imbibe, smoke and be merry, and when long-suffering woman may wear her hat in Symphony hall, unmolested and unafraid either of mayor or usher—all such arrived safely last night in our midst, and was welcomed by a goodly crowd that gathered around the tables.

Those who scorned the flowing bowl, the pretzels and the bland Havana, sat aloft, looked and listened.

Evening dress was worn by a large percentage of women and men who sat downstairs. There were semidecollete gowns to be seen. Some of them should not be spoken of hastily or with obvious effusion, but only by those with learning and great discretion in such matters. The promenaders filled the foyers with a gay and pleasure-bent throng and merriment ruled.

Since Mr Strube was the conductor it followed then as the night the day that the cabaret season would open with a new Strube march. A timely gentleman is this Mr Strube, who holds the mirror up to nature, for did not his "Comet" march a year ago blaze forth at 8 the opening night, when all were craning their necks for the newcomer in the heavens?

There was another new march last night, which one might have supposed would have been dedicated to "The World in Boston," the Cambridge subway or to the harem skirt. It is called modestly, "Chantecler," and reflects no small portion of the fine virility in that noble bird's clarion greeting to the rising sun.

Followed then a list of pieces always welcome to an audience when played with the beauty of tone of this orchestra, the overtures to "The Barber of Seville" and "Mignon," selections from "La Boheme" and "Carmen," three of the movements from Tschaikowsky's brilliant "Nut-cracker" ballet and the Fete polonaise from Chabrier's "Le Roi malgre lui."

These were the heavier numbers with "extras" and repetitions generously interspersed among them.

Among the lighter pieces were a potpourri from Leo Fall's new piece, "The Girl in the Train," a sympathetic orchestration of MacDowell's "To a Water Lily" (first time) and of his "To a Wild Rose," in both of which the orchestra keeps and enhances the elusive fragrance of the originals.

There was also a romance for 'cello by Mr Strube, played for the first time by Mr Keller and applauded. Its appeal came more by the ingratiating qualities of Mr Keller's playing, however, than from its grace of melody.

Tonight there will be played, doubtless for the first time in America, the waltz from Richard Strauss' latest opera, "The Knight of the Rose," which was produced in Dresden last January.

A selection from Herbert's "Naughty Marietta" will also be played for the first time here, and there will be for numbers with the organ, Rubinstein's "Reve Angelique" and Elgar's "Pomp and Circumstance."

Mr Strube will conduct through May. Andre Maquarre, the first flute of the Symphony, will succeed him in June. The "Pops" will close Saturday night July 1.

There will be the usual number of "special" nights. The first of these will be "Amberst" night on Wednesday, May 10. Other special events will include the "Tech" night, June 6, "Williams" night June 16, and the "Chicago" night, June 21, when the chamber of commerce from that city will be entertained by the local chamber of commerce.

MANY A POP AT FIRST POP

Throng Has Liquid and Musical Enjoyment at the Opening Concert.

POST-EASTER STYLE REVIEW

Once again the Pops have come to town. For the initial poppiliade last evening a big crowd went to Symphony Hall. Some people filled the galleries and looked down upon other people who filled the floor, the landscape and themselves.

These latter were the real poppers and poppins. They sat at little tables. They could catch, fletcherize and swallow any solid or liquid in perfect time to the music. Some who had popped for many seasons were even able to regulate their munching in accordance with fortissimo and pianissimo orchestration. Others could simultaneously and without apparent effort wag time with the head, keep taps on the bass drum with the jaws, follow the viol with a sandwich held between thumb and forefinger and carry on an exhaustive conversation about the woes of the Nationals or the way to reduce a double chin to single blessedness. It was a delightful sight.

Men in evening clothes are not strictly beautiful, but, with the waiters, they served as a background. Women—every one knows how they look on such occasions, and that is the way they looked last night. There were large hats, of course—great, big, large hats. There were many small ones. There were any number of handsome gowns, red, blue, black, silk, lace, muslin, combinations of those colors and materials, with some others. One especially striking dress, which was ordering little striped drinks, was a black net over coral silk. Another gown, which ran more to Swiss cheese sandwiches and lemonade, had a sailor collar of brilliant empire green and green cuffs, the dress being cream.

Through the airy film of tobacco smoke and in the interstices between hats and heads and hair the orchestra could be seen high upon the platform. Let no one suppose that it was seen and not heard. Whatever Pops may signify in other cities, in Boston they include listening to the music. When Gustav Strube raised his baton and tapped with it sharply there came a perceptible cessation of linguistics and gastronomics. When Mr. Strube waved out the final chord of the selection there was loud applause before the audience fell to once more.

"Chantecler," a march by Strube, was the first piece on the program. Then came the overture to "The Barber of Seville," by Rossini; "Roses from the South," a waltz by Strauss; selections from "La Boheme," by Puccini; the overture of "Mignon," by Thomas; "Romance for 'Cello," by Strube, with solo by J. Keller; selection from "Carmen," by Bizet; suite, "Nutcracker," by Tschaikowsky, with the "Danse Russe" (Trepak), "Danse des Mirlitons" and "Valse des Fleurs"; "Fete Polonaise," from "Le Roi Malgre Lui," by Chabrier; "To a Wild Rose" and "To a Water Lily," by MacDowell; selections from "The Girl in the Train," by Fall; and a march, "Russe," by Ganne.

The feature of tonight's program will be a set of waltzes from Richard Strauss's new comic opera, "Der Rosenkavalier" ("The Knight of the Roses"). This, so far as is known, is the first time these waltzes have been played in America. The program will be as follows:

Coronation March.....Meyerbeer
Overture, "Masaniello".....Auber
Selection, "Rigoletto".....Verdi
Waltz from "Der Rosenkavalier,"
R. Strauss
Overture, "Rienzi".....Wagner
Valse Lente and Pizzicato from Suite "Sylvia".....Delibes
Reve Angelique.....Rubinstein
Organ, Mr. Marshall.
Ballet Music from "La Gioconda,"
Ponchielli
March, "Pomp and Circumstance"...Elgar
Organ, Mr. Marshall.
The Rosary.....Nevin
Serenade.....Moszkowski
Selection, "Naughty Marietta" (first time).....Herbert
March, "Werner".....Ziehrer

The program for tomorrow night will be as follows:

March, "Hoch Habsburg".....Kral
Overture, "Stradella".....Flotow
Selection, "Faust".....Gounod
Valse Lyrique.....Emery
Overture, "Le Roi d'Ys".....Lalo
Meditation from "Thais".....Massenet
Solo violin, J. Hoffmann.
Selection, "Cavalleria Rusticana,"
Mascagni
Hungarian Dances, Nos. 5 and 6...Brahms
March from "Tannhaeuser".....Wagner
Organ, Mr. Marshall.
Suite "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Tambour Battant".....Lincke

JOURNAL—THURSDAY, MAY 4, 1911

"Pop" Program

The program for this evening's "Pop" concert in Symphony Hall is as follows:

March, "Merry Soldiers".....Sabathil
Overture, "The Bronze Horse".....Auber
Waltz, "Vienna Beauties".....Ziehrer
Selection, "Traviata".....Verdi
Selection, "Samson and Delilah".....Saint-Saens
"Zug der Zwerge" (first time).....Grieg
Andante for string orchestra.....Tschaikowsky
Overture, "Orpheus".....Offenbach
Overture, "The Merry Wives of Windsor".....Nicolai
Pizzicato Arabesque.....Fauchetti
Selection, "Prince of Pilsen".....Luders
March, "Boston-1915".....Strube

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LARGE AND DELIGHTED CROWD AT POPS OPENER LAST NIGHT

Sketch made by a Traveler artist at the opening pop concert last night. Standing out prominently is Gustave Strube, the orchestra's leader, and in the sketch are seen various types of men and women who were there.

By EDITH BURNHAM.

Summer is here officially—the Pops have opened. That everybody was eager for this opening of the season was evidenced by the crowd that packed the floor and balconies of Symphony Hall last night, taxing the seating capacity to its utmost. Boston at the Pops is Boston happy, carefree, gay. Who would suspect that it was Boston at all? Certainly not the Boston that the space writers on New York papers pen lines about, nor the Boston concerning which Mary Garden gives out interviews to the press. The crowd on the floor of Symphony Hall last evening, sipping cool drinks of all varieties, did not look as if they had ever heard of the Boston Tea Party or other Boston history. The musical programme prepared for this great assemblage of pleasure seekers was arranged for in accord with the spirit of Boston at play. It opened with a march, with the popular and meaning title of "Chanticler," by Gustav Strube, the conductor, and included the "Barber of Seville" overture, the Strauss waltz, "Roses from the South," a selection from the first act of Puccini's "La Boheme," selections from Carmen, including the Castanet song and the Toreador, three movements of the Tschaikowsky Nut Cracker Suite, the Fete Polonaise from Chabrier's "Le Roi," two MacDowell pieces, "To a Wild Rose," and "To a Water-Lily," a selection from "The Girl in the Train," which was played for the first time, and also a second composition of Mr. Strube's, a Romance for 'cello, concluding with the March "Russe" of Ganne.

Puccini Music Delightful.

It was a delight to hear the Puccini "Boheme" music with an orchestra of Symphony players, the Puccini orchestration yearning at all points for just such fineness of expression as they are able to give it. One of the programmes announced for next week includes selections from "Madame Butterfly." The Puccini music seems not at all to suffer from loss of accompanying vocalization, as do many of the orchestra scores when bereft of it—the "Carmen" music, for instance. The "Toreador" song, and even the "Castanet" song, which is really dance music and should not need the accompaniment of song, does suffer distinctly when heard without it.

Mr. Strube's Romance for 'cello was received with warm applause. The 'cello is admirably suited to sing the song of romance, having depth of feeling that is boundless, but it is limited as to imagery, the number of poetic pictures which it can paint, and even the gamut of feeling is restricted. But in its depth and sincerity it makes up for all these. Mr. Strube's Romance is full of heart feeling, but is not especially broad in scope, hence it is perfectly suited to the instrument playing it.

The "Danse of the Mirlitons," from the Tschaikowsky suite, with its flute solo, won its audience as it always does. The orchestra was in its accustomed smiling mood all through this suite; they seem always to think that they are having just a little joke on their public when they play it, and the public is with them in the amusement of it.

The "sugary" Fete Polonaise of Chabrier is particularly suited to a Pop concert—it will hardly stand the clear atmosphere of the concert room, so very thick did the composer lay on the candied frosting.

For First Time Here.

The selection from "The Girl in the Train," aside from being "new," has not very much to recommend it. Neither the Girl nor the Train has great fascination. But such selections add the flavor of novelty and the spirit of light opera to the Pops' programme, and are thus timely productions.

The lovely McDowell bits of poetry, "To a Wild Rose" and "To a Water Lily," are like the songs of Keats or Shelley; they have no part with the songs of the other poets, but are just little gems all by themselves—there is only one Rose and one Lily, and McDowell found them all alone and sang to them. One never hears any composition of this composer without breathing a lament that so early in life did this voice stop singing—there were so many hundreds eager for more of his song.

The feature of tonight's programme at the Pops will be a set of waltzes from Richard Strauss' new comic opera, "Der Rosenkavalier" ("The Knight of the Roses"). So far as is known, this is the first time they have been played in America. The programme for the evening is as follows. "Coronation March," Meyerbeer; overture, "Mansaniello," Auber; selection, "Rigoletto," Verdi; overture, "Rienzi," Wagner; Valse Lente and Pizzicato from Suite "Sylvia," Delibes; "Reve Angelique," Rubenstein (organ, Mr. Marshall); ballet music, "La Gioconda," Ponchielli; march, "Pomp and Circumstance," Elgar (organ, Mr. Marshall); "The Rosary," Nevin; Serenade, Moskowski; selection "Naughty Marietta" (first time), Herbert; march, "Werner, Ziehres.

"POPS" BEGIN THEIR ANNUAL SEASON

MIRTH AND MUSIC FILL SYMPHONY HALL

Mr. Strube and His Fellow-Musicians in Fascinating First Night Programme.

By Louis C. Elson.

'Tis now the pleasant month of May.
Again the "pops" begin to play.
Farewell to Destinn, Nielsen, Melis,
Welcome to Mudgett and to Ellis.

Farewell to all the music puzzles,
While in the glass we dip our muzzles,
Look on the cup that's brown or ruby,
And revel in the tunes of Strube.

From symphonies profound, severe,
We turn to lighter strains,—and beer.
From Richard Strauss, that mighty man,
We turn to one yclept Johann.

The hall was crowded to the door,
Both balconies and on the floor.
And also, pleasant to narrate,
The crowd came early and stayed late.

Last night for first time did we hear
A march of Strube's,—"Chanticleer,"
And Mr. Keller, genial fellow,
Played Strube's fine Romance for 'Cello.

For Strube each year doth reveal
That he is very versatile,
And all were pleased, while none were bored,
'Twas much applauded, not encored.

They also played,—by no means illy,
MacDowell's "Rose" and "Waterlily,"
But these, though the applause was warm,
Are better in piano form.

Arrangements from Bizet, Puccini,
An overture by old Rossini,
And other pieces operatic,
These all received applause emphatic.

Another gem the band did play,
"Fete Polonaise" by Chabrier,
Selected from "Roi Malgre Lui,"
A rhythmic bit of melody.

Nor in our list may we forget,
Tschaikowsky's charming "Casse-Noisette,"
They played three dances from this Suite,
In style musicianly and neat.

We trust the critic, bored and hardened,
For this effusion may be pardoned,
His earnest work is ended quite,
And in the "Pops" he takes delight.

Prose would not fit for such review,
Only the poet's harp would do.
The symphonies at last, are off our mind,—
On with the "Pops"! Let Joy be unconfined!

POPS THRONGED OPENING NIGHT

Brilliant Gathering Applauds Notable Program of Novelties.

GUSTAV STRUBE IS CONDUCTOR

Offers Among Other Excellent Selections His Own 'Chantecler' March for the First Time.

Wholesale success attended the opening of the twenty-sixth season of the "Pops" at Symphony Hall last night. The audience filled every seat. The program offered by Gustav Strube was delightful. The performance was worthy of an orchestra made up for the most part of symphony players. Warm applause followed every number, and now and then there was an encore.

All this is as a twice-told tale. The "Pops" are invariably entertaining and brilliant. They represent a unique and typical Boston institution, as characteristic of the town and as successful as the Somerset assemblies or the meetings of the Bostonian Society or the flower shows at Horticultural Hall. It would not seem spring-like in Boston without them. By some they are described as Bohemian; but they do not smack of Broadway. The gaiety is ebullient but moderate. It would meet the approval of a Concord philosopher, who can be merry though sober.

"Pops" Democratic.

At all events, the "Pops" are democratic. The programs and the refreshments suit a variety of tastes. The soft drinks and ices go well with such numbers as the "Romance for 'Cello," written by Mr. Strube, and played by J. Kellar and the orchestra last night; a tender, musing piece, conjuring up reveries; and the MacDowell numbers, "To a Wild Rose" and "To a Water Lily," were equally soft and sentimental. But such numbers as the Strauss waltz, "Roses from the South," the dances from Tschaikowsky's "Nutcracker Suite" and the "Fete Polonaise" from Chabrier's "Le Roi Malgre Lui" set the feet in motion and likewise raise a thirst. Such sparkling music suggests sparkling wines and good cigars; and they are to be had at the "Pops." The musicians were kept busy last night. So were the waiters. There was no lack of refined merriment. There was just enough ice to keep everything at the proper temperature.

The people in the balconies had a happy time all their own looking down at the brilliant throng around the tables on the floor; and it may be said that the display of millinery last night was worth going far to see. It would be a pity to have those wondrous hats pinned under the seats or left out in the coat room. Evening dress was conspicuous, but not exclusive. There are folks who cannot celebrate except in evening dress; but they do not dominate the "Pops" any more than do the admirers of Johann Strauss or Richard Wagner. These unusual concerts appeal to all sorts and conditions of music lovers. Those who love to see fashion were content last night, and the devotees of excellent light music were also satisfied.

Novelties Offered.

The best feature of the "Pops" is the music. This was appreciated at the opening by those doubly refreshing themselves downstairs as well as by the people who sat in the balconies. Mr. Strube offered, among other charming numbers, several novelties, including his own "Chantecler" march, which led the program; his piece for 'cello and one of the MacDowell numbers. "The Girl on the Train" selection was new to "Pop" programmes. "The Barber of Seville" and "Mignon" overtures, a potpourri from "Boheme," another medley from "Carmen," and a Ganne march, "Russe," completed the regular orchestral attractions last night. The extras were equally diverting.

The programme tonight will be as follows:

Coronation March ..... Meyerbeer
Overture, "Masaniello" ..... Auber
Selection, "Rigoletto" ..... Verdi
Waltz from "Der Rosenkavalier" (first time) ..... R. Strauss
Overture, "Rienzi" ..... Wagner
Valse Lente and Pizzicato from Suite "Sylvia" ..... Delibes
Reve Angelique ..... Rubinstein
Organ, Mr. Marshall
Ballet music from "La Gioconda" ... Ponchielli
March, "Pomp and Circumstance" ..... Elgar
Organ, Mr. Marshall
(a) The Rosary ..... Nevin
(b) Serenade ..... Moszkowski
Selection, "Naughty Marietta" (first time) ..... Herbert
March, "Werner" ..... Ziehrer

The programme for the "Pop" concert at Symphony Hall this evening again consists mainly of pieces often heard and warmly liked in previous seasons. It goes:

March, "Merry Soldiers" ..... Sabathil
Overture, "The Bronze Horse" ..... Auber
Waltz, "Vienna Beauties" ..... Ziehrer
Selection, "Traviata" ..... Verdi
Selection, "Samson and Delilah" ... Saint-Saëns
"Zug der Zwerge" ..... Grieg
Andante for String Orchestra ... Tschaikowsky
Overture, "Orpheus" ..... Offenbach
Overture, "The Merry Wives of Windsor" ... Nicolai
Pizzicato Arabesque ..... Fanchetti
Selection, "Prince of Pilsen" ..... Luders
March, "Boston—1915" ..... Strube

Sidelights on a Night at the "Pops"

Boston has opened the Pops.

New York has opened the Folies Bergere.

The two institutions are alike in one respect—the patron sits at little tables and eats things and drinks things. And there the resemblance ends.

The "typical" New Yorker has gone into raptures over the Folies Bergere because of its exceeding generosity in the way of display of feminine anatomy, lofty kicking and high-flavored jokes.

The "typical" Bostonian adores the Pops because it is the spring-time habitat of his adored Symphony Orchestra.

The "typical" New Yorker fills up at the Folies with cocktails and champagne.

The "typical" Bostonian at the Pops nibbles at strawberry ice cream and claret.

That's the difference between Boston and New York as seen at two entertainments highly typical of the two towns.

A GLIMPSE AT THE POPPERS

Of course, the patron at the Pop Concerts doesn't have to confine himself to claret or plain lemonade if he doesn't want to.

A glimpse of the interior of the great ice chest at Symphony Hall the past week would have revealed scores of bottles of the fluids which made Milwaukee and Frank Jones famous.

There were pyramids (in the ice box) of bottles labelled "Moselle," "Lieb fraumilch 1900," "Hock," "Sauterne," "Yellow Seal," etc. (whatever those expressions may mean.

There were cigars all the way from ten cents each up to four for a dollar bills, but the man who smokes "two-fer-er-nickels" will have to bring his own ammunition along.

Etiquette a la Pops

But it is the audience itself, and not the wine list nor even the orchestra, which is the greatest attraction to the spectators who look down from the balcony.

So it was in the balcony a Post reporter sat and took notes with an indelible pencil on the cuffs of his only dress-shirt. Some of those memoranda, as deciphered the next morning, were as follows:

"Boston women do not smoke in public, even at the Pops. A couple of young women at one table are trying to manage cigarettes, but they hold them like lead pencils and act afraid of them.

"Some Boston women do drink wines, etc., in public. But for every woman who is sipping wine, two are sampling lemonade or chocolate candies.

"There isn't a ready-made tie in the place.

"The young men all wear dress suits. The older ones both do and don't.

"You cannot buy a limburger cheese sandwich at the Pops. One man just tried. Roquefort and Neufchatel are the limit.

"Women's hats aren't so big as they used to be. Some look like inverted bean pots trimmed with velvet. Others look like waving forests of ostrich plumes.

"More old people smoke cigarettes than used to. The younger men, on the other hand, mostly are smoking cigars. There isn't a pipe in sight, except the one the man is playing on in the orchestra.

"Low necked dresses are cut lower, especially in the backs.

"The most conspicuous color in the hall, among the ladies' gowns, is black; three-fourths of the costumes have some touch of black. A lady at my left says the gowns are 'very stunning.'

Moszkowski Versus Ragtime

"The most popular man in the hall is Timothee Adamowski, judging by the number of salutations he receives.

"Gustav Strube, the conductor, doesn't like ragtime.

"The audience does.

"But Conductor Strube is boss, and the audience doesn't get its ragtime after all.

"Moszkowski's 'serenade' gets seven seconds of applause. The 'Rosary' gets 18 seconds of hand-clapping. And 'Naughty Marietta' got nearly a full minute.

"A selection from Verdi's 'Rigoletto' keeps the audience applauding 16 seconds.

"Wagner's overture 'Rienzi' gets nine seconds of applause.

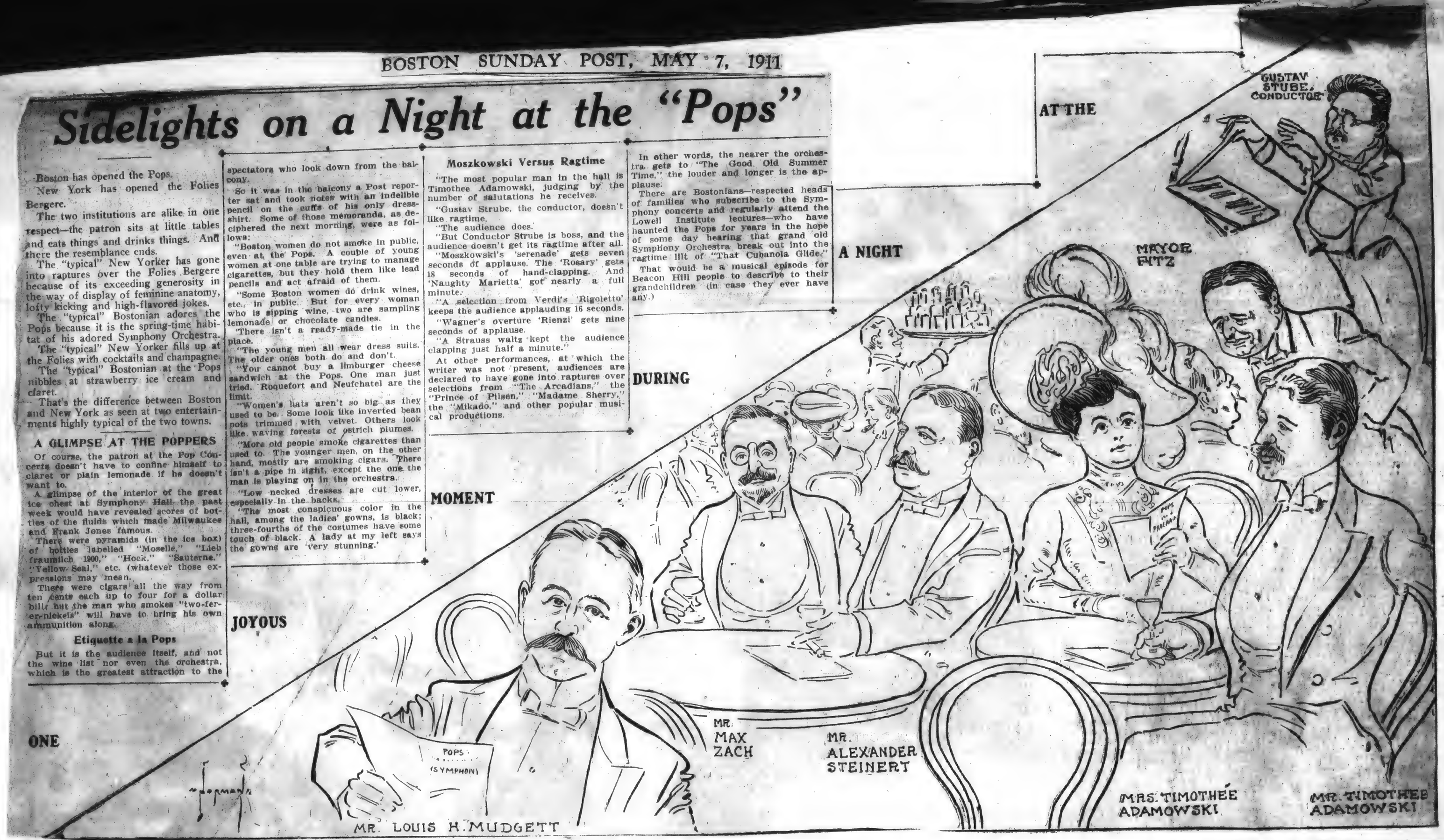
"A Strauss waltz kept the audience clapping just half a minute."

At other performances, at which the writer was not present, audiences are declared to have gone into raptures over selections from "The Arcadians," the "Prince of Pilsen," "Madame Sherry," the "Mikado," and other popular musical productions.

In other words, the nearer the orchestra gets to "The Good Old Summer Time," the louder and longer is the applause.

There are Bostonians—respected heads of families who subscribe to the Symphony concerts and regularly attend the Lowell Institute lectures—who have haunted the Pops for years in the hope of some day hearing that grand old Symphony Orchestra break out into the ragtime lilt of "That Cubanola Glide."

That would be a musical episode for Beacon Hill people to describe to their grandchildren (in case they ever have any.)



SECOND WEEK OF POPS

The second week of the Pops in Symphony Hall will be ushered in by the first Wagner night of the season. These Wagner nights are always a popular attraction. The Wagner selections, which come in the second part, comprise the Prelude to "Lohengrin," "Ride of the Valkyries," the Prelude and "Love Death" from "Tristan and Isolde," and the "Tannhauser" overture.

The first of the college nights is set for next Wednesday evening, May 10, when Amherst night will be celebrated. Amherst had its first "night" last year and it was one of the most successful of the season.

A number of the pieces on the programme will be traditional and honored Amherst tunes, with one or two new songs. Among the new things that Mr. Strube expects to do next week will be the Prelude to the third act of Victor Herbert's new grand opera, "Natoma," which will be played on Tuesday evening, and a selection from the popular musical comedy, "The Arcadians," which will be played on Monday evening.

The programmes for the week follow:

MONDAY, MAY 8—WAGNER NIGHT.

March, "Flag of Victory"	Bion
Overture, "Oberon"	Weber
Waltz, "Artist's Life"	Strauss
Selection, "Madame Butterfly"	Puccini
Prelude to "Lohengrin"	Wagner
Ride of the Valkyries	Wagner
Prelude and "Love Death" from "Tristan and Isolde"	Wagner
Overture, "Tannhauser"	Wagner
Overture, "Rose and Peasant"	Suppe
Melody	Rubinstein-d'Indy

TUESDAY, MAY 9.

Selection, "The Arcadians" (First time)	Monckton
March, "King Karl"	Unrath
March, "Chanticleer"	Strube
Cortege de Macchus from Suite "Sylvia"	Delibes
Waltz, "Barcarole"	Waldteufel
Selection, "Grand Duchess"	Offenbach
Overture to "The Mastersingers of Nuremberg"	Wagner
"Sous les Tilleuls"	Massenet
Solo violoncello, Mr. Minart. Solo Cello, Mr. J. Keller.	
Noce villageoise	Godard
Selection, "Carmen"	Bizet
Prelude to Act III., "Natoma" (First time)	Herbert
Hymn to St. Cecilia	Adam
Overture, "si Jetais Roi"	Gounod
Solo Violin, Mr. J. Hoffmann.	
March, "Naughty Marietta"	Herbert

WEDNESDAY, MAY 10—AMHERST NIGHT.

March, "Chanticleer"	Strube
Overture, "Rienzi"	Wagner
"Cheer for Old Amherst"	J. N. Pierce, '02
Waltz, "Campus Dreams"	E. N. Blake, '97
Suite, "Peer Gynt"	Grieg
"Amherst Horse"	D. S. Barlett, '03
"Amherst Alma Mater"	D. S. Hamilton, '06
To the Fairest College"	D. S. Barlett, '03
"The Arcadians"	Monckton
"Stein Song"	Bullard
"Lord Geoffrey Amherst"	J. S. Hamilton, '06
Selection, "Madame Sherry"	Hoschna
Hero Angelique	Rubinstein
Organ, Mr. Marshall.	
Waltz, "Beautiful Blue Danube"	Strauss
March, "Stars and Stripes"	Sousa
March, "Hoch und Deutschmeister"	Ertl
Overture, "Die Fledermaus"	Strauss
Selection, "Rigoletto"	Verdi
Overture, "La Reine de Chocolate"	Kommak
("The Squabbles of the People of Chocolate")	Silingsia
(a) To a Wild Rose.	MacDowell
(b) To a Water Lily	Ponchielli
Ballet Music from "La Gioconda"	Wagner
Finale to Act I., "Lohengrin"	Nevin
Intermezzo, "The Beautiful Galatea"	Suppe
Pierrette	Chaminade
Selection, "Far Away Isles" (First time)	Marguerre
March, "Follow the Crowd"	Warner

THURSDAY, MAY 11.

March, "Queen of Sheba"	Gounod
Overture, "The Barber of Seville"	Rossini
Waltz, Dreaming	Strauss
Selection, "Il Trovatore"	Verdi
Overture, "Rienzi"	Wagner
False Lente and Pizzicato from Suite	Delibes
Romance for Violin	Strube
Mr. J. Hoffmann.	
Fete Boheme from "Scenes Pittoresques"	Massenet
Selection, "Mlle. Modiste"	Herbert
The Rosary	Nevin
Country Dance	Nevin
Waltz, "Rain of Gold"	Waldteufel
March, "Black Bess"	Strube

FRIDAY, MAY 12.

Coronation March	Meyerbeer
Overture, "La Minette"	Auber
Selection, "Cavalleria Rusticana"	Mascagni
Waltz, "Wiener Blut"	Strauss
Selection, "Faust"	Gounod
Prelude to "Lohengrin"	Wagner
Invitation to the Dance	Weber
Hungarian Rhapsody in F	Liszt
Overture, "Hansel and Gretel"	Humperdinck
Selection, "The Girl in the Train"	Pahl
Waltz, "Espana"	Waldteufel
Marche des Amoureux	Gamme

SATURDAY, MAY 13.

March, "Boston—1915"	Strube
Overture, "Fatinitza"	Suppe
Waltz, "Estudiantina"	Waldteufel
Selection, "The Arcadians"	Monckton
Selection, "Madam Sherry"	Hoschna
Ballet Music from "Coppelia"	Delibes
Overture, "Light Cavalry"	Tschaikowsky
Selection, "Merry Widow"	Lehar
Waltz, "Jolly Fellows"	Voltestedt
March, "Stars and Stripes"	Sousa

TONIGHT'S POPS PROGRAM

The Pop concert program for this evening, which is "Amherst" night, is as follows:

March, "Chanticleer"	Strube
Overture, "Rienzi"	Wagner
Cheer for old Amherst	J. N. Pierce, '02
Waltz, "Campus Dreams"	E. N. Blake, '97
Suite, "Peer Gynt"	Grieg
(a) Amherst Horse	D. S. Barlett, '03
(b) Alma Mater	D. S. Hamilton, '06
(c) To the Fairest College	D. S. Barlett, '03
Selection, "The Arcadians"	Monckton
Stein Song	Bullard
(a) Lord Geoffrey Amherst	J. S. Hamilton, '06
Selection, "Madame Sherry"	Hoschna
Reve Angelique	Rubinstein
Waltz, "Beautiful Blue Danube"	Strauss
March, "Stars and Stripes"	Sousa

HERALD, WEDNESDAY, MAY 10, 1911.

Amherst Night at "Pops."

Tonight will be Amherst night at the "Pops." The program will be as follows:

March, "Chanteclee"..... Strube
Overture, "Rienzi"..... Wagner
Cheer for Old Amherst.....J. N. Bierce, '02
Waltz, "Campus Dreams"...E. N. Blake, '97
Suite, "Peer Gynt"..... Grieg
Paige's Horse.....D. C. Bartlett, '03
Amherst Alma Mater.....J. S. Hamilton, '06
To the Fairest College:....D. C. Bartlett, '03
(Organ, C. E. Lamson, '99)
Selection, "The Arcadians"..... Monckton
Stein Song..... Bullard
Lord Geoffrey Amherst ...J. S. Hamilton, '06
Selection, "Madame Sherry"..... Hoshna
Reve Angelique..... Rubinstein
(Organ, Mr. Marshall)
Waltz, "Beautiful Blue Danube"..... Strauss
March, "Stars and Stripes"..... Sousa

GLOBE—THURSDAY, MAY 11, 1911.

AMHERST NIGHT AT POPS.

Graduates and Undergraduates of College Throng Symphony Hall and Assist in Program.

Symphony hall was the gathering place for every Amherst graduate and undergraduate in the vicinity of Boston last evening, for the annual "Amherst night" at the Pops. From the enthusiasm with which the cheering and singing was carried on no one would have suspected that the Amherst baseball team had been defeated by Harvard yesterday afternoon.

The name "Amherst" blazed in front of the great organ in large purple and white letters, paper banners inscribed with the name of the college hung at frequent intervals from the railings of the balconies and souvenir paper napkins, appropriately decorated, were found on the tables.

A large part of the musical program was composed of Amherst songs and all the Amherst sympathizers in the large audience joined in the singing, led by William Marrow '99, from the center of the stage. The most popular song proved to be "Lord Geoffrey Amherst," written by J. S. Hamilton '06, which was encored at least four times. Both "Lord Geoffrey Amherst" and "To the Fairest College" were sung standing.

Other college numbers included "Cheer for Old Amherst," by J. N. Pierce '02; "Campus Dreams," by E. N. Blake '97; "Amherst Alma Mater," by J. S. Hamilton '06; "Paige's Horse," by D. C. Bartlett '03, and the "Stein song." The organ accompaniment to these songs was played by C. E. Lamson '99.

During the evening the banners around the balcony railings gradually disappeared, until at the close of the concert not one had been left by the souvenir collectors.

TRANSCRIPT, THURSDAY, MAY 11, 1911

The following programme will be given at the Pop concert in Symphony Hall this evening:

March, "Queen of Sheba"..... Gounod
Overture, "The Barber of Seville"..... Rossini
Waltz, "Du und Du"..... Strauss
Selection, "Il Trovatore"..... Verdi
Overture, "Rienzi"..... Wagner
Valse Lente and Pizzicato from Suite "Sylvia"..... Delibes
Romance for Violin..... Strube
Mr. J. Hoffmann.
Fete Boheme from "Scenes Pittoresques"..... Massenet
Selection, "Mlle. Modiste"..... Herbert
(a) The Rosary; (b) Country Dance..... Nevin
Waltz, "Rain of Gold"..... Waldteufel
March, "Black Bess"..... Strube

The programme for tomorrow evening is as follows:

Coronation March..... Meyerbeer
Overture, "La Musette"..... Auber
Selection, "Cavalleria Rusticana"..... Mascagni
Waltz, "Wiener Blut"..... Strauss
Selection, "Faust"..... Gounod
Prelude to "Lohengrin"..... Wagner
Invitation to the Dance..... Weber
Hungarian Rhapsody in F..... Liszt
Overture, "Hansel and Gretel"..... Humperdinck
Selection, "The Girl in the Train"..... Fall
Waltz, "España"..... Waldteufel
Marche des Amoureux..... Ganne

JOURNAL—THURSDAY, MAY 11, 1911

Tonight's "Pop"

The following program will be given at the "Pop" concert in Symphony Hall tonight:

March, "Queen of Sheba"..... Gounod
Overture, "The Barber of Seville"..... Rossini
Waltz, "Du und Du"..... Strauss
Selection, "Il Trovatore"..... Verdi
Overture, "Rienzi"..... Wagner
Valse Lente and Pizzicato from Suite "Sylvia"..... Delibes
Romance for violin..... Strube
Mr. J. Hoffmann.
Fete Boheme from "Scenes Pittoresques"..... Massenet
Selection, "Mlle. Modiste"..... Herbert
"The Rosary"..... Nevin
"Country Dance"..... Nevin
Waltz, "Rain of Gold"..... Waldteufel
March, "Black Bess"..... Strube

ADVERTISER, THURSDAY, MAY 11, 1911

THE POPS.

This programme will be given at the Pop concert in Symphony hall this evening:—March, "Queen of Sheba," Gounod; overture, "The Barber of Seville," Rossini; waltz, "Du and Du," Strauss; selection, "Il Trovatore," Verdi; overture, "Rienzi," Wagner; valse Lente and Pizzicato from Suite "Sylvia," Delibes; romance for Violin, Strube, J. Hoffmann; Fete Boheme from "Scenes Pittoresques," Massenet; selection, "Mlle. Modiste," Herbert; "The Rosary" and "Country Dance," Nevin; Waltz, "Rain of Gold," Waldteufel; March, "Black Bess," Strube.

BOSTON MINIATURES.

By E. N. VALLANDIGHAM.

Boston's Spring Weather and the Pops

Thanks to the cab prices of Boston's spring, the Pops have had for more than a quarter of a century a deserved and unique success. If May were commonly a month of hot days and balmy nights, as it is in some more favored climes, even so delightful a performance as that nightly enacted at Symphony Hall could not keep an audience indoors. Time was when that mixture of drink and music, so normal according to German notions, would have shocked Bostonians, and excited the censorial activities of a watchful mayor. It is not a great many years indeed since music of any sort was positively prohibited by Philadelphia in resorts where drink was served. Scandalous doings of many kinds were winked at in such places, but the moment a fiddle squeaked down came the police in the name of public virtue. John Milton warned the Parliament of England when it set about censoring books: "It will ask more than 20 licensers to examine all the lutes, the violins and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals that whisper softness in chambers?" Milton was of more authority with the Puritans of Boston early and late than with the Quakers of Philadelphia, and surely no great harm has come from the union of music and mild alcoholic spirits at the Pops. We seem to take our pleasures of this kind less sadly than the Frenchman felt was the habit of the English, and at the same time we have managed to avoid mere music hall fashions.

Meanwhile the hall lends itself to the occasion. He who glances ceilingward when Wagner's swarms of golden bees hum their maddening sweetness, may take in, with that corner of the mind so curiously left free from the preoccupation of music, trivial details such as ordinarily elude observation. Such an observer can hardly fail to note with a sort of sympathetic terror the almost casual attitudes of the casts from the antique in their perilously high niches. He may see, too, for the first time perhaps, that the grouped lights of the chandeliers simulate the falling stars of a rocket just past the turn of its descent. Many at such moments must have discovered also that the lowered shades in the arched windows mightily suggest the hull of a vessel, with the curtain ropes for cordage and the wooden mullions for masts. There is a whole fleet of them sailing bravely along beneath the ever bursting rockets to the melodious humming of the Wagnerian bees.

Interlude Talk and Some Auditors

There is an agreeable bass tone to the general hum of conversation during the intermissions at the Pops, perhaps because there are usually more men than women present, unless, indeed, men may be supposed to talk more than women in such resorts. At any rate the soprano tones are utterly lost in the even roar of the bass that fills the hall, and makes a most agreeable music to the ears of those who love their own human kind and rejoice in the voices of living men heard in concert. One realizes the likeness of the tone to that of a hoarsely murmuring sea, when after successive strokes of the director's baton the chorus dwindles a little reluctantly with the effect of retreating waves, and finally dies into silence as if the commotion of the invisible billows had been suddenly stilled by a mighty hand.

One usually sees at the Pops some very old men from Harvard who have miraculously managed to keep their heads thickly thatched and their complexions clear, their faces free from wrinkles. The thirst of these grave elders sometimes can be appeased with nothing less than a red foamy liquor from a portly, red-necked bottle, a liquor, by the way, which strangely resembles, when it moveth itself aright and giveth its color in the cup, a certain imperfectly disguised bad medicine that one dimly remembers to have taken in the days before gelatin capsules came into use. The ruddy convivialities of these auditors do not greatly disturb one in the enjoyment of the music, and, indeed, furnish a decorative detail that lovers of the picturesque would not care to do without; besides, the color and foam of the drink have a certain sympathetic seemliness when the Valkyrie music is storming through the hall. Genuine old folks, men with grizzled, thinning locks, and women who have abandoned the attempt to look young and learned to wear their wrinkles with certain grace look on tolerantly at the spectacular effects produced by the Harvard contingent, and would not have them other than they are, especially as they applaud the music with discriminating enthusiasm.

Outdoor Entertainments and Dining

Coming between seasons, the Pops prepare Boston for outdoor entertainments, of which there are too few to meet the growing belief in the sanitary efficacy of fresh air. Our Atlantic coast cities north of Baltimore seem hardly of climatic fitness for the flourishing of the roof garden. New York had one more than a century ago, but buildings were not high in those days, and there are a great many summer nights when one is apt to shiver as high up as the 13th floor. In Boston, it is apt to be "main airy," as Charles Lamb said of his lodgings, upon roof gardens on a good many July nights, and the table cloths flap in a disconcerting fashion when the east wind, rich in damp sea-salt, begins to blow. There are many signs, however, that Bostonians like to take their pleasures in the open. It is not merely the influence of the law forbidding screens and curtains at windows where drink is served that leads patrons of the restaurants to fight for the privilege of the window tables. New York tried one summer to imitate Paris by dining on the sidewalk, but the police, who have a most meddlesome vigilance when they are least needed, speedily stopped the practice. Second avenue, with its old beer yards, has many German, Austrian and Hungarian outdoor dining places on the very edge of the street, pleasant spots, in spite of the necessity of simulating a bower by the aid of new potted privets. Boston might well imitate these pleasant resorts if there were houses so fortunately provided with space between the front doors and the sidewalk. A very pleasant thing to do for those blessed with leisure when others are busy is to take a late breakfast at some one of the outlying resorts about Boston, and have the meal served in the open air. So little as yet are hosts accustomed to such demands that an arrangement by telephone in advance is a wise precaution. Folks who minister to the public in Boston are a little deficient in imagination and adaptability, so that the request for the unusual commonly brings a denial upon the ground that the thing is against regulations. The notion that a meal may have a spice of adventure does not seem to have occurred to the matter of fact persons whose business it is to serve the public. They do these things btter abroad, where hosts have long been reconciled to the caprices of folks with money to spend.

Private Open Air Dining

Climatic considerations have not prevented the building of a good many houses in and about Boston with open air dining rooms. A family that made such provision in the suburbs of New York 20 years ago heard from friends who looked on at the building the sceptical opinion: "That is a very pretty idea, but of course you will not use the porch for dining." Such prophecies were not fulfilled. All summer long for nearly 15 years the open air dining room was the delight of the householders and their friends. It was pleasant to begin the meal while yet the wood thrush was humming his exquisite soprano vespers from his high perch which commanded the roseate West. It was a subtly sympathetic experience to drink coffee in the deepening dusk, while the cigars burned with an earnest spark across the table, the fireflies swam the air and showed their electric flashes against the velvet gloom of the woodland wall, the odors of rose and honeysuckle mingled in the humid air, and a great bald spot high over the southwestern horizon spoke of sleepless Manhattan's mimic daylight. Outdoor dining rooms in Boston and its suburbs need to be semi-inclosed and to have a southern outlook. Our summer here is seldom rich in fireflies, the fairy decoration of more southern nights, and the wood thrush seems less the friend of man in Boston than in the suburbs of New York, but outdoor summer dining for the stay-at-homes can be made delightful and distinctive even hereabouts. Certainly the outdoor dining room is about the cheapest adjunct to the home, since it demands little increased cost or construction in proportion to the space gained, and it requires no costly and troublesome paraphernalia as an outdoor sleeping room demands.

POPS JUST FOR AMHERST MEN

Throng of Alumni, Undergraduates and Friends Make Merry at Concert.

DESPITE HARVARD VICTORY

Even Break with Crimson Nine in Last Four Years Consolation for Yesterday.

Amherst alumni and undergraduates cheered and sang with enthusiasm last evening at the Pops. It was "Amherst night." Harvard's baseball victory over Amherst in the afternoon by a score of 8 to 2 made no difference.

"Why should we be sad?" asked an undergraduate. "We have won two of the games played with Harvard in the last four years."

The Boston Amherst Alumni Association was represented by 800 of its 1500 members and ladies. T. B. Plimpton of Newton, '02, secretary of the association, was chairman of the committee of arrangements. Nearly 300 undergraduates were present.

Henry P. Field, '90, former mayor of Northampton, entertained at his table Charles S. Groves, executive secretary of the Republican state committee. Others present included Albion F. Bemis '80 of Brookline, a former member of the Governor's council; Frank B. Dunbar '90 of Lowell; F. W. Stearns, a college trustee; Alfred E. Alvord '84, president of the Boston Alumni Association; Charles E. Kelsey '84, a former president; J. E. Plimpton '72 of Walpole, Eldern Keith '92 of Brockton.

TONIGHT'S POP PROGRAM

The following program will be given at the Pop concert in Symphony Hall this evening:

March, "Queen of Sheba"..... Gounod
Overture, "The Barber of Seville"..... Rossini
Waltz, "Du und Du"..... Strauss
Selection, "Il Trovatore"..... Verdi
Overture, "Rienzi"..... Wagner
Valse Lente and Pizzicato from suite "Sylvia"..... Delibes
Romance for violin..... Strube
Mr. J. Hoffmann.
Fete Boheme from "Scenes Pittoresques"..... Massenet
Selection, "Mlle Modiste"..... Herbert
(a) The Rosary..... Nevin
(b) Country Dance..... Nevin
Waltz, "Rain of Gold"..... Waldteufel
March, "Black Bess"..... Strube

POST, FRIDAY, MAY 12, 1911

POP CONCERT

The programme for this evening for the Pop Concert in Symphony Hall is as follows:

FRIDAY, MAY 12.

Coronation March..... Meyerbeer
Overture, "La Musette"..... Auber
Selection, "Cavalleria Rusticana"..... Mascagni
Waltz, "Wiener Blut"..... Strauss
Selection, "Faust"..... Gounod
Prelude to "Lohengrin"..... Weber
Invitation to the Dance..... Liszt
Hungarian Rhapsody in F..... Humperdinck
Overture, "Hansel and Gretel"..... Fall
Selection, "The Girl in the Train"..... Waldteufel
Waltz, "Espana"..... Ganne
Marche des Amoureux.....

TRAVELER, FRIDAY, MAY 12, 1911.

POPS PROGRAMME TONIGHT.

The Pops programme for this evening follows:

Coronation March..... Meyerbeer
Overture, "La Musette"..... Auber
Selection, "Cavalleria Rusticana"..... Mascagni
Waltz, "Wiener Blut"..... Strauss
Selection, "Faust"..... Gounod
Prelude to "Lohengrin"..... Wagner
Invitation to the Dance..... Weber
Hungarian Rhapsody in F..... Liszt
Overture, "Hansel and Gretel"..... Humperdinck
Selection, "The Girl in the Train"..... Fall
Waltz, "Espana"..... Waldteufel
Marche des Amoureux..... Ganne

HERALD, FRIDAY, MAY 12, 1911

POP PROGRAM TONIGHT

The following program will be given at the Pop concert in Symphony Hall this evening:

Coronation March..... Meyerbeer
Overture, "La Musette"..... Auber
Selection, "Cavalleria Rusticana"..... Mascagni
Selection, "Faust"..... Gounod
Prelude to "Lohengrin"..... Wagner
Invitation to the Dance..... Weber
Hungarian Rhapsody in F..... Liszt
Overture, "Hansel and Gretel"..... Humperdinck
Selection, "The Girl in the Train"..... Fall
Waltz, "Espana"..... Waldteufel
Marche des Amoureux..... Ganne

JOURNAL—FRIDAY, MAY 12, 1911.

"Pop" Program

The program for tonight's "Pop" concert is as follows:

Coronation March..... Meyerbeer
Overture, "La Musette"..... Auber
Selection, "Cavalleria Rusticana"..... Mascagni
Waltz, "Wiener Blut"..... Strauss
Selection, "Faust"..... Gounod
Prelude to "Lohengrin"..... Wagner
Invitation to the Dance..... Weber
Hungarian Rhapsody in F..... Liszt
Overture, "Hansel and Gretel"..... Humperdinck
Selection, "The Girl in the Train"..... Fall
Waltz, "Espana"..... Waldteufel
Marche des Amoureux..... Ganne

TRAVELER, SATURDAY, MAY 13, 1911.

SYMPHONY HALL.

The third week of the very successful season of Pop concerts in Symphony Hall will open with the annual "German Night," which is always one of the favorite events of the spring. A feature of the programme for this night, which is Monday, May 15, will be the playing of a number of German folk songs by one of the horn quartets of the Symphony orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair.

Among the new pieces which Mr. Strube has put on for the coming week are an Adagio Pathetique for orchestra and organ by Godard, a Scotch march by Degan by Godard, a serenade waltz by Herman Goldbussy, a serenade waltz by Herman Goldstein of the orchestra, a selection from Massenet's "Herodiade" and on Thursday night, for the first time, a selection from Puccini's "The Girl of the Golden West" will be played.

Monday, May 15, German night:

German March..... Strube
Overture, "Der Freischutz"..... Weber
Waltz, "Bei uns z'Haus"..... Strauss
Nocturne and Wedding March from "A Midsummer Night's Dream"..... Mendelssohn
Selection, "Die Fledermaus"..... Strauss
Romance for 'Cello..... Strube
Mr. J. Keller.
Hungarian Dances, Nos. 5 and 6..Brahms
Overture, "Tannhauser"..... Wagner
Overture, "Stradella"..... Flotow
German Songs.....
Boston Symphony orchestra horn quartet—Messrs. Hess, Lorbeer, Hain Phair.
Waltz, "The Beautiful Blue Danube"..... Strauss
March, "Schlaraffen"..... Kempter

TRANSCRIPT, SATURDAY,
MAY 13, 1911

Third Week of the Pops

The third week of the Pop Concerts in Symphony Hall will open with the annual "German Night," which is always one of the events of the spring. A feature of the programme for Monday will be the playing of a number of German folk-songs by one of the horn quartets of the Symphony Orchestra, composed of Messrs Hess, Lorbeer, Hain and Phair. To hear the old songs played by this quartet will be a welcome novelty.

Among the new pieces that Mr. Strube has put on for the coming week are an Adagio Pathétique for orchestra and organ by Godard, a Scotch march by Debussy, a serenade waltz by Hermann Goldstein of the orchestra, a selection from Massenet's "Herodiade," and on Thursday night, for the first time, a selection from Puccini's "The Girl of the Golden West" will be played.

The programme for Monday, "German Night," is as follows:

German March ..... Strube
Overture, "Der Freischütz" ..... Weber
Waltz, "Bei uns z'Haus" ..... Strauss
Nocturne and Wedding March from "A Midsummer Night's Dream" ..... Mendelssohn
Selection, "Die Fledermaus" ..... Strauss
Romance for 'Cello ..... Strube
Mr. J. Keller
Hungarian Dances, Nos. 5 and 6 ..... Brahms
Overture, "Tannhäuser" ..... Wagner
Overture, "Stradella" ..... Flotow
German Songs
Boston Symphony Orchestra Horn Quartet
(Messrs. Hess, Lorbeer, Hain, Phair)
Waltz, "The Beautiful Blue Danube" ... Strauss
March, "Schlaraffen" ..... Kempter

South Boston News
May 13 1911.

THE POP CONCERTS.

The third week of the POP concerts in Symphony Hall will open on Monday evening May 15th, with "German" Night. The feature of this programme will be the performance of a number of German folk songs by the Horn Quartet of the Orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair. The season is progressing admirably and with large patronage especially of music lovers from the towns surrounding Boston. Strict attention is given in the box office to all telephone orders for seats, and tickets will be held until eight o'clock on the night of the concert. A splendid programme has been arranged for next week. The Pops have become an institution in this city, and is eagerly looked forward to and greatly enjoyed by thousands. A delightful place to spend an evening.

RECORD, SATURDAY,
MAY 13, 1911

THE "POPS."

The third week of the very successful season of Pop concerts in Symphony hall will open with the annual "German Night," which is always one of the favorite events of the spring. A feature of the programme for this night which is Monday, May 15, will be the playing of a number of German folk-songs by one of the horn quartettes of the Symphony.

Among the new pieces that Strube has put on for the coming week are an Adagio Pathetique for orchestra and organ by Godard, a Scotch march by Debussy, a serenade waltz by Hermann Goldstein of the orchestra, a selection from Massenet's "Herodiade" and on Thursday night a selection from "The Girl of the Golden West" will be played

HERALD, BOSTON,
MAY 14, 1911.

THIRD WEEK OF POPS

The third week of the very successful season of Pop concerts in Symphony Hall will open with the annual "German Night," which is always one of the favorite events of the spring. A feature of the program for this night, which is tomorrow, will be the playing of a number of German folksongs by one of the horn quartets of the Symphony orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair. The horns of the Symphony orchestra are famous the country over, and to hear the old songs played by this quartet will be a welcome novelty.

Among the new pieces that Mr. Strube has put on for the coming week are an Adagio Pathetique for orchestra and organ, by Godard; a Scotch march, by Debussy, first played here by the Boston Orchestral Club; Serenade Waltz, by Hermann Goldstein of the orchestra; a selection from Massenet's "Herodiade," and on Thursday night, for the first time, a selection from Puccini's "Girl of the Golden West" will be played.

The program for tomorrow, Monday, night, is as follows:

German March ..... Strube
Overture, "Der Freischuetz" ..... Weber
Waltz, "Bei uns z'Haus" ..... Strauss
Nocturne and Wedding March from "A Midsummer Night's Dream" ..... Mendelssohn
Selection, "Die Fledermaus" ..... Strauss
Romance for 'cello ..... Strube
Mr. J. Keller.
Hungarian Dances, Nos. 5 and 6 ..... Brahms
Overture, "Tannhauser" ..... Wagner
Overture, "Stradella" ..... Flotow
German Songs.
Boston Symphony Orchestra horn quartet
(Messrs. Hess, Lorbeer, Hain, Phair).
Waltz, "The Beautiful Blue Danube" ... Strauss
March, "Schlaraffen" ..... Kempter

BOSTON SUNDAY POST,
MAY 14, 1911

THIRD WEEK OF POPS

The third week of the very successful season of Pop concerts in Symphony Hall will open with the annual "German Night," which is always one of the favorite events of the spring. A feature of the programme for this night, which is tomorrow, May 15, will be the playing of a number of German folk-songs by one of the horn quartets of the Symphony Orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair.

Among the new pieces that Mr. Strube has put on for the coming week are an Adagio Pathetique for orchestra and organ, by Godard; a Scotch march, by Debussy; a Serenade Waltz, by Hermann Goldstein of the orchestra; a selection from Massenet's "Herodiade."

The programme for the week follows:

MONDAY, MAY 15—GERMAN NIGHT

German March ..... Strube
Overture, "Der Freischutz" ..... Weber
Waltz, "Bei uns z'Haus" ..... Strauss
Nocturne and Wedding March from "A Midsummer Night's Dream" ..... Mendelssohn
Selection, "Die Fledermaus" ..... Strauss
Romance for 'Cello ..... Strube
Mr. J. Keller.
Hungarian Dances, Nos. 5 and 6 ..... Brahms
Overture, "Tannhauser" ..... Wagner
Overture, "Stradella" ..... Flotow
German Songs.
Boston Symphony Orchestra Horn Quartet
(Messrs. Hess, Lorbeer, Hain, Phair.)
Waltz, "The Beautiful Blue Danube" ... Strauss
March, "Schlaraffen" ..... Kempter

TUESDAY, MAY 16.

March, "Le Pere, la Victoire" ..... Ganne
Overture, "Raymond" ..... Thomas
Waltz, "Arabian Nights" ..... Strauss
Selection, "Rigoletto" ..... Verdi
Overture, "William Tell" ..... Rossini
Intermezzo, "Naila" ..... Delibes
Selection, "Faust" ..... Gounod
Indian Dance, from Suite No. 2 ..... MacDowell
Overture, "Fra Diavolo" ..... Ober
Daffodils ..... Carvel
Dalliance ..... Strube
Selection, "Naughty Marietta" ..... Herbert
March, "Flag of Victory" ..... Blon

WEDNESDAY, MAY 17.

March, "The Continentals" ..... Brooke
Overture, "Martha" ..... Flotow
Waltz, "Roses from the South" ..... Strauss
Selection, "Herodiade" (First time) ... Massenet
Overture, "Mignon" ..... Thomas
Adagio Pathetique (First time) ..... Godard
Organ, Mr. Marshall.
"Zug der Zwerge" ..... Grieg
Irish Rhapsody ..... Herbert
Pomp and Circumstance ..... Elgar
Organ, Mr. Marshall.
Prelude to "The Deluge" ..... Saint-Saens
Selection, "Far Away Isles" ..... Maquarre
March, "Hoch Habsburg" ..... Kral

THURSDAY, MAY 18.

Rackoczy March ..... Berlioz
Overture, "Semiramide" ..... Rossini
Waltz, "Artist's Life" ..... Strauss
Selection, "Il Trovatore" ..... Verdi
Overture, "Midsummer's Night Dream" ..... Mendelssohn
"Morning Mood" and "In the Hall of the Mountain King" from Suite "Peer Gynt" ..... Grieg
Ballet Music from "Coppelia" ..... Delibes
"Finlandia" ..... Sibelius
"Czardas," "Der Geist des Wojewoden" ..... Grossman
To a wild Rose ..... MacDowell
Legato ..... Strube
Selection, "Prince of Pilsen" ..... Luders
March, "Teufel" ..... Suppe

FRIDAY, MAY 19.

March, "Chantecler" ..... Strube
Overture, "Si J'etais Roi" ..... Adam
Waltz, "Pres de toi" ..... Waldteufel
Selection, "Les Huguenots" ..... Meyerbeer
Selection, "La Boheme" ..... Puccini
"Marche Ecossaise" (First time) ..... Debussy
Hungarian Rhapsody No. 2 ..... Liszt
Overture, "Orpheus" ..... Offenbach
Overture "Poet and Peasant" ..... Suppe
Serenade ..... Whelpley
"Nadia" ..... Wachs
Selection, "The Arcadians" ..... Monckton
March, "El Capitan" ..... Sousa

SATURDAY, MAY 20.

March, "The Comet" ..... Strube
Overture, "La Gazza Ladra" ..... Rossini
Waltz, "Wine, Women and Song" ..... Strauss
Selection, "Mlle. Modiste" ..... Herbert
Selection, "Carmen" ..... Bizet
Largo ..... Handel
Violin, Mr. Hoffman; Harp, Mr. Schuecker; Organ, Mr. Marshall.
Ballet Music from "La Gioconda" ... Ponchielli
Ride of the Valkyries ..... Wagner
Selection, "Madame Sherry" ..... Hoschna
Waltz, "Les Patineurs" (The Skaters) ..... Waldteufel
American Fantasy ..... Herbert
March, "King Karl" ..... Unrath

THE BOSTON AMERICAN
SUNDAY, MAY 14, 1911

"GERMAN NIGHT" TO BEGIN POPS' WEEK

Feature Will Be Rendering of Folk-Songs by Orchestra's Horn Quartet.

The third week of the very successful season of pop concerts in Symphony Hall will open with the annual "German Night," which is always one of the favorite events of the Spring. A feature of the program for to-morrow night will be the playing of a number of German folk songs by one of the horn quartets of the Symphony Orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair.

Among the new pieces that Mr. Strube has put on for the coming week are an adagio pathetique for orchestra and organ by Godard, a Scotch march by Debussy, a serenade waltz by Hermann Goldstein of the orchestra, a selection from Massenet's "Herodiade," and on Thursday night, for the first time, a selection from Puccini's "The Girl of the Golden West."

The program for to-morrow night is as follows:

1—German March ..... Strube
2—Overture, "Der Freischuts" ..... Weber
3—Waltz, "Bei uns z'Haus" ..... Strauss
4—Nocturne and Wedding March from "A Midsummer Night's Dream" ..... Mendelssohn
5—Selection, "Die Fledermaus" ..... Strauss
6—Romance for 'cello ..... Strube
Mr. J. Keller.
7—Hungarian Dances, Nos. 5 and 6 ..... Brahms
8—Overture, "Tannhauser" ..... Wagner
9—Overture, "Stradella" ..... Flotow
10—German Songs.
Boston Symphony Orchestra Horn Quartet
(Messrs. Hess, Lorbeer, Hain, Phair).
11—Waltz, "The Beautiful Blue Danube" ... Strauss
12—March, "Schlaraffen" ..... Kempter

JOURNAL—SUNDAY,
MAY 14, 1911

"German Night" Will Open Week at "Pops"

The third week of the "Pop" concerts in Symphony Hall will open with the annual "German night," which is always one of the favorite events of the spring. A feature of the program will be the playing of a number of German folk-songs by one of the horn quartets of the Symphony Orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair. The horns of the Symphony Orchestra are famous the country over.

Among the new pieces that Mr. Strube has put on for the coming week are an "Adagio Pathetique," for orchestra and organ, by Godard; a "Scotch March," by Debussy; a "Serenade Waltz," by Hermann Goldstein of the orchestra; a selection from Massenet's "Herodiade," and, on Thursday night, for the first time, a selection from Puccini's "The Girl of the Golden West."

The program for tomorrow night is as follows:

German March ..... Strube
Overture, "Der Freischuts" ..... Weber
Waltz, "Bei uns z'Haus" ..... Strauss
Nocturne and Wedding March from "A Midsummer's Night's Dream" ..... Mendelssohn
Selection, "Die Fledermaus" ..... Strauss
Romance for 'cello ..... Strube
Mr. J. Keller.
Hungarian Dances, Nos. 5 and 6 ..... Brahms
Overture, "Tannhauser" ..... Wagner
Overture, "Stradella" ..... Flotow
German Songs.
Boston Symphony Orchestra Horn Quartet.
(Messrs. Hess, Lorbeer, Hain, Phair.)
Waltz, "The Beautiful Blue Danube" ..... Strauss
March, "Schlaraffen" ..... Kempter

SUNDAY GLOBE
—MAY 14, 1911

Third Week of Symphony Hall "Pop" Concerts.

The third week of the successful season of "Pop" concerts in Symphony hall will open tomorrow with the annual "German Night," which is always one of the favorite events of the spring. A feature of the program will be the playing of a number of German folk-songs by one of the horn quartets of the Symphony orchestra, composed of Messrs Hess, Lorbeer, Hain and Phair.

The horns of the Symphony orchestra are famous the country over, and to hear the old songs played by this quartet will be a very welcome novelty.

Among the new pieces that Mr Strube has announced for this week are an "Adagio Pathetique" for orchestra and organ, Godard; a Scotch march, Debussy; a serenade waltz, by Hermann Goldstein of the orchestra; a selection from Massenet's "Herodiade," and on Thursday night, for the first time, a selection from Puccini's "The Girl of the Golden West" will be played.

TRANSCRIPT, TUESDAY,
MAY 16, 191[illegible]

The Pops

The following programme will be given at the "Pop" concert in Symphony Hall this evening:

March, "Le Pere, la Victoire" ..... Ganne
Overture, "Raymond" ..... Thomas
Waltz, "Arabian Nights" ..... Strauss
Selection, "Rigoletto" ..... Verdi
Overture, "William Tell" ..... Rossini
Intermezzo, "Naila" ..... Delibes
Selection, "Faust" ..... Gounod
Indian Dance, from Suite No. 2 ..... Delibes
Overture, "Fra Diavolo" ..... Macdowell
(a) Daffodils ..... Ober
(b) Dalliance ..... Carvel
Selection, "Naughty Marietta" ..... Strube
March, "Flag of Victory" ..... Herbert
..... Blon

Tomorrow evening's programme will be as follows:

March, "The Continentals" ..... Brooke
Overture, "Martha" ..... Flotow
Waltz, "Roses from the South" ..... Strauss
Selection, "Herodiade" (first time) ..... Massenet
Overture, "Mignon" ..... Thomas
Adagio Pathetique (first time) ..... Godard
Organ, Mr. Marshall.
"Zug der Zwerge" ..... Grieg
Irish Rhapsody ..... Herbert
Pomp and Circumstance ..... Elgar
Organ, Mr. Marshall.
Prelude to "The Deluge" ..... Saint-Saens
Selection, "Far Away Isles" ..... Maquarre
March, "Hoch Habsburg" ..... Kral

HERALD, TUESDAY,
MAY 16, 1911

GERMAN NIGHT AT POPS

Last night was German night at the Pops. The program opened with "German March," by Strube, followed by the overture from "Der Freischutz." The overture from "Tannhauser" was heartily applauded. "Romance for 'Cello" was played by J. Keller and was one of the most pleasing numbers.

"Hungarian Dances" Nos. 5 and 6 and the "Blue Danube Waltz" were well appreciated. The march "Schlaraffen" closed the program.

JOURNAL—TUESDAY,
MAY 16, 1911

At the "Pops"

The following program will be given at the Pop concert this evening:

March, "Le Pere, la Victoire" ..... Ganne
Overture, "Raymond" ..... Thomas
Waltz, "Arabian Nights" ..... Strauss
Selection, "Rigoletto" ..... Verdi
Overture, "William Tell" ..... Rossini
Intermezzo, "Naila" ..... Delibes
Selection, "Faust" ..... Gounod
Indian Dance, from Suite No. 2 ..... MacDowell
Overture, "Fra Diavolo" ..... Ober
"Daffodils" ..... Carvel
"Dalliance" ..... Strube
Selection, "Naughty Marietta" ..... Herbert
March, "Flag of Victory" ..... Blon

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POST, TUESDAY,
MAY 16, 1911

HORNS SCORE HIT AT POPS

A particular feature of the Pop concert of yesterday evening in Symphony Hall was the performance of three German folk-songs by the horn quartet of the Symphony Orchestra, composed of Messrs. Hess, Lorbeer, Hain and Phair. These songs were preceded by the sparkling music from Johann Strauss' "Die Fledermaus." The more serious portion of the programme was excellently composed—the overture to "Der Fretschutz," the overture to "Tannhauser," Brahms' Hungarian Dances Nos. 5 and 6, and Flotow's overture to Stradella.

There was a very large audience and more than the ordinary enthusiasm for the music of Mendelssohn, Brahms, Strauss and the German folk-songs—a welcome innovation by Mr. Strube in the matter of programme-making. Mr. J. Keller was recalled when he had played Strube's Romance for 'Cello, and the concert commenced with the conductor's snappy "German March." There were as usual numerous encores, while the glasses clinked and the smoke ascended. The "Beautiful Blue Danube" carried the house, as it always does, and the audience filed out to the rollicking strains of Kempter's "Schlaraffen."

RECORD, TUESDAY,
MAY 16, 19

GERMAN NIGHT AT "POPS."

Typical "Pops" weather brought out more than the average crowd to fill the tables and balconies at Symphony hall last night, when the third week of the season opened with the annual German night, always one of the favorite events of the spring.

A feature of the programme that was especially applauded was the playing of a number of German folk songs by one of the horn quartettes of the Symphony, composed of Messrs. Hess, Lorbeer, Hain and Phair. These songs, with their homely old melodies won the audience at once. Many of them were taken back to the "lieb Vaterland" of their childhood, and to hear these old songs played by such talented performers was indeed a treat.

The programme opened with a German march from Strube, and concluded with "Schlaraffen," a march from Kempter.

ADVERTISER, TUESDAY
MAY 16, 191[illegible]

GERMAN NIGHT AT "POPS."

Typical "Pops" weather brought out more than the average crowd to fill the tables and balconies at Symphony hall last night, when the third week of the season opened with the annual German night, always one of the favorite events of the spring.

A feature of the programme that was especially applauded was the playing of a number of German folk songs by one of the horn quartettes of the Symphony, composed of Messrs. Hess, Lorbeer, Hain and Phair. These songs, with their homely old melodies won the audience at once. Many of them were taken back to the "lieb Vaterland" of their childhood, and to hear these old songs played by such talented performers was indeed a treat.

The programme opened with a German march from Strube, and concluded with "Schlaraffen," a march from Kempter.

GLOBE—TUESDAY,
MAY 16, 1911.

Symphony Hall "Pops."

This evening at the Symphony hall "pops," Mr Strube will conduct the following program: March, "Le Pere, la Victoire," Ganne; overture, "Raymond," Thomas; waltz, "Arabian Nights," Strauss; selection, "Rigoletto," Verdi; overture, "William Tell," Rossini; intermezzo, "Naila," Delibes; selection, "Faust," Gounod; "Indian Dance," from suite No. 2, MacDowell; overture, "Fra Diavolo," Ober; "Daffodils," Carvel; "Dalliance," Strube; selection, "Naughty Marietta," Herbert.

JOURNAL—WEDNESDAY,
MAY 17, 1911.

Tonight's "Pop"

Tonight's "Pop" program is as follows:

March, "The Continentals" ..... Brooke
Overture, "Martha" ..... Flotow
Waltz, "Roses From the South" ..... Strauss
Selection, "Herodiade" (First time) ..... Massenet
Overture, "Mignon" ..... Thomas
Adagio Pathetique (First time) ..... Godard
Organ, Mr. Marshall.
"Zug der Zwerge" ..... Grieg
Irish Rhapsody ..... Herbert
Pomp and Circumstance ..... Elgar
Organ, Mr. Marshall.
Prelude to "The Deluge" ..... Saint-Saens
Selection, "Far Away Isles" ..... Maquarre
March, "Hoch Habsburg" ..... Kral

JOURNAL.--FRIDAY, MAY 19, 1911

"Pop" Program

The following program will be given at the "Pop" concert in Symphony Hall tonight:

March, "Chantecler".....Strube
Overture, "Si j'etais Roi".....Adam
Waltz, "Pres de toi".....Waldteufel
Selection, "Les Huguenots".....Meyerbeer
Selection, "La Boheme".....Puccini
"Marche Ecossaise" (first time).....Debussy
Hungarian Rhapsody No. 2.....Lisst
Overture, "Orpheus".....Offenbach
Overture, "Poet and Peasant".....Suppe
"Serenade".....Whelpley
"Nadia".....Wachs
Selection, "The Arcadians".....Monckton
March, "El Capitan".....Sousa

ADVERTISER, SATURDAY, MAY 20, 1911

THE "POPS."

Conductor Strube has but nine more Pop concerts to conduct, his service ending on Wednesday, May 31. He will be succeeded, as last year, by Conductor Maquarre. Strube has made a number of especially interesting evenings for the near future. On Monday he will have his second "Wagner" night, with the most interesting and extensive list of selections that have yet been given at these concerts. On Thursday night comes the annual Italian night. There will be a large attendance from Il Circolo Italiano on that evening.

It has been finally decided that "Harvard" night will be given on Monday, May 29.

This programme will be given at the Pop concerts in Symphony hall this evening:

March, "The Comet," Strube; overture, "La Gazza Ladra," Rossini; waltz, "Wine, Women and Song," Strauss; selection, "Mlle. Modiste," Herbert; selection, "Carmen," Bizety; Largo, Handel; violin, Mr. Hoffmann; harp, Mr. Schuecker, and organ, Mr. Marshall; ballet music from "La Gioconda," Ponchielli; "Ride of the Valkyries," Wagner; selection, "Madame Sherry," Hoshna; waltz, "Les Patineurs" (The Skaters), Waldteufel; American fantasy, Herbert; march, "King Karl," Unrath.

RECORD, SATURDAY, MAY 20, 1911

THE "POPS."

Conductor Strube has but nine more Pop concerts to conduct, his service ending on Wednesday, May 31. He will be succeeded, as last year, by Conductor Maquarre. Strube has made a number of especially interesting evenings for the near future. On Monday he will have his second "Wagner" night, with the most interesting and extensive list of selections that have yet been given at these concerts. On Thursday night comes the annual Italian night. There will be a large attendance from Il Circolo Italiano on that evening.

It has been finally decided that "Harvard" night will be given on Monday, May 29.

TRANSCRIPT, SATURDAY, MAY 20, 1911

The Pops

Conductor Gustave Strube has but nine more Pop concerts to conduct, his service ending on Wednesday evening, May 31. He will be succeeded, as last year, by Conductor André Maquarre. Mr. Strube has made a number of interesting evenings for the near future. On Monday night he will have his second "Wagner Night," with the most extensive list of selections that have yet been given at these concerts. On Thursday night comes the annual "Italian Night," the programme being devoted entirely to Italian composers. "Harvard Night" is Monday evening, May 29. The Harvard musical clubs will be in attendance, and as in the past it will be a particularly jolly evening for Harvard students and alumni.

The programme for Monday night is as follows:

WAGNER NIGHT

March from the "Damnation of Faust"..Berlioz
Overture, "The Barber of Seville".....Rossini
Waltz, "Du und Du".....Strauss
Selection from "The Flying Dutchman".Wagner
Overture, "Tannhäuser."—Prelude to Act I., "Lohengrin."—Tone Pictures from "The Valkyrie."—March from Tannhäuser".....Wagner
Organ, Mr. Marshall
Introduction to Act III. and Dance of the Apprentices from "The Mastersingers of Nuremberg".....Wagner
Berceuse-Reverie (first time).....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

JOURNAL—SATURDAY, MAY 20, 1911.

Tonight's "Pops"

The following program will be given at the "Pop" concert in Symphony Hall this evening:

March, "The Comet".....Strube
Overture, "La Gazza Ladra".....Rossini
Waltz, "Wine, Women and Song".....Strauss
Selection, "Mlle Modiste".....Herbert
Selection, "Carmen".....Bizet
Largo.....Handel
Violin, Mr. Hoffmann; Harp, Mr. Schuecker; Organ, Mr. Marshall
Ballet music from "La Gioconda".....Ponchielli
Ride of the Valkyries.....Wagner
Selection, "Madame Sherry".....Hoshna
Waltz, "Les Patineurs".....Waldteufel
American Fantasy.....Herbert
March, "King Karl".....Unrath

TRAVELER, SATURDAY, MAY 20, 1911.

THE POPS.

Conductor Gustave Strube has but nine more Pop concerts to conduct, his service ending on Wednesday evening, May 31. He will be succeeded, as last year, by Conductor Andre Maquarre. Mr. Strube has made a number of especially interesting evenings for the near future. On Monday night he will have his second "Wagner" night. On Thursday night comes the annual "Italian" night, the programme being devoted entirely to Italian composers.

The programme for Monday night is as follows:

March from the "Damnation of Faust".....Berlior
Overture, "The Barber of Seville".Rossini
Waltz, "Du und Du".....Strauss
Selection from "The Flying Dutchman".....Wagner
Overture, "Tannhauser".....Wagner
Prelude to Act 1, "Lohengrin"....Wagner
Tone pictures from "The Valkyrie".....Wagner
March from "Tannhauser".....Wagner
Organ, Mr. Marshall.
Introduction to Act 3 and dance of the apprentices, from "The Mastersingers of Nuremberg"...Wagner
Berceuse-Reverie (first time)....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

SUNDAY POST, MAY 21, 1911

THE POPS

Conductor Gustav Strube has but nine more Pop concerts to conduct, his service ending on Wednesday evening, May 31. He will be succeeded, as last year, by Conductor Andre Maquarre. Mr. Strube has made a number of especially interesting evenings for the near future. On Monday night he will have his second "Wagner" night, with the most interesting and extensive list of selections that have yet been given at these concerts. The "Wagner" nights always bring large audiences and this one will be no exception. On Thursday night comes the annual "Italian" night, the programme being devoted entirely to Italian composers. There will be a large attendance from Il Circolo Italiano on that evening.

It has been finally decided that "Harvard" night will be given on Monday evening. May 29. The Harvard musical clubs will be in attendance as usual and as in the past it will be a particularly jolly evening for Harvard students and alumni. The programme for tomorrow (Monday) evening is as follows:

MONDAY, May 22—Wagner Night.

March from "The Damnation of Faust"..Berlioz
Overture, "The Barber of Seville".....Rossini
Waltz, "Du und Du".....Strauss
Selection from "The Flying Dutchman".Wagner
Overture, "Tannhauser".....Wagner
Prelude to Act 1, "Lohengrin".....Wagner
Tone pictures from "The Valkyrie".....Wagner
March from "Tannhauser".....Wagner
Organ, Mr. Marshall.
Introduction to Act 3 and "Dance of the Apprentices" from "The Mastersingers of Nuremberg".....Wagner
Berceuse-Reverie (first time).....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

HERALD, BOSTON, MAY 21, 1911.

THE POPS.

Gustave Strube has but nine more Pop concerts to conduct, his service ending on Wednesday evening, May 31. He will be succeeded, as last year, by Andre Maquarre. Mr. Strube has made a number of especially interesting evenings for the near future. On Monday night he will have his second "Wagner" night, with a most interesting and extensive list of selections. The "Wagner" nights always bring large audiences. On Thursday night comes the annual "Italian" night, the program being devoted entirely to Italian composers. There will be a large attendance from Il Circolo Italiano on that evening.

It has been finally decided that "Harvard" night will be given on Monday evening. May 29. The Harvard Musical clubs will be in attendance, as usual, and, as in the past, it will be a particularly jolly evening for Harvard students and alumni. The program for tomorrow (Monday) evening is as follows:

March from the "Damnation of Faust".Berlioz
Overture, "The Barber of Seville"....Rossini
Waltz, "Du und Du".....Strauss
Selection from "The Flying Dutchman" Wagner
Overture, "Tannhaeuser".....Wagner
Prelude to Act I, "Lohengrin".....Wagner
Tone Pictures from "The Valkyrie"..Wagner
March from "Tannhaeuser".....Wagner
Organ, Mr. Marshall.
Introduction to Act III. and Dance of the Apprentices from "The Mastersingers of Nuremberg".....Wagner
Berceuse-Reverie (first time).....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

THE BOSTON AMERICAN-SUNDAY, - MAY 21, 1911.

FOURTH WEEK OF POPS.

Attendance This Year Surpasses All Previous Figures.

The fourth week of the Pops and the last of Mr. Strube's conductorship begins to-morrow night. The popularity of this peculiarly Boston institution is increasing year by year, and so far this season the attendance has broken all previous records. The musical programs have continued to be high class. Out of twelve numbers eleven usually are popular classics or operatic excerps and the twelfth is selections from some such popular comic opera as "Naughty Marietta" or "The Girl in the Train." For encores the "Barcarole" from "Tales of Hoffman" is still the leader in popularity, although Blom's "Flag of Victory" is a close second.

Now that warm evenings have come there is no more pleasant way of passing them than sitting at a table sipping cooling drinks and listening to the music of the finest band in the world.

Introduction to Act 3 and dance of the apprentices, from "The Mastersingers of Nuremberg"...Wagner
Berceuse-Reverie (first time)....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

JOURNAL--SUNDAY, MAY 21, 1911

Strube to Conduct But Nine More "Pop" Concerts

Conductor Gustave Strube has but nine more "Pop" concerts to conduct, his service ending on Wednesday evening, May 31. He will be succeeded by Conductor Andre Maquarre. Mr. Strube has made a number of especially interesting evenings for the near future. On Monday night he will have his second "Wagner" night. On Thursday night comes the annual "Italian" night, the program being devoted entirely to Italian composers. There will be a large attendance from the Circolo Italiano on that evening.

"Harvard" night will be held on Monday, May 29.

The program for tomorrow evening is as follows:

March from the "Damnation of Faust" Berlioz
Overture, "The Barber of Seville"...Rossini
Waltz, "Du und Du".....Strauss
Selection from "The Flying Dutchman" Wagner
Overture, "Tannhauser".....Wagner
Prelude to Act 1, "Lohengrin".....Wagner
Tone Pictures from "The Valkyrie"..Wagner
March from "Tannhauser".....Wagner
Organ, Mr. Marshall
Introduction to Act III and Dance of the Apprentices from "The Mastersingers of Nuremberg".....Wagner
Berceuse-Reverie (first time).....Sgambati
Waltz, "Espana".....Waldteufel
March, "Old Berlin".....Blon

SUNDAY GLOBE--MAY 21, 1911.

Wagner Night Tomorrow at Symphony Hall "Pops."

Conductor Gustave Strube has but nine more "Pop" concerts to conduct, his service ending Wednesday evening, May 31. He will be succeeded, as last year, by Conductor Andre Maquarre. Mr Strube has made a number of especially interesting evenings for the near future. Tomorrow he will have his second "Wagner" night, with the most interesting and extensive list of selections that have yet been given at these concerts.

Thursday night comes the annual "Italian" night, the program being devoted entirely to Italian composers. There will be a large attendance from Il Circolo Italiano on that evening.

It has been finally decided that "Harvard" night will be given Monday evening, May 29. The Harvard musical clubs will be in attendance as usual, and, as in th past, it will b a particularly jolly evening for Harvard students and alumni.

TRANSCRIPT, TUESDAY, MAY 23, 1911

The Pops

At the Pop Concert tomorrow evening Mr. Jacques Hoffmann will play a violin solo, "Chanson d'Amour," by Louis Victor Saar, who is in charge of the department of harmony, and composition at the College of Music of Cincinnati. Mr. Saar is a native of Rotterdam but came to America in 1893, as accompanist at the Metropolitan Opera House. In 1899 he won a prize in piano composition in this city; and in 1903 was awarded the Kaiser Prize for Composition, at the Sangerfest in Baltimore. The programme at the concert in Symphony Hall this evening is as follows:

March, "The Comet".....Strube
Overture, "Phèdre".....Massenet
Waltz, "Morning Journals".....Strauss
Selection, "The Brigands".....Offenbach
Selection, "Samson and Delilah"....Saint-Saëns
Ballet Music from "Faust".....Gounod
Andacht for Violin, Harp and Organ....Johnson
Messrs. Hoffman, Schuecker and Marshall
March, Danse des Mirlitons, Trepak from "Nut-Cracker" Suite.....Tschaikowsky
Fete Polonaise from "Le Roi malgré lui".....Chabrier
Waltz, "Barcarole".....Waldteufel
Selection, "Naughty Marietta".....Herbert
March, "Frisch drauf los".....Blon

The programme for tomorrow evening is:

March, "Hoch und Deutschmeister".....Ertl
Overture, "Raymond".....Thomas
Selection, "Mikado".....Sullivan
Waltz from "Der Rosenkavalier"....R. Strauss
Selection, "Carmen".....Bizet
(a) Valse Noble.....Nadball
(b) Chanson d'Amour, Violin Solo, Mr. Hoffmann.....Saar
Americanesque.....Gilbert
Overture, "The Flying Dutchman"....Wagner
Marche Nuptiale.....Schlesinger
Organ, Mr. Marshall
(a) Narcissus.....Nevin
(b) "Zug der Zwerge".....Grieg
Waltz, "The Beautiful Blue Danube"...Strauss
March, "Gruss in die Ferne".....Döring

ADVERTISER, TUESDAY MAY 23, 1911

THE POPS.

This programme will be given at the Pop concerts in Symphony hall this evening:—

March, "The Comet," Strube; overture, "Phedre," Massenet; waltz, "Morning Journals," Strauss; selection, "The Brigands," Offenbach; selection, "Samson and Delilah,' Saint-Saens; ballet music from "Faust," Gounod; Andacht for violin, harp and organ, Johnson, Messrs. Hoffmann, Schuecker and Marshall; march, Danse des Mirlitons, Trepak from "Nut-Cracker" suite, Tschaikowsky; Fete Polonaise from "Le Roi malgre lui," Chabrier; waltz, "Barcarole," Waldteufel; selection, "Naughty Marietta," Herbert; march, "Frisch drauf los," Blon.

POST, TUESDAY, MAY 23, 1911

WAGNER NIGHT CROWDS POPS

Favorite Masterpieces Are Well Received

The fourth week of the Pop concerts in Symphony Hall opened brilliantly last night. It was a "Wagner night" and this fact, coupled with the unusually warm weather, drew out an audience of record-breaking proportions.

The greater part of the programme consisted of compositions by Wagner, of which the orchestra gave virtuoso performances—selections from the romantic opera, "The Flying Dutchman," the prelude to "Lohengrin," selections from "The Valkyrie," the overture to "Tannhauser" and the famous march from that opera, and the introduction to Act 3 and Dance of the Apprentices, from "Die Meistersinger."

The concert opened, however, with the dramatic Rakoczy March from Berlioz' "Damnation of Faust," and the Wagner selections interspersed with waltzes by Strauss and Waldteufel, a march of Blon's, and, performed for the first time at these concerts, a delicate trifle by Sgambati, the modern Italian—"Berceuse-Reverie."

If the weather was hot the only indications of that fact consisted in the tremendous consumption of liquid refreshments. The men of the orchestra performed as though the concert were the first instead of the 19th of the present Pop season.

The audience was quick to respond to the excellent performances of favorite masterpieces, such as the "Tannhauser" overture, of which a repetition was desired, but this wish could not be recognized on account of the length of the programme. The music from "Lohengrin" and "The Flying Dutchman" made nearly as deep an impression.

RECORD, TUESDAY, MAY 23, 1911

THE POPS.

This programme will be given at the Pop concerts in Symphony hall this evening:—

March, "The Comet," Strube; overture, "Phedre," Massenet; waltz, "Morning Journals," Strauss; selection, "The Brigands," Offenbach; selection, "Samson and Delilah,' Saint-Saens; ballet music from "Faust," Gounod; Andacht for violin, harp and organ, Johnson, Messrs. Hoffmann, Schuecker and Marshall; march, Danse des Mirlitons, Trepak from "Nut-Cracker" suite, Tschaikowsky; Fete Polonaise from "Le Roi malgre lui," Chabrier; waltz, "Barcarole," Waldteufel; selection, "Naughty Marietta," Herbert; march, "Frisch drauf los," Blon.

HERALD, TUESDAY, MAY 23, 1911

TONIGHT'S POP PROGRAM

The following program will be given at the Pop concert in Symphony Hall this evening:

1—March, "The Comet".....Strube
2—Overture, "Phedre".....Massenet
3—Waltz, "Morning Journals".....Strauss
4—Selection, "The Brigands".....Offenbach
5—Selection, "Samson and Delilah".....Saint-Saens
6—Ballet music from "Faust".....Gounod
7—Andacht for violin, harp and organ..Johnson
Messrs. Hoffmann, Schuecker and Marshall.
8—March, Danse des Mirlitons, Trepak from "Nut-Cracker" Suite.Tschaikowsky
9—Fete Polonaise from "Le Roi malgre lui".....Chabrier
10—Waltz, "Barcarole".....Waldteufel
11—Selection, "Naughty Marietta"....Herbert
12—March, "Frisch drauf los".....Blon

JOURNAL.--TUESDAY, MAY 23, 1911.

Tonight's "Pops" Program

The following program will be given at the "Pop" concert in Symphony Hall this evening:

March, "The Comet".....Strube
Overture, "Phedre".....Massenet
Waltz, "Morning Journals".....Strauss
Selection, "The Brigands".....Offenbach
Selection, "Samson and Delilah"....Saint-Saens
Ballet music from "Faust".....Gounod
Andacht for violin, harp and organ.....Johnson
Messrs. Hoffman, Schuecker and Marshall.
March, Danse des Mirlitons, Trepak from "Nut-Cracker".....Tschaikowsky
Fete Polonaise from "Le Roi malgre lui."
Chabrier
Waltz, "Barcarole".....Waldteufel
Selection, "Naughty Marietta".....Herbert
March, "Frisch drauf los".....Blon

GLOBE--TUESDAY, MAY 23, 1911.

Symphony Hall "Pops."

This evening at the Symphony hall "Pop" concerts the program will be as follows: March, "The Comet," Strube; overture, "Phedre," Massenet; waltz, "Morning Journals," Strauss; selection, "The Brigands," Offenbach; selection, "Samson and Delilah," Saint-Saens; ballet music from "Faust," Gounod; andacht for violin, harp and organ, Johnson; march, "Danse des Mirlitons, Trepak," from "Nut-Cracker" suite, Tschaikowsky; "Fete Polonaise," from "Le Roi malgre lui," Chabrier; waltz, "Barcarole," Waldteufel; selection, "Naughty Marietta," Herbert; march, "Frisch drauf los," Blon.

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HERALD, WEDNESDAY,

MAY 24, 1911

TONIGHT'S POP PROGRAM

The following program will be given at the Pop concert in Symphony Hall this evening:

March, "Hoch und Deutschmeister"...Ertl
Overture, "Raymond".....Thomas
Selection, "Mikado".....Sullivan
Waltz from "Der Rosenkavalier" R. Strauss
Selection, "Carmen".....Bizet
(a) Valse Noble.....Nedball
(b) Chanson d'Amour.....Saar
Violin solo, Mr. Hoffmann.
Americanesque.....Gilbert
Overture, "The Flying Dutchman".Wagner
Marche Nuptiale.....Schlesinger
Organ, Mr. Marshall.
(a) "Narcissus".....Nevin
(b) "Zug der Zwerge".....Grieg
Waltz, "The Beautiful Blue Danube," Strauss
March, "Gruss in die Ferne".....Doring

JOURNAL—WEDNESDAY,

MAY 24, 1911

At the "Pops" Tonight

At tonight's "Pop" concert at Symphony Hall the orchestra, under Mr. Strube, will play the following program:

March, "Hoch und Deutschmeister".....Ertl
Overture, "Raymond".....Thomas
Selection, "Mikado".....Sullivan
Waltz from "Der Rosenkavalier"..R. Strauss
Selection, "Carmen".....Bizet
"Valse Noble".....Nedball
"Chanson d' Amour," violin solo, Mr. Hoffmann.....Saar
Americanesque.....Gilbert
Overture, "The Flying Dutchman"....Wagner
Marche Nuptiale.....Schlesinger
Organ, Mr. Marshall
"Narcissus".....Nevin
"Zug der Zwerge".....Grieg
Waltz, "The Beautiful Blue Danube"..Strauss
March, "Gruss in die Ferne".....Doring

ADVERTISER, THURSDAY

MAY 25, 1911

THE POPS.

Tonight is "Italian Night" at the Pop concerts in Symphony hall, and the programme is made up of works entirely by Italian composers. A large crowd is expected, among which will be members of the Circolo Italiano, which will attend in a body. The programme: March, "Il Bersagliere," Eilenberg; overture, "L'Italiana in Algeri," Rossini; waltz, "Italian Nights," Tobani; selection, "Madame Butterly," Puccini; selection, "Pagliacci," Leoncavallo; ballet music from "La Gioconda," Ponchielli; selection, "The Girl of the Golden West," Puccini; overture, "William Tell," Rossini; overture, "Le Baruffe Chiozzotte," Sinigaglia; sexet from "Lucia," Donizetti; selection, "Aida," Verdi; Marcia Reale, Gabetti.

JOURNAL—FRIDAY

MAY 26, 1911

Tonight's "Pop" Music

Tonight's "Pop" program at Symphony Hall will be as follows:

Coronation March.....Meyerbeer
Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Girls of Baden".....Komzak
Finale to Act 1, "Lohengrin".....Wagner
Selection, "Faust".....Gounod
"Sous les Tilleuls".....Massenet
Solo clarinet, Mr. Mimart; solo, 'cello, Mr. J. Keller.
"Noce Villageoise".....Godard
Ride of the Valkyries.....Wagner
Overture, "1812".....Tschaikowsky
Organ, Mr. Marshall.
Selection, "Il Trovatore".....Verdi
Aase's Death and Anitra's Dance from suite, "Peer Gynt".....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Boccaccio".....Suppe

TRAVELER, FRIDAY,

MAY 26, 1911.

POPS PROGRAMME TONIGHT.

The programme for tonight follows:
Coronation march.....Meyerbeer
Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Girls of Baden".....Kamzak
Finale to Act I., "Lohengrin"...Wagner
Selection, "Faust".....Gounod
(a) "Sous les Tilleuls".....Massenet
Solo clarinet, Mr. Mimart; solo 'cello, J. Keller.
(b) Noce Villageoise.....Godard
Ride of the Valkyries.....Wagner
Overture, "1812".....Tschaikowsky
Organ, Mr. Marshall.
Selection, "Il Trovatore".....Verdi
Aase's Death and Anitra's Dance from Suite "Peer Gynt"....Grieg
Waltz, "Rain of Gold".....Waldteufel
March, "Boccaccio".....Suppe

HERALD, FRIDAY

, MAY 26, 1911.

TONIGHT'S POP PROGRAM

The program of the Pop concert in Symphony Hall this evening is as follows:

1—Coronation March.....Meyerbeer
2—Overture, "The Merry Wives of Windsor".....Nicolai
3—Waltz, "Girls of Baden".....Komzak
4—Finale to Act 1, "Lohengrin".....Wagner
5—Selection, "Faust".....Gounod
Solo clarinet, Mr. Mimart; solo 'cello, Mr. J. Keller.
6—(a) "Sous les Tilleuls".....Massenet
(b) Noce Villageoise.....Godard
7—Ride of the Valkyries.....Wagner
8—Overture, "1812".....Tschaikowsky
Organ, Mr. Marshall.
9—Selection, "Il Trovatore".....Verdi
10—Aase's Death and Anitra's Dance from Suite "Peer Gynt".....Grieg
11—Waltz, "Rain of Gold".....Waldteufel
12—March, "Boccaccio".....Suppe

TRANSCRIPT, SATURDAY,

MAY 27, 1911

Fifth Week of the Pops

Gustav Strube conducts the Pops for the last time this year on Wednesday evening and will be succeeded the following night by André Maquarre, who will conduct the concerts until the end of the season, Saturday evening, July 1. Next Monday will come the annual "Harvard Night." A big crowd is expected and the Glee Club will, of course, be present and sing during the intermissions. The principal Harvard music will be selections from "The Cantelopers," this year's Phi Eta show, and from "The Crystal Gazer," this year's Hasty Pudding play, the march "Up the Street," by Morse, and, of course, "Fair Harvard."

Mr. Maquarre, who during the Symphony season is the solo flutist of the orchestra, has conducted the Pops for the past two years with success, selecting light, tuneful French music which otherwise is seldom heard in this country. He has a list of attractive novelties which he will play during his term of four weeks and a half. On Thursday night he has a Marche Héroique by Saint-Saëns; a little piece called "The Voice of the Bells" by Luigini and a new waltz of his own entitled "Endymion." On Friday he will play for the first time a Suite Gitanilla by Lacome, and a piece for strings by D'Ambrosio called "En Badinant." The programme for Monday night is as follows:

HARVARD NIGHT

March, "Soldiers Field".....R. Fletcher, '07
Overture, "Si j'etais Roi".....Adam
Waltz, "Estudiantina".....Waldteufel
Selection, "The Cantelopers".....Tweedy, '12
March, "Veritas".....Densmore
Scènes de Ballet.....Roepper, '10
Selection, "The Crystal Gazer".....
Brown, '11—Foster, '11
Cortège de Bacchus from Suite "Sylvia"...Delibes
Selection, "Madame Sherry".....Hoschna
Fair Harvard.....Gilman, '81
Organ, Mr. Marshall.
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Up the Street".....Morse

HERALD, SATURDAY,

MAY 27, 1911.

TONIGHT'S POP PROGRAM

The following program will be given at the Pop concert in Symphony Hall this evening:

German March.....Strube
Overture, "The Beautiful Galatea"... Suppe
Waltz, "Violets".....Waldteufel
Selection, "Naughty Marietta".....Herbert
Overture, "Rienzi".....Wagner
Ave Maria.....Schubert
'Cello, J. Keller; harp, Mr. Schuecker; organ, Mr. Marshall.
Selection, "Rigoletto".....Verdi
Hungarian Rhapsody No. 2.....Liszt
March, "Pomp and Circumstance".....Elgar
(a) "To a Wild Rose".....MacDowell
(b) "Dalliance".....Strube
Selection, "The Arcadians".....Monckton
March, "Flag of Victory".....Blon

JOURNAL,—SATURDAY,

MAY 27, 1911.

At the "Pops" Tonight

The following program will be given at the "Pop" concert in Symphony Hall this evening:

"German March".....Strube
Overture, "The Beautiful Galatea".....Suppe
Waltz, "Violets".....Waldteufel
Selection, "Naughty Marietta".....Herbert
Overture, "Rienzi".....Wagner
"Ave Maria".....Schubert
'Cello, Mr. J. Keller; harp, Mr. Schuecker; organ, Mr. Marshall.
Selection, "Rigoletto".....Verdi
Hungarian Rhapsody No. 2.....Liszt
March, "Pomp and Circumstance".....Elgar
"To a Wild Rose".....MacDowell
"Dalliance".....Strube
Selection, "The Arcadians".....Monckton
March, "Flag of Victory".....Blon

ADVERTISER, SATURDA

MAY 27, 1911

THE POPS.

Gustav Strube conducts the Pops for the last time this year on Wednesday and will be succeeded the following night by Andre Maquarre, who will conduct the concerts until the end of the season, which comes on Saturday evening, July 1. The great night of the week will be Monday, the annual "Harvard night." The Glee Club will, of course, be present and sing during the intermissions.

In his programmes for Tuesday and Wednesday nights Strube will present no novelties.

THE BOSTON AMERICAN-

—SUNDAY,. MAY 28, 1911.

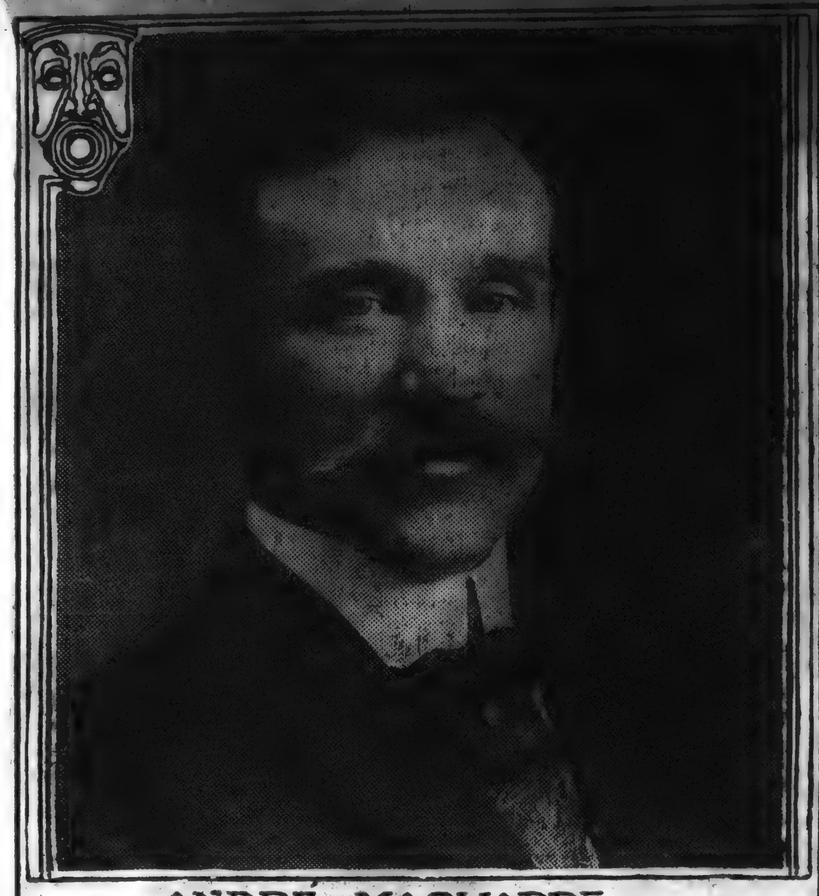
HARVARD NIGHT AT POPS.

Marks Closing Night for Strube, Who Is Followed by Maquarre.

Gustav Strube conducts the Pops for the last time this year on Wednesday evening and will be succeeded the following night by Andre Maquarre, who will conduct the concerts until the end of the season, Saturday evening, July 1. The great night of the week will be Monday, the annual "Harvard Night." A big crowd is expected. The Glee Club will sing during the intermissions. Mr. Maquarre, who during the Symphony season is the solo flutist of the orchestra, has conducted the Pops for the past two years with the greatest success.

THE SUNDAY HERALD, BOSTON, MAY 28, 1911

TO BE SEEN IN BOSTON THIS WEEK



ANDRÉ MAQUARRE
CONDUCTOR

FIFTH WEEK OF POPS

Gustav Strube conducts the Pops for the last time this year on Wednesday evening and will be succeeded the following night by Andre Maquarre, who will conduct the concerts until the end of the season, which comes on Saturday evening, July 1. The great night of the week will be Monday, the annual "Harvard Night." A big crowd is expected, and the Glee Club will sing during the intermissions. The principal Harvard music will be selections from "The Cantelopers," this year's Phi Eta show by Mr. Tweedy of the class of '12, and a selection from "The Crystal Gazer," this year's Hasty Pudding piece by Brown, '11, and Foster, '11; some ballet music, by Roepper, '10; the march, "Up the Street," by Morse; march, "Veritas," by Densmore, and, of course, "Fair Harvard."

In his program for Tuesday and Wednesday evenings, Mr. Strube will present no novelties.

Mr. Maquarre, during the Symphony season the solo flutist of the orchestra, has conducted the Pops for the past two years with the greatest success, not the least part of which has been due to his taste in selecting light, tuneful French music, which otherwise is seldom heard in this country. He has a long list of attractive novelties, which he will play during his term of four weeks and a half. On Thursday night he has a march, "Joyeuse," by Auzende; a Marche Heroique, by Saint-Saens; a little piece, called "The Voice of the Bells," by Luigini, and a new waltz of his own, "Endymion." On Friday night he will play for the first time a Suite Gitanilla, by Lacome; an Entr'acte from Cilea's "Adrienne Lecouvreur," and a piece for strings by D'Ambrosio, "En Badinant." On Saturday evening his novelties comprise a march, "Song of Glory," by Marie; a waltz, "Frascati," by Litolff; an entr'act, from Lapara's "Habanera," which was done at the Boston Opera House this last winter, and a new selection from "Lakme." Of course, all the old favorites will appear on the program. The program for tomorrow (Monday) night is as follows:

March, "Soldier's Field".....R. Fletcher '07
Overture, "Si j'etais Roi".....Adam
Waltz, "Estudiantina".....Waldteufel
Selection, "The Cantelopers".....Tweedy '12
March, "Veritas".....Densmore
Scenes de Ballet.....Roepper '10
Selection, "The Crystal Gazer."
Brown '11, Foster '11
Cortege de Bacchus from Suite "Sylvia"
Delibes
Selection, "Mme. Sherry".....Hoshna
"Fair Harvard".....Gilman '81
Organ, Mr. Marshall.
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Up the Street".....Morse

GLOBE—TUESDAY

, MAY 30, 1911

Symphony Hall "Pops."

Conductor Strube makes his last appearance of the season at tomorrow evening's "Pop" concert in Symphony hall, Mr Andre Maquarre taking his place the following evening. Wagner will be represented by two pieces on tonight's program, the prelude to "The Mastersingers" and the "Tannhauser" march.

JOURNAL—SUNDAY,

MAY 28, 1911

Harvard Night Opens Fifth Week of "Pops"

Gustav Strube conducts the "Pops" for the last time this year on Wednesday evening and will be succeeded the following night by Andre Maquarre, who will conduct the concerts until the end of the season, which comes on Saturday evening, July 1. The great night of the week will be Monday, the annual "Harvard Night." The Glee Club will sing during the intermissions. The orchestra will play Harvard music, given in the program below.

Mr. Maquarre has a long list of attractive novelties which he will play during his term as conductor. On Thursday night he has a march, "Joyeuse," by Auzende; a "Marche Heroique," by Saint-Saens; a little piece called "The Voice of the Bells," by Luigini, and a new waltz of his own entitled "Endymion." On Friday night he will play for the first time a "Suite Gitanilla," by Lacome, one of the most capable writers of agreeable, pleasing melody that France has; an entr'acte from Cilea's opera, "Adrienne Lecouvreur," and a piece for strings by D'Ambrosio called "En Badinant." On Saturday evening his novelties comprise a march, "Song of Glory," by Marie; a waltz, "Frascati," by Litolff; an entr'acte from Laparra's opera "Habanera," and a selection from Delibes's "Lakme."

The program for Monday night is as follows:

March, "Soldiers Field".....R. Fletcher '07
Overture, "Si j'etais Roi".....Adam
Waltz, "Estudiantina".....Waldteufel
Selection, "The Cantelopers".....Tweedy '12
March, "Veritas".....Densmore
"Scenes de Ballet".....Roepper '10
Selection, "The Crystal Gazer"
Brown '11—Foster '11
"Cortege de Bacchus".....Delibes
Selection, "Madame Sherry".....Hoshna
"Fair Harvard".....Gilman '81
Organ, Mr. Marshall
"American Fantasy".....Herbert
Organ, Mr. Marshall
March, "Up the Street".....Morse

SUNDAY GLOBE

—MAY 28, 1911.

Maquarre This Week Begins to Conduct "Pops."

Gustav Strube conducts the "Pops" for the last time this year next Wednesday evening, and will be succeeded the following night by Andre Maquarre, who will conduct the concerts until the end of the season, Saturday evening, July 1. The great night of the week will be tomorrow, the annual "Harvard night." A big crowd is expected, and the glee club will, of course, be present and sing during the intermissions.

The principal Harvard music will be selections from "The Cantelopers," this year's "Phi Eta" show, by Mr Tweedy of the class of '12; a selection from "The Crystal Gazer," this year's "Hasty Pudding" piece, by Brown '11 and Foster '11; some ballet music by Roepper '10, the march, "Up the Street," by Morse; march, "Veritas," by Densmore, and "Fair Harvard."

Mr Maquarre, who during the Symphony season is the solo flutist of the orchestra, has conducted the "pops" for the past two years with great success, not the least part of which has been due to his taste in selecting light, tuneful French music which otherwise is seldom heard in this country.

Thursday night he has a march, "Joyeuse," by Auzende; a "Marche Heroique," by Saint-Saens; a little piece called "The Voice of the Bells," by Luigini, and a new waltz of his own, entitled "Endymion."

Friday night he will play for the first time a "Suite Gitanilla," by Lacome; an entr'act from Cilea's opera, "Adrienne Lecouvreurs" and a piece for strings by d'Ambrosio, called "En Badinant."

Saturday evening his novelties comprise a march, "Song of Glory," by Marie; a waltz, "Frascati," by Litolff; an entr'act from Lapara's opera, "Habanera," which was done at the Boston opera house this last winter, and a new selection from Delibes' opera "Lakme."

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Activities Here and Abroad

Last Half of Pop Season—Wagner Autobiography—Ravel's New Opera—"Siegfried" in English—Other Items

The first half of the present Pop season in Symphony Hall, with the conclusion of Mr. Strube's month of conductorship, ends next Wednesday evening. Tomorrow night will be Harvard night, with the Glee Club, the college yells, etc., in full swing. For Tuesday and Wednesday, Mr. Strube offers no novelties.

Mr. Maquarre, who during the Symphony season is the solo flutist of the orchestra, has conducted the Pops for the past two years with much success, not the least part of which has been due to his taste in selecting light, tuneful French music, which otherwise is seldom heard in this country. He has a long list of attractive novelties which he will play during his term of four weeks and a half. For the coming week there are the march "Joyeuse," by Auzende; the "Marche Heroique," by Saint-Saens; the little piece, "The Voice of the Bells," by Luigini, and a new waltz of Mr. Maquarre's, "Endymion." On Friday will be heard for the first time the "Suite Gitanilla" by Lacome, one of the contemporaneous writers of agreeable melody that France has; the "Entr'acte" from Cilea's opera "Adrienne Lecouvreur", and the piece for strings by D'Ambrosio, "En Badinant."

On Saturday evening the novelties comprise the march, "Song of Glory," by Marie; the waltz "Frascati," by Litolff; the entr'acte from Laparra's opera "Habanera," which was done at the Boston Opera House this last winter, and a new selection from Delibes' opera, "Lakme."

Henry F. Gilbert's "Americanesque on Negro Themes," described in the Post a week ago, was performed last Wednesday evening at the Pops. The performance was inexcusably poor, but in spite of this, it was possible to perceive uncommon value in certain measures of the "Americanesque." Mr. Gilbert, in this immature work, has commenced strikingly to form an orchestral style of his own, and he has before this given conclusive evidence of an art-expression wholly original with him. In the "Americanesque" the humor is broader than in the "Comedy Overture in Negro Themes." There is a rapscallion preluding, a drunken rowdy dance, as a beginning. Then the air "Zip Coon" is handled effectively for a space. "Dearest May" is played in a sentimental, German band fashion, by the brass. There is a final section, written with breath-taking abandon and virtuosity, in which the themes previously employed are combined. The form of this composition is far less individual than that of the "Comedy Overture." The intent of the composer is rather painstakingly obvious. But leaving aside those things with which the professional reviewer and musician is particularly concerned, the fact remains that for the general music-lover, Mr. Gilbert has written a piece full of humor and swing, an alternately sentimental and festive spirit, while for the critical musician he has provided some splendid orchestration and some masterly counterpoint.

The memoirs of Richard Wagner, just published in Germany, will undoubtedly prove one of the most absorbing autobiographies in German or in any other language. Wagner was nothing if not a tremendous egoist. He let no opportunity go by of recording himself, his impressions and experiences in his lifetime either in life, literature or music. His stupendous operas are only the cogitations of that most modern and introspective of individuals, and nothing, great or small, was without value in his eyes when it affected Richard Wagner.

A foretaste of these chronicles ("Mein Leben," Bruckmann, Munich) has been furnished by Mr. Arthur Abell, the Berlin correspondent of the Musical Courier, in the issue of May 17. Wagner acquired the habit of making notes upon himself very early in life. The memoirs which have just seen the light extend to the year 1864, when Ludwig the Second became Wagner's protector, and he entered upon the last and happiest phase of his career. Wagner retells the well-known fact of his childhood; that he was not strongly attracted toward the piano and in fact never learned to play well. In his ninth year he was introduced to the composer, Carl Maria von Weber, and von Weber asked his mother if her son desired to be a musician. Mme. Wagner replied that she could discover no traits of the musician in Richard saving his wild enthusiasm over "Der Freischutz"—a reply which was diplomatic enough and also true. Little by little, however, Wagner's love for music grew. In school he secretly took lessons in harmony, meanwhile ignoring almost completely his other studies. Without having gone through the gymnasium he entered the Leipsic Conservatorium in 1831, and comenced the wildest period of his life. He was constantly quarrelling with his fellow-students, though he never could be persuaded to fight a duel. He became a desperate gambler. At last he lost in play his mother's pension, which had been intrusted to him for delivery. With his last thaler luck turned, he regained not only all he had lost, but more beside, and the scare cured him permanently of the gambling habit.

Let us read Wagner's own words: "The passion for gambling combined with the despair caused by my losses nearly drove me crazy. Everything else that had lured me to the student life now seemed of no importance; I was absolutely indifferent to the opinion of my fellow students; I no longer associated with them and met only the most corrupt in the small gambling hells of Leipsic; I even endured with indifference the contempt of my sister Rosalie, who, together with my mother, now looked upon me with utter disdain. In my growing despair I finally determined to take a last big risk and turn the tables of fortune; I was of the opinion that I could win only by playing big stakes, so I risked a large sum of money, this being my mother's pension, which had been entrusted to me. That night I lost everything to the last thaler. The excitement that mastered me as I played this, my very last coin, was wholly new to me, and I had already experienced much; although I had eaten nothing all night long, the feeling of seasickness came over me again and again. With this last thaler I risked my very life, for if it were lost, I could not think of returning to my family; I could already see myself a lost son, aimlessly wandering over the fields and through the forests. I won, but the mood of despair still gripped me. Again and again I staked my winnings, until a fair sum was before me. I continued to win and I was so careful that I could dare the boldest coups, for suddenly it occurred to me that I was now gambling for the last time in my life. My good fortune was so noticeable that the others would not continue; I had, indeed, not only regained all that I had lost that night, but enough more to pay all my debts. The glow that warmed my whole body during this procedure seemed of a holy nature; with the turn of my luck I distinctly felt that God or an angel were standing beside me whispering words of warning or consolation. At break of day I returned home and fell into a deep, long sleep, from which I awakened feeling as if I had been born anew. No sense of shame could now keep me from hurrying to my mother and confessing to her, while giving her her money, telling her the whole story, including the gambling away of her own property. She folded her hands and thanked God for His grace, declaring that I was saved and that it would be impossible for me ever to return to such vices: and, in fact, from that time onward all similar temptations have lost their power over me. The world in which I had been carousing suddenly seemed to me the most undesirable and inexplicable; the passion for gambling had already made me indifferent to all other student vanities, and with the release from this vice, I suddenly felt myself face to face with a new world which now belonged to me, and I was immediately possessed with a hitherto unknown zeal for a musical education. And a new phase of my musical developement now began—serious application."

But even in this wildest period, continues the composer, his musical development continued. He does not remember the C major overture or the piano sonata in B flat for four hands, but he does remember vividly a composition of considerably more importance in the forming of his musical style. This was an overture in B flat:

"But I have epoch-making memories of another work written at that time—an overture in B flat; this composition was the result of my studying Beethoven's ninth symphony. I developed here, in particular, the mystical atmosphere which I gave to the orchestra. This was divided into three imposing elements; it was my desire to make the characteristics of these elements at once plain to the reader of the score by an energetic play of colors, and it was only because I could not procure green ink that I did not carry out my intention. The strings were to be written in red, the woodwind in green and the brass in black."

The prelude to the "Rheingold" came to him in this manner:

"I suddenly had the sensation of sinking into swiftly flowing water. The roaring of the water soon developed into a musical sound expressed in the ever rising and falling of the arpeggio of the accord in E flat; this arpeggio continually increased in compass as a melodic figuration, but it always remained in the pure chord of E flat, and—this, by constantly increasing, seemed to give to the element into which I had sunk tremendous importance. I could feel the waves majestically falling over me—and I wakened in terror. I immediately recognized that my dream had given me the inspiration for the Vorspiel to 'Rheingold,' which I had long been seeking, but had not been able to find."

POP PROGRAMMES

MONDAY, MAY 29—HARVARD NIGHT

March, "Soldiers Field".....R. Fletcher, '07
Overture, "Si j'etais Roi".....Adam
Waltz, "Estudiantina".....Waldteufel

Selection, "The Cantelopes".....Tweedy, '12
March, "Veritas".....Densmore
Scenes de Ballet.....Roepper, '10
Selection, "The Crystal Gazer".....Brown, '11—Foster, '11
Cortege de Bacchus from Suite "Sylvia".....Delibes
Selection, "Madame Sherry".....Hoschna
Fair Harvard.....Gilman, '81
Organ, Mr. Marshall.
March, "Up the Street".....Morse
Organ, Mr. Marshall.

TUESDAY, MAY 30.

March, "Merry Soldiers".....Sabathil
Overture, "Zampa".....Herold
Selection, "Cavalleria Rusticana".....Mascagni
Valse Valesca.....Chase
Selection, "Pagliacci".....Leoncavallo
Romance sans paroles.....Guilmant
Valse Brilliante.....Chopin
Flute Solo, Mr. Brooke.
Prelude to "The Mastersingers of Nuremberg".....Wagner
"Finlandia".....Sibelius
March from "Tannhauser".....Wagner
Organ, Mr. Marshall.
"La Colombe".....Gounod
"The Little Lead-Soldiers".....Pierne
Selection, "Mlle. Modiste".....Herbert
March, "The Gladiator".....Fucick

WEDNESDAY, MAY 21.
(Farewell Appearance of Gustav Strube.)

March, "The Comet".....Strube
Overture, "The Bronze Horse".....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Aida".....Verdi
Overture, "Mignon".....Thomas
Prelude to Act I., "Lohengrin".....Wagner
"Entree Triomphale des Boyards".....Halvorson
Overture, "Tannhauser".....Wagner
Overture, "Si j'etais Roi".....Adam
"Traumerei".....Schumann
Intermezzo.....Szalit
Selection, "Madame Sherry".....Hoschna
March, "King Karl".....Unrath

THURSDAY, JUNE 1.
(First Appearance of Conductor A. Maquarre.)

March, "Joyeuse" (First time).....Auzende
Overture, "Mireille".....Gounod
Waltz, "Barcarole".....Waldteufel
Selection, "La Mascotte".....Audran
Ballet Music "Sylvia".....Delibes
a. Les Chasseresses.
b. Pizzicato.
c. Cortege de Bacchus.
Meditation.....J. S. Bach—Jules Bordier
Violin, Mr. Krafft; Organ, Mr. Marshall.
Selection, "Lohengrin".....Wagner
Marche Heroique (First time).....Saint-Saens
Overture, "Fra Diavolo".....Auber
La Voix des Cloches (First time).....Luigini
Waltz, "Endymion" (First time).....A. Maquarre
Marche des Amoureux.....Ganne

FRIDAY, JUNE 2.

March, "En Avant".....Gungl
Overture, "La Dame Blanche".....Boieldieu
Waltz, "Fideles Wien".....Komzak
Selection, "Prince of Pilsen".....Luders
Suite "Gitanilla" (First time).....P. Lacome
a. Les Romani.
b. Sous Les Etoiles.
c. Sous le Soleil.
d. Valse Boheme.
Entr' acte, "Adrienne Lecouvreur" (First time).....Cilea
Selection, "Samson".....Saint-Saens
Marche Hongroise.....Berlioz
Overture, "Mignon".....A. Thomas
Scherzo, "En Badinant" (strings) (First time).....D'Ambrosio
Waltz, "The Beautiful Blue Danube".....J. Strauss
March, "Under the Double Eagle".....Wagner

SATURDAY, JUNE 3.

March, "Chante de Gloire" (First time).....G. Marie
Overture, "Jessonda".....Spohr
Waltz, "Frascati" (First time).....H. Litolff
Selection, "Naughty Marietta".....V. Herbert
Suite No. 2 "L'Arlesienne".....Bizet
Entr' acte, "Habanera" (First time).....Lapara
Selection, "Lakme" (First time).....Leo Delibes
Kermesse.....Godard
Overture, "Poet and Peasant".....Suppe
'Cello, Mr. Keller.
Les Petit Soldats de Plomb.....Pierne
Abendlied.....R. Schumann
Violin, Mr. Krafft.
Waltz, "Espana".....Waldteufel
March, "Merry Soldier".....Sabathil

BOSTON POST
MAY 30, 1911

HARVARD AT POP CONCERT

It was Harvard night yesterday evening at the Pop concert in Symphony Hall. The hall was packed. There were the usual sights and sounds of such occasions.

"Harvard" blazed out against the organ pipes over the stage; red banners hung over the railings of the balconies; at the tables the groups were clad in the lightest and most brilliant of summer attire. The Glee Club sat down near the stage, and was first heard when Conductor Strube raised his baton for the opening march, "Soldiers Field," by Fletcher of '07.

Tweedy, '12, himself conducted the orchestra in the performance of his catony music from "The Cantelopers." The other Harvard music, in addition to that provided by the glee club, was Densmore's famous march, "Veritas"; a prelude of Rachmaninoff, originally a piano piece, orchestrated with fair skill; "Scenes de Ballet," in modern orchestral and harmonic idoms, by Roepper, '10; "Fair Harvard" and "Up the Street," with John Marshall at the organ.

The glee club sang the Harvard football songs, "Rhine Wine," "Australia" and "Ciribiribin"; the commencement hymn, "Ave Mater"; "General Grant," the medley including "Old Folks at Home"; a very amusing skit, "The Orchestra"; "'Way Down Yonder in the Corn Field," and quartet selections, including "Susie's Pa Bought a Limou-

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JOURNAL—TUESDAY,
MAY 30, 1911.

HARVARD PROGRAM AT THE POP CONCERT

College Men Enthusiastic When Strube Plays "Up the Street."

In spite of the intensely warm weather every table was occupied at the "Pop" concert last evening, when Harvard night brought out not only the undergraduates but several large parties of graduates, each trying to outdo the other in the enthusiastic cheering that followed each number. The program chosen by Gustav Strube abounded in compositions by Harvard men and was all that could be desired, if enthusiasm can be judged as favorable criticism. Each number by the Crimson "grads" or seniors was the signal for unlimited applause, both preceding and following the selection.

"Fair Harvard" came in for the largest share of demonstrative appreciation and sung by the hundreds of male voices, proved tremendously effective. "Up the Street," the popular gridiron march by "Bob" Morse, came in for no secondary amount of applause. Among the men at the various tables were numerous well known graduates. The crimson banners twining the balconies added greatly to the scene, while the crimson electric lettering of "Harvard" on the large organ was very effective. ssion the Glee Club iumbers, which met es, and when "Fair k up by the full orme, everybody stood ses.

Tonight's "Pop" Program

Tonight's program at the "Pop" concert in Symphony Hall is as follows:

March, "Merry Soldiers".....Sabathil
Overture, "Zampa".....Herold
Selection, Cavalleria Rusticana".....Mascagni
Valse Valesca.....Chase
Selection, "Pagliacci".....Leoncavallo
"Romance sans paroles".....Guilmant
"Valse Brillante".....Chopin
Flute solo, Mr. Brooke.
Prelude to "The Mastersingers of Nuremberg".....Wagner
"Finlandia".....Sibelius
March from "Tannhauser".....Wagner
Organ, Mr. Marshall.
"La Colombe".....Gounod
"The Little Lead-Soldiers".....Pierne
Selection, "Mlle Modiste".....Herbert
March, "The Gladiator".....Fucick

TRANSCRIPT, WEDNESDAY,
MAY 31, 1911

Strube's Last Concert

At the "Pop" Concert at Symphony Hall tonight Conductor Gustav Strube makes his last appearance with the orchestra this season. The first number on the programme will be his popular march, "The Comet." Tomorrow evening he will be succeeded by André Maquarre, who will conduct the concerts until they close.

Tonight's programme is as follows:

March, "The Comet".....Strube
Overture, "The Bronze Horse".....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Aida".....Verdi
Overture, "Mignon".....Thomas
Prelude to Act I., "Lohengrin".....Wagner
"Entré Triomphale des Boyards".....Halvorson
Overture, "Tannhäuser".....Wagner
Overture, "Si j'étais Roi".....Adam
(a) "Traumerei".....Schumann
(b) Intermezzo.....Szalit
Selection, "Madame Sherry".....Hoschna
March, "King Karl".....Unrath

Tomorrow night the programme is:

March, "Joyeuse" (first time).....Auzende
Overture, "Mireille".....Gounod
Waltz, "Barcarolle".....Waldteufel
Selection, "La Mascotte".....Audran
Ballet Music, "Sylvia".....Delibes
a. Les Chasseresses.
b. Pizzicatto.
c. Cortège de Bacchus.
Méditation.....J. S. Bach—Jules Bordier
(Violin, Mr. Krafft; Organ, Mr. Marshall)
Selection, "Lohengrin".....Wagner
Marche Héroique (first time).....Saint-Saëns
Overture, "Fra Diavolo".....Auber
La Voix des Cloches (first time).....Luigini
Waltz, "Endymion" (first time).....A. Maquarre
Marche des Amoureux.....Ganne

HERALD, TUESDAY,
MAY 30, 1911

HARVARD CHEER DROWNS 'POPS'

Symphony Hall Rocks with Enthusiasm of the Biggest Night on Record.

CRIMSON SIGN NAILED DOWN

University Composers Applauded with Mighty Roars of the Assembled Throng.

No one within a quarter-mile of Symphony Hall last evening could have failed to be aware that it was Harvard night at the Pops. "Harvard indifference," characteristic celebrated in song and story for lo these many years, manifested itself in cheers that made the statues tremble in their niches. It was the biggest Harvard night that ever came over from Cambridge. And, more than that, it was the biggest Pop night in Symphony Hall history.

Across the front of the organ blazed a red electric sign, "Harvard." At the end of the evening the sign still blazed. It is a difficult climb up to that organ. Anyway, the lights were screwed down. Along the outside of the railings round first and second balconies were strung rows of crimson banners which proclaimed that this was "Harvard Night, 1911."

The kindly management had not nailed the banners and they were speedily evanescent. In former years they have been visible till the first intermission. But when that period arrived only three pennants were left. Three girls peered over the railing. Three gloved hands investigated and the banners vanished forthwith.

Long before the doors were opened a crowd of 500 ticketless folk had waited on the steps for a chance to rush into the balconies. Every table on the floor was taken, and every available point of vantage round the wall wherever a chair could be placed. All the tickets were gone by Thursday of last week. And when even the rush spaces were occupied, people persisted in storming the doors in the hope that perhaps there might be a chance to enter.

Scarcely had the Harvard crowd taken its place at the tables when somebody started the Harvard cheer. Again and again the college and class yells were given. Then the orchestra was permitted to begin. The first number on the crimson-bound program was "Soldiers' Field," the march written by R. Fletcher, '07. Renewed cheering greeted the rendition. "Si j'etais Roi," by Adam came next, and then "Estudiantina," by Waldteufel; but as neither of these estimable gentlemen graduated from Harvard, the applause was less intense.

At the end of "Estudiantina," the Harvard Glee Club, seated down front near the platform, decided that it was time to interfere. So the club uprose and intoned any number of semi-cheer songs, which were approved with lung-splitting roars of delight. The roars actually increased in violence—a seemingly impossible vocal feat—when Conductor Gustav Strube handed his baton to Tweedy, '12. Tweedy, '12, wrote music for that Harvard operetta, "The Cantelopers," and he conducted the Canteloper selections played last night.

Densmore's march, "Veritas," received appropriate notice, although Densmore never went to Harvard. Some people were puzzled to know why Rachmaninoff's "Serenade" should be so enthusiastically hailed. The enthusiasm was due to the fact that the "Serenade," originally written for the piano, was orchestrated over at Harvard in one of the music classes, under the supervision of Prof. E. W. Hill. Roepper, '10, was crimsonly applauded for his "Scenes de Ballet," and the like tribute was vouchsafed Brown, '11, and Foster, '11, for "Selections from the Crystal Gazer."

"Cortege de Bacchus," "Madame Sherry" and "American Fantasy" all received their just reward. But when John P. Marshall went to the organ and with the orchestra swung into the strains of "Fair Harvard," by Gilman, '81——

And then the orchestra played "Up the Street," so every one went home whistling.

TONIGHT'S POP PROGRAM

Tonight's program of the Pop concerts in Symphony Hall is as follows:

1—March, "Merry Soldiers".....Sabathil
2—Overture, "Zampa".....Herold
3—Selection, "Cavalleria Rusticana".....Mascagni
Valse Valesca.....Chase
4—Valse Valesca.....Leoncavallo
5—Selection, "Pagliacci".....Guilmant
6—(a) Romance sans paroles.....Chopin
(b) Valse Brillante.....
Flute solo, Mr. Brooke.
7—Prelude to "The Mastersingers of Nuremberg".....Wagner
8—"Finlandia".....Sibelius
9—March from "Tannhauser".....Wagner
Organ, Mr. Marshall.
10—(a) "La Colombe".....Gounod
(b) "The Little Lead Soldiers".....Pierne
11—Selection, "Mlle. Modiste".....Herbert
12—March, "The Gladiator".....Fucick

TRAVELER, WEDNESDAY, MAY 31, 1911

POPS PROGRAMME TONIGHT.

Conductor Gustav Strube makes his last appearance of the season at tonight's Pop concert in Symphony Hall. Tomorrow night he will be succeeded by Andre Maquarre, who will act as conductor through the month of June. The programme for tonight follows:

March, "The Comet".....Strube
Overture, "The Bronze Horse"....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Aida".....Verdi
Overture, "Mignon".....Thomas
Prelude to Act I., "Lohengrin"..Wagner
"Entree Triomphale des Boyards"
.....Halvorson
Overture, "Tannhauser".....Wagner
Overture, "Si j'etais Roi".....Adam
(a) "Traumerei".....Schumann
(b) Intermezzo.....Szalit
Selection, "Madame Sherry".....Hoshna
March, "King Karl".....Unrath

HERALD, THURSDAY, JUNE 1, 1911

TONIGHT'S POP PROGRAM

Conductor A. Maquarre will make his first appearance at tonight's program of the Pop concert in Symphony Hall, directing the orchestra in these numbers:

March, "Joyeuse" (first time)....Auzende
Overture, "Mireille".....Gounod
Waltz, "Barcarole".....Waldteufel
Selection, "La Mascotte".....Audran
Ballet Music "Sylvia".....Delibes
(a) Les Chasseresses. (b) Pizzicato. (c) Cortege de Bacchus.
Meditation.....J. S. Bach—Jules Bordier
Violin, Mr. Krafft; organ, Mr. Marshall.
Selection, "Lohengrin".....Wagner
Marche Heroique (first time)..Saint-Saens
Overture, "Fra Diavolo".....Auber
La Voix des Cloches (first time)..Luigini
Waltz, "Endymion" (first time).A. Maquarre
Marche des Amoureux.....Ganne

ADVERTISER, THURSDAY, JUNE 1, 1911

"POP" CONCERTS.

The "Pop" concert tonight marks the first appearance of Conductor A. Maquarre. The programme: March, "Joyeuse" (first time), Auzende; overture, "Mireille," Gounod; waltz, "Barcarole," Waldteufel; selection, "La Mascotte," Audran; ballet music, "Sylvia," Delibes, (a) Les Chasseresses, (b) Pizzicato, (c) Cortege de Bacchus; Meditation, J. S. Bach—Jules Bordier, violin, Mr. Krafft; organ, Mr. Marshall; selection, "Lohengrin," Wagner; Marche Heroique (first time), Saint-Saens; overture, "Fra Diavolo," Auber; La Voix des Cloches (first time), Luigini; waltz, "Endymion" (first time), A. Maquarre; Marche des Amoureux, Ganne.

RECORD, THURSDAY, JUNE 1, 1911

"POP" CONCERTS.

The "Pop" concert tonight marks the first appearance of Conductor A. Maquarre. The programme: March, "Joyeuse" (first time), Auzende; overture, "Mireille," Gounod; waltz, "Barcarole," Waldteufel; selection, "La Mascotte," Audran; ballet music, "Sylvia," Delibes, (a) Les Chasseresses, (b) Pizzicato, (c) Cortege de Bacchus; Meditation, J. S. Bach—Jules Bordier, violin, Mr. Krafft; organ, Mr. Marshall; selection, "Lohengrin," Wagner; Marche Heroique (first time), Saint-Saens; overture, "Fra Diavolo," Auber; La Voix des Cloches (first time), Luigini; waltz, "Endymion" (first time), A. Maquarre; Marche des Amoureux, Ganne.

TRANSCRIPT, THURSDAY, JUNE 1, 1911

André Maquarre will conduct the "Pop" Concert at Symphony Hall, this evening, and continue for the remainder of the season. In the well chosen programme, which has been printed here, is a waltz by the conductor that will be given for the first time. Tomorrow's programme is as follows:

March, "En Avant".....Gungl
Overture, "La Dame Blanche".....Boieldieu
Waltz, "Fideles Wien".....Komzak
Selection, "Prince of Pilsen".....Luders
Suite, "Gitanilla" (first time).....P. Lacome
(a) Les Romani.
(b) Sous les Etoiles.
(c) Sous le Soleil.
(d) Valse Bohème.
Entr'acte, "Adrienne Lecouvreur" (first time).....Cilea
Selection, "Samson".....Saint-Saëns
Marche Hongroise.....Berlioz
Overture, "Mignon".....A. Thomas
Scherzo, "En Badinant," strings, (first time).....D'Ambrosio
Waltz, "The Beautiful Blue Danube"..J. Strauss
March, "Under the Double Eagle"..Wagner

JOURNAL—THURSDAY, JUNE 1, 1911

Maquarre to Be "Pop" Conductor Tonight

A. Maquarre will make his first appearance of the season tonight as conductor at the "Pop" concerts in Symphony Hall. The program will be as follows:

March, "Joyeuse" (first time).....Auzende
Overture, "Mireille".....Gounod
Waltz, "Barcarole".....Waldteufel
Selection, "La Mascotte".....Audran
Ballet Music "Sylvia".....Delibes
Meditation.....J. S. Bach—Jules Bordier
Violin, Mr. Krafft. Organ, Mr. Marshall.
Selection, "Lohengrin".....Wagner
Marche Heroique (first time).....Saint-Saens
Overture, "Fra Diavolo".....Auber
La Voix des Cloches (first time).....Luigini
Waltz, "Endymion" (first time)..A. Maquarre
Marche des Amoureux.....Ganne

TRAVELER, THURSDAY, JUNE 1, 1911

"POP" PROGRAMME TONIGHT.

Tonight's programme of the Pop concerts follows:

March, "Joyeuse" (first time)....Auzende
Overture, "Mireille".....Gounod
Waltz, "Barcarole".....Waldteufel
Selection, "La Mascotte".....Audran
Ballet music, "Sylvia".....Delibes
(a) Les Chasseresses, (b) Pizzicato, (c) Cortege de Bacchus.
Meditation.....J. S. Bach-Jules Bordier
Violin, Mr. Krafft; organ, Mr. Marshall.
Selection, "Lohengrin".....Wagner
Marche Heroique (first time).Saint-Saens
Overture, "Fra Diavolo".....Auber

GLOBE—THURSDAY, JUNE 1, 1911

This evening Mr A. Maquarre will make his appearance as conductor of the "Pops" in Symphony hall. He will introduce three musical novelties on the program, his own "Endymion" waltz; Auzende's march, "Joyeuse," and Luiguini's "La Voix des Cloches."

GLOBE—FRIDAY, JUNE 2, 1911

MAQUARRE CONDUCTS.

First Flutist of Symphony Orchestra Succeeds Mr Strube as Conductor of the "Pops."

Andre Maquarre, the first flutist of the Symphony, last night succeeded Gustav Strube as conductor of the "Pops," and will continue at the desk during the remaining weeks of the season.

Mr Maquarre began with an interesting number of novelties for his first program. They were all heard with appreciation by an audience of large size.

There was a splendid reception accorded the "Endymion" waltz, a new composition by conductor Maquarre.

JOURNAL—FRIDAY, JUNE 2, 1911.

At the "Pops" Tonight

Tonight's "Pop" Concert program is as follows:

March, "En Avant".....Gung'l
Overture, "La Dame Blanche".....Boieldieu
Waltz, "Fideles Wien".....Komzak
Selection, "Prince of Pilsen".....Luders
Suite, "Gitanilla" (first time).....P. Lacome
Entr'act, "Adrienne Lecouvreur" (first time).....Cilea
Selection, "Samson".....Saint-Saens
Marche Hongroise.....Berlioz
Overture, "Mignon".....A. Thomas
Scherzo, "En Badinant" (strings), first time.....D'Ambrosio
Waltz, "The Beautiful Blue Danube".J. Strauss
March, "Under the Double Eagle"....Wagner

POST, SATURDAY, JUNE 3, 1911

SECURE MEES AS CONDUCTOR

Cecilia Society Engages Celebrated Musician

A most interesting musical development of the early summer is the announcement that the Cecilia Society has engaged as its conductor for the coming season Arthur Mees of New York.

The society is planning to give during the season of 1911-1912, two concerts in Symphony Hall, one with orchestra and one a capella. Last year the Cecilia Society and the Boston Symphony Orchestra gave three concerts together under the conductorship of Max Fiedler as an addition to his regular work with the Symphony Orchestra, and he was compelled regretfully to give up the idea of continuing it another year. Consequently, the Cecelia has engaged as successor to him and to Wallace Goodrich and to the late B. J. Lang, Mr. Mees, who is generally regarded as one of the best choral conductors in this country.

He was born in Columbus, Ohio, and his first appearance was as accompanist of the May Festival Chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein, and on the latter's advice, Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years of study in Germany, he returned to Cincinnati, where he became accompanist and assistant conductor under Theodore Thomas of the May Festival Chorus of that city. For several years he was conductor of these May festivals, but he left Cincinnati for New York to accept a position as assistant conductor in the American Opera Company. Since that time he has been a resident of that city and during the past years he has been conductor of the German Liederkranz, the Beethoven Maennerchor, the Orange Mendelssohn Union, the New York Mendelssohn Glee Club and the Albany Festival Association.

During the first two years of the Chicago Orchestra, he was their assistant conductor under Thomas. In 1907 he was made conductor of the Worcester Festival, succeeding Wallace Goodrich. Mr. Mees is the author of an important book, "Choirs and Choral Music." His coming to Boston is an important event in the musical history of this country.

GLOBE—SATURDAY, JUNE 3, 191

CECILIA'S NEW CONDUCTOR

Two Concerts to Be Given Under the Direction of Arthur Mees Next Season in Symphony Hall.

The Cecilia society announces two concerts to be given next year in Symphony hall, one with orchestra and one a capella. The society, as has been announced, will be conducted by Arthur Mees.

He was born in Columbus, O. His first appearance was as accompanist of the May festival chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein. On the latter's advice Mr Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years in Germany he returned to Cincinnati and became accompanist and assistant conductor, under Theodore Thomas, of the May festival chorus of that city and for several years was conductor of these festivals. He then left Cincinnati to come to New York to accept a position as assistant conductor in the American opera.

He has since been a resident of that city and has been conductor of the German Liederkranz, the Beethoven Naennerchor, the Orange Mendelssohn union, the New York Mendelssohn glee club and the Albany festival association. During the first two years of the Chicago orchestra he was assistant conductor under Thomas. In 1907 he was made conductor of the Worcester festival, succeeding Wallace Goodrich.

Mr Mees is the author of "Choirs and Choral Music" and has annotated the programs at various times of the Chicago and New York Philharmonic orchestras and now of the Worcester festival.

RECORD, SATURDAY, JUNE 3, 1911

THE POPS.

The coming week of the "Pops" will be a very busy one. Tuesday evening brings the 14th annual "Tech" night, when there will be no accommodations for the general public.

Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's Mutual Benefit Assn., which is meeting here in convention.

Friday night Conductor Maquarre gives his annual special programme of French music. These are the particular features.

BOSTON POST, SATURDAY, JUNE 3, 1911

SECURE MEES AS CONDUCTOR

Cecilia Society Engages Celebrated Musician

A most interesting musical development of the early summer is the announcement that the Cecilia Society has engaged as its conductor for the coming season Arthur Mees of New York.

The society is planning to give during the season of 1911-1912, two concerts in Symphony Hall, one with orchestra and one a capella. Last year the Cecilia Society and the Boston Symphony Orchestra gave three concerts together under the conductorship of Max Fiedler as an addition to his regular work with the Symphony Orchestra, and he was compelled regretfully to give up the idea of continuing it another year. Consequently, the Cecelia has engaged as successor to him and to Wallace Goodrich and to the late B. J. Lang, Mr. Mees, who is generally regarded as one of the best choral conductors in this country.

He was born in Columbus, Ohio, and his first appearance was as accompanist of the May Festival Chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein, and on the latter's advice, Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years of study in Germany, he returned to Cincinnati, where he became accompanist and assistant conductor under Theodore Thomas of the May Festival Chorus of that city. For several years he was conductor of these May festivals, but he left Cincinnati for New York to accept a position as assistant conductor in the American Opera Company. Since that time he has been a resident of that city and during the past years he has been conductor of the German Liederkranz, the Beethoven Maennerchor, the Orange Mendelssohn Union, the New York Mendelssohn Glee Club and the Albany Festival Association.

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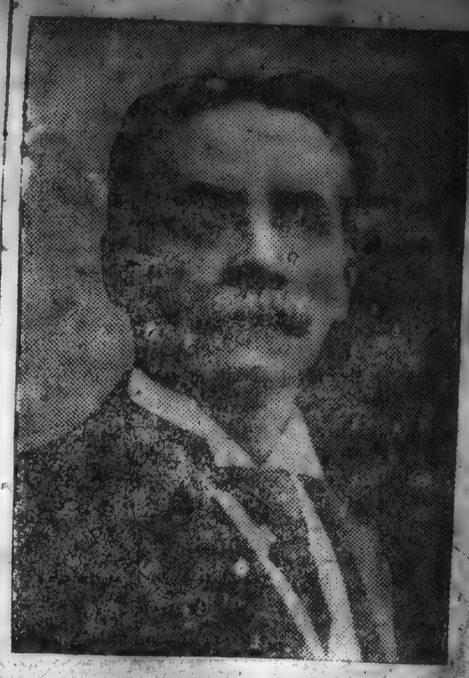

DR ARTHUR MEES,
The new conductor of the Cecilia Society.
Society.

JOURNAL—SATURDAY, JUNE 3, 1911

Will Lead Cecilia

Arthur Mees.

CECILIA PLANS TWO CONCERTS

Both to Be Given in Symphony Hall, One With Orchestra.

The Cecilia Society is planning to give during the season of 1911-1912 two concerts in Symphony Hall, one with orchestra. Last year the Cecilia Society and the Boston Symphony Orchestra gave three concerts together, under the conductorship of Max Fiedler. But Mr. Fiedler, owing to the press of his regular work with the Symphony Orchestra, has been compelled to give up the idea of continuing this extra task another year. This explains why the Cecilia has engaged as conductor Arthur Mees of New York.

Mr. Mees was born in Columbus, O., and his first appearance was as accompanist of the May Festival chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein, and, on the latter's advice, Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years he returned to Cincinnati, where he became accompanist and assistant conductor, under Theodore Thomas, of the May Festival Chorus of that city. He left Cincinnati to accept a position as assistant conductor in the American Opera in New York. Since that time he has been a resident of that city and during the past years he has been conductor of the German Liederkranz, the Beethoven Naennerchor, the Orange Mendelssohn Union, the New York Mendelssohn Glee Club and the Albany Festival Association. During the first two years of the Chicago Orchestra he was assistant conductor under Thomas. In 1907 he was made conductor of the Worcester Festival, succeeding Wallace Goodrich.

Mr. Mees is the author of an important book, "Choirs and Choral Music." Altogether his coming to Boston is recorded as a most important event.

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HERALD, SATURDAY,
JUNE 3, 1911

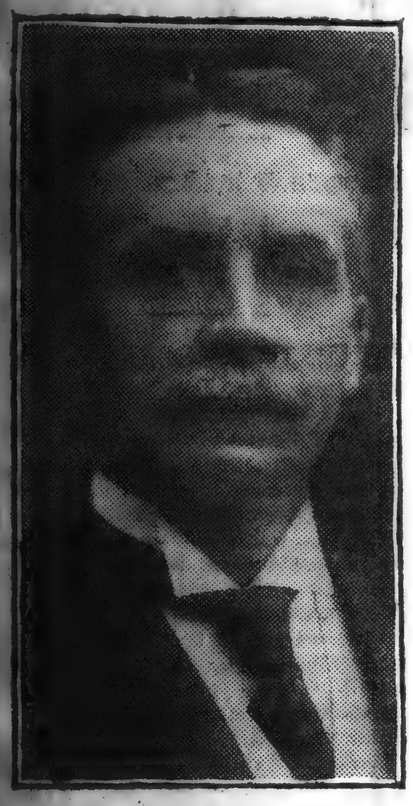
MEES TO CONDUCT CECILIA SOCIETY

Organization to Give Orchestra and Capella Concert in Symphony Hall.

Arthur Mees of New York has been engaged by the Cecilia Society as its conductor for the coming season, during which the society will give an orchestra and capella concert in Symphony Hall.

Mr. Mees, who is generally regarded as one of the best choral conductors in this country, was born in Columbus, O., and his first experience was as accompanist of the May Festival chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein. On the latter's advice Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years of study in Germany, he returned to Cincinnati, where he became accompanist and assistant



ARTHUR MEES.
New Conductor of the Cecilia Society.

conductor under Theodore Thomas of the May Festival chorus in that city. For several years he was the conductor of these May festivals, but he left Cincinnati and went to New York to accept a position as assistant conductor in the American Opera.

Since that time he has been a resident of that city, and during the past years he has been conductor of the German Liederkranz, the Beethoven Naennerchor, the Orange Mendelssohn Union, the New York Mendelssohn Glee Club and the Albany Festival Association.

During the first two years of the Chicago orchestra, he was its assistant conductor under Thomas. In 1907 he was made conductor of the Worcester Festival, succeeding Wallace Goodrich. He is the author of an important book, "Choirs and Choral Music."

DAILY ADVERTISER
JUNE 6, 1911

TECH NIGHT AT POPS TONIGHT.

This is "Tech" night at the "Pops," and, as has always been the rule on these occasions, there will be no accommodations for the general public.

The programme is: Waltz, "Grubenlichter," Zeller; March, "Up the Street," Morse; Dear Old "M. I. T.," H. S. Wonson '07; ballet music from "La Gioconda," Ponchielli; selection, "Prince of Pilsen," Luders; overture, "William Tell," Rossini; mazurka, "La Scandinave," Ganne; a Stein Song, Bullard '87; organ, Mr. Marshall; selection, "The Arcadians," Monckton; selection, "Naughty Marietta," Herbert; "Take Me Back to Tech," I. W. Litchfield '85; American Fantasy, Herbert; organ, Mr. Marshall; march, "Washington Post," Sousa.

RECORD, TUESDAY,
JUNE 6, 1911

TECH NIGHT AT POPS TONIGHT.

This is "Tech" night at the "Pops," and, as has always been the rule on these occasions, there will be no accommodations for the general public.

The programme is: Waltz, "Grubenlichter," Zeller; March, "Up the Street," Morse; Dear Old "M. I. T.," H. S. Wonson '07; ballet music from "La Gioconda," Ponchielli; selection, "Prince of Pilsen," Luders; overture, "William Tell," Rossini; mazurka, "La Scandinave," Ganne; a Stein Song, Bullard '87; organ, Mr. Marshall; selection, "The Arcadians," Monckton; selection, "Naughty Marietta," Herbert; "Take Me Back to Tech," I. W. Litchfield '85; American Fantasy, Herbert; organ, Mr. Marshall; march, "Washington Post," Sousa.

TRANSCRIPT, SATURDAY,
JUNE 3, 1911

CHANGES IN THE CECILIA

Next Season's Concerts of the Society with the Symphony Orchestra to Be Conducted by Mr. Arthur Mees, Known as One of the Most Distinguished Choral Conductors of This Country

A most interesting musical development of the early summer is the announcement that the Cecilia Society has engaged as its conductor for the coming season Mr. Arthur Mees of New York.

The society is planning to give during the season of 1911-1912, two concerts in Symphony Hall, one with orchestra and one a capella. Last year the Cecilia Society and the Boston Symphony Orchestra gave three concerts together under the conductorship of Mr. Max Fiedler, but the work proved to be altogether too onerous for Mr. Fiedler as an addition to his regular work with the Symphony Orchestra, and he was compelled, regretfully, to give up the idea of continuing it another year. Consequently the Cecilia has arranged as successor to him, to Mr. Wallace Goodrich and to the late B. J. Lang, Mr. Mees, who is generally regarded as one of the best choral conductors in this country.

He was born in Columbus, Ohio, and his first experience was as accompanist of the May Festival Chorus in Cincinnati, where Theodore Thomas introduced him to Anton Rubinstein. On the latter's advice, Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years of study in Germany he returned to Cincinnati, where he became accompanist and assistant conductor, under Theodore Thomas, of the May Festival Chorus of that city. For several years he was the conductor of these May Festivals, but he left Cincinnati to come to New York to accept a position as assistant conductor in the American Opera. Since that time he has been a resident of that city and during the past years he has been conductor of the German Liederkranz. The Beethoven Naennerchor, the Orange Mendelssohn Union, the New York Mendelssohn Glee Club and the Albany Festival Association. During the first two years of the Chicago Orchestra he was their assistant conductor under Thomas. In 1907 he was made conductor of the Worcester Festival, succeeding Wallace Goodrich. Mr. Mees is the author of an important book, "Choirs and Choral Music." Altogether his coming to Boston is recorded as a most important event.

The Pops

André Maquarre began as conductor of the "Pop" Concerts at Symphony Hall last Thursday night. He leans strongly toward the school of lighter French music and is introducing a number of new pieces that charm by their melody and daintiness.

The coming week of the "Pops" will be a very busy one. Tuesday evening brings the fourteenth annual "Tech" night, when there will be no accommodations for the general public. The Alumni Association of Technology buys the entire house, which is reserved for the students, alumni and friends of the Institute. Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's Mutual Benefit Association, which is meeting here in convention. On Friday night Mr. Maquarre gives his annual special programme of French music. In the near future the Chamber of Commerce will have a crowd at the concert of June 14 in honor of the Chicago visitors, while Boston College is to have a special night, June 15, and Williams College is to have its first special night on Friday evening, June 16. Harvard College has taken the hall for Wednesday night, June 28, which will be in a sense a resumption of the old Graduates Night.

The programme for tonight is as follows:

March, "Chant de Gloire" (first time)..G. Marie
Overture, "Jessonda" .....Spohr
Waltz, "Frascati" (first time).....H. Litolff
Selection, "Naughty Marietta".....V. Herbert
Suite No. 2, "L'Arlésienne".....Bizet
Entr'acte "Habanera" (first time).....Laparra
Selection, "Lakmé" (first time)....Léo Delibes
Kermesse ..... Godard
Overture, "Poet and Peasant".....Suppé
'Cello, Mr. Keller
(a) Les Petits Soldats de Plomb.....Pierné
(b) Abendlied .....R. Schumann
Violin, Mr. Krafft
Waltz, "España" .....Waldteufel
March, "Merry Soldier".....Sabathil

JOURNAL--SUNDAY,
JUNE 4, 1911.

"Tech" Night a "Pop" Feature This Week

Tuesday brings the fourteenth annual "Tech" night at the "Pops." The entire house is reserved for "Tech" men. Wednesday night the greater part of the floor will be taken by the Hotel Men's Mutual Benefit Association. Friday night Mr. Maquarre gives his annual special program of French music.

The program for tomorrow night is as follows:

March, "Grecque" (first time).....Ganne
Overture, "Domino Noir".....Auber
Waltz, "Reverie".....Waldteufel
Selection, "Miss Helyett".....Audran
Suite, "La Feria".....P. Lacome
"Le Baiser d'Eunice," from "Quo Vadis" (first time).....J. Nougues
'Cello, Mr. Keller.
Selection, "Boheme".....Puccini
Ride of the Valkyries.....Wagner
Overture, "Sigurd" (first time).....Reyer
Gavotte "In the Shadows" (first time)...Finck
Waltz, "Les Blandes".....Ganne
March, "Tambour Battant".....Messager

ADVERTISER, SATURDAY
JUNE 3, 1911

ARTHUR MEES TO BE CECILIA CONDUCTOR

SOCIETY TO GIVE TWO CONCERTS NEXT SEASON

Successor to Max Fiedler Is Well Known for Work in Several Cities.

A most interesting musical development of the early summer is the announcement that the Cecilia society has engaged as its conductor for the coming season Arthur Mees of New York.

The society is planning to give during the season of 1911-1912, two concerts, in Symphony hall, one with orchestra and one a capella. Last year the Cecilia society and the Boston Symphony Orchestra gave three concerts together under the conductorship of Max Fiedler as an addition to his regular work with the Symphony Orchestra, but he was compelled, regretfully, to give up the idea of continuing it another year.

Consequently, the Cecilia has arranged as successor to him and to Wallace Goodrich and to the late B. J. Lang, Mr. Mees, who is generally regarded as one of the best choral conductors in this country.

He was born in Columbus, O., and his first appearance was as accompanist of the May festival chorus in Cincinnati where Theodore Thomas introduced him to Anton Rubinstein, and on the latter's advice Mr. Mees went to Berlin, where he studied piano with Kullak, theory with Weitzmann and conducting with Dorn.

After four years of study in Germany, he returned to Cincinnati, where he became accompanist and assistant conductor under Theodore Thomas, of the May festival chorus of that city. For several years he was conductor of these May festivals, but he left Cincinnati to come to New York to accept a position as assistant conductor in the American opera.

Since that time he has been a resident of that city and during the past years he has been conductor of the German Liederkranz, the Beethoven Maennerchor, the Orange Mendelssohn union, the New York Mendelssohn glee club and the Albany festival association.

During the first two years of the Chicago orchestra, he was their assistant conductor under Thomas. In 1907 he was made conductor of the Worcester festival, succeeding Wallace Goodrich.

Mr. Mees is the author of an important book, "Choirs and Choral Music." Altogether his coming to Boston is a most important event.

THE POPS.

The coming week of the "Pops" will be a very busy one. Tuesday evening brings the 14th annual "Tech" night, when there will be no accommodations for the general public.

Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's Mutual Benefit Assn., which is meeting here in convention.

Friday night Conductor Maquarre gives his annual special programme of French music. These are the particular features.

THE BOSTON SUNDAY POST, JUNE 4, 1911

THE POPS

Mr. Andre Maquarre began his term of service as conductor of the "Pop" concerts on last Thursday night. In the two years that he has held this position he has made very many friends who welcomed his return warmly. As has been his custom in the last two years, he leans strongly toward the school of lighter French music, and he is introducing a number of new pieces that charm by their melody and daintiness.

The coming week of the "Pops" will be a very busy one. Tuesday evening brings the 14th annual "Tech" night, when, as has always been the rule in the past, there will be no accommodations for the general public. The Alumni Association of Technology buys the entire house, which is reserved for the students, alumni and friends of the institution. This year's "Tech" night promises to be particularly lively, for all those connected with the institute are full of enthusiasm over the large sums of money that have come into its possession during the last few weeks.

Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's Mutual Benefit Association, which is meeting here in convention. Friday night Mr. Maquarre gives his annual special programme of French music. These are the particular features.

In the near future the Chamber of Commerce will have a big crowd, at the concert of June 14 in honor of the Chicago visitors. Boston College is to have a special night, June 15, and Williams College is to have its first special night on Friday, June 16. Harvard College has taken the hall for Wednesday night, June 28, which will be in sense, a resumption of the old Graduates' Night.

MONDAY, JUNE 5.

March, "Grecque" (First time).....Ganne
Overture, "Domino Noir".....Auber
Waltz, "Reverie".....Waldteufel
Selection, "Miss Helyett".....Audran
Suite, "La Feria".....P. Lacome
a. Les Laureaux.
b. Sous le Balcon.
c. Au Theatre.
Le Baiser d'Eunice Opera "Quo Vadis" (First time).....J. Nougues
'Cello, Mr. Keller.
Selection, "Boheme".....Puccini
Ride of the Valkyries.....Wagner
Overture, "Sigurd" (First time).....Reyer
Gavotte, "In the Shadows" (First time)..Finck
Waltz, "Les Blandes".....Ganne
March, "Tambour Battant".....Messager

TUESDAY, JUNE 6—14th TECH NIGHT.

Waltz, "Grubenlichter".....Zeller
March, "Up the Street".....Morse
Dear Old "M. I. T.".....H. S. Wonson, '07
Ballet Music from "La Gioconda"....Ponchielli
Selection, "Prince of Pilsen".....Luders
Overture, "William Tell".....Rossini
Mazurka, "La Scandinave".....Ganne

A Stein Song.....Bullard, '87
Organ, Mr. Marshall.
Selection, "The Arcadians".....Monckton
Selection, "Naughty Marietta".....Herbert
"Take Me Back to Tech"....I. W. Litchfield, '85
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Washington Post".....Sousa
(All seats reserved for Students, Alumni and Friends of the Institute of Technology.)

TRANSCRIPT, TUESDAY,
JUNE 6, 1911

The Pops

This is "Tech" Night at the "Pops," and, as has been the rule on these occasions, there will be no accommodations for the general public. The programme follows:

Waltz, "Grubenlichter".....Zeller
(a) March, "Up the Street".....Morse
(b) Dear Old "M. I. T.".....H. S. Wonson, '07
Ballet Music from "La Gioconda".....Ponchielli
Selection, "Prince of Pilsen".....Luders
Overture, "William Tell".....Rossini
Mazurka, "La Scandinave".....Ganne
A Stein Song.....Bullard, '87
Organ, Mr. Marshall
Selection, "The Arcadians".....Moncton
Selection, "Naughty Marietta".....Herbert
"Take Me Back to Tech"..I. W. Litchfield, '85
American Fantasy .....Herbert
Organ, Mr. Marshall
March, "Washington Post".....Sousa

The hotel men here in convention will be at Symphony Hall tomorrow night, when the following special programme will be given:

March, "Joyeuse".....Auzende
Overture, "Light Cavalry".....Suppé
Waltz, "Les Patineurs".....Waldteufel
Selection, "Madame Sherry".....Hoschna
Ballet Music, "La Gioconda".....Ponchielli
March, "Into Action".....Payne
Dedicated to the H. M. M. B. A.
Selection, "The Girl in the Train".....Fall
Overture, "Jubilee".....Weber
Organ, Mr. Marshall
Overture, "Raymond".....Thomas
Waltz, "Solitude".....Waldteufel
American Fantasy .....Herbert
Organ, Mr. Marshall
March, "Flag of Victory".....Rion

HERALD, BOSTON,
JUNE 4, 1911.

MAQUARRE NOW CONDUCTING POPS

Conductor Leads Strongly Toward School of Lighter French Music.

Andre Maquarre began his term of service as conductor of the "Pop" concerts last Thursday night, and straightway was received into the favor of the audience. In the two years that he has held this position he has made very many friends who welcomed his return most warmly.

As has been his custom in the last two years, he leans strongly toward the school of lighter French music, and he is introducing a number of new pieces that charm by their melody and daintiness.

The coming week of the "Pops" will be a very busy one. Tuesday evening brings the 14th annual "Tech" night, when, as has always been the rule in the past, there will be no accommodations for the general public. The Alumni Association of Technology buys the entire house, which is reserved for the students, alumni and friends of the institution.

This year's "Tech" night promises to be particularly lively for all those connected with the institute are full of enthusiasm over the large sums of money that have come into its possession during the last few weeks.

Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's Mutual Benefit Association, which is meeting here in convention. Friday night Mr. Maquarre gives his annual special program of French music. These are the particular features.

In the near future the chamber of commerce will have a big crowd at the concert of June 14 in honor of the Chicago visitors. Boston College is to have a special night, June 15, and Williams College is to have its first special night on Friday evening, June 16. Harvard College has taken the hall for Wednesday night, June 28, which will be in a sense, a resumption of the old graduates' night.

The program for tomorrow night is as follows.

March, "Grecque" (first time).....Ganne
Overture, "Domino Noir".....Auber
Waltz, "Reverie".....Auber
Selection, "Miss Helyett".....Waldteufel
Suite, "La Feria".....Audran
(a) Les Laureaux, (b) Sous le Balcon, (c) Au Theatre.
Le Baiser d'Eunice Opera "Quo Vadis" (first time).....J. Nougues
'Cello, Mr. Keller.
Selection, "Boheme".....Puccini
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Overture, "Sigurd" (first time).....Reyer
Gavotte, "In the Shadows" (first time).....Finck
Waltz, "Les Blandes".....Ganne
March, "Tambour Battant".....Massager

MUSIC AND MUSICIANS

A New Conductor For the Cecilia.

Notable List of Novelties Given by the Society.

Berlin's Musical Grudge—The "Pops"—Notes.

The election of Arthur Mees as conductor of the Cecilia for the ensuing year is the beginning and the end of a chapter in the history of the society. Friends of the chorus have been aware that a change from the alliance of the past year was imminent.

Mr Mees, by reason of his experience as assistant conductor to Theodore Thomas in the American opera company and the Cincinnati festivals, and later as director of various festival societies in New York, Albany and Worcester, should prove an able and efficient drill master. The matter of present importance is that the Cecilia society is to continue its career, and it is hoped to maintain its policy of bringing out the newer works of the day for mixed voices.

The fact is indisputable that the greater public exists and will doubtless continue to exist for the established choral works for the oratorios. That is reasonable and all as it should be, but it will be a lamentable day should it ever come when, for the lack of a public or for the lack of a conductor of tact, magnetism, devotion and musicianship, there will cease to flourish in the city of Boston a choral organization composed of skilled and intelligent singers, who make it their business to seek out and present the modern choral works of largest promise as they appear.

This policy has made the programs of the Cecilia unique and invaluable in the musical development of the city. The records of the long period of years under Mr Lang's conductorship bear constant evidence to the catholicity of taste of both conductor and of the membership which collaborated with him.

Important Novelties.

They comprise a list of the works which have marked the vanguard of the moderns in choral literature. It is to this society that a first hearing in Boston is due of Liszt's "St Elisabeth," Dvorak's "The Spectre Bride," Berlioz' requiem mass, Brahms' "Requiem," Saint-Saens' "Samson and Delilah," chorus-music from "Parsifal," Coleridge-Taylor's triology, "Scenes from the Song of Hiawatha," Elgar's "Dream of Gerontius," Pierne's "Children's Crusade," Wolf Ferrari's "The New Life" (under Mr Goodrich), and, under Mr Fiedler, Bantock's "Omar Khayyam," a work of unquestionable interest.

The society has also given the first complete performance in Boston of Bach's B minor mass, with the high trumpets and the oboi d'amor for which Bach wrote.

There have been performed for the first time in America Schumann's "Faust," Massenet's "The Promised Land," Charpentier's "Life of the Poet" and the "Taillefer" of Richard Strauss, while first performances anywhere were given of Georg Henschel's requiem, written in memory of his wife, and of Prof Paine's opera, "Azara" (in concert).

There have been two visiting conductors of note. Dvorak conducted a performance of his Requiem at a concert in the so-called "wage-earners'" series, Nov 30, 1892, and Edouard Colonne, the eminent French conductor, appeared once, Monday evening, Dec 12, 1904, at a performance of Berlioz' "Damnation of Faust." He left for New York the same night to attend a rehearsal there on Tuesday morning. He was to have returned to Boston for the second performance that night, but a heavy snowfall delayed trains, preventing his arrival. Mr Lang conducted.

This same work marked an important event in the history of the society when it was performed Dec 1, 1903, in commemoration of the 100th anniversary of the death of Berlioz. Mme Melba and Mr Gilibert both appeared. At a repetition the following night Anita Rio sang Marguerite music, Mr Gilibert retaining the part of Mephistopheles.

Theodore Thomas a Rival.

The society has usually been sucessful in offering novelties which have been announced. There was perhaps one exception, Berlioz' dramatic symphony "Romeo and Juliet" was considered for the last concert in the season of 1880-81. Theodore Thomas announced a performance of it for May 16 of that year with his orchestra, and a chorus of 300 prepared by J. B. Sharland. The Cecilia, not caring to match its orchestra with that of Mr Thomas, particularly in the three movements for orchestra alone, withdrew the announcement. Mr Thomas was also unable to give his concert. He did, however, give the work the following October, the 14th and 15th, for the first time in Boston. His soloists were Mrs F. P. Whitney, Jules Jordan and Georg Henschel.

After a season in which the Cecilia society has been in alliance with the Boston Symphony orchestra, it is of interest to recall that the chorus was first assembled in the season of 1874-1875 at the invitation of a committee of the Harvard musical association to furnish the vocal complement for certain numbers on their programs.

After taking part in four of the symphony concerts of the association in that season and three in the next, the members of the chorus called a meeting and reasoned among themselves, concluding as follows: (1) that the orchestra was too big for the chorus, (2) that the men could not leave their business to sing at afternoon concerts, (3) that the stage upon which they sang was too crowded with a chorus and (4) that the dual concerts had not drawn enough money to pay for the additional cost. As to whether or not the Harvard musical association did deliberated and concurred upon the last point the record does not state.

Special Nights Frequent This Month at the "Pops."

Mr André Maquarre began his term of service as conductor of the "Pop" concerts on last Thursday night, and straightway was received into the favor of the audience. As has been his custom in the last two years he leans strongly toward the school of lighter French music.

The coming week of the "pops" will be a busy one. Tuesday evening brings the 14th annual "Tech" night, when, as has always been the rule in the past, there will be no accommodations for the general public. The Alumni association of Technology buys the entire house, which is reserved for the students, alumni and friends of the institution.

This year's "Tech" night promises to be particularly lively, for all those connected with the institute are full of enthusiasm over the large sums of money that have come into its possession during the last few weeks.

Wednesday night the greater part of the floor will be taken by the members of the Hotel Men's mutual benefit association, and Friday night Mr Maquarre gives his annual special program of French music.

In the near future the chamber of commerce will have a big crowd at the concert June 14 in honor of the Chicago visitors. Boston college is to have a special night, June 15; Williams college is to have its first special night Friday evening, June 16; Harvard college has taken the hall for Wednesday night, June 28, which will be, in a sense, a resumption of the old graduates night.

HERALD, TUESDAY, JUNE 6, 1911

TECH NIGHT AT THE POPS

This is Tech night at the "Pops" in Symphony Hall, and, as has always been the rule on these occasions, there will be no accommodations for the general public. The programme:

1—Waltz, "Grubenlichter".....Zeller
2—(a) March, "Up the Street".....Morse
(b) Dear Old "M. I. T."..H. S. Wonson '07
3—Ballet music from "La Gioconda"....Ponchielli
4—Selection, "Prince of Pilsen".....Luders
5—Overture, "William Tell".....Rossini
6—Mazurka, "La Scandinave".....Ganne
7—A Stein Song.....Bullard '87
Organ, Mr. Marshall.
8—Selection, "The Arcadians".....Monckton
9—Selection, "Naughty Marietta"....Herbert
10—"Take Me Back to Tech"..... I. W. Litchfield '85
11—American Fantasy:.....Herbert
Organ, Mr. Marshall.
12—March, "Washington Post".....Sousa

JOURNAL—TUESDAY, JUNE 6, 1911

"Tech" at the "Pops"

This is "Tech" night at the "Pops" and, as has always been the rule on these occasions, the hall will be reserved exclusively for "Tech" men and their friends. The program is as follows:

Waltz, "Grubenlichter".....Zeller
(a) March, "Up the Street".....Morse
(b) Dear Old "M. I. T."....H. S. Wonson '07
Ballet music from "La Gioconda"..Ponchielli
Selection, "Prince of Pilsen".....Luders
Overture, "William Tell".....Rossini
Mazurka "La Scandinave".....Ganne
A Stein Song.....Bullard '87
Organ, Mr. Marshall.
Selection, "The Arcadians".....Monckton
Selection, "Naughty Marietta".....Herbert
"Take Me Back to Tech"..I. W. Litchfield '85
American fantasy.....Herbert
Organ, Mr. Marshall.
March, "Washington Post".....Sousa

GLOBE—TUESDAY, JUNE 6, 191

"Tech" Night at the "Pops."

This is "Tech" night at the "Pops," and, as has always been the rule on these occasions, there will be no accomodations for the general public. All seats being reserved for students, alumni and others specially interested in the institute.

The program of music will be as follows: Waltz, "Grubenlichter," Zeller; march, "Up the Street," Morse; "Dear Old M. I. T.," H. S. Wonson '07; ballet music from "La Gioconda," Ponchielli; selection, "Prince of Pilsen," Luders; overture, "William Tell," Rossini; mazurka "La Scandinave," Ganne; "A Stein Song," Bullard '87; selection, "The Arcadians," Monckton; selection, "Naughty Marietta," Herbert; "Take Me Back to Tech," I. W. Litchfield '85; "American Fantasy," Herbert; march, "Washington Post," Sousa.

GLOBE—WEDNESDAY, JUNE 7, 1911.

TECH NIGHT AT POPS.

Cheering and Merriment by 2000 Institute Men—Gifts to Conductor Marquarre and F. H. Hunter.

More than 1100 Technology alumni crowded upon the floor of Symphony hall last evening at the annual M. I. T. night at the Pops. Technology men were out 2000 strong.

The class of 1902 was first on the floor, marching from the banquet at Copley-sq hotel. The alumni were led by Dr Arthur A. Noyes, president of the association, accompanied by Pres Maclaurin. Then came the class of 1911, lead by Pres Donald R. Stevens of Brookline and Marshals Theodore B. Parker, Orville B. Denison and William C. Salisbury.

The alumni banner was presented to Pres Stevens by Dr Noyes amid cheers. Thousands of paper streamers were hurled from the balconies.

The enthusiasm reached the climax when the orchestra played the Technology "Stein Song."

Conductor Maquarre was presented several bottles of wine by the class of 1903. A silver loving cup was given to Frederick H. Hunter '02, secretary of the class.

JUNE 7, 191

Tonight's "Pop" Program

At the "Pops" tonight the following special program will be given in honor of the hotel men in convention here:

March, "Joyeuse".....Auzende
Overture, "Light Cavalry".....Suppe
Waltz, "Les Patineurs".....Waldteufel
Selection, "Madame Sherry".....Hoschna
Ballet Music "La Gioconda".....Ponchielli
March, "Into Action".....Payne
(Dedicated to the H. M. M. B. A.)
Selection, "The Girl in the Train".....Fall
Overture, "Jubilee".....Weber
Organ, Mr. Marshall.
Overture, "Raymond".....Thomas
Waltz, "Solitude".....Waldteufel
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Flag of Victory".....Blon

BOSTON HERALD, WEDNESDAY, JUNE 7, 19

HOTEL NIGHT AT THE POPS

The hotel men here in convention will hold revel at the Pops in Symphony Hall tonight, when a special program is to be given in their honor. It is as follows:

March, "Joyeuse".....Auzende
Overture, "Light Cavalry".....Suppe
Waltz, "Les Patineurs".....Waldteufel
Selection, "Madame Sherry".....Hoshna
Ballet music, "La Gioconda".....Ponchielli
March "Into Action".....Payne
(Dedicated to the H. M. M. B. A.)
Selection, "The Girl in the Train".....Fall
Overture, "Jubilee".....Weber
Organ, Mr. Marshall.
Overture, "Raymond".....Thomas
Waltz, "Solitude".....Waldteufel
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Flag of Victory".....Blon

TRANSCRIPT, THURSDAY, JUNE 8, 1911

French Music at the Pops

Tonight Mr. Maquarre gives a special programme of French music at the "Pop" Concert at Symphony Hall, which is as follows:

March, "Burlesque" (first time).....Gillet
Overture, "La Sirène' (first time).....Auber
Waltz, "Arc en Ciel".....Waldteufel
Selection, "La Fille du Tambour Major"..
Offenbach
First Suite (first time).....Guiraud
Au Claire de Lune.....A. Maquarre
Violin, Mr. Krafft; Organ, Mr. Marshall
Selection, "Manon".....Massenet
Danse Macabre.....Saint-Saëns
Violin, Mr. Krafft
Overture, "Sigurd".....Reyer
Le Baiser d'Eunice (from "Quo Vadis)...Nouguès
'Cello Solo, Mr. Keller
Valse des Blondes.....Ganne
March, "Tahbour Battant".....Messager

The programme for the "Pops" tomorrow night is:

March, "Chant de Gloire".....Marie
Overture, "Mireille".....Gounod
Waltz, "Dornroeschen".....Tschaikowsky
Selection, "Cavalleria Rusticana".....Mascagni
Suite, "Scènes Pittoresques".....Massenet
(a) March, (b) Air de Ballet, (c) Angelus,
(d) Fete Bohème
Legende (first time).....Carl Stix
Selection, "Il Trovatore".....Verdi
Rustic Dance (from "Rustic Wedding"
Symphony.....Goldmark
Overture, "Rienzi".....Wagner
Suite Indienne (for strings).....A. Maquarre
(a) Indian March, (b) Minnehaha Reverie,
(c) Snake Dance
Waltz, "Vienna Blood".....Strauss
Salve Imperator (first time).....Fucik

GLOBE—THURSDAY, JUNE 8, 1911.

HOTEL MEN AT "POPS."

March, "Into Action," With Thrilling War Flavor, Written by Brookline Man, Heartily Applauded.

Symphony hall was the mecca for all the hotel men in Boston last evening, the entire floor at the pops being reserved for the members of the Hotel Men's mutual benefit association.

The members of the association, their wives, families and guests, including the members of the Luncheon club of Boston, were present.

The hall was decorated with a large number of banners inscribed with the letters, "H. M. M. B. A.," hung at frequent intervals about the railings of the balconies, while the same letters blazed in purple and white electric lights in a prominent position directly in front of the great organ.

The march, "Into Action," written by A. W. Payne of the hotel Beaconsfield, Brookline, and dedicated to the Hotel men's mutual benefit association, was received with the greatest enthusiasm, the applause of the large audience forcing the composer to appear upon the platform to bow his acknowledgments. The march, which opens with a volley of musketry and the booming of cannon, seemed to win the approval of the audience from the opening strains.

While the hotel men and their guests filled practically the entire floor of the hall, the two balconies were open to the general public, and a tremendous crowd assembled to witness the informal merrymaking of the members of the association. During the playing of the "Star Spangled Banner" the entire audience arose and remained standing until the close of the number.

THE BOSTON HERALD, THURSDAY, JUNE 8, 1911

TONIGHT'S POP PROGRAM

Tonight Mr. Maquarre will give a special program of French music at the Pop concert in Symphony Hall, as follows:

March, "Burlesque" (first time).....Gillet
Overture, "La Sirene" (first time).....Auber
Waltz, "Arc en Ciel".....Waldteufel
Selection, "La Fille du Tambour Major,"
Offenbach
First Suite (first time).....Guiraud
"Au Claire de Lune".....A. Maquarre
Violin, Mr. Krafft; organ, Mr. Marshall.
Selection, "Manon".....Massenet
Danse Macabre.....Saint-Saens
Violin, Mr. Krafft.
Overture, "Sigurd".....Reyer
Le Baiser d'Eunice (from "Quo Vadis")
Nougues
'Cello solo, Mr. Keller.
Valse des Blondes.....Ganne
March, "Tambour Battant".....Messager

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JOURNAL—THURSDAY, JUNE 8, 1911.

POP CONCERT.

Tonight Mr. Maquarre gives a special programme of French music at the "Pop" concert, which is: March, "Burlesque" (first time), Gillet; overture, "La Sirene" (first time), Auber; waltz, "Arc en Ciel," Waldteufel; selection, "La Fille du Tambour Major," Offenbach; First Suite (first time), Guiraud; Au Claire de Lune, A. Maquarre (violin, Mr. Krafft; organ, Mr. Marshall); selection, "Manon," Massenet; Danse Macabre, Saint-Saens, violin, Mr. Krafft; overture, "Sigurd," Reyer; Le Baiser d'Eunice (from "Quo Vadis"), Nougues; 'cello solo, Mr. Keller; Valse des Blondes, Ganne; march "Tambour Battant," Messager.

JOURNAL—THURSDAY, JUNE 8, 1911.

French "Pop" Music

Tonight Mr. Maquarre gives the following special program of French music at the "Pop" concert:

March, "Burlesque" (First time).....Gillet
Overture, "La Sirene" (First time).....Auber
Waltz, "Arc en Ciel".....Waldteufel
Selection, "La Fille-du Tambour Major,"
Offenbach
First Suite (First time).....Guiraud
Au Claire de Lune.....A. Maquarre
Violin, Mr. Krafft; organ, Mr. Marshall.
Selection, "Manon".....Massenet
Danse Macabre.....Saint-Saens
Violin, Mr. Krafft.
Overture, "Sigurd".....Reyer
Le Baiser d'Eunice (from "Quo Vadis"),
Nougues
'Cello solo, Mr. Keller.
Valse des Blondes.....Ganne
March, "Tambour Battant".....Messager

TRAVELER, FRIDAY, JUNE 9, 1911.

POPS PROGRAMME TONIGHT.

The programme for the Pops tonight is as follows:

March, "Chant de Gloire".....Marie
Overture, "Mireille".....Gounod
Waltz, "Dornroeschen"..... Tschaikowsky
Selection, "Cavalleria Rusticana"
.....Mascagni
Suite, "Scenes Pittoresques"...Massenet
(a) march, (b) air de ballet, (c) Angelus,
(d) Fete Boheme.
Legende (first time).....Carl Stix
Rustic dance (from "Rustic Wedding" symphony).....Goldmark
Overture, "Rienzi".....Wagner
Suite Indienne (for strings).. A. Maquarre
(a) Indian march, (b) Minnehaha reverie
(c) Snake dance.
Waltz, "Vienna Blood".....Strauss
Salve Imperator (first time).....Fucik

JOURNAL—FRIDAY, JUNE 9, 1911

Tonight at the "Pops"

The program for the "Pops" tonight is as follows:

March, "Chant de Gloire".....Marie
Overture, "Mireille".....Gounod
Waltz, "Dornroeschen".....Tschaikowsky
Selection, "Cavalleria Rusticana".....Mascagni
Suite, "Scenes Pittoresques".....Massenet
(a) March, (b) Air de Ballet, (c) Angelus.
(d) Fete Boheme.
Legende (first time).....Carl Stix
Selection, "Il Trovatore".....Verdi
Rustic dance (from "Rustic Wedding" symphony).....Goldmark
Overture, "Rienzi".....Wagner
Suite Indienne (for strings).....A. Maquarre
(a) Indian march, (b) Minnehaha reverie
(c) Snake dance.
Waltz, "Vienna Blood".....Strauss
"Salve Imperator" (first time).....Fucik

HERALD, JUNE 9, 1911

TONIGHT'S POP PROGRAM

The program for the Pop concert in Symphony Hall tonight is as follows:

1—March, "Chant de Gloire".....Marie
2—Overture, "Mireille".....Gounod
3—Waltz, "Dornroeschen".....Tschaikowsky
4—Selection, "Cavalleria Rusticana"....
Mascagni
5—Suite, "Scenes Pittoresques"....Massenet
(a) March, (b) Air de Ballet, (c) Angelus. (d) Fete Boheme.
6—Legende (first time).....Carl Stix
7—Selection, "Il Trovatore".....Verdi
8—Rustic Dance (from "Rustic Wedding" Symphony).....Goldmark
9—Overture, "Rienzi".....Wagner
10—Suite Indienne (for strings).. A. Maquarre
(a) Indian March, (b) Minnehaha Reverie, (c) Snake Dance.
11—Waltz, Vienna Blood".....Strauss
12—Salve Imperator (first time).....Fucik

ADVERTISER, SATURDAY, JUNE 10, 191

THE POPS.

Next week at the "Pops" will be the busiest of the year. There are a number of special nights.

Monday night will be dedicated particularly to the Veterans' Association of the First Corps of Cadets. For Tuesday night Maquarre has prepared a programme that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by John P. Marshall. Wednesday night brings as the chief guests the visiting members of the Chicago Association of Commerce. Boston college will have its first night at the "Pops" on Thursday. On Friday half of the floor will be taken by students and alumni of Williams college, who are in town for the Williams-Harvard ball game the next day.

TRANSCRIPT, SATURDAY, JUNE 10, 1911

Sixth Week of the Pops

Next week, the sixth of the "Pops," will be the busiest of the year as there are a number of special nights. Monday night will be dedicated particularly to the Veterans' Association of the First Corps of Cadets, and the veterans will come to Symphony Hall in a body after their annual dinner. A feature of the programme for that evening will be excerpts from the three most successful Cadet plays, "1492," "Jack and the Beanstalk," and "Boodle & Co." For Tuesday night Mr. Maquarre has a programme that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by Mr. John P. Marshall. Wednesday night brings as the chief guests the visiting members of the Chicago Association of Commerce, and on June 15 Boston College will have its first night at the "Pops." On Friday half of the floor will be taken by students and alumni of Williams College who are in town for the Williams-Harvard ball game the next day. This is the first night Williams College has had here.

The programme for tonight is as follows:

March, "King's Hussars" (first time)...Leonard
Overture, "Si j'etais Roi"...Adam
Waltz, "Grubenlichter"...Zeller
Selection, "Prince of Pilsen"...Luders
Ballet music from "Coppelia"...Delibes
Intermezzo Waltz...C. Stix
Selection, "Aida"...Verdi
Invitation to the Dance...Weber
Overture, "William Tell"...Rossini
'Cello, Mr. Keller.
Abendlied...Schumann
Violin, Mr. Kraft.
Waltz, "Espana"...Waldteufel
March, "Flag of Victory"...Bion

HERALD, SATURDAY, JUNE 10, 1911.

TONIGHT'S POP PROGRAM

The program for the Pop concert in Symphony Hall is as follows:

March, "King's Hussars" (first time) Leonard
Overture, "Si j'etais Roi"...Adam
Waltz, "Grubenlichter"...Zeller
Selection, "Prince of Pilsen"...Luders
Ballet Music from "Coppelia"...Delibes
Intermezzo Waltz...C. Stix
Selection, "Aida"...Verdi
Invitation to the Dance...Weber
Overture, "William Tell"...Rossini
'Cello, Mr. Keller.
Abendlied...Schumann
Violin, Mr. Krafft.
Waltz, "Espana"...Waldteufel
March, "Flag of Victory"...Bion

RECORD, SATURDAY, JUNE 10, 1911

THE POPS.

Next week at the "Pops" will be the busiest of the year. There are a number of special nights.

Monday night will be dedicated particularly to the Veterans' Association of the First Corps of Cadets. For Tuesday night Maquarre has prepared a programme that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by John P. Marshall. Wednesday night brings as the chief guests the visiting members of the Chicago Association of Commerce. Boston college will have its first night at the "Pops" on Thursday. On Friday half of the floor will be taken by students and alumni of Williams college, who are in town for the Williams-Harvard ball game the next day.

JOURNAL—SATURDAY, JUNE 10, 1911

Tonight's "Pop" Music

The "Pop" program this evening is as follows:

March, "King's Hussars" (first time)...Leonard
Overture, "Si j'etais Roi"...Adam
Waltz, "Grubenlichter"...Zeller
Selection, "Prince of Pilsen"...Luders
Ballet Music from "Coppelia"...Delibes
Intermezzo Waltz...C. Stix
Selection, "Aida"...Verdi
"Invitation to the Dance"...Weber
Overture, "William Tell"...Rossini
'Cello, Mr. Keller.
Abendlied...Schumann
Violin, Mr. Krafft.
Waltz, "Espana"...Waldteufel
March, "Flag of Victory"...Bion

SUNDAY POST, JUNE 11, 1911

THE POPS

Next week, the sixth of the current season of Pops, will be the busiest of the year.

Monday night will be dedicated particularly to the Veteran's Association of the First Corps of Cadets. The veterans will come to Symphony Hall in a body after their annual dinner, and there will will be a large number of active members present with their friends. A feature of the programme for that evening will be excerpts from the three most successful Cadet plays—"1492," "Jack and the Beanstalk" and "Boodle & Co."

For Tuesday night Mr. Maquarre has prepared a programme that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by Mr. John M. Marshall. The first is a nocturne by Arthur Foote and the other is a toccata by MacMasters.

Wednesday night brings as the chief guests, the visiting members of the Chicago Association of Commerce, who are being entertained at that time here by the Boston Chamber of Commerce. This evening at the Pops is one of the various functions prepared by the Boston men in return for the courtesies received by them in Chicago a year ago.

Boston College will have its first night at the Pops on Thursday evening, June 15. A particularly attractive programme has been arranged, his Honor the Mayor wil be present, and possibly may be persuaded to act as a soloist during the evening. It is expected there will be a a large turnout of alumni and students of Boston College.

On Friday night half of the floor will be taken by students and alumni of Williams College who are in town for the Williams-Harvard ball game the next day. This is the first night Williams College has had here, and in view of the great success of the Amherst Nights, it is expected that Williams will seek to equal its rival.

MONDAY, JUNE 12.

March, "Up the Street"...Morse
Overture, "Robespierre"...Litolff
Waltz, "Espana"...Waldteufel
Selection, "Jack and the Beanstalk"...Sloane
Overture, "Raymond"...Thomas
Selection, "Boodle & Co."...Densmore
Little Toy Soldiers...Pierne
Valse Militaire...Ganne
Selection, "1492"...Pfueger
American Fantasy...Herbert
(Organ, Mr. Marshall.)
March, "Second Connecticut"...Reeves

TUESDAY, JUNE 13.
(American Night.)

March, "Up the Street"...Morse
Overture, "Jean de Paris"...Boieldieu
aSwing Song...Ethel Barnes
bRemembrance...H. Carmichael
Selection, "Naughty Marietta"...Herbert
Suite No. 2...MacDowell
Organ solos:
aNocturne...Foote
bToccata...MacMasters
(Soloist, Mr. Marshall.)
Three American Dances (first time)...Gilbert
Overture, "1812"...Tschaikowsky
(Organ, Mr. Marshall.)
A Vagrom Ballad...Chadwick
Selection, "Madame Sherry"...Hoshna
Waltz, "Espana"...Waldteufel
March, "Stars and Stripes"...Sousa

WEDNESDAY, JUNE 14.
Chicago Association of Commerce.

March, "Tambour Battant"...Messager
Selection, "Naughty Marietta"...Herbert
Waltz, "Estudiantina"...Waldteufel
March, "The Aviator" (first time)...Merrill
Selection, "Madame Sherry"...Hoshna
aHail, Chicago
bThe Song of Chicago
Selection, "Cavalleria Rusticana"...Mascagni
Waltz, "Espana"...Waldteufel
American Fantasy...Herbert
(Organ, Mr. Marshall.)
aExcelsior, Chicago
bAs We Go Marching On
Czarina Mazurka...Ganne
March, "Le Pere, la Victoire"...Ganne

THURSDAY, JUNE 15,
Boston College Night.

March, "Tambour Battant"...Messager
Selection, "Madame Sherry"...Hoshna
Reve Angelique...Rubinstein
(Organ, Mr. Marshall.)
Selection, "Pagliacci"...Leoncavallo
Overture, "William Tell"...Rossini
Here's to Alma Mater...Whaleu, B. C. '06
The Shamrock...Myddleton
The Ride of the Valkyries...Wagner
Selection, "Lucia di Lammermoor"...Donizetti
Maroon and Gold...Meagher, S. J., B. C.
American Fantasy...Herbert
(Organ, Mr. Marshall.)
March, "Stars and Stripes"...Sousa

FRIDAY, JUNE 16.
Williams College Night.

March, "Under the Double Eagle,"...Wagner
Overture, "Ligth Cavalry"...Suppe
a."Alma Mater"...Marvin, '01
b. "Come Fill Your Glass"...Patterson, '96
Selection, "The Arcadians"...Monckton
Overture, "Mignon"...Thomas
a. "Rise Up"...Hepburn, '00—Kent '63
b. "Ephraim Williams"...Taylor, '99
Largo...Handel
(Violin, Mr. Krafft; organ, Mr. Marshall.)
Rackoczy March"...Berlioz

Selection, "Madame Sherry"...Hoshna
a. "'Neath the Shadows of the Hills"...
b. "Royal Purple"...Banks, '90
"American Fantasy"...Herbert
(Organ, Mr. Marshall.)
March, "Washington Post"...Sousa

POST, TUESDAY, JUNE 13, 1911

AMERICAN NIGHT AT POP CONCERT

The sixth week of the Pop concerts in Symphony Hall opened last night. The music ranged from Litolff's fiery overture, "Robespierre," to Herbert's "American Fantasy," including selections from Sloane's "Jack and the Beanstalk," the overture to "Raymond," of Thomas, selections from Densmore's "Boodle and Company," Gannes' "Valse Militaire," and Pfueger's music, "1492." Mr. Maquarre was as fortunate as usual in interpreting this music. The programme for this evening will be one of uncommon interest, for it will be "American Night" at the Pops, and compositions by American composers, almost all of them living, will be played—in some cases for the first time.

TRANSCRIPT, SUNDAY, JUNE 11, 1911

SIXTH WEEK OF "POPS."

Next week, the sixth of the current season of "Pops," will be the busiest of the year. There are a number of special nights, at each of which large crowds are expected.

Monday night will be dedicated particularly to the Veterans' Association of the 1st corps of Cadets. The veterans will come to Symphony Hall in a body after their annual dinner, and there will be a large number of active members present with their friends. A feature of the program for that evening will be excerpts from the three most successful Cadet plays—"1492," "Jack and the Beanstalk" and "Boodle & Co."

For Tuesday night Mr. Maquarre has prepared a program that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by Mr. John P. Marshall. The first is a nocturne by Arthur Foote and the other is a Toccata by MacMasters.

Wednesday night brings as the chief guests the visiting members of the Chicago Association of Commerce, who are being entertained at that time here by the Boston Chamber of Commerce. This evening at the "Pops" is one of the various functions prepared by the Boston men in return for the courtesies received by them in Chicago a year ago.

Boston College will have its first night at the "Pops" on Thursday evening, June 15. A particularly attractive program has been arranged, the mayor will be present, and, possibly, may be persuaded to act as a soloist during the evening. It is expected there will be a large turnout of alumni and students of Boston College.

On Friday night half of the floor will be taken by students and alumni of Williams College, who are in town for the Williams-Harvard ball game the next day. This is the first night Williams College has had here, and in view of the great success of the Amherst nights, it is expected that Williams will seek to equal its rival.

The program for tomorrow night is as follows:

March, "Up the Street"...Morse
Overture, "Robespierre"...Litolff
Waltz, "Espana"...Waldteufel
Selection, "Jack and the Beanstalk"...Sloane
Overture, "Raymond"...Thomas
Selection, "Boodle & Co."...Densmore
Little Toy Soldiers...Pierne
Overture, "1812"...Tschaikowsky
Organ, Mr. Marshall.
Valse Militaire...Ganne
Selection, "1492"...Pfueger
American Fantasy...Herbert
Organ, Mr. Marshall.
March, "Second Connecticut"...Reeves

SUNDAY GLOBE—JUNE 11, 1911.

Special Nights This Week at the Summer "Pops."

This week at the "Pops" will be the busiest of the year, for there are a number of special nights, at each of which crowds are expected. Monday night will be dedicated particularly to the Veterans' association of the 1st corps of cadets. The veterans will come to Symphony hall in a body after their annual dinner, and there will be a large number of active members present with their friends.

A feature of the program that evening will be excerpts from the three most successful cadet plays, "1492," "Jack and the Beanstalk" and "Boodle & Co."

For Tuesday night Mr Maquarre has prepared a program that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by Mr John P. Marshall. The first is a nocturne by Arthur Foote and the other is a toccata by MacMasters.

Wednesday night brings as the chief guests the visiting members of the Chicago association of commerce, who are being entertained at that time here by the Boston chamber of commerce. This evening at the "Pops" is one of the various functions prepared by the Boston men in return for the courtesies received by them in Chicago a year ago.

Boston college will have its first night at the "Pops" Thursday evening, June 15. A particularly attractive program has been arranged, his honor the mayor will be present, and possibly may be persuaded to act as a soloist during the evening. It is expected there will be a large turn out of alumni and students of Boston college.

Friday night half of the floor will be taken by students and alumni of Williams college who are in town for the Williams-Harvard ball game the next day. This is the first night Williams college has had here.

TRAVELER, TUESDAY, JUNE 13, 1911.

"POP" PROGRAMMES.

Tonight will bring a special American programme at the Pop concerts, at which some interesting things will be heard. A feature will be two organ solos by Mr. John P. Marshall, the official organist of the Boston Symphony orchestra. The programme follows:

March, "Up the Street"...Morse
Overture, "Jean de Paris"...Boieldieu
(a) Swing Song...Ethel Barnes
(b) Remembrance...H. Carmichael
Selection, "Naughty Marietta"...Herbert
Suite No. 2...MacDowell
Organ solos—
(a) Nocturne...Foote
(b) Toccata...MacMasters
Soloist, Mr. Marshall.
Three American Dances (first time)
...Gilbert
Overture, "1812"...Tschaikowsky
Organ, Mr. Marshall.
A Vagrom Ballad...Chadwick
Selection, "Madame Sherry"...Hoshna
Waltz, "Espana"...Waldteufel
March, "Stars and Stripes"...Sousa

JOURNAL—SUNDAY, JUNE 11, 1911

Special Nights for This Week's "Pops"

Monday night at the "Pops" will be dedicated to the Veteran's Association of the First Corps of Cadets. A feature of the program will be excerpts from the three most successful Cadet plays—"1492," "Jack and the Beanstalk" and "Boodle & Co."

For Tuesday night Mr. Maquarre has prepared a program that is devoted largely to American composers, and an additional novelty will be given it by two organ solos by John P. Marshall. The first is a nocturne by Arthur Foote and the other is a toccata by MacMasters.

Wednesday night brings as the chief guests the visiting members of the Chicago Association of Commerce.

Boston College will have its first night at the "Pops" on Thursday evening, June 15.

On Friday night half of the floor will be taken by students and alumni of Williams College, who will be in town for the Williams-Harvard ball game the next day.

The program for tomorrow night is as follows:

March, "Up the Street"...Morse
Overture, "Robespierre"...Litolff
Waltz, "Espana"...Waldteufel
Selection, "Jack and the Beanstalk"...Sloane
Overture, "Raymond"...Thomas
Selection, "Boodle & Co."...Densmore
"Little Toy Soldiers"...Pierne
Overture, "1812"...Tschaikowsky
(Organ, Mr. Marshall.)
Valse Militaire...Ganne
Selection, "1492"...Pfueger
American Fantasy...Herbert
(Organ, Mr. Marshall.)
March, "Second Connecticut"...Reeves

TRANSCRIPT, TUESDAY, JUNE 13, 1911

American Music at the Pops

Several American composers are on the programme at the "Pop" Concert at Symphony Hall tonight. A special feature will be two organ solos by John P. Marshall, the official organist of the Boston Symphony Orchestra. The programme is:

March, "Up the Street"...Morse
Overture, "Jean de Paris"...Boieldieu
(a) Swing Song...Ethel Barnes
(b) Remembrance...H. Carmichael
Selection, "Naughty Marietta"...Herbert
Suite No. 2...MacDowell
(a) Organ Solo, Nocturne...Foote
(b) Organ Solo, Toccata...MacMasters
Solodist, Mr. Marshall
Three American Dances...Gilbert
(First time)
Overture, "1812"...Tschaikowsky
Organ, Mr. Marshall
A Vagrom Ballad...Chadwick
Selection, "Madame Sherry"...Hoshna
Waltz, "España"...Waldteufel
March, "Stars and Stripes"...Sousa

For tomorrow night a large part of Symphony Hall has been taken by Boston merchants who are entertaining the Chicago Association of Commerce. The concert is one of the most important features of the entertainment planned for the visitors. The programme is as follows:

March, "Tambour Battant"...Messager
Selection, "Naughty Marietta"...Herbert
Waltz, "Estudiantina"...Waldteufel
March, "The Aviator" (first time)...Merrill
Selection, "Mme. Sherry"...Hoschna
a "Hail Chicago," b "The Song of Chicago."
Selection, "Cavalleria Rusticana"...Mascagni
Waltz, "Espana"...Waldteufel
American Fantasy...Herbert
Organ, Mr. Marshall.
a "Excelsior, Chicago." b "As we go marching on."
"Czarina Mazurka"...Ganne
March, "Le Père la Victoire"...Ganne

JOURNAL—TUESDAY, JUNE 13, 1911.

Tonight at the "Pops"

Tonight will bring a special American program at the "Pop" concerts, at which some interesting things will be heard. A feature will be two organ solos by John P. Marshall.

The program is as folows:

March, "Up the Street"...Morse
Overture, "Jean de Paris"...Boieldieu
(a) Swing Song...Ethel Barnes
(b) Remembrance...H. Carmichael
Selection, "Naughty Marietta"...Herbert
Suits No. 2...MacDowell
Organ Solos: (a) Nocturne...Foote
(b) Toccata...McMasters
Soloist, Mr. Marshall.
Three American Dances (first time)...Gilbert
Overture, "1812"...Tschaikowsky
Organ, Mr. Marshall.
A Vagrom Ballad...Chadwick
Selection, "Madame Sherry"...Hoshna
Waltz, "Espana"...Waldteufel
March, "Stars and Stripes"...Sousa

RECORD, TUESDAY, JUNE 13 1911

"POP" CONCERTS.

Tonight will bring a special American programme at the "Pop" concerts, at which some interesting things will be heard. A feature will be two organ solos by John P. Marshall, the official organist of the Boston Symphony orchestra.

The programme: March, "Up the Street," Morse; overture, "Jean de Paris," Boieldieu; "Swing Song," Ethel Barnes; "Remembrance," H. Carmichael; selection, "Naughty Marietta," Herbert; suite No. 2, MacDowell; organ solos, (a) nocturne, (b) toccata, MacMasters, soloist, Mr. Marshall; three American dances (first time), Gilbert; overture, "1912," Tschaikowsky, organ, Mr. Marshall; A Vagrom Ballad, Chadwick; selection, "Madame Sherry," Hoshna; waltz, "Espana," Waldteufel; march, "Stars and Stripes," Sousa.

HERALD, TUESDAY,
JUNE 13, 1911.

AMERICAN NIGHT AT POPS

Tonight will bring a special American program at the Pop concerts. A feature will be two organ solos by John P. Marshall, the official organist of the Boston Symphony orchestra. The program:

1—March, "Up the Street".....Morse
2—Overture, "Jean de Paris".....Boieldieu
3—(a) Swing Song.....Ethel Barnes
(b) Remembrance.....H. Carmichael
4—Selection, "Naughty Marietta"....Herbert
5—Suite No. 2.....MacDowell
6—(a) Organ solo, Nocturne.....Foote
(b) Organ solo, Toccata.....MacMasters
Soloist, Mr. Marshall.
7—Three American Dances.....Gilbert
(First time.)
8—Overture, "1812".....Tschaikowsky
Organ, Mr. Marshall.
9—A Vagrom Ballad.....Chadwick
10—Selection, "Madame Sherry.....Hoshna
11—Waltz, "Espana".....Waldteufel
12—March, "Stars and Stripes".....Sousa

ADVERTISER, TUESDAY
JUNE 13, 1911

"POP" CONCERTS.

Tonight will bring a special American programme at the "Pop" concerts, at which some interesting things will be heard. A feature will be two organ solos by John P. Marshall, the official organist of the Boston Symphony orchestra.

The programme: March, "Up the Street," Morse; overture, "Jean de Paris," Boieldieu; "Swing Song," Ethel Barnes; "Remembrance," H. Carmichael; selection, "Naughty Marietta," Herbert; suite No. 2, MacDowell; organ solos, (a) nocturne, (b) toccata, MacMasters, soloist, Mr. Marshall; three American dances (first time), Gilbert; overture, "1912," Tschaikowsky, organ, Mr. Marshall; A Vagrom Ballad, Chadwick; selection, "Madame Sherry," Hoshna; waltz, "Espana," Waldteufel; march, "Stars and Stripes," Sousa.

TRAVELER, WEDNESDAY,
JUNE 14, 1911.

A large part of Symphony hall has been taken tonight by members of the chamber who are entertaining the Chicago Association of Commerce. The Pops programme is:

March, "Tambour Battant".....Messager
Selection, "Naughty Marietta"...Herbert
Waltz, 'Estudiantina".....Waldteufel
March, "The Aviator" (first time)
.....Merrill
Selection, "Mme. Sherry".....Hoshna
(a) "Hail Chicago," (b) "The Song of Chicago."
Selection, "Cavalleria Rusticana"..
.....Mascagni
Waltz, "Espana".....Waldteufel
American Fantasy.....Herbert
Organ, Mr. Marshall.
(a) "Excelsior Chicago," (b) "As We Go Marching On."
"Czarina Mazurka".....Ganne
March, "Le Pere, la Victoire"....Ganne

ADVERTISER, THURSDAY
JUNE 15, 1911

"POP" CONCERTS.

The alumni and students of Boston college will be present at the "Pop" concert in Symphony hall this evening in large numbers. Mayor Fitzgerald will also be there, this being the first "Boston college" night.

The programme is: March, "Tambour Battant," Messager; selection, "Madame Sherry," Hoshna; Reve Angelique, Rubinstein, organ, Mr. Marshall; selection, "Pagliacci," Leoncavallo; overture, "William Tell," Rossini; "Here's to Alma Mater," L. S. Whalen '06; "The Shamrock," Myddleton; "Ride of the Valkyries," Wagner; selection, "Lucia di Lammermoor," Donizetti; "Maroon and Gold," J. P. Meagher, S.J., B.C.; American Fantasy, organ, Mr. Marshall, Herbert; march, "Stars and Stripes," Sousa.

HERALD, THURSDAY,
JUNE 15, 1911.

BOSTON COLLEGE POP NIGHT

The alumni and students of Boston College will be present at the pop concert in Symphony Hall this evening in large numbers. Mayor Fitzgerald will also be there, this being the first "Boston College" night. The program:

March, "Tambour Battant".....Messager
Selection, "Madame Sherry".....Hoshna
Reve Angelique.....Rubinstein
(Organ, Mr. Marshall).
Selection, "Pagliacci".....Leoncavallo
Overture, "William Tell".....Rossini
"Here's to Alma Mater"...L. S. Whalen, '06
The Shamrock.....Myddleton
Ride of the Valkyries.....Wagner
Selection, "Lucia di Lammermoor".Donizetti
Maroon and Gold...J. P. Meagher, S. J., B. C.
American Fantasy.....Herbert
March, "Stars and Stripes".....Sousa
(Organ, Mr. Marshall).

TRAVELER, THURSDAY,
JUNE 15, 1911

POPS PROGRAMME.

The alumni and students of Boston College will be present at the Pop concert in Symphony Hall this evening. Mayor Fitzgerald will also be there, this being the first "Boston College night." The programme follows:

March, "Tambour Battant".....Messager
Selection, "Madame Sherry".....Hoshna
Reve Angelique.....Rubinstein
Organ, Mr. Marshall.
Selection, "Pagliacci".....Leoncavallo
Overture, "William Tell".....Rossini
"Here's to Alma Mater"..L. S. Whalen '06
The Shamrock.....Myddleton
Ride of the Valkyries.....Wagner
Selection, "Lucia di Lammermoor"
.....Donisetti
Maroon and Gold.....
.....J. P. Meagher, S. J., B. C.
American Fantasy.....Herbert
Organ, Mr. Marshall.
"Stars and Stripes".....Sousa

RECORD, THURSDAY,
JUNE 15 1911

"POP" CONCERTS.

The alumni and students of Boston college will be present at the "Pop" concert in Symphony hall this evening in large numbers. Mayor Fitzgerald will also be there, this being the first "Boston college" night.

The programme is: March, "Tambour Battant," Messager; selection, "Madame Sherry," Hoshna; Reve Angelique, Rubinstein, organ, Mr. Marshall; selection, "Pagliacci," Leoncavallo; overture, "William Tell," Rossini; "Here's to Alma Mater," L. S. Whalen '06; "The Shamrock," Myddleton; "Ride of the Valkyries," Wagner; selection, "Lucia di Lammermoor," Donizetti; "Maroon and Gold," J. P. Meagher, S.J., B.C.; American Fantasy, organ, Mr. Marshall; Herbert; march, "Stars and Stripes," Sousa.

JOURNAL--FRIDAY,
JUNE 16, 1911

Williams Night at "Pops"

Williams College, whose baseball team will play Harvard at Soldiers Field tomorrow, will send a large delegation to the "Pop" concert in Symphony Hall tonight, and there will be a representation of the alumni resident in Boston and vicinity. This is the first time that Williams has had a night at the "Pops," and every indication goes to prophesy a great success.

The program is as follows:

March, "Under the Double Eagle".....Wagner
Overture, "Light Cavalry".....Suppe
a. "Alma Mater." b. "Come Fill Your Glass"
Selection, "The Arcadians".....Monckton
Overture, "Mignon".....Thomas
a. "Rise Up." b. "Ephraim Williams"
Largo.....Handel
Violin, Mr. Krafft; Organ, Mr. Marshall.
Rackoczy March.....Berlioz
Selection, "Madame Sherry".....Hoshna
a. "'Neath the Shadows of the Hills."
b. "Royal Purple."
American Fantasy.....Herbert
Organ, Mr. Marshall.
March, "Washington Post".....Sousa

BOSTON POST,
JUNE 16,

MAYOR AT POPS SINGS 'ADELINE'

Boston College Night Fills Big House

Last night at the Pop concert in Symphony Hall, Mayor Fitzgerald again distinguished himself by singing "Sweet Adeline" to the accompaniment of the big orchestra.

It was Boston College night, and many prominent Catholics of this city were present. In the early part of the evening there was an ovation for Father Gasson when he entered with a body of clergymen.

When the Mayor finished his celebrated song the audience applauded furiously, so he sang it again.

HERALD, FRIDAY,
JUNE 16, 1911

WILLIAMS NIGHT AT POPS.

Williams College, whose ball team is to play Harvard at Soldier's Field tomorrow, will send a large delegation to the "Pop" concert in Symphony Hall tonight and there will be a representation of the alumni resident in Boston and vicinity. This is the first time that Williams has had a night at the "Pops." The program:

March, "Under the Double Eagle".....Wagner
Overture, "Light Cavalry".....Suppe
(a), "Alma Mater." (b), "Come Fill Your Glass."
Selection, "The Arcadians".....Monckton
Overture, "Mignon".....Thomas
(a), "Rise Up." (b), "Ephraim Williams."
Largo.....Handel
(Violin, Mr. Krafft; organ, Mr. Marshall.)
Rackoczy March.....Berlioz
Selection, "Madame Sherry".....Hoshna
(a), "Neath the Shadows of the Hills."
(b), "Royal Purple."
American Fantasy.....Herbert
(Organ, Mr. Marshall.)
March, "Washington Post".....Sousa

JOURNAL—SATURDAY,
JUNE 17, 1911

Tonight at the "Pops"

The program for tonight's Pop concert is as follows:

Inauguration March.....Bockelman
Overture, "Si j'etais Roi".....Adam
Waltz, "Papillons Bleus".....Waldteufel
Selection, "L'Arlesienne" (first time)....Bizet
Ballet from "The Prophet".....Meyerbeer
(a) Valse. (b) Redowa. (c) Les Patineurs.
(d) Galop.
Entr'acte from "Lakme".....Delibes
Selection, "Tannhauser".....Wagner
Invitation to the Dance.....Weber
Overture, "Phedre".....Massenet
Waltz, "Girls of Baden".....Komzak
American Fantasy.....Herbert
Organ, Mr. Marshall.
Triumph March.....Fucik

ADVERTISER, SATURD
JUNE 17 1911

THE "POPS."

But two more weeks of the "Pop" concerts remain, for on Saturday evening, July 1, the season comes to an end after a success which, from every point of view, is greater than these concerts have had since they were established 26 years ago.

There are no special nights in the sense of evenings being given to various organizations, but Mr. Maquarre has arranged a musical programme which will appeal to a very wide public.

HERALD, SATURDAY,
JUNE 17, 1911.

TONIGHT'S POP PROGRAM

The program of the Pop concert in Symphony Hall tonight is as follows:

Inauguration march.....Bockelman
Overture, "Si j'etais Roi".....Adam
Waltz, "Papillons Bleus".....Waldteufel
Selection, "L'Arlesienne" (first time)...Bizet
Ballet from "The Prophet".....Meyerbeer
(a) Valse, (b) Redowa, (c) Les Patineurs,
(d) Galop.
Entr'acte from "Lakme".....Delibes
Selection, "Tannhauser".....Wagner
Invitation to the dance.....Weber
Overture, "Phedre".....Massenet
Waltz, "Girls of Baden".....Komzak
American Fantasy.....Herbert
(Organ, Mr. Marshall).
Triumph March.....Fucik

HERALD, BOSTON,
JUNE 18, 1911

POPS FOR WEEK

But two more weeks of the "Pop" concerts remain, for on Saturday evenin, July 1, the season comes to an end after a success which from every point of view is greater than these concerts have had since they were established 26 years ago.

There are no special nights in the sense of evenings being given to various organizations, but Mr. Maquarre has arranged a musical program which will appeal to a very wide public.

On Monday night he will give a Wagner program, the third of the season. Wednesday night will be a distinctive German program, while on Thursday night the selections will be devoted to operatic music. Friday brings the annual Berlioz night, which in past years has always been a great success, and the programs on Tuesday and Saturday are of a general character.

The program for tomorrow night is as follows:

WAGNER NIGHT.

1. March, "Tannhauser".....Wagner
2. Waltz, "Les Chanteurs des Bois" Forbach
3. Selection, "Naughty Marietta".Herbert
4. Overture, "Rienzi".....Wagner
5. Huldingung's March.....Wagner
6. Albumblatt.....Wagner
7. Selection, "Lohengrin".....Wagner
8. Ride of the Valkyries.....Wagner
9. Overture, "Tannhauser".....Wagner
10. Night Fly Dance (from Far Away Isles Comic Opera).....Maquarre
11. Waltz, "Espana".....Waldteufel
12. Lichtenstein March.....B. Triebel

JOURNAL--SUNDAY,
JUNE 18, 1911

"Pop" Concert Season Closes in Two Weeks

But two more weeks of the "Pop" concerts remain, for on Saturday evening, July 1, the season comes to an end after a success which, from every point of view, is greater than these concerts have had since they were established twenty-six years ago.

There are no special nights in the sense of evenings being given to various organizations, but Mr. Maquarre has arranged a musical program which will appeal to a very wide public.

On Monday night he will give a Wagner program, the third of the season. Wednesday night will be a distinctive German program, while on Thursday night the selections will be devoted to operatic music. Friday brings the annual Berlioz night, which in past years has always been a great success, and the programs on Tuesday and Saturday are of a general character.

The program for tomorrow night is as follows:

March, "Tannhauser".....Wagner
Waltz, "Les Chanteurs des Bois".....Forbach
Selection, "Naughty Marietta".....Herbert
Overture, "Rienzi".....Wagner
Huldingung's March.....Wagner
Albumblatt.....Wagner
Selection, "Lohengrin".....Wagner
Ride of the Valkyries.....Wagner
Overture, "Tannhauser".....Wagner
Night Fly Dance (from "Far Away Isles" comic opera).....Maquarre
Waltz, "Espana".....Waldteufel
Lichtenstein March.....B. Triebel

SUNDAY POST,
JUNE 18, 1911

THE "POPS"

But two more weeks of the "Pop" concerts remain, for on Saturday evening, July 1, the season comes to an end, after a success which from every point of view is greater than these concerts have had since their inception 26 years ago.

There are no special nights in the sense of evenings being given to various organizations, but Mr. Maquarre has arranged a musical programme which will appeal to a very wide public.

On Monday night he will give a Wagner programme, the third of the season. Wednesday night will be a distinctive German programme, while on Thursday night the selections will be devoted to operatic music. Friday brings the annual Berlioz night, which in past years has always been a great success, and the programmes on Tuesday and Saturday are of a general character.

The programme for tomorrow night is as follows:

MONDAY, JUNE 19—WAGNER NIGHT.

March, "Tannhauser".....Wagner
Waltz, "Les Chanteurs des Bois".....Forbach
Selection, "Naughty Marietta".....Herbert
Overture, "Rienzi".....Wagner
Huldingung's March.....Wagner
Albumblatt.....Wagner
Selection, "Tannhauser".....Wagner
Night Fly Dance (from Far Away Isles Comic Opera).....Maquarre
Waltz, "Espana".....Waldteufel
Lichtenstein March.....B. Triebel

SUNDAY GLOBE
JUNE 18, 1911

Closing Weeks of the Symphony "Pop" Concerts.

But two weeks of the "Pop" concerts remain, for on Saturday evening, July 1, the season comes to an end after a success which from every point of view is said to be greater than these concerts have had since they were established 26 years ago.

There are no special nights in the sense of "evening" being given to various organizations, but Mr Maquarre has arranged musical programs which should appeal to a very wide public.

Tomorrow night he will give a Wagner program, the third of the season. Wednesday night will be a distinctive German program, while Thursday night the selections will be devoted to operatic music. Friday brings the annual Berlioz night. The programs Tuesday and Saturday are of a general character.

In addition to the excerpts from Wagner tomorrow evening the program contains Forbach's waltz, "Les Chanteurs des Bois"; a selection from Herbert's "Naughty Marietta," "Night Fly Dance," Marquarre; Waldtenfel's "Espana" waltz and the Triebel's "Lichtenstein's" march.

THE BOSTON AMERICAN
SUNDAY, JUNE 18, 1911.

"POPS" NEARING END.

Only Two More Weeks of Popular Concerts for Music Lovers.

But two more weeks of the "Pop" concerts remain, for on Saturday evening, July 1, the season comes to an end after a success which is greater than these concerts have had since they were established twenty-six years ago. There are no special nights in the sense of evenings being given to various organizations, but Mr. Maquarre has arranged a musical program which will appeal to a very wide public.

On Monday night he will give a Wagner programme, the third of the season. Wednesday night will be a distinctive German programme, while on Thursday night the selections will be devoted to operatic music. Friday brings the annual Berlioz night, which in past years has always been a great success, and the programmes on Tuesday and Saturday are of a general character.

POST, TUESDAY,
JUNE 20, 1911

WAGNER NIGHT AT POPS
BY OLIN DOWNES

Last night was Wagner night at the Pop concert in Symphony Hall. Mr. Maquarre interpreted a programme which consisted largely of music by the German master, and once more the overwhelming popularity of Wagner today was attested. The concert commenced with the march from "Tannhauser," a resounding concert arrangement which includes, as well as the orchestra, the big organ. The Albumblatt, one of the earlier, but not uncharacteristic, compositions of Wagner, was played, then more music from "Tannhauser." There was, as well, the "Rienzi" overture—Wagner's first big overture, and in many respects an imitation of the pernicious style of Meyerbeer, the idolized composer of the public in Wagner's day—but with all its clap-trap, full of stirring stuff, and the Huldigung's March, eminently fit for the moment in a Pop concert when everyone is talking loudest. Other pieces on the programme were Mr. Maquarre's "Night Fly Dance," a pretty, graceful piece of music; the Waldteufel waltz, "Espana," and compositions by Forach and Herbert. The hall was crowded and the audience extremely enthusiastic. Tonight music by Fucik, Auber, Waldteufel, Sullivan, Demermann, Drigo, Puccini, Chabrier, Maquarre, Zeller, Spindler and Schrammel will be played.

TRANSCRIPT, TUESDAY,
JUNE 20, 1911

The Pops

The programme for tonight's "Pop" concert in Symphony Hall is as follows:

March, "Salve Imperator".....Fucik
Overture, "La Sirene".....Auber
Waltz, "Solitude".....Waldteufel
Selection, "Mikado".....Sullivan
Une Fete a Aranguez.....Demermann
Serenade d'Arlequin.....Drigo
'Cello Solo, Mr. Keller.
Selection, "Madama Butterfly".....Puccini
Fete Polonaise from "Le Roi Malgré Lui"
Chabrier
Au Claire de Lune.....A. Maquarre
Organ, Mr. Marshall.
Waltz, "Grubenlichter".....Zeller
Charge of the Hussars.....Spindler
March, "Wien bleibt Wien".....Schrammel

Tomorrow night Mr. Maquarre has arranged a distinctive German programme, which is:

March, "Kaiser Wilhelm II".....Nagel
Overture, "Light Cavalry".....Suppé
Waltz, "The Beautiful Blue Danube"....Strauss
Selection, "The Chocolate Soldier".....Strauss
Ballet Music, "The Queen of Sheba"..Goldmark
'Cello, Mr. J. Keller.
Abendlied.....Schumann
Violin, Mr. Krafft.
Selection, "Hansel and Gretel"....Humperdinck
Ride of the Valkyries.....Wagner
Overture, "Der Freischütz".....Weber
"Spring Song".....Mendelssohn
Waltz, "Girls of Baden".....Komzak
March, "Lichenstein".....B. Triebel

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JOURNAL—TUESDAY, JUNE 20, 1911.

Tonight at the "Pops"

The "Pop" program for tonight is as follows:

March, "Salve Imperator".....Fucik
Overture, "La Sirene".....Auber
Waltz, "Solitude".....Waldteufel
Selection, "Mikado".....Sullivan
Une Fete a Aranguez.....Demermann
Serenade D'Arlequin.....Drigo
'Cello Solo, Mr. Keller.
Selection, "Madame Butterfly".....Puccini
Fete Polonaise from "Le Roi Malgre Lui".....Chabrier
Au Claire de Lune.....A. Maquarre
Organ, Mr. Marshall.
Waltz, "Grubenlichter".....Zeller
Charge of the Hussars.....Spindler
March, "Wien bleibt Wien".....Schrammel

SUNDAY POST, RECORD, THURSDAY, JUNE 22 1911

OPERATIC NIGHT AT POPS.

A special operatic programme has been arranged by Mr. Maquarre for tonight's concert at the "Pops" in Symphony hall. This in the past has always been a very popular feature of the season and a large audience is expected.

The programme: March, "Boccaccio," Suppe; overture, "Mignon," Thomas; waltz, "The Merry Widow," Lehar; selection, "Naughty Marietta," Herbert; overture, "William Tell," Rossini; selection, "Thais," Massenet; selection, "Tannhauser," Wagner; cortege, "The Queen of Sheba," Gounod; overture, "Rienzi," Wagner; selection, "La Vivandiere," Godard; Waltz, "Die Fledermaus," Strauss; march, "Salve Imperator," Fucik.

TRAVELER, FRIDAY, JUNE 23, 1911

"POPS" PROGRAMME.

The lighter works of Berlioz will be the prominent feature at tonight's Pops in Symphony Hall. The list of selections follows:

March, "Frisch Drauf Los".....Blon
Overture, "Francaise".....C. Stix
Waltz, "Artist's Life".....Strauss
Selection, "H. M. S. Pinafore".....Sullivan
Bacchanale, "Samson and Delila".....Saint-Saens
Invitation to Dance.....Weber-Berlioz
Damnation of Faust.....Berlioz
(a) Minuet of the Will-o'-the-Wisps; (b) Dance of the Sylphs.
Rakoczy March.....Berlioz
Overture, "Benvenuto Cellini".....Berlioz
Meditation (on a Prelude by J. S. Bach).....Bordier
Violin, Mr. Krafft; Organ, Mr. Marshall.
Waltz, "Barcarolle".....Waldteufel
March, "Princess Ninetta".....Strauss

DAILY ADVERTISER, JUNE 24 1911

THE POPS.

New week brings to an end the 26th season of "Pop" concerts in Symphony Hall, and it is a source of much gratification to all who are interested in the welfare of the Symphony Orchestra, that this season has broken all records in point of attendance, having been even larger than last season, which, in its place, was a record breaker.

The "Pops" have grown steadily in the last few years, and the average attendance now is much larger than it ever was in old Music Hall.

TRAVELER, TUESDAY, JUNE 20, 1911

"POP" PROGRAMME.

The Pop programme for tonight follows:

March, "Salve Imperator".....Fucik
Overture, "La Sirene".....Auber
Waltz, "Solitude".....Waldteufel
Selection, "Mikado".....Sullivan
Une Fete a Aranguez.....Demermann
Serenade D'Arlequin.....Drigo
'Cello solo, Mr. Keller.
Selection, "Madame Butterfly".....Puccini
Fete Polonaise from "Le Roi Malgre Lui".....Chabrier
Au Claire deLune.....A.Maquarre
Organ, Mr. Marshall.
Waltz, "Grubenlichter".....Zeller
Charge of the Hussars.....Spindler
March, "Wien bleibt Wien"...Schrammel

JOURNAL—THURSDAY, JUNE 22, 1911.

"Pop" Concert Program

A special operatic program has been arranged by Mr. Maquarre for tonight's concert at the "Pops" in Symphony Hall. This in the past has always been a very popular feature of the season and a large audience is expected.

The program is as follows:

1. March, "Boccaccio".....Suppe
2. Overture, "Mignon".....Thomas
3. Waltz, "The Merry Widow".....Lehar
4. Selection, "Naughty Marietta".Herbert
5. Overture, "William Tell".....Rossini
6. Selection, "Thais".....Massenet
7. Selection, "Tannhauser".....Wagner
8. Cortege, "The Queen of Sheba".Gounod
9. Overture, "Rienzi".....Wagner
10. Selection, "La Vivandiere".....Godard
11. Waltz, "Die Fledermaus".....Strauss
12. March, "Salve Imperator".....Fucik

TRANSCRIPT, SATURDAY, JUNE 24, 1911

Last Nights of the Pops

Next week brings to an end the twenty-sixth season of "Pop" Concerts in Symphony Hall, a season which has broken all records in point of attendance. The "Pops" have grown steadily in the last few years and the average attendance now is larger than it ever was in old Music Hall. On Wednesday night, June 28, the Harvard Club of Boston has taken Symphony Hall to entertain the visiting alumni, and there will be no accommodation for the public. Mr. Maquarre has arranged for Friday night a "Request" programme, and for Saturday night a "Patriotic" programme.

The programme for tonight is as follows:

March, "Salve Imperator".....Fucik
Overture, La Part Du Diable".....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Mlle. Modiste".....Herbert
Une Fete a Aranguez.....Demermann
Violin, Mr. Krafft.
Selection, "Carmen".....Bizet
March Fantasie.....Guilmant
Organ, Mr. Marshall.
Ballet Music "Sylvia".....Delibes
(a) Pizzicato, (b) Cortege.
Overture, "Tannhauser".....Wagner
La Cygne.....Saint-Saens
'Cello Solo, Mr. Keller.
Waltz, "The Beautiful Blue Danube".....Strauss
March, "Boccaccio".....Suppé

RECORD, SATURDAY JUNE 24 1911

THE POPS.

New week brings to an end the 26th season of "Pop" concerts in Symphony Hall, and it is a source of much gratification to all who are interested in the welfare of the Symphony Orchestra, that this season has broken all records in point of attendance, having been even larger than last season, which, in its place, was a record breaker.

The "Pops" have grown steadily in the last few years, and the average attendance now is much larger than it ever was in old Music Hall.

HERALD, TUESDAY, JUNE 20, 1911.

POP CONCERT PROGRAM

The program of the Pop concert in Symphony Hall tonight is as follows:

March, "Salve Imperator".....Fucik
Overture, "La Sirene".....Auber
Waltz, "Solitude".....Waldteufel
Selection, "Mikado".....Sullivan
Une Fete a Aranguez.....Demermann
Serenade D'Arlequin.....Drigo
'Cello solo, Mr. Keller.
Selection, "Madame Butterfly".....Puccini
Fete Polonaise from "Le Roi Malgre Lui,".....Chabrier
Au Claire de Lune.....A. Maquarre
Organ, Mr. Marshall.
Waltz, "Grubenlichter".....Zeller
Charge of the Hussars.....Spindler
March, "Wien bleibt Wien".....Schrammel

DAILY ADVERTISER, JUNE 22 1911

OPERATIC NIGHT AT POPS.

A special operatic programme has been arranged by Mr. Maquarre for tonight's concert at the "Pops" in Symphony hall. This in the past has always been a very popular feature of the season and a large audience is expected.

The programme: March, "Boccaccio," Suppe; overture, "Mignon," Thomas; waltz, "The Merry Widow," Lehar; selection, "Naughty Marietta," Herbert; overture, "William Tell," Rossini; selection, "Thais," Massenet; selection, "Tannhauser," Wagner; cortege, "The Queen of Sheba," Gounod; overture, "Rienzi," Wagner; selection, "La Vivandiere," Godard; Waltz, "Die Fledermaus," Strauss; march, "Salve Imperator," Fucik.

ADVERTISER, TUESDAY JUNE 20 1911

"POP" CONCERTS.

The "Pop" programme for tonight is: March, "Salve Imperator," Fucik; overture, "La Sirene," Auber; waltz, "Solitude," Waldteufel; selection, "Mikado," Sullivan; Une Fete a Aranguez, Demermann; Serenade D'Arlequin, Drigo, 'cello solo, Mr. Keller; selection, "Madame Butterfly, Puccini; Fete Polonaise from "Le Roi Malgre Lui," Chabrier; Au Claire de Lune, A. Maquarre, organ, Mr. Marshall; waltz, "Grubenlichter," Zeller; Charge of the Hussars, Spindler; march, "Wien bleibt Wien," Schrammel.

HERALD, THURSDAY, JUNE 22, 1911

OPERATIC NIGHT AT POPS

The following operatic program has been arranged by Mr. Maquarre for tonight's Pop concert in Symphony Hall:

March, "Boccaccio".....Suppe
Overture, "Mignon".....Thomas
Waltz, "The Merry Widow".....Lehar
Selection, "Naughty Marietta".....Herbert
Overture, "William Tell".....Rossini
Selection, "Thais".....Massenet
Selection, "Tannhauser".....Wagner
Cortege, "The Queen of Sheba".....Gounod
Overture, "Rienzi".....Wagner
Selection, "La Vivandiere".....Godard
Waltz, "Die Fledermaus".....Strauss
March, "Salve Imperator".....Fucik

JOURNAL—TUESDAY, JUNE 27, 1911.

"Pop's" Program

The "Pop" program for tonight is as follows:

March, "Triumph".....Fucik
Overture, "Orpheus".....Offenbach
Waltz, "Barcarolle".....Waldteufel
Selection, "Chimes of Normandy".....Planquette
Ballet music, "Sylvia".....Delibes
(a) Les Chasseresses, (b) Pizzicato, (c) Cortege
Romance for horn.....Saint-Saens
Soloist, Mr. Hess.
Selection, "Carmen".....Bizet
Kermesse.....Godard
Prelude, "Lohengrin".....Wagner
"Little Toy Soldiers".....Pierne
Waltz, "Roses of the South".....Strauss
March, "Serenade".....Herbert

RECORD, TUESDAY, JUNE 20 1911

"POP" CONCERTS.

The "Pop" programme for tonight is: March, "Salve Imperator," Fucik; overture, "La Sirene," Auber; waltz, "Solitude," Waldteufel; selection, "Mikado," Sullivan; Une Fete a Aranguez, Demermann; Serenade D'Arlequin, Drigo, 'cello solo, Mr. Keller; selection, "Madame Butterfly, Puccini; Fete Polonaise from "Le Roi Malgre Lui," Chabrier; Au Claire de Lune, A. Maquarre, organ, Mr. Marshall; waltz, "Grubenlichter," Zeller; Charge of the Hussars, Spindler; march, "Wien bleibt Wien," Schrammel.

TRANSCRIPT, THURSDAY JUNE 22, 1911

The Pops

A special operatic programme has been arranged by Mr. Maquarre for tonight's "Pop" concert in Symphony Hall. In the past this has been a popular feature of the season. The programme is as follows:

March, "Boccaccio".....Suppé
Overture, "Mignon".....Thomas
Waltz, "The Merry Widow".....Lehar
Selection, "Naughty Marietta".....Herbert
Overture, "William Tell".....Rossini
Selection, "Thais".....Massenet
Selection, "Tannhäuser".....Wagner
Cortege, "The Queen of Sheba".....Gounod
Overture, "Rienzi".....Wagner
Selection, "La Vivandière".....Godard
Waltz, "Die Fledermaus".....Strauss
March, "Salve Imperator".....Fucik

The lighter works of Berlioz will be the prominent feature at tomorrow's concert. The list of selections is:

March, "Frisch Drauf Los".....Blon
Overture, "Francaise".....C. Stix
Waltz, "Artist's Life".....Strauss
Selection, "H. M. S. Pinafore".....Sullivan
Bacchanale "Samson and Delila".....Saint-Saëns
Invitation to Dance.....Weber-Berlioz
Damnation of Faust.....Berlioz
A Minuet of the Will-o'-the-Wisps.
b Dance of the Sylphs.
Rakoczy March.....Berlioz
Overture, "Benvenuto Cellini".....Berlioz
Meditation (on a prelude by J. S. Bach).....Bordier
Violin, Mr. Krafft; Organ, Mr. Marshall
Waltz, "Barcarolle".....Waldteufel
March, "Princess Ninetta".....Strauss

TRAVELER, THURSDAY, JUNE 22, 1911

"POPS" PROGRAMME.

A special operatic programme has been arranged by Mr. Maquarre for tonight's concert at the Pops in Symphony Hall. This in the past has always been a popular feature. The programme follows:

March, "Boccaccio".....Suppe
Overture, "Mignon".....Thomas
Waltz, "The Merry Widow".....Lehar
Selection, "Naughty Marietta".....Herbert
Overture, "William Tell".....Rossini
Selection, "Thais".....Massenet
Selection, "Tannhauser".....Wagner
Cortege, "The Queen of Sheba".....Gounod
Overture, "Rienzi".....Wagner
Selection, "La Vivandiere".....Godard
Waltz, "Die Fledermaus".....Strauss
March, "Salve Imperator".....Fucik

JOURNAL—FRIDAY, JUNE 23, 1911.

Pop Concert Program

The lighter works of Berlioz will be the prominent feature at tonight's "Pops" in Symphony Hall. The list of selections is as follows:

BERLIOZ NIGHT.

March, "Frisch Drauf Los".....Blon
Overture, "Francaise".....C. Stix
Waltz, "Artist's Life".....Strauss
Selection, "H. M. S. Pinafore".....Sullivan
Bacchanale "Samson and Delila".....Saint-Saens
Invitation to Dance.....Weber-Berlioz
Damnation of Faust.....Berlioz
(a) Minuet of the Will-o'-the-Wisps.
(b) Dance of the Sylphs.
Rakoczy March.....Berlioz
Overture, "Benvenuto Cellini".....Berlioz
Meditation (on a Prelude by J. S. Bach).....Bordier
Violin, Mr. Krafft; organ, Mr. Marshall.
Waltz, "Barcarolle".....Waldteufel
March, "Princess Ninetta".....Strauss

JOURNAL—SATURDAY, JUNE 24, 1911

"Pop" Concert Program

Tonight's program at the "Pops" is as follows:

March, "Salve Imperator".....Fucik
Overture, "La Part Du Diable".....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Mlle Modiste".....Herbert
Une Fete a Aranguez.....Demermann
Violin, Mr. Krafft.
Selection, "Carmen".....Bizet
March Fantasie.....Guilmant
Organ, Mr. Marshall.
Ballet Music, "Sylvia".....Delibes
(a) Pizzicato, (b) Cortege
Overture, "Tannhauser".....Wagner
La Cygne.....Saint-Saens.
'Cello Solo, Mr. Keller
Waltz, "The Beautiful Blue Danube"..Strauss
March, "Boccaccio".....Suppe

HERALD, SATURDAY JUNE 24, 1911

TONIGHT'S POP PROGRAM

Tonight's program at the Pops concert in Symphony Hall is as follows:

March, "Salve Imperator".....Fucik
Overture "La Part Du Diable".....Auber
Waltz, "Girls of Baden".....Komzak
Selection, "Mlle Modiste".....Herbert
Une Fete a Aranguez.....Demermann
Violin, Mr. Krafft.
Selection, "Carmen".....Bizet
March Fantasie.....Guilmant
Organ, Mr. Marshall
Ballet Music "Sylvia".....Delibes
(a) Pizzicato, (b) Cortege.
Overture, "Tannhauser".....Wagner
La Cygne.....Saint-Saens
Waltz, "The Beautiful Blue Danube"...Strauss
March, "Boccaccio".....Suppe

ADVERTISER, TUESDAY JUNE 27 1911

THE "POPS."

The "Pop" programme for tonight is: March, "Triumph," Fucik; overture, "Orpheus," Offenbach; waltz, "Barcarolle," Waldteufel; selection, "Chimes of Normandy," Planquette; Ballet Music "Sylvia," Delibes, (a) Les Chasseresses, (b) Pizzicato, (c) Cortege; Romance for Horn, Saint-Saens, soloist, Mr. Hess; selection, "Carmen," Bizet; Kermesse, Godard; prelude, "Lohengrin," Wagner; "Little Toy Soldiers," Pierne; waltz, "Roses of the South," Strauss; march, "Serenade," Herbert.

HERALD, TUESDAY, JUNE 27, 1911

TONIGHT'S POP PROGRAM

The program of the Pop concert in Symphony Hall tonight is as follows:

March, "Triumph".....Fucik
Overture, "Orpheus".....Offenbach
Waltz, "Barcarolle".....Waldteufel
Selection, "Chimes of Normandy".....Planquette
Ballet music, "Sylvia".....Delibes
(a) Les Chasseresses, (b) Pizzicato, (c) Cortege.
Romance for Horn.....Saint-Saens
Soloist, Mr. Hess.
Selection, "Carmen".....Bizet
Kermesse.....Godard
Prelude, "Lohengrin".....Wagner
"Little Toy Soldiers".....Pierne
Waltz, "Roses of the South".....Strauss
March, "Serenade".....Herbert

GLOBE—TUESDAY, JUNE 27, 1911.

Symphony Hall "Pops."

This evening's selections at the "Pop" concert will be mainly of the lighter class of music, Offenbach, Waldteufel, Bizet, Planquette, Piere, Delibes, Strauss and Herbert being represented on the program.

Tomorrow evening Symphony hall has been taken by the Harvard club for the entertainment of the visiting alumni. There will be no accommodations for the general public.

ADVERTISER, WEDNESD JUNE 28, 1911

HARVARD MEN IN VAUDEVILLE AT POPS

Talent from the ranks of Harvard men for the vaudeville performance to be given in connection with the Pop concert at Symphony hall tonight, by the Boston Harvard club represents many forms of variety entertaining.

Charles Shea, well known in cadet theatricals, and George F. Root, 1900, the first in Irish ballads and the second in coster songs, will be the two singers. Anderson Dana of this year's graduating class is to do a lasso throwing dance. C. F. Brainard of New York, an exceptionally clever amateur, will mystify with some of his card tricks. Roger Scaife and Bradlee Fenno have revived a ballet dance which was a great success when they were in college.

One of the big features will be the singing, by the Harvard alumni chorus of 125 men, under the direction of Warren A. Locke.

The entire house has been taken by the Boston Harvard club, and admission will be only to members of that club and its guests.

Ladies will not be admitted.

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WEDNESDAY,

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JOURNAL—WEDNESDAY,

JUNE 28, 1911

Harvard Night at "Pops"

Tonight Symphony Hall has been taken by the Harvard Club for the entertainment of the visiting alumni. There will be no accommodations for the general public.

ADVERTISER, THURSDAY

JUNE 29 1911

HARVARD CLUB NIGHT AT SYMPHONY "POPS"

MORE THAN 2000 MEMBERS HAVE A MUSICAL EVENING

Class of 1901 Presents a Flag, Appropriately Inscribed, to the Semi-Centennial Class of '61.

The inaugural of Harvard Club night at "the Pops," Symphony hall, last evening, was one of the features of commencement week. It was a great success, and will be looked forward to as one of the chief functions at future commencement weeks.

About 2000 members of the club and male friends were present, the various classes being seated together in sections reserved for them.

The oldest class represented was '59, by Maj. Higginson, honorary president of the Harvard club. There were cheers several times for him and for the class of '59 by the gathering in a body and the numerous other classes.

Maj. Higginson was seated with the class of '61, which had the position of honor in the centre directly in front of the stage. The members of this class present were Frank W. Hackett, Charles Storrow, J. P. Walker, J. Herbert Center, Col. N. P. Hallowell, Rev. J. E. Wright and Dr. David F. Lincoln.

Just after the opening number by the orchestra the class of 1901 marched up the hall and presented a large Harvard flag with "Class of '61" in white letters to the 50-yr. men, the other classes rising and giving "three times three" for '61. Col. Hallowell accepted the flag on behalf of his class and led the responsive cheer of '61 for '01.

Over 100 of 1901, the 10-year men, were present, the largest representation of any class. They wore white negligee shirts and shoulder sashes of crimson ribbon with "Class of 1901" in white. Their numerous class songs and cheers, with J. Carroll Swan as leader, were a feature of the occasion.

Among the prominent Harvard graduates present were: Sec. Meyer '79, P. M. Gen. Hitchcock '91, Cong. Gardner '86, Cong. Longworth '91, Bishop Lawrence '71, Maj. Higginson '59, Dr. E. H. Nichols '86, Maj. W. V. Judson, U. S. A., '86.

The members of the 1911 varsity baseball nine were present in a body. As they walked across the stage and filed into the hall to take seats reserved for them, Arthur J. Garceau '91, led the crowd in cheering.

Malcolm B. Lang '02, led the cheers for the crews.

There were interchanges of cheers between the classes of 1901, '61, '85, '86, '96, '88, '91. The largest representations were from these classes, and they kept things lively with cheers and songs, '01 leading in the volume and variety.

Charles Locke '01, with Carl Ellis of the same class as accompanist, sang a solo entitled, "Yale Is All Alone," to the tune of "All Alone," which took the house by storm.

The alumni chorus, Warren A. Locke director, sang "God Save the Faculty," "Prayer of Thanksgiving," "Artillerist's Oath," "Arion waltz," and "Image of the Rose," the tenor solo in the last named being by George E. Hills, 98. The organ accompanist was Malcolm Lang.

The orchestra numbers included the march "Up the Street," waltz "Espana," march "Cruiser Harvard," waltz "Estudiantina," march "Our Director," "Stars and Stripes" and various Harvard songs.

Other features of the programme were cowboy rope manipulations by Anderson Dana 1911, Scaife and Fenns in ballet dance, George F. Root '01 in costume coster songs.

The celebration closed with "Fair Harvard," the organ solo by Malcolm Lang '02, all rising and singing.

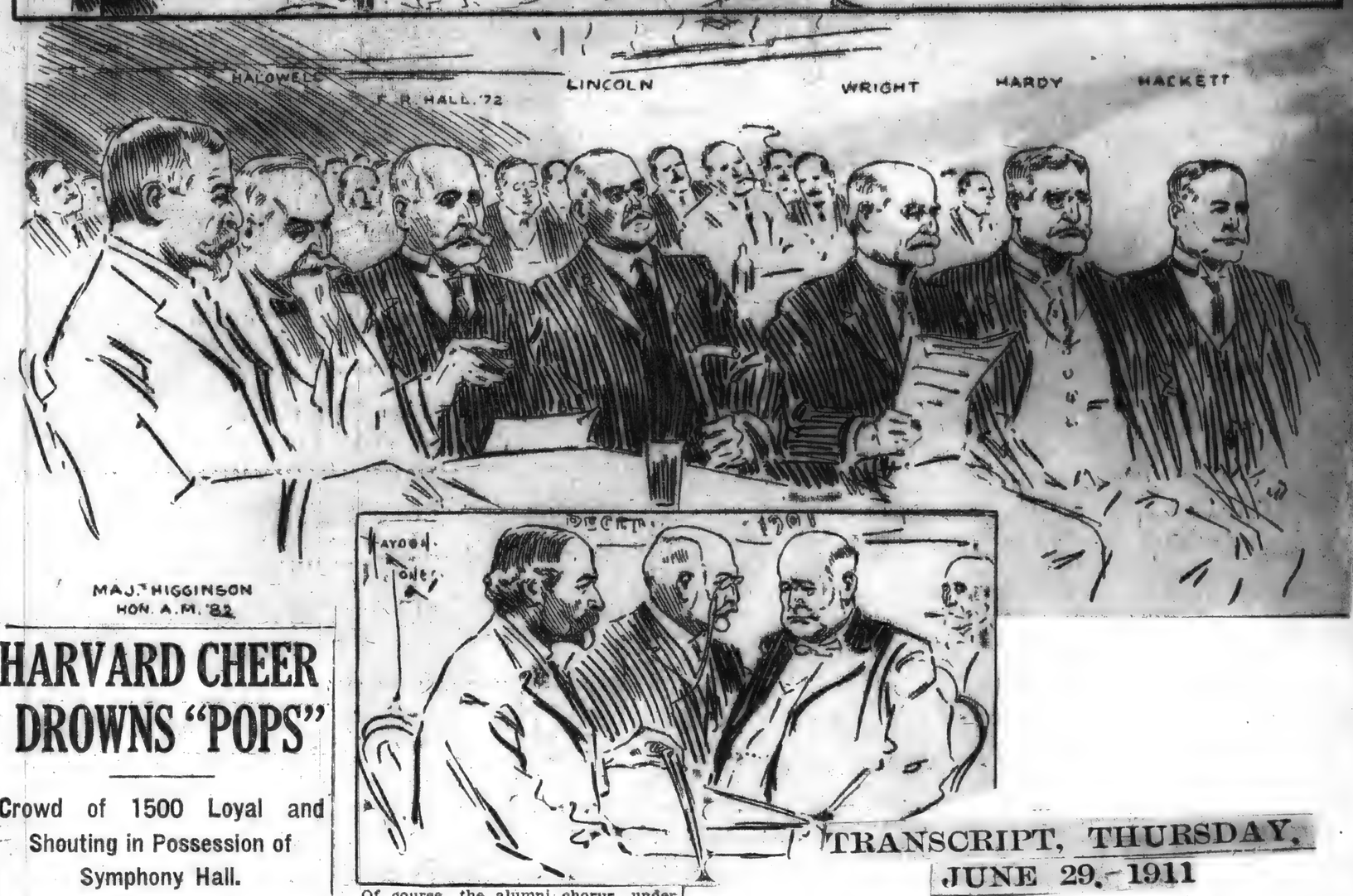
"POP" CONCERTS.

Tonight's programme at the "Pop" concert: Cortege, "The Queen of Sheba," Gounod; overture, "Norma," Bellini; waltz, "Jolly Fellows," Voltstedt; selection, "Orpheus," Offenbach; ballet music, "La Gioconda," Ponchielli; intermezzo and mazurka, Wallen; viola solo, Mr. Gietzen; selection, "La Boheme," Puccini; Invitation to the Dance, Weber; march, "Pomp and Circumstance," Elgar, organ, Mr. Marshall; Hymne, Mimart, organ, Mr. Marshall, violin, Mr. Kraft; waltz, "The Chocolate Soldier," Strauss; march, "Berliner Lust," Lincke.

THE BOSTON HERALD, THURSDAY, JUNE 29, 1911

"HARVARD ONLY" CELEBRATING AT THE POPS IN SYMPHONY HALL

Dana Doing His Cowboy Stunt—Picking Out a Friend in the Audience.



MAJ. HIGGINSON
HON. A.M. '82

HARVARD CHEER DROWNS "POPS"

Crowd of 1500 Loyal and Shouting in Possession of Symphony Hall.

VETERANS OF '61 POPULAR

Tumult Stilled a While as Dana Executes His Dance with Lariat.

Any one who forgot that yesterday was Harvard Commencement day would have been unforgetably reminded of the fact about 7:45 last evening had he been within hearing distance of Huntington avenue. A cheering throng of '01 graduates marched into Symphony Hall to celebrate their decennial to the lively tune of "The E-Z One." There were high doings at the "Pops," for the Harvard Club of Boston with nearly its full quota of 1400 members, with hundreds of visiting alumni from other cities, filled Symphony Hall to shout, sing and make merry. Everybody was there from the eight white-haired members of the class of '61 to the baseball team that defeated Yale twice without blinking. And everybody agreed that the biggest Harvard graduate night on record had been written in the history of Symphony Hall.

What if it was a hot evening? A goodly half of those in the hall dispensed with the formality of a coat, in order the better to cheer the various classes and the music. Whenever there was nothing else to do, one class would cheer another class or itself, especially the latter. Col. N. P. Hallowell of '61 came in for a big round of cheers.

The excitement started with everybody on their feet to the tune of "Up the Street." J. W. Hallowell, chairman of the '01 class committee, brought down the class banner to Hallowell of '61 amid a tumult of cheers and songs that crowded from prominence Charles Shea, '04, who was listed on the program as "the Swell Singer, not Dasha, the Swell Flinger. Charles will troll a ballad or two." Charles may have trolled, but amid the sound and fury that signified the love of some 1500 graduates for their alma mater, Charles was forgotten.

To make up, Anderson Dana of this year's graduating class did some fancy lariat dancing while the members of the orchestra, with chairs pushed back, admiringly watched his feats on the sacred platform. Then toward the end of the evening Messrs. Scaife and Fenno, '99, added to the general hilarity by a delirious ballet, characterized by coquettishness and devilishness. Staid, dignified graduates of 50 years' standing rolled in their chairs at the sight.

In the upper gallery, members of '06 were in their glory, cheering the classes of '01 and '61 as if their throats would burst. Downstairs nearly all the other members of the club could be dimly seen through the clouds of smoke that rose from the tables. They enthusiastically cheered everybody and everything.

Of course, the alumni chorus, under the direction of W. A. Locke '69, was one of the pleasantest features of the evening. Even the festive ones stopped to listen to the finely harmonized voices as they sang the strong old chorus "Domine Salorum Fac." John Densmore '04, had the orchestra when it played a selection from "Boodle & Co.," the '04 Hasty Pudding show.

Occasionally the orchestra interrupted the audience, once very prettily when it played Waldteufel's catchy "Espana." In the main, however, Conductor Maquarre was content to let the excitement go its own way.

TONIGHT'S POP PROGRAM

Tonight's program of the Pop concert at Symphony Hall is as follows:

Cortege, "The Queen of Sheba".....Gounod
Overture, "Norma".....Bellini
Waltz, "Jolly Fellows".....Volstedt
Selection, "Orpheus".....Offenbach
Ballet Music, "La Gioconda".....Ponchielli
Intermezzo and Mazurka.....Wallen
(Viola solo, Mr. Gietzen.)
Selection, "La Boheme".....Puccini
Invitation to the Dance.....Weber
March, "Pomp and Circumstance".....Elgar
(Organ, Mr. Marshall.)
Hymne.....Mimart
(Organ, Mr. Marshall. Violin, Mr. Krafft.)
Waltz, "The Chocolate Soldier".....Strauss
March, "Berliner Lust".....Lincke

POST, THURSDAY, JUNE 29, 1911

HARVARD OWNS POPS

Two Thousand Coatless, Perspiring, Cheering, Care-Free Alumni Take Concert Into Their Keeping

Fully 2000 men, many of them well known throughout the entire country, attended Harvard Club night at the Pop Concerts in Symphony Hall last night. They at intervals took the Pops into their own keeping, and old and young joining in the form of unnumbered furnished the entertainment, the music and the voice.

The hall was sold out to members of the club, and from 8 o'clock until nearly 11, all cares were thrown to the wind and the evening given to testifying in shouts of wild enthusiasm, and songs of college days and their love for Alma Mater.

Major Henry Lee Higginson was present as the sole representative of the oldest class in the hall, that of '55, and divided attention with six members of the class of '61, who were Charles Storrow, J. P. Walker, J. Herbert Center, Colonel N. P. Hallowell, the Rev. J. E. Wright and Dr. David F. Lincoln.

Among the coatless, perspiring, cheering, carefree throng were Bishop William Lawrence, '71; Postmaster-General Frank W. Hitchcock, '91; Secretary of the Navy George von L. Meyer, '79, who was yesterday also elected to the Harvard board of overseers; Congressman Nicholas Longworth, '91; Congressman A. P. Gardner, '86, and Major William D. Judson, U. S. A., class of '86, who served on the staff of Kuropatkin as the representative of the United States during the Russian-Japanese war.

They all cheered riotously with their respective classes and drank ginger pop with reckless abandon.

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TRANSCRIPT, THURSDAY, JUNE 29, 1911

The Pops

Tonight's programme at the "Pop" concert at Symphony Hall is as follows:

Cortege, "The Queen of Sheba".....Gounod
Overture, "Norma".....Bellini
Waltz, "Jolly Fellows".....Voltstedt
Selection, "Orpheus".....Offenbach
Ballet Music, "La Gioconda".....Ponchielli
Intermezzo and Mazurka.....Wallen
Viola Solo, Mr. Gietzen.
Selection, "La Bohème".....Puccini
Invitation to the Dance.....Weber
March, "Pomp and Circumstance".....Elgar
Organ, Mr. Marshall.
Hymne.....Mimart
Organ, Mr. Marshall. Violin, Mr. Krafft.
Waltz, "The Chocolate Soldier".....Straus
March, "Berliner Lust".....Lincke

Tomorrow evening there will be a "Request" programme. This will be the last concert but one of the season.

March, "Wien bleit Wien".....Schrammel
Overture, "Fra Diavolo".....Auber
Waltz, "España".....Waldteufel
Selection, "Madame Sherry".....Hoschna
Danse Macabre.....Saint-Saëns
Night Fly Dance.....Maquarre
Violin, Mr. Krafft
Selection, "Il Trovatore".....Verdi
Fete Polonaise, "Le Roi malgré lui"..Chabrier
Overture, "William Tell".....Rossini
'Cello Solo, Mr. Keller
Reve Angélique.....Rubinstein
Organ, Mr. Marshall
Waltz, "Merry Widow".....Lehar
March, "Frisch drauf los".....Blon

TRANSCRIPT, SATURDAY, JULY 1. 1911

Final Night of the Pops

Tonight brings the close of the twenty-sixth season of the "Pop" concerts, which has been unusually successful from the start. Mr. Maquarre has arranged a patriotic programme as follows:

American March.....Ganne
Overture, "Poet and Peasant".....Suppé
Waltz, "The Beautiful Blue Danube"..Strauss
Selection, "The Mikado".....Sullivan
Overture, "Rienzi".....Wagner
Largo.....Händel
Violin, Mr. Krafft; Harp, Mr. Schuecker;
Organ, Mr. Marshall
Selection, "Aida".....Verdi
Two movements from Suite "Peer Gynt"..Grieg
Overture, "1812".....Tschaikowsky
American Patrol.....Meacham
Fair Harvard.....Gilman
American Fantasy.....Herbert
Organ, Mr. Marshall

HERALD, FRIDAY, JUNE 30, 1911

REQUEST NIGHT AT POPS

Tonight will bring a "request" program at the pop concert in Symphony Hall. It is as follows:

March, "Wein bleibt Wein".....Schrammel
Overture, "Fram Diavolo".....Auber
Waltz, "Espana".....Waldteufel
Selection, "Madame Sherry".....Hoschna
Dance Macabre.....Saint-Saens
(Violin, Mr. Krafft.)
Night Fly Dance.....Maquarre
Selection, "Il Trovatore".....Verdi
Fete Polonaise, "Le Roi malgre lui"..Chabrier
Overture, "William Tell".....Rossini
('Cello solo, Mr. Keller.)
Reve Angelique.....Rubinstein
(Organ, Mr. Marshall.)
Waltz, "Merry Widow".....Lehar
March, "Frisch drauf los".....Blon

Men of the Crimson Having Fun in Symphony Hall

Cheers For Old Harvard Ring Out At The "Pops"

Like the roar of a mighty ocean singing the praises of nature, so a mighty sea of voices singing the praises of their beloved Alma Mater echoed through Symphony Hall last night, when 2000 Harvard students and alumni celebrated "Harvard Club" night at the "Pops."

It was an occasion given over to mirth and joy. Good fellowship reigned, and hundreds of elderly men—world-famous—who passed from Harvard University into their real life work years ago, took a trip back over time's road to be boys again.

"UP THE STREET" STARTS THE MERRIMENT

The fun began right at the start, when the Symphony Orchestra, under the leadership of Conductor Andre Maquarre, swung into the lusty strains of "Up the Street." Into the hall rushed the men, the members of each class guided to their reservation by the spindle buoys carrying the year mark.

Once seated, there were three mighty cheers for Harvard and a second later the assemblage rose as one to welcome the baseball team of 1911 as they passed across the platform and down the crowded center aisle to the place of honor reserved for them in the middle of the hall.

From that time on the mirth was unrestrained. A delightfully enjoyable program was carried out with frequent interruptions as J. Carroll Swan, '91, rose to cheer some class or athletic team, or, as once happened, the lone graduate of the oldest class present.

This man was Maj. Henry Lee Higginson, '55, scholar, soldier and financier. As he arose in acknowledgment of the tribute paid him, the cheering was renewed until it seemed to shake the very walls of the hall.

Cheers for '61 Class.

Another old class cheered was that of '61, the next in order to '55. There were just seven representing this famed class, and one of its members held the center of the stage a good part of the evening. This was Col. N. B. Hallowell. Dignified bank president, for the evening he forgot the cares of finance and was a boy again, the "Fighting Quaker" of the old days. A song was sung in his honor, called "Hallowell." It went to the tune of Harrigan, and explained how he was the father of the famous Harvard athletes, always known as the Hallowell boys.

And the other members of his class, Charles Storrow, J. P. Walker, J. Herbert Centre, the Rev. J. E. Wright, class secretary; Frank W. Hackett and Dr. David F. Lincoln, were not forgotten. They were cheered to the echo.

A part of the program which pleased the spectators immensely was a rope dance by Anderson Dana, '11. Rigged up as a real cowboy, branded all over with marks of the "wild and woolly" West, he gave exhibitions in lariat throwing which would have made some of the cow punchers on the plain turn green with envy.

Two members of the '99 class gave an impersonation of two ballet queens. And, queer coincidence, just at the front of the stage was a bald-headed row. They were for a time the target for all sorts of witticisms, and Congressman Nicholas Longworth, son-in-law of Col. Theodore Roosevelt, or "Nick," as everyone called him last night, came in for his share of the pleasantries. When the dance was over the consensus of opinion was that Scaife and Fenno were "some ballet artists."

Alumni Chorus Prominent.

The alumni chorus, under the directorship of Warren A. Locke, '69, gave selections from Gounod, Kremser, Adam and Vogel. All were members of the glee club of their day at college and their singing of "Domine Salvum Fac" ("God Save the Faculty") was admirable.

A gathering of Harvard men would not be complete without some good natured jests at Yale's expense, and last night was no exception. A song had been written for the occasion by Charles Locke, '01, and it made a hit.

"Yale Is All Alene" was the title, and it was a parody on a popular air. Locke sang it himself and he knew just how to bring out the fine points. It represented Eli calling on the 'phone for Walter Camp, imploring him to help the Blue squad find the line, which had been passed by Harvard long ago.

The chorus was picked up at once by the crowd and none seemed to join in the singing with deeper appreciation of the humor of the words than Secretary of the Navy George von L. Meyer and Postmaster General Frank H. Hitchcock. Nor was "Jim" Storrow behind the others in lending a helping voice to the occasion, a voice well trained in a never-to-be-forgotten municipal campaign when he ran against the originator of "Sweet Adeline."

During the lapses in the orchestral music, the other numbers on the program and the cheering there was a continual buzz of conversation. The center of one group, standing out conspicuously, was Maj. William V. Judson, '86, of the United States army, yesterday a recipient of a degree of M. A. He was this country's representative on the staff of Gen. Kuropatkin during the Russo-Japanese War.

Formalities Dropped.

As the evening advanced, formalities of all kinds were dropped. The heat was oppressive and even the cool drinks served by the waiters did not offer relief. Coats were shed and at one time the scene presented was that of a lot of cheering fans on the bleachers when Tris Speaker had just knocked a home run with a tie score.

The church was well represented and Bishop Lawrence entered into the spirit of the occasion with all the enthusiasm of a freshman.

Tomorrow the big boat race on the Thames at New London takes place and the Harvard crew at Red Top was not forgotten last night. Three long "Harvards" were given, with three-times-three for the Crimson oarsmen.

Thus through the evening the play continued, until Malcolm Lang, '06, son of the late Benjamin F. Lang, gave an organ solo. The music was "Fair Harvard," and in homage to their alma mater, the Harvard men arose. As the sweet tones of the organ floated through the hall, there was not a sound but the music.

Once again the music was repeated, and then 200 voices were lifted in unison. As the last words, "Thou didst launch us on Destiny's sea," still echoed through the hall, the jolly crowd of celebrants passed out into the night and another Harvard commencement had gone into history.

At the "Pops" Tonight

Tonight's program at the "Pop" concert is as follows:

Cortege, "The Queen of Sheba".....Gounod
Overture, "Norma".....Bellini
Waltz, "Jolly Fellows".....Voltstedt
Selection, "Orpheus".....Offenbach
Ballet music, "La Gioconda".....Ponchielli
Intermezzo and Mazurka.....Wallen
Viola solo, Mr. Gletzen.
Selection, "La Boheme".....Puccini
"Invitation to the Dance".....Weber
March, "Pomp and Circumstance".....Elgar
Organ, Mr. Marshall.
"Hymne".....Mimart
Organ, Mr. Marshall. Violin, Mr. Krafft.
Waltz, "The Chocolate Soldier".....Strauss
March, "Berliner Lust".....Lincke

RECORD. THURSDAY. JUNE 29 1911

"POP" CONCERTS.

Tonight's programme at the "Pop" concert: Cortege, "The Queen of Sheba," Gounod; overture, "Norma," Bellini; waltz, "Jolly Fellows," Voltstedt; selection, "Orpheus," Offenbach; ballet music, "La Gioconda," Ponchielli; intermezzo and mazurka, Wallen; viola solo, Mr. Gletzen; selection, "La Boheme," Puccini; Invitation to the Dance, Weber; march, "Pomp and Circumstance," Elgar, organ, Mr. Marshall; Hymne, Mimart, organ, Mr. Marshall, violin, Mr. Kraft; waltz, "The Chocolate Soldier," Strauss; march, "Berliner Lust," Lincke.

JOURNAL—FRIDAY, JUNE 30, 1911.

"Pop" Request Program

Tonight will bring a "Request" program at the "Pop" concert. It is as follows:

March, "Wien bleibt Wien".....Schrammel
Overture, "Fra Diavolo".....Auber
Waltz, "Espana".....Waldteufel
Selection, "Madame Sherry".....Hoshna
"Danse Macabre".....Saint-Saens
(Violin, Mr. Krafft)
"Night Fly Dance".....Maquarre
Selection, "Il Trovatore".....Verdi
"Fete Polonaise".....Chabrier
Overture, "William Tell".....Rossini
('Cello solo, Mr. Keller.)
"Reve Angelique".....Rubinstein
(Organ, Mr. Marshall)
Waltz, "Merry Widow".....Lehar
March, "Frisch drauf los".....Blon

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PROMINENT FIGURES AT FIRST HARVARD GRADUATES' CELEBRATION AT THE POPS

ALUMNI MAKE MERRY AT POPS

Vaudeville Acts By Harvard Men.

Cheering and Singing From Many Reunion Classes.

Members of 1901 Carry Off First Honors.

Harvard commencement festivities were brought to a glorious conclusion last evening with a "pops" concert at Symphony hall at which the Harvard club of Boston stood host to the gathered throng of alumni.

With a crowd of 2000 Harvard men, who packed the floor and overflowed into the balconies, with occasional playing by the orchestra, with much official singing by Warren A. Locke's alumni chorus, and even more unofficial singing by the irrepressible class of '01, with vaudeville stunts, with cheers every other minute and good fellowship continuous, this first graduate Harvard "pops" night made a record not easily to be beaten.

Whereas undergraduate Harvard night at the "pops" has degenerated into a milk-and-watery party, last evening's affair was strictly masculine. There were old graduates and there were young graduates, but they came unattended.

The sons of Harvard made themselves completely at their ease. The weather being warm and moist, they took off their coats, lighted their pipes or cigars, and settled down to an evening of good times in whatever way they pleased.

The '01 contingent, trim in white shirts and red sashes, was the largest, apparently numbering more than 100. Five years older, came '96, with neckties and hatbands of red and yellow and an unlimited capacity for cheering everybody in sight. The quarter-century class of '86 made a good showing in numbers and noise too, as did also the younger classes of '06 and '08, celebrating sexennial and triennial respectively.

A special table had been reserved for the class of '61, half a century out of college, and seven of them were present, led by Col N. P. Hallowell, the "fighting Quaker" of the civil war and father of John W. Hallowell of 1901. With him were Frank W. Hackett, Charles Storrow, James P. Walker, Joseph H. Senter, Dr David F. Lincoln and Rev James E. Wright.

Cheers for Maj Higginson.

Sitting with these "boys" of '61 was Maj Henry L. Higginson, president of the Harvard club of Boston and the oldest graduate present. When the other classes became aware of his presence they stopped cheering for '61 a few minutes and cheered for '55.

The noise began promptly at 8 o'clock with the singing by '01 of its favorite song, "A Health to 1901," to the tune of "Jungletown," acclaiming many times that "We'll be true, and loyal through and through to good old 1901." This and most of the subsequent noise-making of the class was conducted by Carrol J. Swan.

The orchestra then began the formal program with Morse's "Up the Street." At its close what few members of '01 had been previously lacking filed into the hall, bearing their three big banners, the first with the class numeral, the second the word "Decennial" and the third the class shield, depicting John the Orangeman and his donkey cart. These banners were presently fastened to the first balcony railing and hung there the rest of the evening.

The advent of the baseball team, headed by Capt Charles B. McLaughlin, and cheering by '01, '08, '05 and '96 made a brief intermission, after which the orchestra was allowed to play "Espana" and the march "Cruiser Harvard," both well received, and as an encore a football song or two.

A delegation from the class of '01 then came forward to the '61 table and presented their 40-year seniors with a silk '61 banner, amid superlative cheers from all quarters. Col Hallowell received the banner and led his classmates in a cheer for '01.

Dana's Rope Dance.

The vaudeville program then began when Anderson Dana '11, clad in a costume that looked like the real west and not that of the moving picture shows, got up on the stage and did all sorts of Montgomery-Stone stunts with a lariat, succeeding among other things in knocking off all the hats from the edge of the platform and lassoing some peaceable gentlemen in the audience.

He spun the rope up and down about his head, lighting and smoking a cigarette the while, hopped over it, jumped through it and did everything else with it. "Dost recall the musty one about the rope walk?" asked the program. "This is worse, a rope dance." It was.

Then came Warren A. Locke '69 and his alumni chorus of more than 100 and glee club members. They sang exceedingly well four standard part songs, Gounod's "Domine Salvum Fac" (sacreligiously translated "God save the faculty"), Kremser's rousing "Prayer of Thanksgiving," Adam's "Artillerist's Oath" and Vogel's "Arion Waltz."

A fifth song, not on the program, was Reichardt's "Image of the Rose," in which George E. Hills '98 sang the solo. The organ accompaniment for all the singing was played by Malcomb B. Lang '02.

John H. Densmore '04, who played piano accompaniments for '01 when he had nothing else to do, now mounted the platform and conducted the orchestra in businesslike fashion through the mazes of "Boodle & Co," a college operetta of his own undergraduate composing. This was liked so well that he kept it up and gave "Veritas" as an encore.

Arthur J. Garceau '91 filled in a brief interim with leading "Nine Harvards and Nine Nines" for the baseball team, and on the second try made a good job of it. And '01, ever ready, sang another of their songs, and a good one, to the tune of "My Hero."

Roger L. Scaife '97 and Bradlee Fenno, gorgeous in powdered wigs, spangled bodices and black skirts and gloves, revived a ballet dance that was a great success when they were in college, and proved that age could not wither nor custom stale their infinite variety.

Crew Song by Locke.

Shouts for Hale Ellis '01, of course, brought him to the piano, and Charles W. Locke—ditto—proceeded to make one of the hits of the evening by singing an up-to-date and hopefully prophetic version of "All Alone," the class joining in the chorus, as follows:

Hello central, hello central,
Give me Walter Camp,
Harvard's left us way behind,
And we cannot find the line,
Hello Walter, hello Walter,
Come and bring a rope,
We are sitting in our shell
And we need some dope.
Harvard's finished long ago
But we're trying still to row.

CHORUS.

We're all alone, all alone,
Nobody here with us,
Harvard's crossed a winner,
We'll be late for dinner,
Bring a towboat, rowboat,
Any kind of motor,
Come out quick, we're most sick
And want to get back home.
Hurry up and get us going
We are bum at rowing,
Harvard's gone and left us all alone.

Then for a time every class present cheered every other; '85 cheered '86 and was cheered in return; '86 and '96 exchanged like compliments, as did '05 and '02, '88 and '86, '86 and '91. And everybody cheered '61 and '55. And, for variety's sake, '98 got up and cheered the crew in a fashion that should have reached them away down at Red Top.

The orchestra finished up its part of the program by playing "Estudiantina," '01 and '96 snapping their fingers for castnets, and George F. Root '01, in coster rig, sang a couple of cockney songs in Albert Chevalier fashion.

Then Malcolm Lang '02, neatly clad in a dress shirt and no coat, let three lively cheers for the absent crew and sat down at the organ to wind up the evening with "Fair Harvard."

Previous to the pops, hard-working '01 had a buffet supper at the Lenox and '04 held a dinner at the Vendome.

Sunday World

NEW YORK NEEDS A "POP" HOME FOR CLASSICAL MUSIC

The Passing of Mendelssohn Hall Still Further Reduces the Opportunities Offered to Genuine Music Lovers.

BOSTON FAR IN LEAD WITH POPULAR CONCERTS.

Where the Eating of Food Is Secondary to Art and the Charges Are Reasonable.

The demolition of Mendelssohn Hall, which has been announced by the Lewisohns, its new owners, in order to make way for still another theatre, cuts the number of auditoriums where high class music may be heard in New York to a minimum. Carnegie Hall and other halls where "chamber music" and the purely classic programme is rendered at exclusive prices may still be found aplenty.

But thousands of New Yorkers who have a cultivated taste for music and would like to enjoy it in a comfortable way and at a reasonable price are beginning to realize that the European music "halles" afford a combination of the physical comfort and the aesthetic stimulation, in which New York is sadly lacking.

Agitation in musical circles has been going on for some time to interest capital in the project of an auditorium such as would be large enough to entertain a crowd at popular prices, yet properly fitted for the rendition of the better class of orchestral scores.

June 11 1911

Where Boston Excels.

The "Pop" concerts, which have become justly famous in Boston, have been held up as an example of the successful combination of first class orchestral music and the popular priced refreshment "halle" or garden. Under the management of Charles A. Ellis these concerts have been made a paying proposition for twenty-six seasons and are now, in fact, an established institution.

In German cities the same idea has been prominent for much longer. There the love of good music is so strong that the best sort of orchestras are maintained, and the halls are large enough to seat hundreds in comfort for the entire evening at a moderate price. Trieste, Hungary, has made specially successful the idea of combining the gastronomic with the aesthetic, and the caterer helps to support the conductor without disturbing the enjoyment of those who come for music primarily and refreshments only incidentally.

Similar efforts have been made in New York from time to time, but either the musicians become a mediocre, secondary feature, as in the case in cafes and hotels and the "Folies Bergere," or else it has been too expensive and high class to attract the patronage which is necessary to support it.

Theodore Thomas made several efforts to establish a series of popular concerts as far back as the middle '70's. In more recent years Anton Seidl, with a splendid orchestra, had a series of "promenade concerts" at Brighton Beach, in the Metropolitan Opera House and in Madison Square Garden. With one exception the life of these experiments was short, a matter of a few weeks. The Brighton Beach series was supported by a Brooklyn society and was so supported for several years. Since then Sousa's Band and various other military bands have monopolized the attention of the New York music lover in such popular promenade places.

The hotel orchestras furnish good music, but under extravagant conditions as to prices. And New York still remains without a popular resort where good symphonic music may be enjoyed in comfortable relaxation.

Music First, Food Second.

The Boston "Pops" are a unique institution, for, as ascertained by a World reporter, they have furnished a better grade of music at popular prices for a longer period of time than any other organization of the kind. They originated in 1885, and with the exception of one season, when for some political reason a license was not issued to them, have proved a thoroughly popular institution ever since.

The Boston Symphony Orchestra furnishes the musical talent of fifty or sixty members. The concerts are now given in the spacious Symphony Hall, from which the false floor is removed after the winter season. Here small tables are set. Light refreshments are served. These include light wines, beers and ales, sandwiches, salads, cigars and cigarettes. Everything is of good quality and furnished reasonably.

The admission charge ranges from twenty-five cents for the upper balcony seats and the outside table seats, in the rear and side of the hall, up to fifty cents for the choice balcony seats, and to seventy-five cents for the reserved table seats.

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END OF VOLUME

VOLUME 29

BSO Advertisements

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[illegible] SATURDAY,
SEPTEMBER 10, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
STuWTh(A) s10

BOSTON POST, TUESDAY,
SEPTEMBER 13, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

[illegible] FRIDAY,
SEPTEMBER 16, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

SUNDAY HERALD,
SEPTEMBER 11, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

TRANSCRIPT, TUESDAY,
SEPTEMBER 13, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
STuWTh(A) s10

TRANSCRIPT, THURSDAY,
SEPTEMBER 15, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
STuWTh(A) s10

JOURNAL—SUNDAY,
SEPTEMBER 11, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thus., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

ADVERTISER, WEDNESDAY
SEPTEMBER 14, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.
s13-2t(5)

RECORD, FRIDAY,
SEPTEMBER 16, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.
s16-2t

SUNDAY GLOBE-
SEPTEMBER 11, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
SuWS s11

BOSTON GLOBE—WEDNESDAY,
SEPTEMBER 14, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
SuWS s11

GLOBE—SATURDAY,
SEPTEMBER 17, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
SuWS s11

BOSTON SUNDAY POST,
SEPTEMBER 11, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

TRANSCRIPT, WEDNESDAY,
SEPTEMBER 14, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.
STuWTh(A) s10

RECORD, SATURDAY,
SEPTEMBER 17, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.
s16-2t

HERALD, MONDAY,
SEPTEMBER 12, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues. Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

ADVERTISER, THURSDAY
SEPTEMBER 15, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.
s13-2t(5)

JOURNAL—THURSDAY,
SEPTEMBER 15, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

THE BOSTON AMERICAN—
—SUNDAY, SEPTEMBER 18, 1910.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
TWENTY-FOUR CONCERTS
On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.
TWENTY-FOUR PUBLIC REHEARSALS
On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.
ASSISTING ARTISTS
Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRBY-LUNN and NELLIE MELBA (only appearance in Boston.)
Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston.)
AUCTION SALES TICKETS
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Oct. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

ADVERTISER, TUESDAY
SEPTEMBER 13, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.
s13-2t(5)

JOURNAL—THURSDAY,
SEPTEMBER 15, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS
MR. MAX FIEDLER, Conductor
24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats
24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

THE SUNDAY HERALD, BOSTON, SEPTEMBER 18, 1910.

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

100 MUSICIANS

MAX FIEDLER, CONDUCTOR

THIRTIETH SEASON, 1910-11

24 PUBLIC REHEARSALS On CONSECUTIVE FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911 Omitting Nov. 11, Dec. 9, 1910, Jan. 13, Feb. 3, Feb. 24, and March 24, 1911.

24 CONCERTS On CONSECUTIVE SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911. Omitting Nov. 12, Dec. 10, 1910, Jan. 14, Feb. 4, Feb. 25, and March 25, 1911.

ASSISTING ARTISTS

MESDAMES
EMMY DESTINN
GERALDINE FARRAR
JEANNE JOMELLI
KIRKBY-LUNN
and
NELLIE MELBA
(only appearance in Boston)

MESSRS.
FERRUCCIO BUSONI
CARLO BUONAMICI

MESSRS.
MISCHA ELMAN
CHARLES GILIBERT
JOSEF HOFMANN
FRANCIS MACMILLEN
SYLVAIN NOACK
ALWIN SCHROEDER
HEINRICH WARNKE
and
ANTON WITEK
(first appearance in Boston)

Tickets for the Series of Concerts and for the Series of Rehearsals **$18.00** *and* **$10.00** *According to location*

The $18 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Monday,** Sept. 26, at 10 A. M.
The $10 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Tuesday,** Sept. 27, at 10 A. M.
The $18 Seats for the Concerts will be sold at auction, at Symphony Hall, **Thursday,** Sept. 29, at 10 A. M.
The $10 Seats for the Concerts will be sold in like manner at the same place, **Friday,** Sept. 30, at A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought or They Will Be Immediately Resold

THE BOSTON JOURNAL—SUNDAY, SEPTEMBER 18, 1910.

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

100 MUSICIANS

MAX FIEDLER, CONDUCTOR

THIRTIETH SEASON, 1910-11

24 PUBLIC REHEARSALS On CONSECUTIVE FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911. Omitting Nov. 11, Dec. 9, 1910, Jan. 13, Feb. 3, Feb. 24, and March 24, 1911.

24 CONCERTS On CONSECUTIVE SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911. Omitting Nov. 12, Dec. 10, 1910, Jan. 14, Feb. 4, Feb. 25, and March 25, 1911.

ASSISTING ARTISTS

MESDAMES
EMMY DESTINN
GERALDINE FARRAR
JEANNE JOMELLI
KIRKBY-LUNN
and
NELLIE MELBA
(Only appearance in Boston)

Messrs.
FERRUCCIO BUSONI
CARLO BUONAMICI

MESSRS.
MISCHA ELMAN
CHARLES GILIBERT
JOSEF HOFMANN
FRANCIS MACMILLEN
SYLVAIN NOACK
ALWIN SCHROEDER
HEINRICH WARNKE
and
ANTON WITEK
(First appearance in Boston)

Tickets for the Series of Concerts and for the Series of Rehearsals **$18.00** *and* **$10.00** *According to location*

The $18 Seats for the Rehearsals will be sold at auction, at Symphony Hall, Monday, Sept. 26, at 10 A. M.
The $10 Seats for the Rehearsals will be sold at auction, at Symphony Hall, Tuesday, Sept. 27, at 10 A. M.
The $18 Seats for the Concerts will be sold at auction, at Symphony Hall, Thursday, Sept. 29, at 10 A. M.
The $10 Seats for the Concerts will be sold in like manner, at the same place, Friday, Sept. 30, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will be Delivered in the Hall, and must be Paid for as Soon as Bought or They Will be Immediately Resold

TRANSCRIPT, MONDAY, SEPTEMBER 19, 1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

MF(A) s19

JOURNAL—MONDAY, SEPTEMBER 19, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING

BOSTON POST, MONDAY, SEPTEMBER 19, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFFMANN, FRANCIS MACMILLEN, SYLVIAN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

ADVERTISER, MONDAY SEPTEMBER 19, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston)

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Oct. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall

GLOBE—MONDAY, SEPTEMBER 19, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

MS s19

THE BOSTON TRAVELER SEPTEMBER 19, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

THE BOSTON SUNDAY POST, SEPTEMBER 18, 1910

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

100 MUSICIANS

MAX FIEDLER, CONDUCTOR

THIRTEENTH SEASON, 1910-11

24 PUBLIC REHEARSALS On CONSECUTIVE FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911. Omitting Nov. 11, Dec. 9, 1910, Jan. 13, Feb. 3, Feb. 24, and March 24, 1911.

24 CONCERTS ON CONSECUTIVE SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911. Omitting Nov. 12, Dec. 10, 1910, Jan. 14, Feb. 4, Feb. 25, and March 25, 1911.

ASSISTING ARTISTS

MESDAMES
EMMY DESTINN
GERALDINE FARRAR
JEANNE JOMELLI
KIRKBY-LUNN
and
NELLIE MELBA
(only appearance in Boston)

Messrs.
FERRUCCIO BUSONI
CARLO BUONAMICI

MESSRS.
MISCHA ELMAN
CHARLES GILIBERT
JOSEF HOFMANN
FRANCIS MACMILLEN
SYLVAIN NOACK
ALWIN SCHROEDER
HEINRICH WARNKE
and
ANTON WITEK
(first appearance in Boston)

Tickets for the Series of Concerts and for the Series of Rehearsals **18.00** and **10.00** According to location

The $18 Seats for the Rehearsals will be sold at auction, at Symphony Hall, MONDAY, Sept. 26, at 10 A. M.
The $10 Seats for the Rehearsals will be sold at auction, at Symphony Hall, TUESDAY, Sept. 27, at 10 A. M.
The $18 Seats for the Concerts will be sold at auction, at Symphony Hall, THURSDAY, Sept. 29, at 10 A. M.
The $10 Seats for the Concerts will be sold in like manner, at the same place, FRIDAY, Sept. 30, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and must Be Paid for as Soon as Bought or They Will Be Immediately Resold

THE BOSTON SUNDAY GLOBE—SEPTEMBER 18, 1910.

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

100 MUSICIANS

MAX FIEDLER, CONDUCTOR

THIRTIETH SEASON, 1910-11

24 Public Rehearsals on CONSECUTIVE FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911. Omitting Nov. 11, Dec. 9, 1910, Jan. 13, Feb. 3, Feb. 24, and March 24, 1911.

24 Concerts ON CONSECUTIVE SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911. Omitting Nov. 12, Dec. 10, 1910, Jan. 14, Feb. 4, Feb. 25, and March 25, 1911.

ASSISTING ARTISTS

MESDAMES
EMMY DESTINN
GERALDINE FARRAR
JEANNE JOMELLI
KIRKBY-LUNN
and
NELLIE MELBA
(only appearance in Boston)

Messrs.
FERRUCCIO BUSONI
CARLO BUONAMICI

MESSRS
MISCHA ELMAN
CHARLES GILIBERT
JOSEF HOFMANN
FRANCIS MACMILLEN
SYLVAIN NOACK
ALWIN SCHROEDER
HEINRICH WARNKE
and
ANTON WITEK
(first appearance in Boston)

Tickets for the Series of Concerts and for the Series of Rehearsals **$18.00** *and* **$10.00** *According to location*

The $18 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Monday,** Sept. 26, at 10 A. M.
The $10 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Tuesday,** Sept. 27, at 10 A. M.
The $18 Seats for the Concerts will be sold at auction, at Symphony Hall, **Thursday,** Sept. 29, at 10 A. M.
The $10 Seats for the Concerts will be sold in like manner, at the same place, **Friday,** Sept. 30, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and must Be Paid for as Soon as Bought or They Will Be Immediately Resold

HERALD, MONDAY, SEPTEMBER 19, 1910.

BOSTON SYMPHONY ORCHESTRA | **AUCTION SALES SEASON TICKETS**

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

ADVERTISER, TUESDAY, SEPTEMBER 20, 1910

BOSTON SYMPHONY ORCHESTRA | **AUCTION SALES SEASON TICKETS**

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall

BOSTON GLOBE—TUESDAY, SEPTEMBER 20, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

TF s20

HERALD, TUESDAY, SEPTEMBER 20, 1910.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS
Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS
Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

BOSTON POST, TUESDAY, SEPTEMBER 20, 1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

THE BOSTON JOURNAL—TUESDAY, SEPTEMBER 20, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING

RECORD, TUESDAY, SEPTEMBER 20, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston)

TRAVELER, TUESDAY,
SEPTEMBER 20, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

SEPTEMBER 20, 1910
TRANSCRIPT, TUESDAY,

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Oct. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

3t(A) s20

GLOBE—WEDNESDAY,
SEPTEMBER 21, 1910.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston.)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Oct. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall. 2t s21

POST, WEDNESDAY,
SEPTEMBER 21, 1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

HERALD, WEDNESDAY,
SEPTEMBER 21, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

JOURNAL—WEDNESDAY,
SEPTEMBER 21, 1910.

BOSTON SYMPHONY ORCHESTRA

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ADVERTISER, WEDNESDAY
SEPTEMBER 21, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A.M., Symphony Hall.

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THE CHRISTIAN SCIENCE MONITOR,
, WEDNESDAY, SEPTEMBER 21, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING

TRANSCRIPT, WEDNESDAY,
SEPTEMBER 21, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston)

Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFMANN, FRANCIS MACMILLEN, SYLVAIN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

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Tues., Oct. 27, $10 Seats

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Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

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TRAVELER, WEDNESDAY,
SEPTEMBER 21, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall.

BOSTON POST, THURSDAY,
SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

JOURNAL—THURSDAY,
SEPTEMBER 22, 1910.

BOSTON SYMPHONY ORCHESTRA

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HERALD, THURSDAY,
SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

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AUCTION SALES TICKETS

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24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

BOSTON GLOBE—THURSDAY,
SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

ASSISTING ARTISTS

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Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall. 2t a21

ADVERTISER, THURSDAY
SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

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Thurs., Sept. 29, $18 Seats
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At 10 A.M., Symphony Hall.

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RECORD, THURSDAY
, SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

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24 CONCERTS

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At 10 A.M., Symphony Hall.

As20 22 23 24(5) Rs22-2t(6)

TRANSCRIPT, THURSDAY,
SEPTEMBER 22, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

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TRAVELER, THURSDAY,
SEPTEMBER 22, 1910.

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

MR. MAX FIEDLER, Conductor

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ADVERTISER, FRIDAY
SEPTEMBER 23, 1910

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As20 22 23 24(5) Rs22-2t(6)

RECORD, FRIDAY,
SEPTEMBER 23, 1910

BOSTON SYMPHONY ORCHESTRA | AUCTION SALES SEASON TICKETS

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As20 22 23 24(5) Rs22-2t(6)

TRANSCRIPT, FRIDAY,
SEPTEMBER 23, 1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

MF(A) s19

HERALD, FRIDAY,
SEPTEMBER 23, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911.

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POST, FRIDAY,
SEPTEMBER 23, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

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JOURNAL—FR IDAY,
SEPTEMBER 23, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING

GLOBE—FRIDAY,
SEPTEMBER 23, 191

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

HERALD, SATURDAY, SEPTEMBER 24, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

JOURNAL—SATURDAY, SEPTEMBER 24, 1910.

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING

GLOBE—SATURDAY, SEPTEMBER 24, 1910.

BOSTON SYMPHONY ORCHESTRA | **AUCTION SALES SEASON TICKETS**

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats

At 10 A. M., Symphony Hall.

MS s19

ADVERTISER, SATURDAY, SEPTEMBER 24, 1910

BOSTON SYMPHONY ORCHESTRA | **AUCTION SALES SEASON TICKETS**

MR. MAX FIEDLER, Conductor

24 PUBLIC REHEARSALS

Mon., Sept. 26, $18 Seats
Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats

At 10 A.M., Symphony Hall.

As20 22 23 24(5) Rs22-2t(5)

Christian Science Monitor
Saturday, September 24/1910

BOSTON SYMPHONY ORCHESTRA

THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, SEPTEMBER 26 AND 27, AND FOR THE CONCERTS THURSDAY AND FRIDAY, SEPTEMBER 29 AND 30, BEGINNING AT 10 O'CLOCK EACH MORNING.

TRANSCRIPT, SATURDAY, SEPTEMBER 24, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TICKET SALES

Auction Sale of $18 Seats for the Friday Afternoon Public Rehearsals at SYMPHONY HALL

Next Monday, Beginning at 10 o'Clock

Auction Sale of $10.00 Seats for Rehearsals, Tuesday, September 27, at 10 A. M.
Auction Sale of $18.00 Seats for Concerts, Thursday, September 29, at 10 A. M.
Auction Sale of $10.00 Seats for Concerts, Friday, September 30, at 10 A. M.

ASSISTING ARTISTS

MESDAMES	MESSRS
EMMY DESTINN	MISCHA ELMAN
CERALDINE FARRAR	CHARLES GILIBERT
JEANNE JOMELLI	JOSEF HOFMANN
KIRKBY-LUNN	FRANCIS MACMILLEN
and	SYLVAIN NOACK
NELLIE MELBA (only appearance in Boston)	ALWIN SCHROEDER
Messrs	HEINRICH WARNKE
FERRUCCIO BUSONI	and
CARLO BUONAMICI	ANTON WITEK (first appearance in Boston)

HERALD, MONDAY, SEPTEMBER 26, 1910.

Boston Symphony Orchestra

AUCTION SALE of $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Public Rehearsals Tomorrow, TUESDAY. Auction Sale of $18 Seats for Concerts THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

Transcript Monday Sept. 26/1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

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(A)

THE BOSTON AMERICAN—SUNDAY, SEPTEMBER 25, 1910.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS from Oct. 8, 1910, to April 29, 1911

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 7, 1910, to April 28, 1911

ASSISTING ARTISTS

Mesdames EMMY DESTINN, GERALDINE FARRAR, JEANNE JOMELLI, KIRKBY-LUNN and NELLIE MELBA (only appearance in Boston) Messrs. FERRUCCIO BUSONI, CARLO BUONAMICI, MISCHA ELMAN, CHARLES GILIBERT, JOSEF HOFFMANN, FRANCIS MACMILLEN, SYLVIAN NOACK, ALWIN SCHROEDER, HEINRICH WARNKE and ANTON WITEK (first appearance in Boston).

AUCTION SALES TICKETS

24 PUBLIC REHEARSALS

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Tues., Sept. 27, $10 Seats

24 CONCERTS

Thurs., Sept. 29, $18 Seats
Fri., Sept. 30, $10 Seats
At 10 A. M., Symphony Hall

THE BOSTON SUNDAY POST, SEPTEMBER 25, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TICKET SALES

Auction Sale of $18 Seats for the Friday Afternoon Public Rehearsals at SYMPHONY HALL

Tomorrow (Monday) Beginning at 10 O'Clock

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KIRKBY-LUNN	FRANCIS MACMILLEN
and	SYLVAIN NOACK
NELLIE MELBA (only appearance in Boston)	ALWIN SCHROEDER
MESSRS	HEINRICH WARNKE
FERRUCCIO BUSONI	and
CARLO BUONAMICI	ANTON WITEK (first appearance in Boston)

ADVERTISER MONDAY SEPTEMBER 26/1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

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GLOBE—MONDAY, SEPTEMBER 26, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK, CONTINUING THROUGH THE DAY.

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BOSTON SYMPHONY ORCHESTRA

TICKET SALES

MAX FIEDLER, Conductor

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(first appearance in Boston)

1910

BOSTON SYMPHONY ORCHESTRA

TICKET SALES

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BOSTON SYMPHONY ORCHESTRA

TICKET SALES

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SYLVAIN NOACK
ALWIN SCHROEDER
HEINRICH WARNKE
and
ANTON WITEK
(first appearance in Boston)

Record Monday September 26, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Public Rehearsals Tomorrow, TUESDAY. Auction Sale of $18 Seats for Concerts THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

HERALD, MONDAY, SEPTEMBER 26, 1910.

Boston Symphony Orchestra

AUCTION SALE of $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK, CONTINUING THROUGH THE DAY.

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JOURNAL—MONDAY, SEPTEMBER 26, 1910.

Boston Symphony Orchestra

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POST, TUESDAY, SEPTEMBER 27, 1910

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (TUESDAY) MORNING at 10 O'CLOCK

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JOURNAL—TUESDAY, SEPTEMBER 27, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (TUESDAY) MORNING at 10 O'CLOCK.

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GLOBE—TUESDAY, SEPTEMBER 27, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (TUESDAY) MORNING at 10 O'CLOCK.

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HERALD, TUESDAY, SEPTEMBER 27, 1910.

Boston Symphony Orchestra

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Auction Sale of $18 Seats for Concerts, THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

SEPTEMBER 28, 1910
POST, WEDNESDAY.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

GLOBE—WEDNESDAY, SEPTEMBER 28, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

ADVERTISER, WEDNESDAY SEPTEMBER 28, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

HERALD, WEDNESDAY, SEPTEMBER 28, 1910.

BOSTON SYMPHONY ORCHESTRA

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

JOURNAL—WEDNESDAY, SEPTEMBER 28, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL TOMORROW (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

TRANSCRIPT, TUESDAY, SEPTEMBER 27, 1910

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (TUESDAY) MORNING at 10 O'CLOCK

Auction Sale of $18 Seats for Concerts THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30. (A)

TRANSCRIPT, WEDNESDAY SEPTEMBER 28, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

TICKET SALES

Auction Sale of $18 Seats for the Saturday Evening Concerts at SYMPHONY HALL Tomorrow (Thursday), Beginning at 10 o'Clock

Auction Sale of $10.00 Seats for Concerts, Friday, September 30, at 10 A. M.

ASSISTING ARTISTS

MESDAMES	MESSRS
EMMY DESTINN	MISCHA ELMAN
GERALDINE FARRAR	CHARLES GILIBERT
JEANNE JOMELLI	JOSEF HOFMANN
KIRKBY-LUNN	FRANCIS MACMILLEN
and	SYLVAIN NOACK
NELLIE MELBA	ALWIN SCHROEDER
(only appearance in Boston)	HEINRICH WARNKE
Messrs	and
FERRUCCIO BUSONI	ANTON WITEK
CARLO BUONAMICI	(first appearance in Boston)

TRAVELER, WEDNESDAY, SEPTEMBER 28, 1910.

BOSTON SYMPHONY ORCHESTRA

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

RECORD, WEDNESDAY, SEPTEMBER 28. 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

THE CHRISTIAN SCIENCE MONITOR, WEDNESDAY, SEPTEMBER 28, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL TOMORROW (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

BOSTON POST, MONDAY, SEPTEMBER 26, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (MONDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Public Rehearsals Tomorrow, TUESDAY. Auction Sale of $18 Seats for Concerts THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

TRANSCRIPT, THURSDAY, SEPTEMBER 29, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY

Auction Sale of $10 Seats for Concerts, Tomorrow (FRIDAY), Sept. 30. (A)

JOURNAL—FRIDAY, SEPTEMBER 30, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL THIS (FRIDAY) MORNING AT 10 O'CLOCK.

HERALD, FRIDAY, SEPTEMBER 30, 1910.

BOSTON SYMPHONY ORCHESTRA

AUCTION SALE OF $10.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (FRIDAY) MORNING at 10 O'CLOCK.

GLOBE—FRIDAY, SEPTEMBER 30, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (FRIDAY) MORNING at 10 O'CLOCK.

ADVERTISER, TUESDAY
SEPTEMBER 27, 1910

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS at SYMPHONY HALL THIS (TUESDAY) MORNING at 10 O'CLOCK

Auction Sale of $18 Seats for Concerts THURSDAY, Sept. 29. Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

ADVERTISER, THURSDAY
SEPTEMBER 29, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

POSTON POST, THURSDAY,
SEPTEMBER 29, 1910

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

BOSTON GLOBE—THURSDAY.
SEPTEMBER 29, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS THURSDAY MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts. FRIDAY, Sept. 30.

BOSTON HERALD, THURSDAY,
SEPTEMBER 29, 1910.

BOSTON SYMPHONY ORCHESTRA

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (THURSDAY) MORNING at 10 O'CLOCK CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, FRIDAY, Sept. 30.

BOSTON JOURNAL—THURSDAY,
SEPTEMBER 29, 1910.

Boston Symphony Orchestra

AUCTION SALE OF $18.00 SEATS FOR THE SATURDAY EVENING CONCERTS AT SYMPHONY HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $10 Seats for Concerts, TOMORROW, Sept. 30.

ADVERTISER, FRIDAY
SEPTEMBER 30, 1910

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (FRIDAY) MORNING at 10 O'CLOCK.

BOSTON POST, FRIDAY,
SEPTEMBER 30, 1910

Boston Symphony Orchestra

AUCTION SALE OF $10.00 SEATS FOR THE SATURDAY EVENING CONCERTS at SYMPHONY HALL THIS (FRIDAY) MORNING at 10 O'CLOCK.

TRANSCRIPT, TUESDAY,
OCTOBER 4, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Saturday Evening on sale at box office.
5t(A) o4

POST, WEDNESDAY,
OCTOBER 5, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2:30
Saturday Evening, October 8, at 8:00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN In honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office.

BOSTON HERALD, WEDNESDAY,
OCTOBER 5, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2:30.
Saturday Evening, October 8, at 8:00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony. 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office.

TRANSCRIPT, WEDNESDAY,
OCTOBER 5, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Saturday Evening on sale at box office.
5t(A) o4

GLOBE—THURSDAY.
OCTOBER 6, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. – Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office. 3t o6

ADVERTISER, THURSDAY
OCTOBER 6, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony. 'Cello Concerto. Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office. o6-2t

JOURNAL—THURSDAY,
OCTOBER 6, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
AX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office.

TRANSCRIPT, THURSDAY,
OCTOBER 6, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Saturday Evening on sale at box office.
5t(A) o4

ADVERTISER, FRIDAY
OCTOBER 7, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony. 'Cello Concerto. Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office. o6-2t

GLOBE—FRIDAY,
OCTOBER 7, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on sale at box office. 3t o6

BOSTON HERALD,
FRIDAY, OCTOBER

SYMPHONY HALL.
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme from works of ROBERT SCHUMANN in honor of 100th Anniversary of birth. Overture "Manfred," "Rhenish" Symphony. 'Cello Concerto. Overture "Genoveva." Soloist, Alwin Schroeder

A limited number of seats for Sat. Eve. on

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BOSTON POST, FRIDAY,
OCTOBER 7, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2:30
Saturday Evening, October 8, at 8:00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conduct r
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Sat. Eve. on sale at box office.

TRANSCRIPT, FRIDAY,
OCTOBER 7, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Saturday Evening on sale at box office. o4
5t(A)

GLOBE—SATURDAY,
OCTOBER 8, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Sat. Eve. on sale at box office. 3t o6

HERALD, SATURDAY,
OCTOBER 8, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2:30.
Saturday Evening, October 8, at 8:00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony. 'Cello Concerto. Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Sat. Eve. on sale at box office.

JOURNAL—SATURDAY,
OCTOBER 8, 1910.

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.
BOSTON SYMPHONY ORCHESTRA
AX FIEDLER Conductor
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Sat. Eve. on sale at box office.

TRANSCRIPT, SATURDAY,
OCTOBER 8, 1910

SYMPHONY HALL
Friday Afternoon, October 7, at 2.30.
Saturday Evening, October 8, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme from works of ROBERT SCHUMANN in honor of 100th anniversary of birth. Overture "Manfred," "Rhenish" Symphony, 'Cello Concerto, Overture "Genoveva."
Soloist, Alwin Schroeder
A limited number of seats for Saturday Evening on sale at box office. o4
5t(A)

TRANSCRIPT, TUESDAY,
OCTOBER 11, 1910

SANDERS THEATRE—Cambridge
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
EIGHT CONCERTS on Thursday Evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30, April 27.
The assisting solo artists will be Mr. Chas. Gilibert, Miss Bessie Bell Collier, Mr. Josef Hofmann, Mr. Anton Witek, Mr. Edmond Clement, Mme. Kirby-Lunn, Miss Corneille Overstreet, Mr. Alwin Schroeder.
Season tickets $7. Subscribers of last season may secure the same seats by applying to Geo. H. Kent, University Book Store, on or before Wed., Oct. 12. Unclaimed seats on sale Sat., Oct. 15. 2t(A) o 11

GLOBE—THURSDAY,
OCTOBER 13, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. 3t o13

POST, THURSDAY,
OCTOBER 13, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30
Saturday Evening, October 15, at 8:00
Programme:
Boston Symphony Orchestra
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen
A limited number of seats for Saturday Evening on sale at box office.

HERALD, THURSDAY,
OCTOBER 13, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30.
Saturday Evening, October 15, at 8:00.
Programme:
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.

ADVERTISER, THURSDAY
OCTOBER 13, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
Programme:
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. o13-15

TRANSCRIPT, THURSDAY,
OCTOBER 13, 1910

SANDERS THEATRE—Cambridge
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
EIGHT CONCERTS on Thursday Evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30, April 27.
The assisting solo artists will be Miss Bessie Bell Collier, Mr. Josef Hofmann, Mr. Anton Witek, Mr. Edmond Clement, Mme. Kirby-Lunn, Miss Corneille Overstreet, Mr. Alwin Schroeder.
Season tickets $7. Subscribers of last season may secure the same seats by applying to Geo. H. Kent, University Book Store, on or before Wed., Oct. 12. Unclaimed seats on sale Sat., Oct. 15. 2t(A) o 11

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. o 13
3t(A)

CHRISTIAN SCIENCE MONITOR,
FRIDAY, OCTOBER 14, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30.
Saturday Evening, October 15, at 8:00.
Programme:
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Symphony in E, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.

BOSTON POST, FRIDAY,
OCTOBER 14, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30
Saturday Evening, October 15, at 8:00
Programme:
Boston Symphony Orchestra
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen
A limited number of seats for Saturday Evening on sale at box office.

JOURNAL—FRIDAY,
OCTOBER 14, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30
Saturday Evening, October 15, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist;
Francis Macmillan.
A limited number of seats for Saturday Evening on sale at box office.

BOSTON HERALD, FRIDAY,
OCTOBER 14, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30.
Saturday Evening, October 15, at 8:00.
Programme:
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.

BOSTON GLOBE—FRIDAY,
OCTOBER 14, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
Programme:
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. 3t o13

TRANSCRIPT, FRIDAY,
OCTOBER 14, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) o 13

BOSTON HERALD, SATURDAY,
OCTOBER 15, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.

BOSTON GLOBE—SATURDAY,
OCTOBER 15, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. 3t o13

BOSTON JOURNAL—SATURDAY,
OCTOBER 15, 1910.

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30
Saturday Evening, October 15, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor.
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office.

ADVERTISER, SATURDAY
OCTOBER 15, 1910—

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist:
Francis Macmillen.
A limited number of seats for Saturday Evening on sale at box office. o13-15

BOSTON POST, SATURDAY,
OCTOBER 15, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2:30
Saturday Evening, October 15, at 8:00
Boston Symphony Orchestra
MAX FIEDLER Conductor
Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."
Soloist;
Francis Macmillen
A limited number of seats for Saturday Evening on sale at box office.

TRANSCRIPT, SATURDAY,
OCTOBER 15, 1910

SYMPHONY HALL
Friday Afternoon, October 14, at 2.30.
Saturday Evening, October 15, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Symphony in E minor, Rachmaninoff; Concerto for Violin, Goldmark; Overture, "Oberon."

Soloist:
Francis Macmillen.

A limited number of seats for Saturday Evening on sale at box office.
3t(A) o 13

THE BOSTON HERALD,
OCTOBER 17, 1910.

SANDERS THEATRE—Cambridge

Boston Symphony Orchestra

MAX FIEDLER, Conductor.

EIGHT CONCERTS on Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30, April 27.

The assisting solo artists will be Miss Edith Thompson, Miss Bessie Bell Collier, Mr. Josef Hofmann, Mr. Anton Witek, Mr. Edmond Clement, Mme. Kirby-Lunn, Miss Corneille Overstreet, Mr. Alwin Schroeder.

Season tickets $7. On sale at Geo. H. Kent's University Book Store, Harvard Square, Cambridge.

SUNDAY HERALD, BOSTON,
OCTOBER 16, 1910.

SANDERS THEATRE—Cambridge

Boston Symphony Orchestra

MAX FIEDLER, Conductor.

EIGHT CONCERTS on Thursday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 9, March 2, March 30, April 27.

The assisting solo artists will be Miss Edith Thompson, Miss Bessie Bell Collier, Mr. Josef Hofmann, Mr. Anton Witek, Mr. Edmond Clement, Mme. Kirby-Lunn, Miss Corneille Overstreet, Mr. Alwin Schroeder.

Season tickets $7. On sale at Geo. H. Kent's University Book Store, Harvard Square, Cambridge.

TRANSCRIPT, WEDNESDAY,
OCTOBER 19, 1910

SYMPHONY HALL
Friday Afternoon, October 21, at 2.30.
Saturday Evening, October 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op.26, No. 7, Sibelius.

A limited number of seats for Saturday Evening on sale at box office.
4t(A) o 19

TRANSCRIPT, THURSDAY,
OCTOBER 20, 1910

SYMPHONY HALL
Friday Afternoon, October 21, at 2.30.
Saturday Evening, October 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op.26, No. 7, Sibelius.

A limited number of seats for Saturday Evening on sale at box office.
4t(A) o 19

BOSTON TRANSCRIPT,
OCTOBER 21, 1910

SYMPHONY HALL
Friday Afternoon, October 21, at 2.30.
Saturday Evening, October 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op.26, No. 7, Sibelius.

A limited number of seats for Saturday Evening on sale at box office.
4t(A) o 19

THE BOSTON HERALD,
OCTOBER 22, 1910.

SYMPHONY HALL
This (Saturday) Evening, Oct. 22, at 8.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor

Program:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No. 7, Sibelius.

A limited number of seats on sale at box office.

BOSTON TRANSCRIPT,
OCTOBER 22, 1910

SYMPHONY HALL
Friday Afternoon, October 21, at 2.30.
Saturday Evening, October 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No. 7, Sibelius.

A limited number of seats for Saturday Evening on sale at box office.
4t(A) o 19

BOSTON POST,
OCTOBER 22, 1910

SYMPHONY HALL
This (Saturday) Evening, Oct. 22, at 8

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No. 7, Sibelius.

A limited number of seats on sale at box office.

BOSTON ADVERTISER,
OCTOBER 22, 1910

SYMPHONY HALL
This (Saturday) Evening, October 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIFDLER Conductor

Programme
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase,," Scriabine; "Finlandia," op. 26, No.7, Sibelius

A limited number of seats at box office.

BOSTON JOURNAL,
OCTOBER 22, 1910.

SYMPHONY HALL
This (Saturday) Evening, October 22, at 8

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No. 7, Sibelius.

A limited number of seats on sale at box office.

CHRISTIAN SCIENCE MONITOR, BOSTON,
OCTOBER 22, 1910.

SYMPHONY HALL
This Evening, Oct. 22, at 8.00.

BOSTON SYMPHONY ORCHESTRA
Max Fiedler Conductor

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No. 7, Sibelius.

A limited number of seats for Saturd
Evening on sale at box office.

THE BOSTON GLOBE-
OCTOBER 22, 1910.

SYMPHONY HALL
This (Saturday) Evening, Oct. 22, at 8:00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor.

Programme:
Brandenburg Concerto for String Orchestra No. 3, Bach; Symphony D major No. 2, Beethoven; Symphonic Poem, "Le Poème de l'Extase," Scriabine; "Finlandia," op. 26, No.

A limited number of seats on sale at box office.

BOSTON TRANSCRIPT,
OCTOBER 28, 1910

SYMPHONY HALL
Friday Afternoon, October 28, at 2.30.
Saturday Evening, October 29, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program — Andante from Unfinished Symphony, Schubert. (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms: Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday Evening on sale at box office.
2t(A) o 28

THE BOSTON GLOBE-
OCTOBER 29, 1910.

SYMPHONY HALL
This (Saturday) Evening, Oct. 29, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program — Andante from Unfinished Symphony, Schubert (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms; Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday Evening on sale at box office.

BOSTON JOURNAL-
OCTOBER 29, 1910.

SYMPHONY HALL
This (Saturday) Evening, Oct. 29, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program — Andante from Unfinished Symphony, Schubert, (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms; Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday Evening on sale at box office.

BOSTON POST,
OCTOBER 29, 1910

SYMPHONY HALL
This (Sat.) Evening, Oct. 29, at 8:00

BOSTON SYMPHONY ORCHESTRA
Max Fiedler Conductor

Programme — Andante from Unfinished Symphony, Schubert. (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms; Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday evening on sale at box office.

THE BOSTON HERALD,
OCTOBER 29, 1910

SYMPHONY HALL
This (Saturday) Evening, October 29, at 8.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program—Andante from Unfinished Symphony, Schubert. (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms; Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday Evening on sale at box office.

TRANSCRIPT, SATURDAY,
OCTOBER 29, 1910

SYMPHONY HALL
Friday Afternoon, October 28, at 2.30.
Saturday Evening, October 29, at 8.00.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program — Andante from Unfinished Symphony, Schubert. (In Memoriam Julia Ward Howe); Symphony No. 3, Brahms: Concerto for Violin, Beethoven; Comedy Overture, "Puck," Strube.
Soloist, Anton Witek.

A limited number of seats for Saturday Evening on sale at box office.
2t(A) o 28

JOURNAL—SUNDAY,
NOVEMBER 6, 1910.

SYMPHONY HALL

Three Concerts
THE ENTIRE
CECILIA SOCIETY
175 Voices
MAX FIEDLER
Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)

Thursday Eve., Dec. 1, 1910, at 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES GEORGE HARRIS, Jr
ROBERT MAITLAND

Thursday Eve., Feb. 16, 1911, at 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY
EDMOND CLEMENT
EDITH CHAPMAN-GOOLD
CLAUDE CUNNINGHAM
And Others
A Children's Chorus of 100

Good Friday Eve., April 14, 1911, At 7.30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISHPHAM
A Boy Choir of 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00.
On sale at Box Office, Symphony Hall, **Monday, November 14.**
Mail orders accompanied by checks or money orders payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

[12]

TRANSCRIPT, SATURDAY,
NOVEMBER 5, 1910

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, 1910, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part I
(First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - - (The Philosopher)

THURSDAY EVENING, Feb. 16, 1911, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - - (Allys)
EDMOND CLEMENT - - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, 1911, at 7.30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and A BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00.
On sale at Box Office, Symphony Hall, Monday, NOVEMBER 14.
Mail orders accompanied by checks or money orders payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

BOSTON SUNDAY POST,
NOVEMBER 6, 1910

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, 1910, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part I
(First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr. - - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

THURSDAY EVENING, Feb. 16, 1911, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, 1911, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and A BOY CHOIR OF 50

Season tickets for the three concerts, $6.00, $4.50, $3.00
On sale at Box Office, Symphony Hall, Monday, NOVEMBER 14.
Mail orders accompanied by checks or money orders payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

BOSTON SUNDAY GLOBE–
–NOVEMBER 6. 110.

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, 1910, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part 1
(First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS Jr. - - - (The Poet)
ROBERT MAITLAND (The Philosopher)

THURSDAY EVENING, Feb. 16, 1911, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - - (The Narrator)
CLAUDE CUNNINGHAM (An Old Sailor)
AND OTHERS
And a Chorus of 100 Children

GOOD FRIDAY EVENING, April 14, 1911, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and a BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00.
On sale at Box Office, Symphony Hall, Monday, NOVEMBER 14.
Mail orders, accompanied by checks or money orders payable to C. A. Ellis, will be filled in order of receipt before the opening of the public sale.

THE BOSTON AMERICAN–
SUNDAY, NOVEMBER 6, 1910.

SYMPHONY HALL

THREE CONCERTS

THE ENTIRE
CECILIA SOCIETY
175 Voices
MAX FIEDLER
Conductor

THE ENTIRE
Boston Symphony Orchestra
(100 Musicians)

Thursday Eve., Dec. 1, 1910, at 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND

Thursday Eve., Feb. 16, 1911, at 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY
EDMOND CLEMENT
EDITH CHAPMAN-GOOLD
CLAUDE CUNNINGHAM
And Others
A Children's Chorus of 100

Good Friday Eve., April 14, 1911
At 7:30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN, JANET SPENCER,
GEORGE HAMLIN, DAVID BISPHAM
A Boy Choir of 50

Season tickets for the three concerts, $6.00, $4.50, $3.00.
On sale at Box Office, Symphony Hall, Monday, November 14.
Mail orders accompanied by checks or money orders payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

SUNDAY HERALD, BOSTON,
NOVEMBER 6, 1910.

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 VOICES)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, 1910, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part 1
(First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr. - - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

THURSDAY EVENING, Feb. 16, 1911, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
and a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, 1911, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and A BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00.
On sale at Box Office, Symphony Hall, Monday, NOVEMBER 14.
Mail orders accompanied by checks or money orders payable to C. A. Ellis will be filled in order of receipt before the opening of the public sale.

TRANSCRIPT, SATURDAY,
NOVEMBER 12. 1910

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part I
(First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - - (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - - (Allys)
EDMOND CLEMENT - - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7.30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and A BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale.
Mail orders accompanied by checks or money orders payable to C. A. Ellis

BOSTON SUNDAY POST,
NOVEMBER 13, 1910

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S **OMAR KHAYYAM** Part I (First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend **The Children's Crusade**

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - - (The Narrator)
CLAUCE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S **THE PASSION MUSIC** (St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass.
and a BOY CHOIR OF FIFTY

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale. Mail orders accompanied by checks or money orders payable to C. A. Ellis.

SYMPHONY HALL, Tomorrow, Monday Afternoon, Nov. 14, at 2:30

JOSEF HOFMANN
First Boston Appearance in Seven Years

Program: Sonate Op. 111, Beethoven; Scherzo, E minor, Mendelssohn; Phantasie, C major, Schumann; Ballade G minor, Nocturne E-flat major, Valse A-flat major, Scherzo, B minor, Chopin; Funerailles, Consolation, Campanella, Liszt.

Tickets, $2.00, $1.50 and $1.00, on sale.

SUNDAY HERALD, BOSTON, NOVEMBER 13, 1910.

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S **OMAR KHAYYAM** Part I (First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - (The Poet)
ROBERT MAITLAND (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend **The Children's Crusade**

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - (The Narrator)
CLAUDE CUNNINGHAM (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S **THE PASSION MUSIC** (St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and a BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on Sale. Mail orders accompanied by checks or money orders payable to C. A. Ellis.

SYMPHONY HALL, Tomorrow, Monday Afternoon, November 14, at 2:30

JOSEF HOFMANN
First Boston Appearance in Seven Years

Program: Sonate Op. 111, Beethoven; Scherzo, E minor, Mendelssohn; Phantasie C major, Schumann; Ballade G minor, Nocturne E-flat major, Valse A-flat major, Scherzo B minor, Chopin; Funerailles, Consolation, Campanella, Liszt.

Tickets, $2.00, $1.50 and $1.00, on sale.

TRANSCRIPT, MONDAY, NOVEMBER 14, 1910

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, 1910, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES GEORGE HARRIS, J
ROBERT MAITLAND
THURSDAY EVE., FEB. 16, 1911, AT 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOOLD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100
GOOD FRIDAY EVE., APRIL 14, AT 7.30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISPHAM.
A Boy Choir of 50
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.

GLOBE—MONDAY, NOVEMBER 14, 1910.

SYMPHONY HALL
This (Monday) Afternoon, at 2:30
JOSEF
HOFMANN
The Greatest Pianist Now in America
Tickets $2.00, $1.50 and $1.00

JOURNAL—MONDAY, NOVEMBER 14, 1910.

SYMPHONY HALL
This (Monday) Afternoon at 2.30
JOSEF
HOFMANN
The Greatest Pianist Now in America
Tickets $2.00, $1.50 and $1.00.

BOSTON POST, NOVEMBER 14, 1910

SYMPHONY HALL
This (Monday) Afternoon, at 2:30
JOSEF
HOFMANN
The Greatest Pianist Now in America.
Tickets $2.00, $1.50 and $1.00. On Sale

BOSTON POST, NOVEMBER 16, 1910

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DECEMBER 1, FEBRUARY 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3

Mail orders received. Checks payable to Chas. A. Ellis.

BOSTON SUNDAY GLOBE—NOVEMBER 13, 1910.

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S **OMAR KHAYYAM** Part 1 (First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend **The Children's Crusade**

SOLOISTS
CORINNE RIDER-KELSEY - - - (Alain)
EDITH CHAPMAN-GOOLD - - - (Allys)
EDMOND CLEMENT - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S **THE PASSION MUSIC** (St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
And a BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale. Mail orders accompanied by checks or money orders payable to C. A. Ellis.

SYMPHONY HALL, Tomorrow, Monday Afternoon, November 14, at 2:30

JOSEF HOFMANN
First Boston Appearance in Seven Years

Program: Sonate Op. 111, Beethoven; Scherzo, E minor, Mendelssohn; Phantasie C major, Schumann; Ballade G minor, Nocturne E-flat major, Valse A-flat major, Scherzo B minor, Chopin; Funerailles, Consolation, Campanella, Liszt.

Tickets $2.00, $1.50 and $1.00, on sale.

JOURNAL—SUNDAY, NOVEMBER 13, 1910.

SYMPHONY HALL, Tomorrow (Monday) Afternoon, at 2.30

JOSEF HOFMANN
First Boston Appearance in Seven Years

Program: Sonate Op. 111, Beethoven; Scherzo, E minor, Mendelssohn; Phantasie, C major, Schumann; Ballade, G minor, Nocturne, E-flat major, Valse, A-flat major, Scherzo, B minor, Chopin; Funerailles, Consolation, Campanella, Liszt

Tickets, $2.00, $1.50 and $1.00, on sale Friday, Nov. 4.

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, 1910, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston).
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
THURSDAY EVE., FEB. 16, 1911, AT 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOULD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100
GOOD FRIDAY EVE., APRIL 14, at 7.30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISPHAM
A Boy Choir of 50
Season tickets for the three concerts, $6.00, $4.50, $3.00, now on sale.

ADVERTISER, TUESDAY NOVEMBER 15, 1910

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, 1910, AT 8,
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston.)
SOLOISTS
MARGARET KEYES, GEORGE HARRIS Jr
ROBERT MAITLAND.
THURSDAY EVE., FEB. 16, 1911, AT 8.
PIERNE'S MUSICAL LEGEND.
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOOLD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100.
GOOD FRIDAY EVE., APRIL 14, AT 7.30
JOHAN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISPHAM.
A Boy Choir of 50.
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.
Single tickets on sale Friday, Nov. 25.

HERALD, WEDNESDAY, NOVEMBER 16, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR T E THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SY PHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14, NOW IN PROGRE S, PRICES $6, $4.50 AND $3.00

Mail orders received. Checks payable to Chas. A. Ellis.

RECORD, WEDNESDAY, NOVEMBER 16. 1910

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY and BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis. n16 19

TRAVELER, WEDNESDAY, NOVEMBER 16, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis.

JOURNAL—THURSDAY, NOVEMBER 17, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis.

GLOBE—THURSDAY, NOVEMBER 17. 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis. ThS n17

HERALD, THURSDAY, NOVEMBER 17, 1910.

SANDERS THEATRE, Cambridge
THIS (THURSDAY) EVENING AT 8
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Soloist:
MISS BESSIE BELL COLLIER.
Program: Symphony E Minor, No. 2, Rachmaninoff; Concerto for Violin, G Minor, Bruch; Rhapsody for Orchestra "Espana," Chabrier.
A limited number of tickets at Theatre evening of Concert.

POST, FRIDAY, NOVEMBER 18, 1910

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DECEMBER 1, FEBRUARY 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3

Mail orders received. Checks payable to Chas. A. Ellis.

TRAVELER, SATURDAY, NOVEMBER 19, 1910.

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, 1910, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performances in Boston)
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND.
THURSDAY EVE., FEB. 16, 1911, AT 8
TIERNE'S MUSICAL LEGAND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOOLD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100
GOOD FRIDAY EVE., April 14, at 7:30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN, JANET SPENCER, GEORGE HAMLIN, DAVID BISPHAM.
A Boy Choir of 50.
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.
Single seats, $2, $1.50, $1, Nov. 25.

MONITOR, BOSTON NOVEMBER 19, 1910

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, 1910, AT 8.
GRANVILLE BANTOCK'S
OMAR KHAYYAM
(First performance in Boston)
SOLOISTS
Margaret Keyes, George Harris, Jr. Robert Maitland.
THURSDAY EVE., FEB. 16, 1911, AT 8
PIERNE'S MUSICAL LEGEND
THE CHILDREN'S CRUSADE
SOLOISTS
Corinne Rider-Kelsey, Edmond Clement, Edith Chapman-Goold, Claude Cunningham.
A Children's Chorus of 100
GOOD FRIDAY EVE., APR. 14, at 7:30
JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)
SOLOISTS
Marie Zimmerman, Janet Spencer, George Hamlin, David Bispham.
A Boy Choir of 50
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.
Single seats Nov. 25, $1.00, $1.50, $2.

RECORD, SATURDAY NOVEMBER 19, 1910

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY and BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis. n16 19

Herald Nov. 19 1910

SYMPHONY HALL

Saturday Evening, November 19, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Symphonic Poem, "The Culprit Fay," Hadley (Conducted by the composer); Concerto for Pianoforte in F Minor, Chopin; Suite in G Major, No. 3, Op. 55, Tschaikowsky. Soloist, Carlo Buonamici.

A limited number of seats for Saturday Evening on sale at box office.

TRANSCRIPT, SATURDAY, NOVEMBER 19, 1910

SYMPHONY HALL

THE ENTIRE **Boston Symphony Orchestra** (100 Musicians)

THE ENTIRE **Cecilia Society** (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S **OMAR KHAYYAM** Part I (First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - - (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

CABRIEL PIERNE'S Musical Legend **The Children's Crusade**

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - - (Allys)
EDMOND CLEMENT - - - (The Narrator)
CLAUDE CUNNINGHAM - (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7.30

JOHANN SEBASTIAN BACH'S **THE PASSION MUSIC** (St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
and A BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale.
Public Sale of Single Tickets Friday, Nov. 25, $2.00, $1.50, $1.00.
Mail orders accompanied by checks or money orders payable to C. A. Ellis

SYMPHONY HALL

Friday Afternoon, November 18, at 2.30
Saturday Evening, November 19, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Symphonic Poem, "The Culprit Fay," Hadley (Conducted by the composer); Concerto for Pianoforte in F Minor, Chopin; Suite in G Major, No. 3, Op. 55, Tschaikowsky. Soloist, Carlo Buonamici.

A limited number of seats for Saturday Evening on sale at box office.
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JOURNAL—SATURDAY, NOVEMBER 19, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis.

GLOBE—SATURDAY, NOVEMBER 19, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Mail orders received. Checks payable to Chas. A. Ellis. ThS n17

POST, SATURDAY, NOVEMBER 19, 191(

SYMPHONY HALL

Saturday Evening, Nov. 19, at 8:00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Symphonic Poem, "The Culprit Fay," Hadley (conducted by the composer); Concerto for Pianoforte in F minor, Chopin; Suite in G major, No. 3, op. 55, Tschaikowsky. Soloist, Carlo Buonamici.

A limited number of seats for Saturday Evening on sale at Box Office.

ADVERTISER SATURDAY NOVEMBER 19, 1910

SYMPHONY HALL

Saturday Evening, November 19, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Symphonic Poem, "The Culprit Fay," composer); Concerto for Pi- Hadley (Conducted by the anoforte in F Minor. Chopin; Suite in G Major, No. 3, Op. 55, Tschaikowsky. Soloist, Carlo Buonamici.

A limited number of seats for Saturday Evening on sale at box office.

HERALD, WEDNESDAY, NOVEMBER 23, 1910.

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr., ROBERT MAITLAND
THURSDAY EVE., FEB. 16, 1911, AT 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
GOOD FRIDAY EVE., APRIL 14, at 7:30
JOHANN SEBASTIAN BACH'S
The Passion Music
Season tickets, for the three concerts, $6.00, $4.50, $3.00; Single Tickets, $2.00, $1.50 and $1.00, Friday, Nov. 25.

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
Boston Symphony Orchestra
THURSDAY EVE., Dec. 1, 1910, at 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES GEORGE HARRIS, Jr.
ROBERT MAITLAND
THURSDAY EVE., Feb. 16, 1911, at 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOOLD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100
GOOD FRIDAY EVE., April 14, at 7:30, JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISPHAM
A Boy Choir of 50
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.

GLOBE—TUESDAY, NOVEMBER 22, 1910.

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

SINGLE TICKETS $2, $1.50 and $1. On sale Nov. 25.

Mail orders received Checks payable to Chas. A. Ellis.

SUNDAY HERALD, BOSTON, NOVEMBER 20, 1910.

SYMPHONY HALL

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part 1
First Time in Boston)

SOLOISTS
MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr. - - (The Poet)
ROBERT MAITLAND (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY - - (Alain)
EDITH CHAPMAN-GOOLD - - (Allys)
EDMOND CLEMENT - (The Narrator)
CLAUDE CUNNINGHAM (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
And a BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale.
Public Sale of Single Tickets Friday, Nov. 25, $2.00, $1.50, $1.00.
Mail orders accompanied by checks or money orders payable to C. A. Ellis.

BOSTON SUNDAY POST, NOVEMBER 20, 1910

SYMPHONY HALL

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, Dec. 1, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part I
(First Time in Boston)

SOLOISTS
MARGARET KEYES . . (The Beloved)
GEORGE HARRIS, Jr. . . . (The Poet)
ROBERT MAITLAND . (The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY . . (Alain)
EDITH CHAPMAN-GOOLD . . (Allys)
EDMOND CLEMENT . . (The Narrator)
CLAUDE CUNNINGHAM . (An Old Sailor)
AND OTHERS
And a CHORUS of 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass.
and a BOY CHOIR OF FIFTY.

Season tickets for the three concerts, $6.00, $4.50, $3.00, on sale.
Public Sale of Single Tickets Friday, Nov. 25, $2.00, $1.50, $1.00.
Mail orders accompanied by checks or money orders payable to C. A. Ellis.

BOSTON SUNDAY GLOBE—NOVEMBER 20, 1910

SYMPHONY HALL

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE CECILIA SOCIETY (175 Voices)

MAX FIEDLER, Conductor

THURSDAY EVENING, DEC. 1, at 8

GRANVILLE BANTOCK'S
OMAR KHAYYAM
Part I
(First Time in Boston)

SOLOISTS
MARGARET KEYES.....(The Beloved)
GEORGE HARRIS, Jr.....(The Poet)
ROBERT MAITLAND.....(The Philosopher)

THURSDAY EVENING, Feb. 16, at 8

GABRIEL PIERNE'S Musical Legend
The Children's Crusade

SOLOISTS
CORINNE RIDER-KELSEY.....(Alain)
EDITH CHAPMAN-GOOLD.....(Ally)
EDMONT CLEMENT.....(The Narrator)
CLAUDE CUNNINGHAM....(An Old Sailor)
AND OTHERS
AND A CHORUS OF 100 CHILDREN

GOOD FRIDAY EVENING, April 14, at 7:30

JOHANN SEBASTIAN BACH'S
THE PASSION MUSIC
(St. Matthew)

SOLOISTS
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
AND A BOY CHOIR OF 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, on sale.
Public Sale of Single Tickets Friday, Nov. 25, $2.00, $1.50, $1.00.
Mail orders accompanied by checks or money orders payable to C. A. Ellis

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ADVERTISER, SATURDAY NOVEMBER 26, 1910

SYMPHONY HALL
Saturday Evening, November 26, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme—Adagio and Fugue for Strings (K546), Mozart; Concerto, D major, for Violin, Brahms; Rondes du Printemps, "Images" pour Orchestre, No. 3, Debussy; Tone Poem, "Death and Transfiguration," Strauss. Soloist, Prof. Felix Berber.

A limited number of seats for Saturday Evening on sale at box office.

JOURNAL—SUNDAY, NOVEMBER 20, 1910.

SYMPHONY HALL
THE ENTIRE
CECILIA SOCIETY
MAX FIEDLER, Conductor
THE ENTIRE
BOSTON SYMPHONY ORCHESTRA

THURSDAY EVE., DEC. 1, 1910, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES GEORGE HARRIS, Jr
ROBERT MAITLAND

THURSDAY EVE., FEB. 16, 1911, at 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
SOLOISTS
CORINNE RIDER-KELSEY, EDMOND CLEMENT, EDITH CHAPMAN-GOOLD, CLAUDE CUNNINGHAM.
A Children's Chorus of 100

GOOD FRIDAY EVE., APRIL 14, at 7.30
JOHANN SEBASTIAN BACH'S
The Passion Music
(St. Matthew)
SOLOISTS
MARIE ZIMMERMAN JANET SPENCER
GEORGE HAMLIN DAVID BISPHAM
A Boy Choir of 50

Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale.
Single Seats, Friday, Nov. 25.

POST, MONDAY, NOVEMBER 21, 1910

SYMPHONY HALL

THE SALE OF SUBSCRIPTION SEATS FOR THE THREE CONCERTS BY THE CECILIA SOCIETY AND BOSTON SYMPHONY ORCHESTRA ON THE EVENINGS OF DEC. 1, FEB. 16 AND APRIL 14 NOW IN PROGRESS. PRICES $6, $4.50 AND $3.

Single Tickets $2.00, $1.50 and $1.00. Public Sale Friday, Nov. 25.

Mail orders received. Checks payable to Chas. A. Ellis.

GLOBE—THURSDAY, NOVEMBER 24, 1910.

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conducter
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
Margaret Keyes, George Harris, Jr
Robert Maitland
THURSDAY EVE., FEB. 16, AT 8
The Children's Crusade
GOOD FRIDAY EVE., April 14, at 7:30
The Passion Music
Season tickets, for the three concerts, $6, $4.50, $3; Single Tickets $2, $1.50 and $1. Sale opens tomorrow, Friday.

HERALD, THURSDAY, NOVEMBER 24, 1910.

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OmarKhayyam
(First Performance in Boston)
SOLOISTS
Margaret Keyes, George Harris, Jr.,
Robert Maitland
THURSDAY EVE., FEB. 16, AT 8
The Children's Crusade
GOOD FRIDAY EVE., APRIL 14, at 7:30
The Passion Music
Season tickets, for the three concerts, $6.00 $4.50, $3.00; Single Tickets, $2.00, $1.50 and $1.00. Sale Opens Tomorrow, Friday.

JOURNAL—THURSDAY, NOVEMBER 24, 1910.

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
Margaret Keyes, George Harris, Jr.
Robert Maitland
THURSDAY EVE., FEB. 16, AT 8
The Children's Crusade
GOOD FRIDAY EVE., APRIL 14, at 7.30
The Passion Music
Season tickets, for the three concerts, $6.00, $4.50, $3.00; Single Tickets $2.00, $1.50 and $1.00. Sale opens tomorrow, Friday.

TRANSCRIPT, WEDNESDA NOVEMBER 23, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
(First Performance in Boston)
SOLOISTS
MARGARET KEYES GEORGE HARRIS, Jr.
ROBERT MAITLAND
THURSDAY EVE., FEB. 16, 1911, AT 8
PIERNE'S MUSICAL LEGEND
The Children's Crusade
GOOD FRIDAY EVE., APRIL 14, AT 7.30
JOHANN SEBASTIAN BACH'S
The Passion Music
Season tickets, for the three concerts, $6.00, $4.50, $3.00, now on sale. Single Tickets $2.00, $1.50 and $1.00, Friday, Nov. 25.

GLOBE NOVEMBER 25, 1910

SYMPHONY HALL
SEAT SALE OPENS TODAY
For
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OmarKhayyam
SOLOISTS
Margaret Keyes, George Harris, Jr., Robert Maitla
Single Tickets $2.00, $1.50 and $1.
now on sale.

RECORD, SATURDAY. NOVEMBER 26. 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Single tickets $2.00, $1.50 and $1.00, now on sale.

TRAVELER, SATURDAY NOVEMBER 26, 1910.

SYMPHONY HALL.
CECILIA SOCIETY
MAX FIEDLER, Conductor
Boston Symphony Orchestra
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
Omar Khayyam
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Single Tickets $2.00, $1.50 and $1.00, now on sale.

[16]

SUNDAY GLOBE—NOVEMBER 27, 1910.

SYMPHONY HALL, Thursday Evening, Dec. 1 at 8

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

GRANVILLE BANTOCK'S

OMAR KHAYYAM

SOLOISTS

MARGARET KEYES - (The Beloved)
GEORGE HARRIS, Jr. - - (The Poet)
ROBERT MAITLAND - (The Philospher)

Tickets $2.00, $1.50 and $1.00, on sale. Checks payable to C. A. Ellis.

SUNDAY POST, NOVEMBER 27, 1910

SYMPHONY HALL, Thursday Evening, Dec. 1, at 8

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

GRANVILLE BANTOCK'S

OMAR KHAYYAM

SOLOISTS

MARGARET KEYES - - (The Beloved)
GEORGE HARRIS, Jr - - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

Tickets, $2.00, $1.50 and $1.00, on sale. Mail orders payable to C. A. Ellis.

HERALD, BOSTON, NOVEMBER 27, 1910.

SYMPHONY HALL, Thursday Evening, Dec. 1, at 8

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

GRANVILLE BANTOCK'S

OMAR KHAYYAM

SOLOISTS

MARGARET KEYES - (The Beloved)
GEORGE HARRIS, Jr. - - (The Poet)
ROBERT MAITLAND (The Philosopher)

Tickets $2.00, $1.50 and $1.00, on sale. Mail Orders payable to Chas. A. Ellis.

JOURNAL—SUNDAY, NOVEMBER 27, 1910.

SYMPHONY HALL

THE ENTIRE CECILIA SOCIETY

MAX FIEDLER, Conductor

THE ENTIRE BOSTON SYMPHONY ORCHESTRA

THURSDAY EVE., DEC. 1, AT 8

GRANVILLE BANTOCK'S

Omar Khayyam

SOLOISTS

MARGARET KEYES, GEORGE HARRIS, Jr., ROBERT MAITLAND

Tickets $2.00, $1.50 and $1.00

HERALD, MONDAY, NOVEMBER 28, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

POST, MONDAY, NOVEMBER 28, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

ADVERTISER, MONDAY NOVEMBER 28, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS Jr., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

JOURNAL—MONDAY, NOVEMBER 28, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

HERALD, TUESDAY, NOVEMBER 29, 1910.

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

POST, TUESDAY, NOVEMBER 29, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

POST, WEDNESDAY, NOVEMBER 30, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
THURSDAY EVE., DEC. 1, AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

ADVERTISER, THURSDAY DECEMBER 1, 1910

SYMPHONY HALL
TONIGHT AT 8
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS Jr., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00.

POST, THURSDAY, DECEMBER 1, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
TONIGHT AT 8
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, JR., ROBERT MAITLAND
Tickets $2.00, $1.50, $1.00. Admission $1.00

HERALD, THURSDAY, DECEMBER 1, 1910.

SYMPHONY HALL
TONIGHT AT 8
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00.

JOURNAL—THURSDAY, DECEMBER 1, 1910.

SYMPHONY HALL
TONIGHT AT 8
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr., ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00.

TRANSCRIPT, THURSDAY, DECEMBER 1, 1910

SYMPHONY HALL
CECILIA SOCIETY
MAX FIEDLER, Conductor
Boston Symphony Orchestra
TONIGHT (Thursday) at 8.
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00, now on sale.

GLOBE—THURSDAY, DECEMBER 1, 1910.

SYMPHONY HALL
TONIGHT AT 8
CECILIA SOCIETY
MAX FIEDLER, Conductor
BOSTON SYMPHONY ORCHESTRA
GRANVILLE BANTOCK'S
OMAR KHAYYAM
SOLOISTS
MARGARET KEYES, GEORGE HARRIS, Jr.
ROBERT MAITLAND
Tickets $2.00, $1.50 and $1.00.

TRANSCRIPT, SATURDAY, NOVEMBER 26, 1910

SYMPHONY HALL, Thursday Evening, Dec. 1

THE ENTIRE Boston Symphony Orchestra (100 Musicians)

THE ENTIRE Cecilia Society (175 Voices)

MAX FIEDLER, Conductor

GRANVILLE BANTOCK'S

OMAR KHAYYAM

SOLOISTS

MARGARET KEYES - (The Beloved)
GEORGE HARRIS, Jr - - (The Poet)
ROBERT MAITLAND - (The Philosopher)

Tickets $2.00, $1.50 and $1.00, on sale.

SYMPHONY HALL

Friday Afternoon November 25, at 2.30
Saturday Evening November 26 at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme—Adagio and Fugue for Strings (K546), Mozart; Concerto, D major, for Violin, Brahms; Rondes du Printemps, "Images" pour Orchestre, No. 3, Debussy; Tone Poem, "Death and Transfiguration," Strauss Soloist, Prof. Felix Berber.

A limited number of seats for Saturday Evening on sale at box office.

2t(A) n 25

TRANSCRIPT, SATURDAY, DECEMBER 17, 1910

SYMPHONY HALL

Friday Afternoon, December 16, at 2.30
Saturday Evening, December 17, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme—Symphony No. 7, Beethoven; Concerto for Pianoforte, D minor, No. 4, Rubinstein; "Rondes de Printemps: Images," No. 3, DeBussy; Overture, "The Flying Dutchman," Wagner. Soloist, Josef Hofmann.

A limited number of seats for Saturday Evening on sale at box office.

3t(A) d 15

TRANSCRIPT, FRI[illegible]
DECEMBER 23, 1910

SYMPHONY HALL
Friday Afternoon, December 23, at 2.30
Saturday Evening, December 24, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Prelude, "Haensel and Gretel," Humperdinck; Symphony, E-minor, "From the New World," Dvorák; Concerto for Violin, F-minor, Lalo; "Academic Festival" Overture, Brahms.
Soloist, Sylvain Noack.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) d 22

TRANSCRIPT, SATURDAY,
DECEMBER 24, 1910

SYMPHONY HALL
Friday Afternoon, December 23, at 2.30
Saturday Evening, December 24, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Prelude, "Haensel and Gretel," Humperdinck; Symphony, E-minor, "From the New World," Dvorák; Concerto for Violin, F-minor, Lalo; "Academic Festival" Overture, Brahms.
Soloist, Sylvain Noack.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) d 22

JOURNAL—SATURDAY,
DECEMBER 31, 1910.

SYMPHONY HALL
This (Saturday) Evening, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, "Jupiter," Mozart; Hymn to Pallas Athene, Saint-Saens; Lia's Air from "L'Enfant Prodigue," Debussy; Tone Poem, "Ein Heldenleben." Strauss.
Soloist Mme. JOMELLI.
A limited number of seats at box office.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on Floor, $2. Now on Sale.

ADVERTISER, SATURDAY
DECEMBER 31, 1910

SYMPHONY HALL
This (Saturday) Evening at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, "Jupiter," Mozart; Hymn to Pallas Athene, Saint-Saens; Lia's Air from "L'Enfant Prodigue," Debussy; Tone Poem, "Ein Heldenleben," Strauss.
Soloist, Mme. Jomelli.
A limited number of seats at box office.

HERALD, SATURDAY
DECEMBER 31, 1910.

SYMPHONY HALL
This (Saturday) Evening at 8.00.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, "Jupiter," Mozart; Hymn to Pallas Athene, Saint-Saens; Lia's Air from "L'Enfant Prodigue," Debussy; Tone Poem, "Ein Heldenleben," Strauss.
Soloist, Mme. Jomelli.
A limited number of seats at box office.

TRANSCRIPT, SATURDAY,
DECEMBER 31, 1910

SYMPHONY HALL
Friday Afternoon, December 30, at 2.30
Saturday Evening, December 31, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, "Jupiter," Mozart; Hymn to Pallas Athéné, Saint-Saens; Lia's Air from "L'Enfant Prodigue," Debussy; Tone Poem, "Ein Heldenleben," Strauss.
Soloist Mme. Jomelli.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) d 29

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $1.50, $1.00, 75c and 50c.

POST, SATURDAY
DECEMBER 31, 1910

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on floor, $2. Now on sale.

Issued Saturday
Dec 31, 1910.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets 1.50, 1.00, 75c and 50c. First 10 rows on Floor, $2. Now on Sale.

HERALD, BOSTON,
JANUARY 1, 1911.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.

POST, MONDAY,
JANUARY 2, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, at 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets, $2.00, $1.50, $1.00, 75c and 50c.

HERALD, MONDAY,
JANUARY 2, 1911.

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

TRANSCRIPT, TUESDAY
JANUARY 3, 1911

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c
TuWF(A) ja 3

HERALD, THURSDAY,
JANUARY 5, 1911.

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

GLOBE—WEDNESDAY,
JANUARY 4, 1911.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on Floor, $2. Now on sale.
MWF ja2

MONITOR, BOSTON
JANUARY 4, 1911.

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

MONITOR, BOSTON.
JANUARY 4, 1911.

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

POST, WEDNESDAY,
JANUARY 4, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, at 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets, $2.00, $1.50, $1.00, 75c and 50c.

TRANSCRIPT, JANUARY 4, 191[illegible]

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c
TuWF(A) ja 3

RECORD, WEDNESDAY,
JANUARY 4, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.
ja3 4 5 7

RECORD, THURSDAY,
JANUARY 5, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.
ja3 4 5 7

TRANSCRIPT, THURSDAY,
JANUARY 5, 1911

SYMPHONY HALL
Friday Afternoon, January 6, at 2.30
Saturday Evening, January 7, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, D major, No. 2, Sibelius; Symphonie Espagnole of Violin and Orchestra, Lalo; "In a Moorish Café," from a "Moorish Rhapsody," Humperdinck.
Soloist Mischa Elman
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 5

JOURNAL—THURSDAY,
JANUARY 5, 1911.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on Floor, $2. Now on Sale.

GLOBE—FRIDAY,
JANUARY 6, 19[illegible]

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on Floor, $2. Now on sale.
MWF ja2

POST, FRIDAY,
JANUARY 6, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, at 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets, $2.00, $1.50, $1.00, 75c and 50c

RECORD, SATURDAY,
JANUARY 7, 1911

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.
ja3 4 5 7

JOURNAL—SATURDAY,
JANUARY 7, 1911.

SYMPHONY HALL
TUES. AFTERNOON, JAN. 10, AT 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $1.50, $1.00, 75c and 50c. First 10 rows on Floor, $2. Now on Sale.

HERALD, SATURDAY,
JANUARY 7, 1911

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

MONITOR, BOSTON,
JANUARY 7, 1911

SYMPHONY HALL
TUESDAY AFTERNOON, JAN. 10, AT 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

TRANSCRIPT, SATURDAY,
JANUARY 7, 1911

SYMPHONY HALL
Friday Afternoon, January 6, at 2.30
Saturday Evening, January 7, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, D major, No. 2, Sibelius; Symphonie Espagnole of Violin and Orchestra, Lalo; "In a Moorish Café," from a "Moorish Rhapsody," Humperdinck.
Soloist Mischa Elman
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 5

SYMPHONY HALL
NEXT TUES. AFTERNOON, JAN. 10, 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
HAROLD OSBORN SMITH, Accompanist
Tickets $2.00, $1.50, $1, 75c and 50c.

SUNDAY GLOBE—
JANUARY 8, 1911.

SYMPHONY HALL
Next TUES. AFTERNOON, Jan. 10, 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
HAROLD OSBORN SMITH, Accompanist
Tickets $2.00, $1.50, $1, 75c and 50c

HERALD, BOSTON,
JANUARY 8, 1911.

SYMPHONY HALL
NEXT TUES. AFTERNOON, Jan. 10, 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
HAROLD OSBORN SMITH, Accompanist
Tickets $2.00, $1.50, $1, 75c and 50c.

SUNDAY POST,
JANUARY 8, 1911

SYMPHONY HALL
Next Tues. Afternoon, Jan. 10, 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
HAROLD OSBORN SMITH, Accompanist
Tickets $2.00, $1.50, $1, 75c & 50c

JOURNAL—SUNDAY,
JANUARY 8, 1911.

SYMPHONY HALL
Next TUES. AFTERNOON, Jan. 10, 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
HAROLD OSBORN SMITH, Accompanist
Tickets, $2.00, $1.50, $1, 75c and 50c

TRANSCRIPT, MONDAY
JANUARY 9, 1911

SYMPHONY HALL
TOMORROW (TUESDAY) AFT'NOON, at 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c

[18]

POST, TUESDAY,
JANUARY 10, 1911

SYMPHONY HALL
This (Tuesday) Afternoon, at 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.

GLOBE—TUESDAY,
JANUARY 10, 1911.

SYMPHONY HALL
THIS (Tues) AFTERNOON At 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

HERALD, TUESDAY,
JANUARY 10, 1911.

SYMPHONY HALL
This (Tues.) Afternoon, Jan. 10, at 2:30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

JOURNAL—TUESDAY,
JANUARY 10, 1911

SYMPHONY HALL
THIS (Tues.) Afternoon, Jan. 10, at 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL
Tickets $2.00, $1.50, $1.00, 75c and 50c.

ADVERTISER, TUESDAY,
JANUARY 10, 1911

SYMPHONY HALL
This (Tuesday) Afternoon, Jan. 10, at 2.30
SIG. ALESSANDRO
BONCI
IN SONG RECITAL.
Tickets $2.00, $1.50, $1.00, 75c and 50c.

POST, THURSDAY,
JANUARY 12, 1911

SYMPHONY HALL
THURS. EVENING, JAN. 26, AT 8
Concert In Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Tickets $2.00, $1.50 and $1.00. Public Sale Monday, Jan. 16.

HERALD, THURSDAY,
JANUARY 12, 1911.

SYMPHONY HALL
THURS. EVENING, JANUARY 26, AT 8
Concert In Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Tickets $2.00, $1.50 and $1.00. Public Sale Monday, Jan. 16.

TRANSCRIPT, WEDNESDAY
JANUARY 11, 1911

SYMPHONY HALL
THURS. EVENING, JANUARY 26, AT 8
Concert In Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Tickets $2.00, $1.50 and $1.00. Public Sale Monday, Jan. 16. (A)

POST, SATURDAY,
JANUARY 14, 1911

SYMPHONY HALL
THURS. EVENING, JAN. 26, AT 8
Concert In Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Tickets $2.00, $1.50 and $1.00. Public Sale Monday, Jan. 16.

TRANSCRIPT, THURSDAY,
JANUARY 19, 1911

SANDERS THEATRE, - CAMBRIDGE
TONIGHT (THURS.) EVENING, AT 8
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST, ANTON WITEK.

SYMPHONY HALL
Friday Afternoon, January 20, at 2.30
Saturday Evening, January 21, at 8.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, Schubert; Symphonic Poem, "Le Chasseur Mandit," Franck; a, Omrphales' Spinning Wheel, b, Danse Macabre, St. Saëns.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 19

TRANSCRIPT, SATURDAY,
JANUARY 21, 1911

SYMPHONY HALL
Friday Afternoon, January 20, at 2.30
Saturday Evening, January 21, at 8.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Symphony, C major, Schubert; Symphonic Poem, "Le Chasseur Mandit," Franck; Symphonic Poem, No. 1, "Le Rouet d'Omphale," Saint Saëns; "Danse Macabre," op. 40, Saint Saëns.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 19

TRANSCRIPT, THURSDAY,
JANUARY 26, 1911

SYMPHONY HALL
Friday Afternoon, January 27, at 2.30
Saturday Evening, January 28, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Tone Poem, "To a Drama," Gernsheim; Variations and Fugue to a Merry Theme by Hiller (1770) op. 100, Reger; Concerto for Violoncello and Orchestra, A minor, op. 33, Saint - Saëns; Overture, "Tannhauser," Wagner.
Soloist, Mr. Warnke.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 26

TRANSCRIPT, SATURDAY, JANUARY 28, 1911

SYMPHONY HALL
Friday Afternoon, January 27, at 2.30
Saturday Evening, January 28, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Tone Poem, "To a Drama," Gernsheim; Variations and Fugue to a Merry Theme by Hiller (1770) op. 100, Reger; Concerto for Violoncello and Orchestra, A minor, op. 33, Saint - Saëns; Overture, "Tannhauser," Wagner.
Soloist, Mr. Warnke.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 26

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8
CECILIA SOCIETY AND THE
BOSTON SYMPHONY ORCHESTRA
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierné

Mrs. EDITH CHAPMAN GOOLD	Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN	Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM	Mr. EARL CARTWRIGHT
Mrs. ALICE BATES RICE	Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD	Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

HERALD, BOSTON, JANUARY 29, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8
THE CECILIA SOCIETY and the BOSTON SYMPHONY ORCHESTRA
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD	Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN	Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM	Mr. EARL CARTWRIGHT
Mrs. ALICE BATES RICE	Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD	Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100
MAX FIEDLER, Conductor
Tickets, $2.00, $1.50, $1.00, on sale, Box Office, Symphony Hall

SUNDAY POST, JANUARY 29, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8
THE CECILIA SOCIETY and the BOSTON SYMPHONY ORCHESTRA
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne.

Mrs. Edith Chapman Goold	Mrs. Corinne Rider-Kelsey
Mrs. Frances Dunton Brown	Mr. Edmond Clement
Mr. Claude Cunningham	Mr. Earl Cartwright
Mrs. Alice Bates Rice	Miss Laura F. Eaton
Mrs. Bertha Cushing Child	Mrs. Emily Wentworth Carter

CHORUS OF 175. CHILDREN'S CHORUS OF 100. ORCHESTRA OF 100
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

JOURNAL—SUNDAY, JANUARY 29, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8
The Cecilia Society and the Boston Symphony Orchestra
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne

MRS. EDITH CHAPMAN GOOLD	MRS. CORINNE RIDER-KELSEY
MRS. FRANCES DUNTON BROWN	MR. EDMOND CLEMENT
MR. CLAUDE CUNNINGHAM	MR. EARL CARTWRIGHT
MRS. ALICE BATES RICE	MISS LAURA F. EATON
MRS. BERTHA CUSHING CHILD	MRS. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

SUNDAY GLOBE—JANUARY 29, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8
THE CECILIA SOCIETY AND THE BOSTON SYMPHONY ORCHESTRA
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD	Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN	Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM	Mr. EARL CARTWRIGHT
Mrs. ALICE BATES RICE	Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD	Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

TRANSCRIPT, FRIDAY, JANUARY 27, 1911

SYMPHONY HALL
Friday Afternoon, January 27, at 2.30
Saturday Evening, January 28, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Tone Poem, "To a Drama," Gernsheim; Variations and Fugue to a Merry Theme by Hiller (1770) op. 100, Reger; Concerto for Violoncello and Orchestra, A minor, op. 33, Saint - Saëns; Overture, "Tannhauser," Wagner.
Soloist, Mr. Warnke.
A limited number of seats for Saturday Evening on sale at box office.
3t(A) ja 26

CHRISTIAN SCIENCE MONITOR,
FEBRUARY 4, 1911

SYMPHONY HALL
THURSDAY EVG., FEB. 16, AT 8
The Cecilia Society and the Boston Symphony Orchestra
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne
Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT
Chorus of 175. Children's Chorus of 100. Orchestra of 100.
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

GLOBE—TUESDAY
FEBRUARY 7, 1911.

SYMPHONY HALL
Thursday Ev'g, Feb. 16, at 8
The Cecilia Society and the Boston Symphony Orchestra
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne
Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT
Chorus of 175. Children's Chorus of 100. Orchestra of 100.
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

Transcript Feb. 4, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8

The Cecilia Society and Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierné

Mrs. EDITH CHAPMAN GOOLD
Mrs. FRANCES DUNTON BROWN
Mr. CLAUDE CUNNINGHAM
Mrs. ALICE BATES RICE
Mrs. BERTHA CUSHING CHILD
Mrs. CORINNE RIDER-KELSEY
Mr. EDMOND CLEMENT
Mr. EARL CARTWRIGHT
Miss LAURA F. EATON
Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

BOSTON SINDAY POST, FEBRUARY 5, 1911

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8

THE CECILIA SOCIETY and BOSTON SYMPHONY ORCHESTRA

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne.

Mrs. Edith Chapman Goold
Mrs. Frances Dunton Brown
Mr. Claude Cunningham
Mrs. Alice Bates Rice
Mrs. Bertha Cushing Child
Mrs. Corinne Rider-Kelsey
Mr. Edmond Clement
Mr. Earl Cartwright
Miss Laura F. Eaton
Mrs. Emily Wentworth Carter

CHORUS OF 175. CHILDREN'S CHORUS OF 100. ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

BOSTON JOURNAL FEBRUARY 5, 1911.

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8

The Cecilia Society and Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierné

MRS. EDITH CHAPMAN GOOLD
MRS. FRANCES DUNTON BROWN
MR. CLAUDE CUNNINGHAM
MRS. ALICE BATES RICE
MRS. BERTHA CUSHING CHILD
MRS. CORINNE RIDER-KELSEY
MR. EDMUND CLEMENT
MR. EARL CARTWRIGHT
MISS LAURA F. EATON
MRS. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Ticket $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

Herald Feb. 5, 1911.

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8

The Cecilia Society and Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. FRANCES DUNTON BROWN
Mr. CLAUDE CUNNINGHAM
Mrs. ALICE BATES RICE
Mrs. BERTHA CUSHING CHILD
Mrs. CORINNE RIDER-KELSEY
Mr. EDMUND CLEMENT
Mr. EARL CARTWRIGHT
Miss LAURA F. EATON
Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

POST, TUESDAY FEBRUARY 7, 1911

SYMPHONY HALL

Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne.

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

TRANSCRIPT, WEDNESDAY FEBRUARY 8, 1911

SYMPHONY HALL

Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierné

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

SANDERS THEATRE, CAMBRIDGE

THURSDAY EVENING, FEB. 9, AT 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Soloist, EDMOND CLEMENT

Program—Prelude to "Hänsel und Gretel," Humperdinck; Symphony No. 5, E-minor, Tschaikowsky; Aria—(a) "Aubade," from "Le Roi d'Y's," Lalo—(b) Air from "Le Mage, Massenet—(c) "Le Reve," from "Manon," Massenet; Symphonic Poem, No. 1, "Omphale's Spinning Wheel," Saint-Saëns; Songs with Piano—(a) "Mai," Hahn—(b) "Le Cavalier," Dlémer—(c) "Bergere Legere," Weckerlin; Symphonic Poem, "Danse Macabre," Saint-Saëns.

A limited number of tickets at theatre evening of concert. 2t(A) fe 8

SYMPHONY HALL

Friday Afternoon, February 10, at 2.30
Saturday Evening, February 11, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Overture, D major, Handel; Symphony E flat major, Haydn; Concerto for Piano, F minor, No. 4, Scharwenka; Symphonic Poem, The "Moldau," Smetana. Soloist, Mr. Scharwenka.

A limited number of seats for Saturday Evening on sale at box office. 3t(A) fe 9

Transcript Feb. 10, 1911.

SYMPHONY HALL

Friday Afternoon, February 10, at 2.30
Saturday Evening, February 11, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Overture, D major, Handel; Symphony E flat major, Haydn; Concerto for Piano, F minor, No. 4, Scharwenka; Symphonic Poem, The "Moldan," Smetana. Soloist, Mr. Scharwenka.

A limited number of seats for Saturday Evening on sale at box office. 2t(A) fe 9

TRANSCRIPT, THURSDAY, FEBRUARY 9, 1911

SYMPHONY HALL

Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierné

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

MWTh(A) fe 6

SANDERS THEATRE, CAMBRIDGE

THURSDAY EVENING, FEB. 9, AT 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

Soloist, EDMOND CLEMENT

Program—Prelude to "Hänsel und Gretel," Humperdinck; Symphony No. 5, E-minor, Tschaikowsky; Aria—(a) "Aubade," from "Le Roi d'Y's," Lalo—(b) Air from "Le Mage, Massenet—(c) "Le Reve," from "Manon," Massenet; Symphonic Poem, No. 1, "Omphale's Spinning Wheel," Saint-Saëns; Songs with Piano—(a) "Mai," Hahn—(b) "Le Cavalier," Dlémer—(c) "Bergere Legere," Weckerlin; Symphonic Poem, "Danse Macabre," Saint-Saëns.

A limited number of tickets at theatre evening of concert. 2t(A) fe 8

SYMPHONY HALL

Friday Afternoon, February 10, at 2.30
Saturday Evening, February 11, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Overture, D major, Handel; Symphony E flat major, Haydn; Concerto for Piano, F minor, No. 4, Scharwenka; Symphonic Poem, The "Moldan," Smetana. Soloist, Mr. Scharwenka.

A limited number of seats for Saturday Evening on sale at box office. 3t(A) fe 9

GLOBE—FRIDAY, FEBRUARY 10, 1911.

SYMPHONY HALL

Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

Traveler Feb 11 1911

SYMPHONY HALL

THURSDAY EVG., FEB. 16, AT 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

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Transcript Feb 11 1911

SYMPHONY HALL
Friday Afternoon, February 10, at 2.30
Saturday Evening, February 11, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Overture, D major, Handel; Symphony E flat major, Haydn; Concerto for Piano, F minor, No. 4, Scharwenka; Symphonic Poem, The "Moldau," Smetana Soloist, Mr. Scharwenka.

A limited number of seats for Saturday evening on sale at box office.

fe 9

SYMPHONY HALL, Thursday Evening, Feb. 16, at 8

The Cecilia Society
AND
Boston Symphony Orchestra

Musical Legend by Gabriel Pierné

THE CHILDREN'S CRUSADE

SOLOISTS

Mrs. EDITH CHAPMAN GOOLD
Mrs. FRANCES DUNTON BROWN
Mr. CLAUDE CUNNINGHAM
Mrs. ALICE BATES RICE
Mrs. BERTHA CUSHING CHILD
Mrs. CORINNE RIDER-KELSEY
Mr. EDMOND CLEMENT
Mr. EARL CARTWRIGHT
Miss LAURA F. EATON
Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

CHICKERING HALL, Monday Evening, Feb. 13, at 8

THE LONGY CLUB CHAMBER MUSIC FOR WIND INSTRUMENTS

Tickets at Symphony Hall

SUNDAY POST, FEBRUARY 12, 1911

SYMPHONY HALL, Next Thursday Evening, Feb. 16, at 8

The Cecilia Society
AND
Boston Symphony Orchestra

Musical Legend by Gabriel Pierne

THE CHILDREN'S CRUSADE

SOLOISTS

Mrs. Edith Chapman Goold
Mrs. Frances Dunton Brown
Mr. Claude Cunningham
Mrs. Alice Bates Rice
Mrs. Bertha Cushing Child
Mrs. Corinne Rider-Kelsey
Mr. Edmond Clement
Mr. Earl Cartwright
Miss Laura F. Eaton
Mrs. Emily Wentworth Carter

CHORUS OF 175. CHILDREN'S CHORUS OF 100. ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

CHICKERING HALL, Tomorrow (Monday) Evg. at 8:15

THE LONGY CLUB Second Concert Chamber Music for Wind Instruments

TICKETS AT SYMPHONY HALL

HERALD, BOSTON, FEBRUARY 12, 1911.

SYMPHONY HALL, Next Thursday Evening, Feb. 16, at 8

The Cecilia Society
AND
Boston Symphony Orchestra

Musical Legend by Gabriel Pierne

THE CHILDREN'S CRUSADE

SOLOISTS

Mrs. EDITH CHAPMAN GOOLD
Mrs. FRANCES DUNTON BROWN
Mr. CLAUDE CUNNINGHAM
Mrs. ALICE BATES RICE
Mrs. BERTHA CUSHING CHILD
Mrs. CORINNE RIDER-KELSEY
Mr. EDMOND CLEMENT
Mr. EARL CARTWRIGHT
Miss LAURA F. EATON
Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall

CHICKERING HALL, Tomorrow (Monday) Evening, at 8.15

The LONGY CLUB SECOND CONCERT CHAMBER MUSIC FOR WIND INSTRUMENTS

Tickets at Symphony Hall

TRANSCRIPT, FRIDAY, FEBRUARY 17, 1911

SYMPHONY HALL
Friday Afternoon, February 17, at 2.30
Saturday Evening, February 18, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Programme — Prelude to "Lohengrin," Wagner; "Don Quixote," Introduction Theme and Variations, Strauss; Concerto, C-minor, No. 8, Beethoven; Suite, "Turandot," Busoni.

Soloist, Busoni

A limited number of seats for Saturday Evening on sale at box office.

fe 16

SUNDAY GLOBE—FEBRUARY 12, 1911.

SYMPHONY HALL, Next Thursday Evening, Feb. 16, at 8

The Cecilia Society
AND
Boston Symphony Orchestra

Musical Legend by Gabriel Pierne

THE CHILDREN'S CRUSADE

SOLOISTS:

Mrs. EDITH CHAPMAN GOOLD
Mrs. FRANCES DUNTON BROWN
Mr. CLAUDE CUNNINGHAM
Mrs. ALICE BATES RICE
Mrs. BERTHA CUSHING CHILD
Mrs. CORINNE RIDER-KELSEY
Mr. EDMOND CLEMENT
Mr. EARL CARTWRIGHT
Miss LAURA F. EATON
Mrs. EMILY WENTWORTH CARTER

CHORUS OF 175 CHILDREN'S CHORUS OF 100 ORCHESTRA OF 100

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on Sale Box Office, Symphony Hall

CHICKERING HALL, Tomorrow (Monday) Evening at 8:15

THE LONGY CLUB Second Concert Chamber Music for Wind Instruments

Tickets at Symphony Hall.

JOURNAL—SUNDAY, FEBRUARY 12, 1911.

SYMPHONY HALL
Thursday Evening, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100 Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

RECORD, TUESDAY, FEBRUARY 14, 1911

SYMPHONY HALL
Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

POST, THURSDAY FEBRUARY 16, 1911

SYMPHONY HALL
THIS (THURS.) EVENING AT 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

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TRANSCRIPT, TUESDAY FEBRUARY 14, 1911

SYMPHONY HALL
Thursday Ev'g, Feb. 16, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100.

MAX FIEDLER, Conductor

Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

TRAVELER, WEDNESDAY, FEBRUARY 15, 1911

SYMPHONY HALL
Tomorrow (Thursday) Evening at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
Mrs. CORINNE RIDER-KELSEY
Mrs. FRANCES DUNTON BROWN
Mrs. ALICE BATES RICE
Miss LAURA F. EATON
Mrs. BERTHA CUSHING CHILD
Mrs. EMILY WENTWORTH CARTER
Mr. EDMOND CLEMENT
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Mr. EARL CARTWRIGHT

Chorus of 175. Children's Chorus of 100. Orchestra of 100

MAX FIEDLER, Conductor

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ADVERTISER, THURSDAY FEBRUARY 16, 1911

SYMPHONY HALL
This (Thurs.) Evening, at 8

The Cecilia Society and the Boston Symphony Orchestra

THE CHILDREN'S CRUSADE

Musical Legend by Gabriel Pierne

Mrs. EDITH CHAPMAN GOOLD
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JOURNAL—THURSDAY
FEBRUARY 16, 1911.

SYMPHONY HALL
This (Thurs.) Eve'g at 8
The Cecilia Society and the Boston Symphony Orchestra
THE CHILDREN'S CRUSADE
Musical Legend by Gabriel Pierne
Mrs. EDITH CHAPMAN GOOLD
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Mr. CLAUDE CUNNINGHAM
Mr. EARL CARTWRIGHT
Chorus of 175. Children's Chorus of 100. Orchestra of 100.
MAX FIEDLER, Conductor
Tickets $2.00, $1.50, $1.00, on sale Box Office, Symphony Hall.

TRANSCRIPT, SATURDAY,
FEBRUARY 18, 1911

SYMPHONY HALL
Friday Afternoon, February 17, at 2.30
Saturday Evening, February 18, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme — Prelude to "Lohengrin," Wagner; "Don Quixote," Introduction Theme and Variations, Strauss; Concerto, C-minor, No. 3, Beethoven; Suite, "Turandot," Busoni.
Soloist, Busoni
A limited number of seats for Saturday Evening on sale at box office.
3t(A) fe 16

EVENING TRANSCRIPT
FEBRUARY 16, 1911

SYMPHONY HALL
Friday Afternoon, February 17, at 2.30
Saturday Evening, February 18, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme — Prelude to "Lohengrin," Wagner; "Don Quixote," Introduction Theme and Variations, Strauss; Concerto, C-minor, No. 3, Beethoven; Suite, "Turandot," Busoni.
Soloist, Busoni
A limited number of seats for Saturday Evening on sale at box office.
3t(A) fe 16

Transcript
Feb. 25. 1911.

SYMPHONY HALL, Sunday Evening, March 12, at 8
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00. Public Sale Opens Friday, March 3.

Journal Sunday
Feb. 26 1911.

SYMPHONY HALL, Sunday Evening, March 12, at 8
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00. Public Sale Opens Friday, March 3.

TRANSCRIPT, THURSDAY,
MARCH 2, 1911

SANDERS THEATRE, CAMBRIDGE
THIS (THURS.) EVENING AT 8
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist, MME. KIRBY-LUNN
Programme—Overture to a Gascon Comedy, Mandl; Symphony No. 3, Op. 16, Berlioz; Arias, (a) "Where Corals Lie," (b) "Sabbath Morning at Sea," Elgar; "The Swan of Tuonela," Sibelius; Air from "Alceste," Act I, Gluck; Overture, "Euryanthe," Weber.
A limited number of tickets on sale at theatre this evening. (A)

SYMPHONY HALL
Friday Afternoon, March 3, at 2.30
Saturday Evening, March 4, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Overture to a Gascon Comedy, Mandl; Symphony No. 3, Op. 16, Berlioz; Arias, (a) "Where Corals Lie," (b) "Sabbath Morning at Sea," Elgar; "The Swan of Tuonela," Sibelius; Air from "Alceste," Act. I, Gluck; Overture, "Euryanthe," Weber. Soloist, Mme. Kirby-Lunn
3t(A) mh 2

BOSTON JOURNAL
MARCH 3, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

EVENING TRANSCRIPT
MARCH 3, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

SYMPHONY HALL
Friday Afternoon, March 3, at 2.30
Saturday Evening, March 4, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Overture to a Gascon Comedy, Mandl; Symphony No. 3, Op. 16, Berlioz; Arias (a) "Where Corals Lie," (b) "Sabbath Morning at Sea," Elgar; "The Swan of Tuonela," Sibelius; Air from "Alceste," Act. I, Gluck; Overture, "Euryanthe," Weber. Soloist, Mme. Kirby-Lunn
A limited number of seats for Saturday Evening on sale at box office.
3t(A) mh 2

ADVERTISER, FRIDAY
MARCH 3, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director, Boston Opera Company.
Tickets $2.00, $1.50 and $1.00
mh3-2t

Transcript
March 9. 1911

SYMPHONY HALL, Sunday Evening, March 12, at 8
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.
Programme: Symphonic Poem, "Les Préludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhäuser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus and Orchestra), Johann Strauss.
Tickets $2.00, $1.50 and $1.00. Now on Sale.

SYMPHONY HALL
Friday Afternoon, March 3, at 2.30
Saturday Evening, March 4, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Overture to a Gascon Comedy, Mandl; Symphony No. 3, Op. 16, Berlioz; Arias (a) "Where Corals Lie," (b) "Sabbath Morning at Sea," Elgar; "The Swan of Tuonela," Sibelius; Air from "Alceste," Act. I, Gluck; Overture, "Euryanthe," Weber. Soloist, Mme. Kirby-Lunn
A limited number of seats for Saturday Evening on sale at box office.
3t(A) mh 2

MONITOR, BOSTON
, MARCH 4, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, at 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO,
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

HERALD, SATURDAY,
MARCH 4, 1911

SYMPHONY HALL
Saturday Evening, March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme—Overture to a Gascon Comedy, Mandl; Symphony No. 3, Op. 16, Berlioz; Arias (a) "Where Corals Lie," (b) "Sabbath Morning at Sea," Elgar; "The Swan of Tuonela," Sibelius; Air from "Alceste," Act I, Gluck; Overture, "Euryanthe," Weber. Soloist, Mme. Kirby-Lunn.
A limited number of seats for Saturday Evening on sale at box office.

ADVERTISER, SATURDAY
MARCH 4, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director, Boston Opera Company.
Tickets $2.00, $1.50 and $1.00
mh3-2t

TRAVELER, SATURDAY,
MARCH 4, 1911.

SYMPHONY HALL
SUNDAY EVENING, March 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

BOSTON JOURNAL—SUNDAY, MARCH 5, 1911.

SYMPHONY HALL, Sunday Evening, March 12, at 8
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.
Programme: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhauser," Wagner. Suite for Full Orchestra. "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.
Tickets $2.00, $1.50 and $1.00. Now on Sale.

BOSTON SUNDAY GLOBE—MARCH 5, 1911.

SYMPHONY HALL, Sunday Evening, March 12, at 8
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company
Programme: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhauser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky, Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia society, and Orchestra), Johann Strauss.
Tickets $2.00, $1.50 and $1.00. Now on Sale.

THE BOSTON HERALD
MARCH 3, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

RECORD, SATURDAY
MARCH 4, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

THE SUNDAY HERALD, BOSTON, MARCH 5, 1911.

SYMPHONY HALL, Sunday Evening, March 12, at 8.
Boston Symphony Orchestra MAX FIEDLER Conductor **CONCERT IN AID PENSION FUND**
SIGNOR CONSTANTINO, Soloist
Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company
Programme: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhauser," Wagner. Suite for Full Orchestra. "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.
Tickets $2.00, $1.50 and $1.00. Now on Sale.

SUNDAY POST,
MARCH 5, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENS ON FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

BOSTON HERALD
MARCH 6, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid
PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO
Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.
Tickets $2.00, $1.50 and $1.00

22

BOSTON GLOBE
MARCH 6, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00
MWS mh6

BOSTON HERALD
MARCH 7, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

EVENING TRANSCRIPT
MARCH 7, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kin permission of Henry Russell, Esq., managin director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

BOSTON HERALD
MARCH 9, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

TRANSCRIPT, THURSDAY,
MARCH, 9 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00 (A)

SYMPHONY HALL
Friday Afternoon, March 10, at 2.30
Saturday Evening, March 11, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Program—Symphony No. 1, C minor, Brahms; Overture, "Romeo and Juliet," Tschaikowsky; "Siegfried Idyl," Wagner; Overture, "Le Baruffe Chiozzotte," Sinigaglia.

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) mh 9

RECORD, THURSDAY,
MARCH 9, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00
mh7 9 11

HERALD, FRIDAY,
MARCH 10, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

TRANSCRIPT, FRIDAY
MARCH 10, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00 (A)

SYMPHONY HALL
Friday Afternoon, March 10, at 2.30
Saturday Evening, March 11, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Program—Symphony No. 1, C minor, Brahms; Overture, "Romeo and Juliet," Tschaikowsky; "Siegfried Idyl," Wagner; Overture, "Le Baruffe Chiozzotte," Sinigaglia.

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
8t(A) mh 9

MONITOR, BOSTON
MARCH 11, 1911.

SYMPHONY HALL
Tomorrow (Sunday) Evg., March 12, at 8
Concert in Aid

PENSION FUND
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist
SIGNOR CONSTANTINO.

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

BOSTON JOURNAL—
MARCH 11, 1911.

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00

TRANSCRIPT, SATURDAY, M

SYMPHONY HALL, Tomorrow (Sunday) Evening, at 8

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Pension Fund Concert

SIG. CONSTANTINO, Soloist

Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.

Programme: Symphonic Poem, "Les Préludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhäuser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.

Tickets $2.00, $1.50 and $1.00. Now on Sale.

SYMPHONY HALL
Friday Afternoon, March 10, at 2.30
Saturday Evening, March 11, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Program—Symphony No. 1, C minor, Brahms; Overture, "Romeo and Juliet," Tschaikowsky; "Siegfried Idyl," Wagner; Overture, "Le Baruffe Chiozzotte," Sinigaglia.

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) mh 9

TRAVELER, SATURDAY,
MARCH 11, 1911

SYMPHONY HALL
TOMORROW (SUNDAY) EVENING AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00.

RECORD, SATURDAY,
MARCH 11, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00.
mh7 9 11

BOSTON GLOBE
MARCH 11, 1911

SYMPHONY HALL
SUNDAY EVENING, MARCH 12, AT 8
Concert in Aid

PENSION FUND

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
Soloist

SIGNOR CONSTANTINO

Who volunteers his services with the kind permission of Henry Russell, Esq., managing director Boston Opera Company.

Tickets $2.00, $1.50 and $1.00
MWS mh6

BOSTON SUNDAY POST, MARCH 12, 1911

SYMPHONY HALL, TONIGHT AT 8

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Pension Fund Concert

SIG. CONSTANTINO, Soloist

Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.

Programme: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhauser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.

Tickets $2.00, $1.50 and $1.00. Now on sale.

THE SUNDAY HERALD, BOSTON, MARCH 12, 1911

SYMPHONY HALL, Tonight at 8

Boston Symphony Orchestra

MAX FIELDER, Conductor

Pension Fund Concert

SIG. CONSTANTINO, Soloist

Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.

Program: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhaeuser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.

Tickets $2.00, $1.50 and $1.00. Now on Sale.

TRANSCRIPT, SATURDAY,
MARCH 18, 191(

SYMPHONY HALL
Friday Afternoon, March 17, at 2.30
Saturday Evening, March 18, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Program — Tone Poem, "Macbeth," R.Strauss; Suite "Pelléas et Mélisande," G. Fauré; Overture, "Sakuntala," Goldmark; Symphony, C minor, No. 5, Beethoven.

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) mh 16

BOSTON JOURNAL—SUNDAY, MARCH 12, 1911.

SYMPHONY HALL, Tonight at 8

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Pension Fund Concert

SIG. CONSTANTINO, Soloist

Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.

Programme: Symphonic Poem, "Les Preludes," Listz. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhaeuser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.

Tickets $2.00, $1.50 and $1.00. Now on Sale.

BOSTON SUNDAY GLOBE—MARCH 12, 1911

SYMPHONY HALL, TONIGHT at 8

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Pension Fund Concert

SIG. CONSTANTINO, Soloist

Who volunteers his services with the kind permission of Henry Russell, Esq., Managing Director Boston Opera Company.

Programme: Symphonic Poem, "Les Preludes," Liszt. Aria from "The Girl of the Golden West," Puccini. Overture, "Tannhauser," Wagner. Suite for Full Orchestra, "Nutcracker," Tschaikowsky. Aria, "Cielo e Mare," from "La Gioconda," Ponchielli. Overture, "The Merry Wives of Windsor," Nicolai. Waltz, "The Beautiful Blue Danube" (Male Chorus of the Cecilia Society and Orchestra), Johann Strauss.

Tickets $2.00, $1.50 and $1.00. Now on Sale.

TRANSCRIPT, SATURDAY,
MARCH 25, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
(According to Matthew)
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office, Symphony Hall. (A)

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt. (A)

MONITOR, BOSTON,
MARCH 25, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt.

Record Saturday
March 25 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt.

SUNDAY POST,
MARCH 26, 1

SYMPHONY HALL
GOOD FRIDAY EVE'G, April 14, at 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
(According to Matthew)
Soloists:
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SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
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MAX FIEDLER, Conductor
SOLOIST **JOSEPH HOFMANN,** PIANIST
WAGNER PROGRAMME
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SUNDAY GLOBE–
–MARCH 26, 1911.

SYMPHONY HALL
GOOD FRIDAY EVEN'G, APRIL 14, at 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
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THE BOSTON AMERICAN–
SUNDAY, MARCH 26, 1911

SYMPHONY HALL
Good Friday Evening, April 14, at 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
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SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
PENSION FUND CONCERT
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
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BOSTON JOURNAL
MARCH 26, 191

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist **JOSEF HOFMANN,** Pianist
WAGNER PROGRAMME
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SUNDAY GLOBE–
–MARCH 26, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt.

HERALD, FRIDAY,
MARCH 31, 1911

SYMPHONY HALL
Friday Afternoon, March 31, at 2:30
Saturday Evening, April 1, at 8:00
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor
Program—Suite for orchestra, op. 9, Enesco; Concerto for Violin, No. 2, D major, Tschaikowsky; Symphony, D minor, No. 4, Schumann. Soloist—Miss Parlow.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
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BOSTON POST
MARCH 31, 1911

SYMPHONY HALL
Friday Afternoon, March 31, at 2:30
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SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
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MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
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Tickets $2, $1.50, $1. On sale now.

ADVERTISER, FRIDAY
MARCH 31, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale. mh31a3 6

BOSTON GLOBE
MARCH 31, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.
mh31 ap3478

TRANSCRIPT, THURSDAY,
MARCH 30, 191

SYMPHONY HALL
Friday Afternoon, March 31, at 2.30
Saturday Evening, April 1, at 8.00
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor
Program—Suite for Orchestra op. 9 Enesco; Concerto for Violin No. 2, D major, Tschaikowsky; Symphony D minor, No. 4, Schumann. Soloist — Miss Parlow.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office 3t(A) mh 30

SANDERS THEATRE, CAMBRIDGE
THIS (Thursday) EVENING at 8
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Soloist, Miss OVERSTREET
Programme—Symphony No. 1 C minor, Brahms; Concerto for Pianoforte A minor op. 16, Grieg; Overture Sakuntala, op. 13, Goldmark.
A limited number of tickets on sale at Theatre evening of concert. 2t(A) mh 29

HERALD, THURSDAY,
MARCH 30, 1911.

SANDERS THEATRE, CAMBRIDGE
This (Thursday) Evening at 8
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Soloist — Miss OVERSTREET
Programme—Symphony No. 1 C minor, Brahms; Concerto for Pianoforte A minor op. 16, Grieg; Overture Sakuntala, op. 13, Goldmark.
A limited number of tickets on sale at Theatre evening of concert.

TRANSCRIPT, WEDNESDAY,
MARCH 29, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt. (A)

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
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BOSTON POST
MARCH 29, 1911

SYMPHONY HALL
Good Friday Evening, April 14, at 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
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JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets, $2, $1.50 and $1. Now on sale.

RECORD, WEDNESDAY,
MARCH 29, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt.

BOSTON GLOBE
MARCH 29, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
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WAGNER PROGRAMME
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HERALD, WEDNESDAY,
MARCH 29, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAM
Tickets $2, $1.50, $1. On sale box office, Friday, March 31. Mail orders with checks payable to L. H. Mudgett filled before opening of sale in order of receipt.

MONITOR, BOSTON,
APRIL 1, 1911

SYMPHONY HALL
GOOD FRIDAY EVEN'G, APRIL 14, AT 8,
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
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SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

TRAVELER, SATURDAY,
APRIL 1, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist **JOSEF HOFMANN,** Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.

[24]

TRANSCRIPT, SATURDAY,
APRIL 1, 1911

SYMPHONY HALL, Sunday Evening, April 9, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert** WAGNER PROGRAMME

SOLOIST

JOSEF HOFMANN, Pianist

Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL, Good Friday Evening, April 14, at 8
LAST CONCERT

Boston Symphony Orchestra MAX FIEDLER Conductor **Cecilia Society**

Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

(According to Matthew)
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office

SYMPHONY HALL
Friday Afternoon, March 31, at 2.30
Saturday Evening, April 1, at 8.00

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor

Program—Suite for Orchestra op. 9 Enesco; Concerto for Violin No. 2, D major, Tschaikowsky; Symphony D minor, No. 4, Schumann. Soloist — Miss Parlow.

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
mh 30
3t(A)

SUNDAY GLOBE—APRIL 2, 1911.

SYMPHONY HALL, Sunday Evening, April 9, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert** WAGNER PROGRAMME

SOLOIST

JOSEF HOFMANN, Pianist

Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL, Good Friday Evening, April 14, at 8
LAST CONCERT

Boston Symphony Orchestra MAX FIEDLER Conductor **Cecilia Society**

Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

(According to Matthew)
Soloists:
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GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

SUNDAY POST, APRIL 2, 19

SYMPHONY HALL, Sunday Evening, April 9, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert** WAGNER PROGRAMME

SOLOIST

JOSEF HOFMANN, Pianist

Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL, Good Friday Evening, April 14, at 8
LAST CONCERT

Boston Symphony Orchestra MAX FIEDLER Conductor **Cecilia Society**

Chorus 175 Orchestra 100
Boy Choir 50 from Emmanual Church

BACH'S PASSION MUSIC

(According to Matthew)
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GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

JOURNAL—SUNDAY,
APRIL 2, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Boston Symphony Orchestra **Pension Fund Concert** Wagner Programme

MAX FIEDLER, Conductor
Soloist—JOSEF HOFMANN, Pianist
Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL
GOOD FRIDAY EVENING, April 14, at 8
LAST CONCERT

Boston Symphony Orchestra **Cecilia Society**

MAX FIELDER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

(According to Matthew)
Soloists:
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DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office

TRAVELER, MONDAY,
APRIL 3, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist **JOSEF HOFMANN,** Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.

ADVERTISER, MONDAY
APRIL 3, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.
mh31a3 6

GLOBE—MONDAY.
APRIL 3, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.
mh31 ap3478

THE SUNDAY HERALD, BOSTON, APRIL 2, 1911

SYMPHONY HALL, Sunday Evening, April 9, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert** WAGNER PROGRAMME

SOLOIST

JOSEF HOFMANN, Pianist

Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL, Good Friday Evening, April 14, at 8
LAST CONCERT

Boston Symphony Orchestra MAX FIEDLER Conductor **Cecilia Society**

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Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

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Tickets $2, $1.50, $1. Now on sale box office.

THE BOSTON AMERICAN
SUNDAY, APRIL 2, 1911

SYMPHONY HALL
Good Friday Evening, April 14, at 8
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir of 50 from Emmanuel Church

BACH'S PASSION MUSIC

(According to Matthew)
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SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

PENSION FUND CONCERT
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale at box office, Symphony Hall.

GLOBE—TUESDAY,
APRIL 4, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.
mh31 ap3478

BOSTON JOURNAL
APRIL 4, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist **JOSEF HOFMANN,** Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

POST, WEDNESDAY APRIL 5,

SYMPHONY HALL
Good Friday Evening, April 14, at 7:30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8

Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST **JOSEF HOFMANN,** PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

[25]

BOSTON JOURNAL,
APRIL 5, 1911.

SYMPHONY HALL
GOOD FRIDAY EV'G., APRIL 14, AT 7.30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
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DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale at box office.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist JOSEF HOFMANN, Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

TRANSCRIPT, THURSDAY,
APRIL 6, 1911

SYMPHONY HALL
Friday Afternoon, April 7, at 2.30
Saturday Evening, April 8, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme — Symphony "Manfred," Tschaikowsky; Wally's Air, "Ebben (?) ne Andro lontana," from "La Wally," Act. 1, Catalani; "Te Deum Laudamus," Sgambati; Aria, "L'Altra Notte," from "Mefistofele," Boito; Overture, "Leonora," No. 3. Soloist, Miss Carolina White.
A limited number of seats for Saturday Evening on sale at box office.
ap 6
8t(A)

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, at 7.30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
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ap 5
2t(A)

ADVERTISER, FRIDAY,
APRIL 7, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office.
ap4 7 8

ADVERTISER, SATURDAY,
APRIL 8, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office.
ap4 7 8

TRANSCRIPT, WEDNESDAY,
APRIL 5, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
PENSION FUND
CONCERT
OF THE
Boston Symphony Orchestra
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN, PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.
TuWF(A) ap 4

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, at 7.30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
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GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
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2t(A) ap 5

TRAVELER, WEDNESDAY,
APRIL 5, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist JOSEF HOFMANN, Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.

MONITOR, BOSTON,
APRIL 5, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

HERALD, THURSDAY,
APRIL 6, 1911.

SYMPHONY HALL
GOOD FRIDAY EVEN'G, April 14, at 7:30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
Bach's Passion Music
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

RECORD, THURSDAY,
APRIL 6, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.
mh31ap4 6R mh31ap3 6A

THURSDAY MORNING,
APRIL 6, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.
mh31ap4 6R mh31ap3 6A

POST, THURSDAY,
APRIL 6, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN, PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

JOURNAL—THURSDAY,
APRIL 6, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist JOSEF HOFMANN, Pianist
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

TRANSCRIPT, FRIDAY,
APRIL 7, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
PENSION FUND
CONCERT
OF THE
Boston Symphony Orchestra
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN, PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.
TuWF(A) ap 4

SYMPHONY HALL
Friday Afternoon, April 7, at 2.30
Saturday Evening, April 8, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Programme — Symphony "Manfred," Tschaikowsky; Wally's Air, "Ebben (?) ne Andro lontana," from "La Wally," Act. 1, Catalani; "Te Deum Laudamus," Sgambati; Aria, "L'Altra Notte," from "Mefistofele," Boito; Overture, "Leonora," No. 3. Soloist, Miss Carolina White.
A limited number of seats for Saturday Evening on sale at box office.
ap 6
3t(A)

GLOBE—FRIDAY,
APRIL 7, 1911.

SYMPHONY HALL
Good Friday Evening, April 14, at 7:30
LAST CONCERT
CECILIA SOCIETY
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
Bach's Passion Music
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale at box office.
TThF ap4

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN, PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.
mh31 ap3478

HERALD, FRIDAY,
APRIL 7, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

RECORD, SATURDAY,
APRIL 8, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office.
ap4 8

MONITOR, BOSTON,
APRIL 8, 1911.

SYMPHONY HALL
GOOD FRIDAY EV'G., APRIL 14, AT 7:30.
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale at box office.

HERALD, SATURDAY,
APRIL 8, 1911.

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. Now on sale.

TRAVELER, SATURDAY,
APRIL 8, 1911

SYMPHONY HALL
Good Friday Evening, April 14, at 7:30
CECILIA SOCIETY
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
Bach's Passion Music
Soloists:
MARIE ZIMMERMAN, Soprano.
JANET SPENCER, Contralto.
GEORGE HAMLIN, Tenor.
DAVID BISPHAM, Bass.
Tickets $2, $1.50, $1. Now on sale box office.

GLOBE—SATURDAY,
APRIL 8, 1911

SYMPHONY HALL
SUNDAY EVENING, APRIL 9, AT 8
Pension Fund Concert
OF THE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST JOSEF HOFMANN, PIANIST
WAGNER PROGRAMME
Tickets $2, $1.50, $1. On sale now.
mh31 ap3478

JOURNAL—SUNDAY,
APRIL 9, 1911

SYMPHONY HALL
THIS (SUNDAY) EVENING, AT 8
Boston Symphony Orchestra
Pension Fund Concert
Wagner Programme
MAX FIEDLER, Conductor
Soloist—JOSEF HOFMANN, Pianist
Tickets $2, $1.50 and $1. Now on sale.

SYMPHONY HALL
GOOD FRIDAY EVENING, April 14, at 8
LAST CONCERT
Boston Symphony Orchestra
Cecilia Society
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
(According to Matthew)
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office

HERALD, MONDAY,
APRIL 10, 1911.

SYMPHONY HALL
GOOD FRIDAY EVE'G, APRIL 14, at 7:30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets $2, $1.50, $1. Now on sale box office.

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TRANSCRIPT, SATURDAY, APRIL 8, 1911

SYMPHONY HALL, Tomorrow (Sunday) Evening, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert**

SOLOIST

JOSEF HOFMANN, Pianist

Program—Overture, "Egmont," Beethoven; Concerto for Piano, G-major, No. 4, Beethoven; Overture, "The Flying Dutchman"; Bacchanale from "Tannhauser," "Ride of the Valkyries," "Waldweben," and Overture "Rienzi," Wagner.

Tickets $2.00, $1.50 and $1.00. Box Office open 1 P. M. Sunday. Tel. B. B. 1492.

SYMPHONY HALL, Good Friday Evening, April 14, at 7.30

Boston Symphony Orchestra MAX FIEDLER Conductor **The Cecilia Society**

Chorus 175; Boy Choir 50 from Emmanuel Church; Orchestra 100.

BACH'S PASSION MUSIC

MARIE ZIMMERMAN, Soprano — GEORGE HAMLIN, Tenor
JANET SPENCER, Contralto — DAVID BISPHAM, Bass

Tickets $2.00, $1.50 and $1.00.

SYMPHONY HALL

Friday Afternoon, April 7, at 2.30
Saturday Evening, April 8, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Programme — Symphony "Manfred," Tschaikowsky; Wally's Air, "Ebben (?) ne Andro lontana," from "La Wally," Act 1, Catalani; "Te Deum Laudamus," Sgambati; Aria, "L'Altra Notte," from "Mefistofele," Boito; Overture, "Leonora," No. 3. Soloist, Miss Caroline White.

A limited number of seats for Saturday Evening on sale at box office.

8t(A) ap 6

HERALD, BOSTON, APRIL 9, 1911.

SYMPHONY HALL, This (Sunday) Evening, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert**

SOLOIST

JOSEF HOFMANN, Pianist

Program—Overture, "Egmont," Beethoven; Concerto for Piano, G major, No. 4, Beethoven; Overture, "The Flying Dutchman"; Bacchanale from "Tannhauser," "Ride of the Valkyries," "Waldweben," and Overture "Rienzi," Wagner.

Tickets $2.00, $1.50 and $1.00. Box Office open 1 P. M. Sunday. Tel. B. B. 1492.

SYMPHONY HALL, Good Friday Evening, April 14, at 7.30

Boston Symphony Orchestra MAX FIEDLER Conductor **The Cecilia Society**

Chorus 175; Boy Choir 50 from Emmanuel Church; Orchestra 100.

BACH'S PASSION MUSIC

MARIE ZIMMERMAN, Soprano — GEORGE HAMLIN, Tenor
JANET SPENCER, Contralto — DAVID BISPHAM, Bass

Tickets $2.00, $1.50 and $1.00.

TRANSCRIPT, TUESDAY, APRIL 11, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, at 7.30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale at box office.

8t(A) ap 11

GLOBE—TUESDAY, APRIL 11, 1911.

SYMPHONY HALL
Good Friday Evening, April 14, at 7:30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 From Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

TRANSCRIPT, WEDNES APRIL 12, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, at 7.30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale at box office.

8t(A) ap 11

HERALD, WEDNESDAY, APRIL 12, 1911.

SYMPHONY HALL
GOOD FRIDAY EVE'G, APRIL 14, at 7:30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

SUNDAY GLOBE—APRIL 9, 1911

SYMPHONY HALL, This (Sunday) Evening, at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert**

SOLOIST

JOSEF HOFMANN, Pianist

Program—Overture, "Egmont," Beethoven; Concerto for Piano, G-major, No. 4, Beethoven; Overture, "The Flying Dutchman;" Bacchanale from "Tannhauser," 'Ride of the Valkyries," "Waldweben," and Overture "Rienzi," Wagner.

Tickets $2.00, $1.50 and $1.00. Box Office open 1 P. M. Sunday. Tel. B. B. 1492.

SYMPHONY HALL, Good Friday Evening, April 14, at 7.30

Boston Symphony Orchestra MAX FIEDLER Conductor **The Cecilia Society**

Chorus 175; Boy Choir 50 from Emmanuel Church; Orchestra 100.

BACH'S PASSION MUSIC

MARIE ZIMMERMAN, Soprano — GEORGE HAMLIN, Tenor
JANET SPENCER, Contralto — DAVID BISPHAM, Bass

Tickets $2.00, $1.50 and $1.00.

SUNDAY POST, APRIL 9, 1911

SYMPHONY HALL, This (Sunday) Evening at 8

Boston Symphony Orchestra MAX FIEDLER Conductor **Pension Fund Concert**

SOLOIST

JOSEF HOFMANN, Pianist

Programme—Overture, "Egmont," Beethoven; Concerto for Piano, G-major, No. 4, Beethoven; Overture, "The Flying Dutchman"; Bacchanale from "Tannhauser," "Ride of the Valkyries," "Waldweben," and Overture "Rienzi," Wagner.

Tickets $2, $1.50 and $1. Boxoffice open 1 p. m. Sunday. Tel. B. B. 1492

SYMPHONY HALL, Good Friday Evening, April 14, at 7:30

Boston Symphony Orchestra MAX FIEDLER Conductor **The Cecilia Society**

Chorus 175; Boy Choir 50 from Emmanuel Church; Orchestra 100.

BACH'S PASSION MUSIC

MARIE ZIMMERMAN, Soprano — GEORGE HAMLIN, Tenor
JANET SPENCER, Contralto — DAVID BISPHAM, Bass

Tickets $2.00, $1.50 and $1.00

RECORD WEDNESDAY APRIL 12.

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, AT 8

CECILIA SOCIETY
Boston Symphony Orchestra,

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

TRANSCRIPT, THURSDAY, APRIL 13, 1911

SYMPHONY HALL
GOOD FRIDAY EVENING, APRIL 14, at 7.30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets at the box office. Admission $1.00

8t(A) ap 11

SYMPHONY HALL

Thursday Afternoon, April 13, at 2.30
Saturday Evening, April 15, at 8.00

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER Conductor

Program—Prelude to 'Parsifal," Wagner—Symphonic Poem, "The Island of the Dead," Rachmaninoff—Suite Symphonique MSS., Chadwick—Comedy Overture on Negro Themes, MSS., Gilbert

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office

8t(A) ap 12

HERALD, THURSDAY, APRIL 13, 1911.

SYMPHONY HALL

Thursday Afternoon, April 13, at 2:30
Saturday Evening, April 15, at 8:00

Boston Symphony Orchestra MAX FIEDLER Conductor

Program—Prelude to "Parsifal," Wagner—Symphonic Poem, "The Island of the Dead," Rachmaninoff—Suite Symphonique MSS., Chadwick—Comedy Overture on Negro Themes, MSS., Gilbert

A limited number of tickets for the Saturday Evening Concert only on sale at Box Office

ADVERTISER, THURSDAY APRIL 13, 1911

SYMPHONY HALL
TOMORROW (FRIDAY) EVENING at 7.30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra,

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale box office.

GLOBE—FRIDAY, APRIL 14. 1911

SYMPHONY HALL
THIS (FRIDAY) EVE'G, APRIL 14, at 7:30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets at Box Office. Admission $1.00.

JOURNAL—FRIDAY, APRIL 14 1911

SYMPHONY HALL
THIS (FRIDAY) EVENING, at 7.30
LAST CONCERT

CECILIA SOCIETY
Boston Symphony Orchestra

MAX FIEDLER, Conductor
Chorus 175 — Orchestra 100
Boy Choir 50 from Emmanuel Church

BACH'S PASSION MUSIC

Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass

Tickets $2, $1.50, $1. Now on sale at box office.

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TRANSCRIPT, FRIDAY,
APRIL 14, 1911

SYMPHONY HALL
Thursday Afternoon, April 13, at 2.30
Saturday Evening, April 15, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Prelude to "Parsifal," Wagner—Symphonic Poem, "The Island of the Dead," Rachmaninoff—Suite Symphonique MSS., Chadwick—Comedy Overture on Negro Themes, MSS., Gilbert
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 12

HERALD, FRIDAY,
APRIL 14, 1911.

SYMPHONY HALL
THIS (Friday) EVENING, April 14, at 7:30
LAST CONCERT
CECILIA SOCIETY
Boston Symphony Orchestra
MAX FIEDLER, Conductor
Chorus 175 Orchestra 100
Boy Choir 50 from Emmanuel Church
BACH'S PASSION MUSIC
Soloists:
MARIE ZIMMERMAN, Soprano
JANET SPENCER, Contralto
GEORGE HAMLIN, Tenor
DAVID BISPHAM, Bass
Tickets at Pox Office. Admission $1.

SYMPHONY HALL
Thursday Afternoon, April 13, at 2:30
Saturday Evening, April 15, at 8:00
Bos'on Symphony Orchestra
MAX FIEDLER Conductor
Program—Prelude to "Parsifal," Wagner—Symphonic Poem, "The Island of the Dead," Rachmaninoff—Suite Symphonique MSS., Chadwick—Comedy Overture on Negro Themes, MSS., Gilbert
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office

TRANSCRIPT, THURSDAY,
APRIL 20, 1911

SYMPHONY HALL
Friday Afternoon, April 21, at 2.30
Saturday Evening, April 22, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Symphonic Poem "Athala," MSS., A. M. Curry; Aria, "Ah, Perfido," Beethoven; "Iberia," "Images pour Orchestre," No. 2, Debussy; Aria from "Der Freischütz," Weber; Overture, "A Calm Sea and Prosperous Voyage," Mendelssohn.
Soloist: Mme. Rider-Kelsey.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 20

TRANSCRIPT, FRIDAY,
APRIL 21, 1911

SYMPHONY HALL
Friday Afternoon, April 21, at 2.30
Saturday Evening, April 22, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Symphonic Poem "Athala," MSS., A. M. Curry; Aria, "Ah, Perfido," Beethoven; "Iberia," "Images pour Orchestre," No. 2, Debussy; Aria from "Der Freischütz," Weber; Overture "A Calm Sea and Prosperous Voyage," Mendelssohn.
Soloist: Mme. Rider-Kelsey.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 20

RECORD, SATURDAY,
APRIL 22 1911

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony 50c. Reserved table seats, floor, 75c.
ap22 24 29(6)

HERALD, SATURDAY,
APRIL 22, 1911

SYMPHONY HALL
Saturday Evening, April 22, at 8:00
Boston Symphony Orchestra
MAX FIEDLER Conductor
Program—Symphonic Poem "Athala," MSS., A. M. Curry; Aria, "Ah, Perfido," Beethoven; "Iberia," "Images pour Orchestre," No. 2, Debussy; Aria from "Der Freischutz," Weber; Overture, "A Calm Sea and Prosperous Voyage," Mendelssohn.
Soloist: Mme. Rider-Kelsey.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office.

HERALD, MONDAY,
APRIL 24, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats, first balcony, 50c. Reserved table seats, floor, 75c.

EVENING TRANSCRIPT,
APRIL 22, 1911

SYMPHONY HALL
Friday Afternoon, April 21, at 2.30
Saturday Evening, April 22, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Symphonic Poem "Athala," MSS., A. M. Curry; Aria, "Ah, Perfido," Beethoven; "Iberia," "Images pour Orchestre," No. 2, Debussy; Aria from "Der Freischütz," Weber; Overture "A Calm Sea and Prosperous Voyage," Mendelssohn.
Soloist: Mme. Rider-Kelsey.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 20

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
Reserved Seats, 50c and 75c. Admission, 25c
Advance Sale of Tickets Opens on Monday
April 24. Telephone. 1492 Back Bay

THE BOSTON AMERICAN
SUNDAY, APRIL 23, 1911.

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
The POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
Reserved Seats, 50c and 75c. Admission, 25c. Advance Sale of Tickets Opens on Monday, April 24. Telephone, 1492 Back Bay.

SUNDAY GLOBE-
-APRIL 23, 1911.

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55—Grand Orchestra—55
GUSTAV STRUBE, Conductor
Reserved Seats, 50c and 75c. Admission, 25c. Advance Sale of Tickets Opens on Monday, April 24. Telephone, 1492 Back Bay.

HERALD, BOSTON,
APRIL 23, 1911.

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
Reserved Seats 50c and 75c. Admission 25c. Advance Sale of Tickets Opens on Monday, April 24. Telephone, 1492, Back Bay.

GLOBE—MONDAY,
APRIL 24, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
MWThF ap24

POST, MONDAY,
APRIL 24, 1911

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
Reserved Seats, 50c and 75c. Admission, 25c. Advance Sale of Tickets Opens on Monday, April 24. Telephone, 1492 Back Bay.

JOURNAL—TUESDAY,
APRIL 25, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

POST, TUESDAY,
APRIL 25, 1911

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—Orchestra—55
Gustav Strube, Con.
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

HERALD, TUESDAY,
APRIL 25, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats, first balcony, 50c. Reserved table seats, floor, 75c.

TRANSCRIPT, TUESDAY,
APRIL 25, 1911

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
4t(A) ap 25

TRANSCRIPT, WEDNESDAY,
APRIL 26, 1911

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
4t(A) ap 25

SANDERS THEATRE, CAMBRIDGE
TOMORROW (THURSDAY) EVENING AT 8
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Soloist: ALWIN SCHROEDER
PROGRAMME—Symphonic Poem "Les Preludes," Liszt. Suite for Orchestra, op. 9, Enesco. Variations on a Rococo Theme for Violoncello op. 33, Tschaikowsky. Symphony in D Minor No. 4, Schumann.
A limited number of tickets on sale at Theatre evening of concert.
2t(A) ap 26

TRAVELER, WEDNESDAY,
APRIL 26, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond.
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

GLOBE—WEDNESDAY,
APRIL 26, 19..

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
MWThF ap24

JOURNAL—WEDNESDAY,
APRIL 26, 1911

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

HERALD, THURSDAY
, APRIL 27, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

GLOBE—FRIDAY.
, APRIL 28, 1911.

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
MWThF ap24

TRANSCRIPT, FRIDAY,
APRIL 28, 1911

SYMPHONY HALL
Friday Afternoon, April 28, at 2.30
Saturday Evening, April 29, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Overture "Coriolanus," Beethoven; Symphony No. 6, "Pathetic," Tschaikowsky; "Good Friday Spell," from "Parsifal," Wagner; Funeral Music from "Dusk of the Gods," Wagner; Prelude to the "Mastersingers," Wagner.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 27

SYMPHONY HALL
Opening Monday, May 1 Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
4t(A) ap 25

TRANSCRIPT, SATURDAY,
APRIL 29, 1911

SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 1
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
Reserved Seats, 50c and 75c. Admission, 25c
Telephone, 1492 Back Bay
(A)

SYMPHONY HALL
Friday Afternoon, April 28, at 2.30
Saturday Evening, April 29, at 8.00
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Program—Overture "Coriolanus," Beethoven; Symphony No. 6, "Pathetic," Tschaikowsky; "Good Friday Spell," from "Parsifal," Wagner; Funeral Music from "Dusk of the Gods," Wagner; Prelude to the "Mastersingers," Wagner.
A limited number of tickets for the Saturday Evening Concert only on sale at Box Office
3t(A) ap 27

DO NOT FILM CREASED PAGES

HERALD, MONDAY,
MAY 1, 1911.

SYMPHONY HALL
OPENING TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

POST, TUESDAY,
MAY 2, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55— Orchestra—55
Gustav Strube Con.
Light Refreshments.
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

JOURNAL—WEDNESDAY
MAY 3, 1911.

SYMPHONY HALL
TONIGHT Every evening except Sunday, 8 to 11.
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

TRANSCRIPT, WEDNESDA
MAY 3, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
my 2
5t(A)

JOURNAL—THURSDAY,
MAY 4, 1911

SYMPHONY HALL
TONIGHT Every evening except Sunday, 8 to 11.
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

TRANSCRIPT, THURSDAY
MAY 4, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
my 2
5t(A)

TRANSCRIPT, FRIDAY,
MAY 5, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
my 2
5t(A)

POST, FRIDAY
MAY 5, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55— Orchestra—55
Gustav Strube Con.
Light Refreshments.
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

HERALD, SATURDAY,
MAY 6, 1911.

SYMPHONY HALL.
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.

EVENING TRANSCRIP
MAY 6, 1911

SYMPHONY HALL
TONIGHT Every ev'g except Sunday, 8 to 11
POPS
55—ORCHESTRA—55
Gustav Strube, Cond'tr
Light Refreshments
Admission, floor and second balcony, 25c. Reserved seats first balcony, 50c. Reserved table seats, floor, 75c.
my 2
5t(A)

THE BOSTON AMERICAN
SUNDAY, MAY 7, 1911.

SYMPHONY HALL
To-morrow, Monday
And Every Evening Except Sunday
8 to 11, Until July 1
The POPS
55—Grand Orchestra—55
GUSTAVE STRUBE, Conductor
Wagner program.....Monday
Amherst night.....Wednesday
Reserved Seats, 50c and 75c, Admission, 25c. Telephone, 1492 Back Bay

SUNDAY POST
MAY 7, 1911

SYMPHONY HALL
TOMORROW
(Monday)
And Every Evening Except Sunday, 8 to 11, Until July 1
THE POPS
55 — Grand Orchestra — 55
GUSTAV STRUBE, Conductor
MONDAY, WAGNER NIGHT
Wednesday, AMHERST COLLEGE Night
Reserved seats, 50c and 75c. Admission, 25c. Telephone, 1492 Back Bay.

JOURNAL—SUNDAY,
MAY 7, 1911.

SYMPHONY HALL
TOMORROW
(MONDAY)
And Every Evening Except Sunday
8 to 11, Until July 1
THE POPS
55—Grand Orchestra—55
GUSTAV STRUBE, Conductor
MONDAY, WAGNER NIGHT
Wednesday, AMHERST COLLEGE Night
Reserved Seats, 50c and 75c. Admission, 25c. Telephone, 1492 Back Bay.

POST, TUESDAY,
MAY 16, 191

SYMPHONY HALL
TONIGHT Every Evening except Sunday, 8 to 11.
POPS
55—ORCHESTRA—55
Gustav Strube, Con.
Light Refreshments
Admission 25c. Reserve seats, bal., 50c. Reserve table seats, floor, 75c.

ADVERTISER, THURSDAY
MAY 11, 1911

SYMPHONY HALL
TONIGHT Every Evening except Sunday, 8 to 11.
POPS
55 — ORCHESTRA — 55
Gustav Strube, Conductor
Light Refreshments
Admission 25c. Reserved seats, bal., 50c. Reserved table seats, floor, 75c.
my5-3t

HERALD, BOSTON
MAY 14, 1911.

SYMPHONY HALL
TOMORROW Every Evening except Sunday, 8 to 11.
POPS
55 — ORCHESTRA — 55
Gustav Strube, Conductor
Light Refreshments
Admission 25c. Reserved seats, bal., 50c. Reserved table seats, floor, 75c.

POST, MONDAY,
MAY 15, 1911

SYMPHONY HALL
TONIGHT Every Evening except Sunday, 8 to 11.
POPS
55—ORCHESTRA—55
Gustav Strube, Con.
Light Refreshments
Admission 25c. Reserved seats, bal., 50c. Reserved table seats, floor, 75c.
German Night This Evening

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Baltimore Journal - EVENING SUN, BALTIMORE.

Montag, den 20. März 1911

MARCH 22, 1911

LYRIC THEATER.

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.

Mittwoch, den 22. März, um 8.15 Uhr Abends.

Wagner Programm

Albaughs Ticket-Office, Charles und Fayette-Str.
(ma15,17,19,20,21)

LYRIC THEATRE
THIS EVENING, MARCH 22, AT 8.15
BOSTON
SYMPHONY
ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
WAGNER PROGRAMME
Tickets at Albaugh's Agency, Charles and Fayette Streets.
ADMISSION $1.00.

BALTIMORE AMERICAN
MARCH 20, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

Baltimore Journal, Mittwoch, den 22. März 191

Star Baltimore

MARCH 20, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

LYRIC THEATER.
Heute Abend, 22. März,
um 8.15 Uhr.
Boston Symphonic Orchester
(100 Musiker.)
Max Fiedler, Kapellmeister.
Wagner Programm
Tickets in Albaugh's Agentur, Charles- und Fayette-Straße. Eintritt $1.00.
(ma22)

Star Baltimore

MARCH 21, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

BALTIMORE AMERICAN
MARCH 22, 1911

LYRIC THEATRE
This Evening, March 22, at 8:15
BOSTON
SYMPHONY
ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
WAGNER PROGRAMME
Tickets at Albaugh's Agency, Charles and Fayette Streets.
ADMISSION $1.00.

EVENING SUN, BALTIMORE
MARCH 21, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22, 8.15
WAGNER PROGRAM
Tickets at Albaugh's Agency, Charles and Fayette Streets.

THE EVENING TIMES,
MARCH 15, 1911

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Mar. 20, at 8.15
Soloist.
Madame KIRKBY-LUNN
Tickets at Heppe's Amphitheater, 25 cents

BALTIMORE AMERICAN,
MARCH 21, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

EVENING TIMES
MARCH 17, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Mar. 20, at 8.15
Soloist.
Madame KIRKBY-LUNN
Tickets at Heppe's Amphitheater, 25 cents

THE SUN, BALTIMORE.
MARCH 22, 1911.

LYRIC THEATRE
This Evening, March 22, at 8.15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.
MAX FIEDLER, Conductor.
WAGNER PROGRAMME
Tickets at Albaugh's Agency, Charles and Fayette Sts. Admission, $1.00.

EVENING TIMES,
MARCH 18, 191

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Mar. 20, at 8.15
Soloist.
Madame KIRKBY-LUNN
Tickets at Heppe's Amphitheater, 25 cents

EVENING TIMES
MARCH 20, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Tonight at 8.15
Soloist
Madame KIRKBY-LUNN
Tickets at Heppe's Amphitheater, 25c.

Star Baltimore

FEBRUARY 22, 1911

LYRIC THEATRE
This Eve., Feb. 22, at 8:15.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
CORINNE RIDER-KELSEY JANET SPENCER
DANIEL BEDDOE CLAUDE CUNNINGHAM
IN BEETHOVEN'S CHORAL SYMPHONY.
Soloist, ANTON WITEK, Violinist
Tickets at Albaugh's Agency. Admission, $1.00.

[32]

PROVIDENCE JOURNAL,
MARCH 26, 1911

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
CAROLINE WHITE, Soprano
(of the Chicago Opera Company)
Seats on sale at Steinert's, 327 Westminster Street, Saturday, April 1.
PRICES, $2.00, $1.50.

BULLETIN, PROVIDENCE
MARCH 30, 1911

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Saturday, April 1.
PRICES, $2.00, $1.50.

TIMES, PAWTUCKET,
MARCH 30, 1911

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER - Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, April 1.
PRICES, $2.00, $1.50.
m30 5t

PROVIDENCE JOURNAL,
MARCH 30, 1911.

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Saturday, April 1.
PRICES, $2.00, $1.50.

PROVIDENCE JOURNAL,
MARCH 31, 1911.

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, April 1.
PRICES, $2.00, $1.50.

BULLETIN, PROVIDENCE,
MARCH 31, 1911

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Saturday, April 1.
PRICES, $2.00, $1.50.

TRIBUNE, PROVIDENCE,
MARCH 31, 1911

INFANTRY HALL, Providence
TUESDAY EVENING, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER.....Conductor
SOLOIST
Mme. CAROLINA WHITE, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats on sale at Steinert's, 327 Westminster St., Saturday, April 1.
PRICES $2.00, $1.50.
m30 2t

TIMES, PAWTUCKET
APRIL 1, 1911.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER - Conductor
SOLOIST
Madame CAROLINA WHITE, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats now selling at Steinert's, 327 Westminster St., Providence.
PRICES, $2.00, $1.50.
m30 5t

BULLETIN, PROVIDENCE
APRIL 1, 1911.

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats new selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

PROVIDENCE JOURNAL
APRIL 1, 1911.

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats new selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

PROVIDENCE SUNDAY JOURNAL,
APRIL 2, 1911

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
LAST CONCERT
Boston Symphony Orchestra
MAX FIEDLER, Conductor
SOLOIST
Mme. CAROLINA WHITE, Soprano
Of the Chicago-Philadelphia Opera Co.
PROGRAMME
BRAHMS.....Symphony in C minor
CATALANI.....Aria, "Le Wally"
SMETANA.....Symphonic Poem, "The Moldau"
BOITO.....Prison Song from "Mefistofele"
STRAUSS.....Death and Transfiguration"
Seats at Steinert's, 327 Westminster St.
PRICES, $2.00, $1.50.

PROVIDENCE JOURNAL,
APRIL 3, 1911.

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats new selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

BULLETIN, PROVIDENCE,
APRIL 3, 1911

INFANTRY HALL, Providence
Tuesday Ev'ng, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats new selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

TRIBUNE, PROVIDENCE
APRIL 3, 1911

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
Madame Carolina White, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats now selling at Steinert's, 327 Westminster St. PRICES $2.00, $1.50.
a1 2t

TRIBUNE, PROVIDENCE
APRIL 3, 1911.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
Madame Carolina White, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats now selling at Steinert's, 327 Westminster St. PRICES $2.00, $1.50.
a1 2t

TIMES, PAWTUCKET,
APRIL 3, 1911.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, April 4, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER - Conductor
SOLOIST
Madame CAROLINA WHITE, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats now selling at Steinert's, 327 Westminster St., Providence.
PRICES, $2.00, $1.50.
m30 5t

TIMES, PAWTUCKET
APRIL 4, 1911

INFANTRY HALL, PROVIDENCE
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER - Conductor
SOLOIST
Madame CAROLINA WHITE, Soprano
(Of the Chicago-Philadelphia Opera Co.)
Seats now selling at Steinert's, 327 Westminster St., Providence.
PRICES, $2.00, $1.50.
m30 5t

PROVIDENCE JOURNAL
APRIL 4, 1911

INFANTRY HALL, Providence
TO-NIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats now selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

Star Baltimore
MARCH 15, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

BULLETIN, PROVIDENCE
APRIL 4, 1911

INFANTRY HALL, Providence
TO-NIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER ..... Conductor
SOLOIST
Madame **CAROLINA WHITE**, Soprano
(of the Chicago-Philadelphia Opera Co.)
Seats now selling at STEINERT'S, 327 Westminster street.
PRICES, $2.00, $1.50.

LTIMORE AMERICAN
MARCH 15, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

Star Baltimore
MARCH 16, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

BALTIMORE AMERICAN,
MARCH 17, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

Star Baltimore
MARCH 18, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

BALTIMORE AMERICAN,
MARCH 18, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22
At 8:15.
Wagner Programme
Tickets at Albaugh's Agency,
Charles & Fayette Sts.

BALTIMORE AMERICAN
MARCH 19, 1911

LYRIC THEATRE
Wednesday Evening, Mar. 22
at 8.15
The BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
WAGNER PROGRAMME
Prelude to "The Mastersingers of Nuremberg."
Prelude to "Lohengrin."
Funeral Music from "Gotterdammerung."
Prelude and "Love Death" from "Tristan and Isolde."
Prelude to "Parsifal."
"Siegfried Idyl."
Overture, "Tannhauser."
Seats now selling at Albaugh's Ticket Office, Charles and Fayette Streets.

Star Baltimore
MARCH 15, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
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N.Y. Herald March 20 1911.

CARNEGIE HALL.
Thurs. Ev., Mar. 23, at 8:15.
Soloist,
Boston Symphony Orchestra
Anton Witek
Violin.
Sat. Aft., March 25, at 2:30.
Soloist,
Alwin Schroeder
'Cello.
Conductor,
MAX FIEDLER.
Res. Seats at box office & Tyson's.
AT ACADEMY OF MUSIC, Brooklyn.
FRI. EVG., March 24. Soloist, WITEK.

N.Y. Tribune March 20 1911

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N.Y. Herald March 21 1911.

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Staats Ztg March 23 1911.

CARNEGIE HALL.
Heute Abend, um 8.15.
Solist,
Boston Symphony Orchestra
Max Fiedler,
Dirigent.
ANTON WITEK
Violine.
Samst. Nachm., 25. Mz., 2.30
Solist,
ALWIN SCHROEDER
Cello.
Reservirte Sitze in Box-Office und Tyson's.
Academy of Music, Brooklyn.
Freitag Abend, 24. März. Solist Witek.

N.Y. Globe March 23, 1911.

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To-Morrow
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THE SPRINGFIELD SUNDAY UNION: MARCH 26, 1911

Court Square Theater, Springfield

Tomorrow Evening, March 27, at 8

Only Concert This Season

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Soloist--SYLVAIN NOACK--Violinist

Seats Now Selling at Box Office of Theater

Prices, $1.50, $1.00, 75c and 50c

THE SPRINGFIELD SUNDAY REPUBLICAN: MARCH 26, 1911.

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To-morrow Evening, March 27, at 8

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SOLOIST

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SPRINGFIELD HOMESTEAD, MONDAY, MARCH 27, 1911

Boston Symphony Orchestra

Max Fiedler, Conductor

TONIGHT

COURT SQUARE THEATER,

Monday Evening, March 27th, at 8 o'clock

The only concert of the Boston Symphony Orchestra will be given in the Court Square Theater this evening at eight o'clock promptly. The soloist will be Sylvain Noack, second concertmaster of the Orchestra and the program is as follows:

Schubert ..... Symphony in C-Major
Vieuxtemps ..... Concerto for Violin in A-Minor, No. 5
Tschaikowsky .. Suite for Full Orchestra, "Nut-Cracker."

N.Y. Times
March 18 1911.

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Res. Seats at Box Office & Tyson's.
ACADEMY OF MUSIC, BROOKLYN.
Friday Evg., March 24. Soloist Witek.

N.Y. Globe
March 18 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Mch. 23, at 8:15. Soloist,
ANTON WITEK
Violin.
Sat. Aft., March 25, at 2:30. Soloist,
ALWIN SCHROEDER
'Cello.
Res. Seats at Box Office & Tyson's.
ACADEMY OF MUSIC, BROOKLYN.
Friday Evg., March 24. Soloist Witek.

N.Y. Times
March 18 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Mar. 23, at 8:15. Soloist,
ANTON WITEK
VIOLIN.
Sat. Aft., Mar. 25, at 2:30. Soloist,
ALWIN SCHROEDER
'CELLO.
Res. Seats at Box Office & Tyson's.
ACADEMY OF MUSIC, BROOKLYN.
Friday Evg., March 24. Soloist, Witek.

N.Y. Herald
March 19 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor, MAX FIEDLER.
Thurs. Evg., Mar. 23, at 8:15. Soloist,
Anton Witek
Violin.
Sat. Aft., March 25, at 2:30. Soloist,
Alwin Schroeder
'Cello.
Res. Seats at box office & Tyson's.
AT ACADEMY OF MUSIC, Brooklyn.
Friday Evg., March 24. Soloist, WITEK.

N.Y. Sun
March 18, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
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N.Y. Globe
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N.Y. Times
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N.Y. Herald
March 19 1911.

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N.Y. Globe
March 18 1911.

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N.Y. Times
March 18 1911.

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N.Y. Herald
March 18 1911.

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ACADEMY OF MUSIC, BROOKLYN.
Friday Evg., March 24. Soloist Witek.

N.Y. Globe
March 18 1911.

CARNEGIE HALL.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Thurs. Ev., March 23, at 8:15. Soloist,
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N.Y. Times
March 19 1911.

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Res. Seats at Box Office and Tyson's.
ACADEMY OF MUSIC, BROOKLYN.
Friday Evg., March 24.. Soloist Witek.

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THE SPRINGFIELD SUNDAY REPUBLICAN: MARCH 19, 1911.

COURT SQUARE THEATER - - - SPRINGFIELD

Monday Evening, March 27, 1911, at 8.15

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

SOLOIST

SYLVAIN NOACK, Violinist

Seats on sale at Box Office of Theater next Thursday morning, March 23. Mail orders with checks or money orders, payable to Court Square Theater, filled in order of receipt before the opening of the public sale.

PRICES, $1.50, $1.00, 75c and 50c

SPRINGFIELD SUNDAY UNION: MARCH 19, 1911.

Court Square Theater, Springfield

Monday Evening, March 27, 1911, at 8.15

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

SOLOIST

SILVAIN NOACK, Violinist

Seats on sale at Box Office of Theater next Thursday morning, March 23. Mail orders with checks or money orders payable to Court Square Theater filled in order of receipt before the opening of the public sale.

PRICES: $1.50, $1.00, 75c and 50c

SPRINGFIELD DAILY NEWS, MARCH 21, 1911

COURT SQUARE THEATER
Monday Eve., March 27
At 8 o'clock

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Sale of seats opens at box office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY NEWS
MARCH 23, 1911

COURT SQUARE THEATER
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8 O'Clock.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Seats now on sale at boxoffice of theater.
$1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY REPUBLICAN
MARCH 22, 1911.

COURT SQUARE THEATER
SPRINGFIELD,
Monday Evening, March 27, 1911,
—AT 8—

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST,
SYLVAIN NOACK, Violinist

Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices: $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY REPUBLICAN
MARCH 23, 1911.

COURT SQUARE THEATER,
SPRINGFIELD
Only Concert This Year
Monday Eve., Mar. 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c

SPRINGFIELD DAILY NEWS, MARCH 22, 1911.

COURT SQUARE THEATER
Monday Eve., March 27
At 8 o'clock

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Sale of seats opens at box office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

SPRINGFIELD UNION MARCH 23.

Court Square Theater, Springfield
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c.

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FRIDAY, MARCH 24, 1911

Boston Symphony Orchestra

MAX FIELDER, Conductor.

COURT SQUARE THEATRE,

SPRINGFIELD, MASS.

Monday Evening, March 27,
AT 8

Tickets go on sale Thursday Morning, March 23.

The program is one that will appeal to all music lovers.

SPRINGFIELD DAILY REPUBLICAN
MARCH 24, 1911

COURT SQUARE THEATER,
SPRINGFIELD
Only Concert This Year
Monday Eve., Mar. 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c

SPRINGFIELD UNION
MARCH 24, 1911.

Court Square Theater, Springfield
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY NEWS
MARCH 24, 1911

COURT SQUARE THEATER
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8 O'Clock.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Seats now on sale at boxoffice of theater.
$1.50, $1.00, 75c and 50c.

SPRINGFIELD UNION MARCH 25. 1911.

Court Square Theater, Springfield
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY NEWS, MARCH 25, 1911

COURT SQUARE THEATER
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8 O'Clock.

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Seats now on sale at boxoffice of theater.
$1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY REPUBLICAN
MARCH 25, 1911

COURT SQUARE THEATER,
SPRINGFIELD
Only Concert This Year
Monday Eve., Mar. 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist

Seats Now on Sale at Box Office of Theater, $1.50, $1.00, 75c and 50c

SPRINGFIELD HOMESTEAD, SATURDAY, MARCH 25 191

COURT SQUARE THEATER . . SPRINGFIELD

Monday Evening, March 27, at 8

ONLY CONCERT THIS YEAR

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

SOLOIST

SYLVAIN NOACK

Violinist

Seats now selling at Box Office of Theater

PRICES . . . . $1.50, $1.00, 75c, and 50c

SPRINGFIELD UNION
MARCH 25. 1911.

Court Square Theater, Springfield
ONLY CONCERT THIS YEAR
Monday Eve., March 27, 1911, at 8

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist

Seats now on sale at boxoffice of theater.
$1.50, $1.00, 75c and 50c.

PHILADELPHIA PRESS
MARCH 18, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Monday Eve, March 20, at 8.15
Soloist
Madame Kirkby-Luan
Tickets at Heppe's Amphitheatre, 25 cents

PHILADELPHIA RECORD
MARCH 18, 1911.

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor.
Mon. Eve., March 20, at 8.15
Soloist:
Madame Kirkby-Lunn
Tickets at Heppe's, Amphitheatre, 25 cents

PHILADELPHIA PRESS,
MARCH 19, 1911

ACADEMY OF MUSIC
Tomorrow Eve., Mar. 20, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
SOLOIST
Madame KIRKBY-LUNN, Contralto
Tickets at Heppe's, 1119 Chestnut St.
AMPHITHEATRE, 25 Cts.

PHILADELPHIA RECO[illegible]
MARCH 19, 1911

ACADEMY OF MUSIC
Tomorrow Eve., Mar. 20, at 8.15
Boston Symphony Orchestra
(100 Musicians)
SOLOIST
Madame Kirkby-Lunn, Contralto
Tickets at Heppe's, 1119 Chestnut St.
Amphitheatre, 25c

PHILADELPHIA PRESS,
MARCH 20, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
TO-NIGHT AT 8.15
Soloist
Madame Kirkby-Lunn
Tickets at Heppe's Amphitheatre, 25 cents

PHILADELPHIA RECORD
MARCH 20, 1911

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor
TONIGHT, AT 8.15
Soloist.
Madame KIRKBY-LUNN
Tickets at Heppe's.
Amphitheatre, 25 cents

BALTIMORE, SUN
MARCH 12, 1911

LYRIC THEATRE
WEDNESDAY EVENING
MARCH 22, AT 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER - - Conductor
WAGNER PROGRAMME
Tickets at Albaugh's Agency, Charles and Fayette streets.

SUN, BALTIMORE,
MARCH 15, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Wed. Eve., Mar. 22, 8.15
WAGNER PROGRAM
Tickets at Albaugh's Agency, Charles and Fayette Streets.

Baltimore Journal, Mittwoch, den 15. März 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch, den 22. März, um 8.15 Uhr Abends,
Wagner Programm
Albaughs Ticket-Office, Charles-und Fayette-Str.
(mz15,17,19,20,21)

SUN, BALTIMORE,
MARCH 16, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., March 22, At 8.15,
Wagner Programme.
Tickets at Albaugh's Agency, Charles and Fayette streets.

SUN, BALTIMORE,
MARCH 17, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Mar. 22, 8.15
WAGNER PROGRAM
Tickets at Albaugh's Agency, Charles and Fayette Streets.

Baltimore Journal, Freitag, den 17. März 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch, den 22. März, um 8.15 Uhr Abends,
Wagner Programm
Albaughs Ticket-Office, Charles-und Fayette-Str.
(mz15,17,19,20,21)

SUN, BALTIMORE,
MARCH 18, 1911.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Mar. 22, 8.15
WAGNER PROGRAM
Tickets at Albaugh's Agency, Charles and Fayette Streets.

SUN, BALTIMORE
MARCH 18, 1911.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., March 22, At 8.15,
Wagner Programme.
Tickets at Albaugh's Agency, Charles and Fayette streets.

SUN, BALTIMORE,
MARCH 19, 1911

LYRIC THEATRE
Wednesday Evening, March 22
at 8.15.
THE BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)
MAX FIEDLER, Conductor.
WAGNER PROGRAMME:
Prelude to "The Mastersingers of Nurenberg."
Prelude to "Lohengrin."
Funeral Music from "Gotterdammerung."
Prelude and "Love Death" from "Tristan and Isolde."
Prelude to "Parsifal."
"Siegfried Idyl."
Overture, "Tannhauser."
Seats now selling at Albaugh's Ticket Office, Charles and Fayette streets.

„Die Sonntags-Post," Baltimore, Md.
, Sonntag, den 19. März 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch, den 22. März, um 8.15 Uhr Abends,
Wagner Programm
Albaughs Ticket-Office, Charles-und Fayette-Str.
(mz15,17,19,20,21)

THE SUN, BALTIMORE,
MARCH 20, 1911

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., March 22, At 8.15,
Wagner Programme.
Tickets at Albaugh's Agency, Charles and Fayette streets.

SUN, BALTIMORE,
MARCH 20, 1911.

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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Mar. 22, 8.15
WAGNER PROGRAM
Tickets at Albaugh's Agency, Charles and Fayette streets.

SUN, BALTIMORE
MARCH 21, 1911.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., March 22, At 8.15,
Wagner Programme.
Tickets at Albaugh's Agency, Charles and Fayette streets.

SPRINGFIELD HOMESTEAD
MARCH 11, 191[illegible]

COURT SQUARE THEATER Springfield
Monday Eve., March 27, 1911
At 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

SPRINGFIELDREPUBLICAN:
MARCH 12, 1911.

Court Square Theater, Springfield
Monday Eve., March 27, 1911
At 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices: $1.50, $1.00, 75c and 50c.

SPRINGFIELD SUNDAY UNION:
MARCH 12, 1911.

Court Square Theater, Springfield,
Monday Eve., March 27, 1911,
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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the theater with checks payable to Court Square theater. Prices $1.50, $1, 75c, and 50c.

MARCH 17, 1911.

Boston Symphony Orchestra
MAX FIELDER, Conductor.
COURT SQUARE THEATRE,
SPRINGFIELD, MASS.
Monday Evening, March 27,
AT 8.15
Tickets go on sale Thursday Morning, March 23.
The program is one that will appeal to all music lovers.

SPRINGFIELD HOMESTEAD
MARCH 18, 1911

COURT SQUARE THEATER Springfield
Monday Eve., March 27, 1911
At 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

SPRINGFIELD HOMESTEAD
MARCH 22, 1911

COURT SQUARE THEATER Springfield
ONLY CONCERT THIS YEAR
Monday Eve., Mar. 27, 1911 at 8
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
SYLVAIN NOACK, Violinist
SEATS NOW ON SALE AT BOX OFFICE OF THEATER, $1.50, $1.00, 75c, and 50c.

SPRINGFIELD DAILY REPUBLICAN
MARCH 21, 1911.

COURT SQUARE THEATER
SPRINGFIELD,
Monday Evening, March 27, 1911,
—AT 8—
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST,
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices: $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAI[illegible]Y NEWS
MARCH 18, 1911.

COURT SQUARE THEATER
Monday Eve., March 27
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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist
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SPRINGFIELD HOMESTEAD
MARCH 18, 1911

COURT SQUADE THEATER Springfield
Monday Eve., March 27, 1911
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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLIST
SYLVAIN NOACK, Violinist
Sale of seats opens at Box Office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

SPRINGFIELD DAILY NEWS
MARCH 20, 1911.

COURT SQUARE THEATER
Monday Eve., March 27
At 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
SYLVAIN NOACK, Violinist
Sale of seats opens at box office, Thursday, March 23. Mail orders may now be sent to the Theater with checks payable to Court Square Theater. Prices, $1.50, $1.00, 75c and 50c.

N.Y. Sun
Feb. 20, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Herald
Feb. 22, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15. Soloist, Ferruccio BUSONI.
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio BUSONI.
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N.Y. Herald
Feb. 22, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15. Soloist, Ferruccio BUSONI.
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio BUSONI.
Res. Seats at Box Office and Tyson's.

N.Y. Post
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT at 8:15, Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at box office & Tyson's.

N.Y. Mail
Feb. 21, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office and Tyson's.

N.Y. World
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8.15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2.30. Soloist, Ferruccio **Busoni**
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N.Y. Sun
Feb. 21, 1911

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Boston Symphony Orchestra
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N.Y. Herald
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CARNEGIE HALL.
Boston Symphony Orchestra
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N.Y. Sun
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT AT 8:15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30 Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Press
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8.15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Herald
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT at 8:15. Soloist, Ferruccio BUSONI
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio BUSONI
Res. Seats at Box Office and Tyson's.

N.Y. Sun
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT at 8:15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

Evening Sun
Feb. 23, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT at 8:15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

Standard Union
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Heute Abend, um 8.15. Solist, Ferruccio **Busoni**
Sams. Nach., 25. Febr., um 2.30 Solist, Ferruccio **Busoni**
Ref. Sitze in Box Office und Tyson's.

N.Y. Times
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office and Tyson's.

N.Y. Mail
Feb. 23, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, Ferruccio **Busoni**
Sat. Aft., Feb. 25, at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office and Tyson's.

Tribune
Feb. 23, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8:15. Soloist, Ferruccio **BUSONI**
Sat. Aft., Feb'y 25, at 2:30 Soloist, Ferruccio **BUSONI**
Reserved Seats at Box Office and Tyson's.

N.Y. Mail
Feb. 24, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Sun
Feb. 24, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
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N.Y. Post
Feb. 24, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
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Evening Sun
Feb. 24, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Sun
Feb. 24, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Herald
Feb. 24, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (SATURDAY) AFTERNOON, at 2:30. Soloist, Ferruccio BUSONI
Res. Seats at Box Office and Tyson's.

Tribune
Feb. 24, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2:30. Soloist, Ferruccio **BUSONI**
Reserved Seats at Box Office and Tyson's.

N.Y. Globe
Feb. 24, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Morrow (Saturday) Afternoon at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Times
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. Sun
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2:30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

Herald Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (SATURDAY) AFTERNOON, at 2:30. Soloist, Ferruccio BUSONI
Res. Seats at Box Office and Tyson's.

N.Y. Tribune
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) Afternoon at 2:30. Soloist, Ferruccio **BUSONI**
Reserved Seats at Box Office and Tyson's.

N.Y. Press
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

N.Y. World
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2.30. Soloist, Ferruccio **Busoni**
Res. Seats at Box Office & Tyson's.

Staats-Ztg
Feb. 25, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Heute (Samstag) Nachmittag um 2.30. Solist, Ferruccio **Busoni**
Ref. Sitze in Box Office und Tyson's.

PHILADELPHIA RECORD
MARCH 12, 1911

ACADEMY OF MUSIC
Monday Eve., Mar. 20, at 8.15
Boston Symphony Orchestra
(100 Musicians)
SOLOIST
Madame Kirkby-Lunn, Contralto
Tickets at Heppe's, 1119 Chestnut St.
Amphitheatre, 25c

PHILADELPHIA PRESS
MARCH 12, 1911.

ACADEMY OF MUSIC
Monday Eve., Mar. 20, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
SOLOIST
Madame KIRKBY-LUNN, Contralto
Tickets at Heppe's, 1119 Chestnut St.
AMPHITHEATRE, 25 Cts.

PHILADELPHIA PRESS,
MARCH 14, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Max Fiedler, Conductor
Monday Eve. March 20, at 8.15 Soloist **Madame Kirkby-Lunn**
Tickets at Heppe's Amphitheatre, 25 cents

PHILADELPHIA RECORD
MARCH 14, 1911

ACADEMY OF MUSIC
Boston Symphony Orchestra — Max Fiedler, Conductor
Mon. Eve., March 20, at 8.15 Soloist: Madame Kirkby-Lunn
Tickets at Heppe's, Amphitheatre, 25 cents

PHILADELPHIA RECORD
MARCH 16, 1911

ACADEMY OF MUSIC
Boston Symphony Orchestra — Max Fiedler, Conductor
Mon. Eve., March 20, at 8.15 Soloist: Madame Kirkby-Lunn
Tickets at Heppe's, Amphitheatre, 25 cents

PHILADELPHIA PRESS
MARCH 16, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Max Fiedler, Conductor
Monday Eve. March 20, at 8.15 Soloist **Madame Kirkby-Lunn**
Tickets at Heppe's Amphitheatre, 25 cents

NORTH AMERICAN,
FEBRUARY 20, 1911

ACADEMY OF MUSIC
Tonight at 8.15.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Soloist,
HEINRICH WARNKE
Tickets at Heppe's.
Amphitheater, 25 cents.

PHILADELPHIA PRESS,
FEBRUARY 20, 1911.

ACADEMY OF MUSIC
TONIGHT AT 8.15
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Soloist
HEINRICH WARNKE
Tickets at Heppe's
Amphitheatre, 25 cents

BALTIMORE AMERICAN
FEBRUARY 12, 1911

LYRIC THEATRE
WEDNESDAY EVE., FEB. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
Corinne Rider-Kelsey Janet Spencer
Daniel Beddoe Claude Cunningham
In Beethoven's Choral Symphony
Soloist, Anton Witek, Violinist
Tickets at Albaugh's Agency

Baltimore Star
FEBRUARY 15, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8.15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency

BALTIMORE,
FEBRUARY 15, 1911

LYRIC THEATRE
WEDNESDAY EVE., FEB. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
Corinne Rider-Kelsey Janet Spencer
Daniel Beddoe Claude Cunningham
In Beethoven's Choral Symphony
Soloist, Anton Witek, Violinist
Tickets at Albaugh's Agency

Baltimore Star
FEBRUARY 16, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8.15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency

BALTIMORE AMERICAN
FEBRUARY 17, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8:15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency.

Baltimore Star
FEBRUARY 18, 1911

LYRIC THEATRE
Wednesday Eve., Feb. 22, at 8.15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
CORINNE RIDER-KELSEY JANET SPENCER
DANIEL BEDDOE CLAUDE CUNNINGHAM
IN BEETHOVEN'S CHORAL SYMPHONY
Soloist, ANTON WITEK, Violinist
Tickets at Albaugh's Agency.

ALTIMORE AMERICAN
FEBRUARY 18, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8:15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency.

BALTIMORE AMERICAN
FEBRUARY 19, 1911

LYRIC THEATRE
Wed. Evening, Feb. 22, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS)
MAX FIEDLER, Conductor

PROGRAMME

BEETHOVEN . . Concerto for Violin in D major

BEETHOVEN . . Symphony in D minor, No. 9 (Chural)

SOLOISTS

CORINNE RIDER-KELSEY . . . Soprano
JANET SPENCER . . . . . Alto
DANIEL BEDDOE . . . . . Tenor
CLAUDE CUNNINGHAM . . . . . Bass

and

ANTON WITEK, Violin

BALTIMORE ORATORIO SOCIETY
JOSEPH PACHE, Conductor
TICKETS AT ALBAUGH'S AGENCY

Baltimore Star
FEBRUARY 20, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8.15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency

BALTIMORE AMERICAN
FEBRUARY 20, 191

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8:15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency.

Baltimore Star
FEBRUARY 21, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8.15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency

BALTIMORE AMERICAN,
FEBRUARY 21, 1911

THE LYRIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Wed. Feb. 22, at 8:15
Beethoven's Choral Symphony
Tickets at Albaugh's Agency.

BALTIMORE AMERICAN
FEBRUARY 22, 1911

LYRIC THEATRE
This Eve., Feb. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
CORINNE RIDER-KELSEY JANET SPENCER
DANIEL BEDDOE CLAUDE CUNNINGHAM
IN BEETHOVEN'S CHORAL SYMPHONY
Soloist, ANTON WITEK, Violinist
Tickets at Albaugh's Agency. Admission, $1.00.

Baltimore Star
FEBRUARY 22, 1911

LYRIC THEATRE
This Eve., Feb. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Assisted by
THE ORATORIO SOCIETY and
CORINNE RIDER-KELSEY JANET SPENCER
DANIEL BEDDOE CLAUDE CUNNINGHAM
IN BEETHOVEN'S CHORAL SYMPHONY
Soloist, ANTON WITEK, Violinist
Tickets at Albaugh's Agency. Admission, $1.00.

N.Y. Sun
Feb 18, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15.
Soloist, Ferruccio
Busoni
Sat. Aft., Feb. 25, at 2:30.
Soloist, Ferruccio
Busoni
Res. Seats at Box Office & Tyson's.

Evening Sun
Feb 18 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
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N.Y. Herald
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N.Y. Post
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N.Y. Globe
Feb. 18 1911

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N.Y. Times
Feb. 18, 1911.

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Boston Symphony Orchestra
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Tribune
Feb. 18, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
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N.Y. Post
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N.Y. Herald
Feb. 19, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
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N.Y. Sun
Feb 19 1911

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N.Y. Tribune
Feb. 19, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Eve., Feb. 23, 8:15.
Soloist, Ferruccio
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N.Y. Press
Feb. 19, 1911

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Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15.
Soloist, Ferruccio
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Sat. Aft., Feb. 25, at 2:30.
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Res. Seats at Box Office & Tyson's.

Staats Z.
Feb. 19, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Donn. Abd., 23. Febr., um 8.15
Solist, Ferruccio
Busoni
Sams. Nach., 25. Febr., um 2.30
Solist, Ferruccio
Busoni
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N.Y. Sun
Feb. 19, 1911

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Boston Symphony Orchestra
Max Fiedler, Conductor.
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N.Y. World
Feb. 19, 1911

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Thur. Ev., Feb. 23, at 8:15
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Sales
Feb. 19, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
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N.Y. Journal
Feb. 19, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
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Soloist, Ferruccio
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Sat. Aft., Feb. 25, at 2:30.
Soloist, Ferruccio
Busoni
Res. Seats at Box Office & Tyson's.

N.Y. Sun
Feb. 20, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15.
Soloist, Ferruccio
Busoni
Sat. Aft., Feb. 25, at 2:30.
Soloist, Ferruccio
Busoni
Reserved Seats at Box Office and Tyson's.

N.Y. Journal
Feb. 20, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Feb. 23, at 8:15.
Soloist, Ferruccio
BUSONI
Sat. Aft., Feb'y 25, at 2:30
Soloist, Ferruccio
BUSONI
Reserved Seats at Box Office and Tyson's.

BULLETIN, PROVIDENCE
FEBRUARY 11, 1911.

INFANTRY HALL, PROVIDENCE,
TUESDAY EVE., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOISTS,
YOLANDE MERO, Pianist
Seats now selling at Steinert's, 327 Westminster st.
PRICES: $2.00, $1.50.

PROVIDENCE JOURNAL
FEBRUARY 11, 1911.

INFANTRY HALL, PROVIDENCE,
TUESDAY EVE., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOISTS,
YOLANDE MERO, Pianist
Seats now selling at Steinert's, 327 Westminster st.
PRICES: $2.00, $1.50.

PROVIDENCE SUNDAY JOURNAL,
FEBRUARY 12, 1911.

INFANTRY HALL
PROVIDENCE
Tuesday Evening, February 14th
AT 8:15.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist
PROGRAMME

Handel	Overture in D-Major
Schubert	Symphony in C-Major No. 7
Liszt	Concerto in A-Major No. 2
Saint-Saens	"Omphale's Spinning Wheel"
Saint-Saens	"Danse Macabre"

Seats at Steinert's, 327 Westminster street.
$2.00 and $1.50.

BULLETIN, PROVIDENCE,
FEBRUARY 13, 1911.

INFANTRY HALL, PROVIDENCE,
TUESDAY EVE., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOISTS,
YOLANDE MERO, Pianist
Seats now selling at Steinert's, 327 Westminster st.
PRICES: $2.00, $1.50.

TIMES, PAWTUCKET
FEBRUARY 13, 1911

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist.
Seats now selling at Steinert's, 327 Westminster St., Providence.
PRICES: $2.00, $1.50
f9 5t

THE PROVIDENCE JOURNAL
FEBRUARY 13, 1911

INFANTRY HALL, PROVIDENCE,
TUESDAY EVE., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOISTS,
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TIMES, PAWTUCKET
FEBRUARY 14, 1911.

Infantry Hall Providence
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist.
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BULLETIN, PROVIDENCE
FEBRUARY 14, 1911.

Infantry Hall, Providence,
TO-NIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
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YOLANDE MERO, Pianist
SEATS NOW SELLING AT STEINERT'S, 327 Westminster street.
PRICES: $2.00, $1.50.

THE PROVIDENCE JOURNAL
FEBRUARY 14, 1911.

Infantry Hall, Providence,
TO-NIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist
SEATS NOW SELLING AT STEINERT'S, 327 Westminster street.
PRICES: $2.00, $1.50.

Baltimore Journal, Mittwoch, den 15. Februar 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
(feb15,16
Mittwoch, 22. Februar, um 8.15.
Beethoven's
Choral Symphony
Beethoven's
Albaughs Ticket-Office, Charles- und Fayette-Str.

"Die Sonntags-Post," Baltimore, Md.,
Sonntag, den 19. Februar 1911.

LYRIC THEATER.
Mittwoch Abend, 22. Febr., um 8.15
Boston Symphonie Orchester
Max Fiedler, . . . Dirigent.
Assistirt von
Der Oratorien-Gesellschaft und
Corinne Rider-Kelsey, Janet Spencer,
Daniel Beddoe, Claude Cunningham,
in Beethoven's Choral-Symphonie.
Solist ANTON WITEK, Violinist.
Tickets in Albaugh's Agentur. feb19

Baltimore Journal, Mittwoch, den 22. Februar 1911

LYRIC THEATER.
Heute Abend, 22. Febr., um 8.15
Boston Symphonie Orchester
Max Fiedler, . . . Dirigent.
Assistirt von
Der Oratorien-Gesellschaft und
Corinne Rider-Kelsey, Janet Spencer,
Daniel Beddoe, Claude Cunningham,
in Beethoven's Choral-Symphonie.
Solist ANTON WITEK, Violinist.
Eintritt $1.00.
Tickets in Albaugh's Agentur. (feb22

PUBLIC LEDGER—PHILADELPHIA
FEBRUARY 12, 1911.

THE PROVIDENCE JOURNAL
FEBRUARY 13, 1911

INFANTRY HALL, PROVIDENCE,
TUESDAY EVE., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOISTS,
YOLANDE MERO, Pianist
Seats now selling at Steinert's, 327 Westminster st.
PRICES: $2.00, $1.50.

ACADEMY OF MUSIC
Monday Eve., Feb. 20, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
HEINRICH WARNKE
Violoncellist
Tickets at Heppe's, 1119 Chestnut St.
Amphitheatre, 25 cents.

ACADEMY OF MUSIC
Monday Eve., Feb. 20, at 8.15
Boston Symphony Orchestra
(100 Musicians)
SOLOIST
HEINRICH WARNKE
Violoncellist
Tickets at Heppe's, 1119 Chestnut St.
Amphitheatre, 25 cents.

PHILADELPHIA PRESS
FEBRUARY 12, 1911.

ACADEMY OF MUSIC
Monday Eve., Feb. 20, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
HEINRICH WARNKE
Violoncellist
Tickets at Heppe's, 1119 Chestnut St.
Amphitheatre, 25 cents.

NORTH AMERICAN, PHILADELPHIA
FEBRUARY 12, 1911

ACADEMY
Monday Evg., Feb. 20, at 8.15
Boston Symphony Orchestra
(100 Musicians)
SOLOIST
HEINRICH WARNKE
Violoncellist
Tickets at Heppes', 1119 Chestnut St.
AMPHITHEATER, 25 CENTS

EVENING TIMES,
FEBRUARY 15, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Feb. 20, at 8.15.
Soloist
HEINRICH WARNKE
Tickets at Heppes'.
Amphitheater, 25 cents

PHILADELPHIA PRESS,
FEBRUARY 15, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Feb. 20, at 8.15.
Soloist
HEINRICH WARNKE
Tickets at Heppe's
Amphitheatre, 25 cents

PHILADELPHIA RECO
FEBRUARY 16, 191

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eve., Feb. 20, at 8.15
Soloist
Heinrich Warnke
Tickets at Heppe's
Amphitheatre, 25 cents

NORTH AMERICAN, PHILAD
FEBRUARY 16, 1911

ACADEMY OF MUSIC
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
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Soloist:
Heinrich Warnke
Tickets at Heppes'.
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Times Philadelphia
FEBRUARY 16, 1911.

ACADEMY OF MUSIC
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PUBLIC LEDGER—PHILADELPHI
FEBRUARY 12, 1911.

LIC LEDGER—PHILADELPI
FEBRUARY 16, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
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Mon. Eve., Feb. 20, at 8.15
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PHILADELPHIA PRESS,
FEBRUARY 17, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
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Mon. Eve., Feb. 20, at 8.15.
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PHILADELPHIA, RECORD
FEBRUARY 18, 1911

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NORTH AMERICAN
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ACADEMY OF MUSIC
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Philadelphia
EVENING TIMES,
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[40]

New York

N.Y. Herald
Jan 13, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON, at 2:30.
Soloist, MISCHA ELMAN.
Res. Seats at Box Office and Tyson's.

N.Y. Herald
Jan 14 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) AFTERNOON, at 2:30.
Soloist, MISCHA ELMAN.
Res. Seats at Box Office and Tyson's.

Telegraph
Jan 8, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev'g, Jan. 12
Soloist, Mischa ELMAN
Sat. Aft. Jan. 14, at 2.30
Soloist, Mischa ELMAN
Res. Seats at box office & Tyson's.

American
Jan 8, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box Office & Tyson's.

N.Y. Mail
Jan 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12 at 8.15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30.
Soloist, MISCHA Elman
Res. Seats at Box Office and Tyson's.

N.Y. Mail
Jan 10, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30.
Soloist, MISCHA Elman
Res. Seats at Box Office and Tyson's.

N.Y. Mail
Jan 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8.15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30.
Soloist, MISCHA Elman
Res. Seats at Box Office and Tyson's.

N.Y. Mail
Jan 13, 1911.

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Boston Symphony Orchestra
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To-morrow (Saturday) Afternoon at 2.30
Soloist, MISCHA Elman
Res. Seats at Box Office & Tyson's.

N.Y. Sun
Jan 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 8, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 9, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 10, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 11, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8:15.
Soloist, MISCHA Elman
Sat. Aft. Jan. 14, at 2:30.
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 13, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2:30
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

N.Y. Sun
Jan 14, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2:30
Soloist, MISCHA Elman
Res. Seats at Box office & Tyson's.

PROVIDENCE SUNDAY JOURNAL,
FEBRUARY 5, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
SOLOIST,
YOLANDE MERO, Pianist
Seats on sale at Steinert's, 327 Westminster street, Saturday, February 11th.
Prices $2.00 and $1.50

THE PROVIDENCE JOURNAL,
FEBRUARY 9, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
SOLOIST,
YOLANDE MERO, Pianist
Seats on sale at Steinert's, 327 Westminster street, Saturday, February 11th.
Prices $2.00 and $1.50

TIMES, PAWTUCKET,
FEBRUARY 9, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist.
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, Feb. 11th.
PRICES : $2.00, $1.50
f9 5t

BULLETIN, PROVIDENCE,
FEBRUARY 9, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
SOLOIST,
YOLANDE MERO, Pianist
Seats on sale at Steinert's, 327 Westminster street, Saturday, February 11th.
Prices $2.00 and $1.50

BULLETIN, PROVIDENCE,
FEBRUARY 10, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
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YOLANDE MERO, Pianist
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PROVIDENCE JOURNAL,
FEBRUARY 10, 1911.

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TIMES, PAWTUCKET,
FEBRUARY 10, 1911

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MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist.
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PRICES : $2.00, $1.50
f9 5t

TIMES, PAWTUCKET
FEBRUARY 11, 1911.

Infantry Hall Providence
Tuesday Eve., Feb. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
YOLANDE MERO, Pianist.
Seats now selling at Steinert's, 327 Westminster St., Providence.
PRICES : $2.00, $1.50
f9 5t

Baltimore American

BOSTON SYMPHONY ORCHESTRA.
Third Concert
January 11th, 1911

Baltimore Star.

New York Times N.Y. Tribune

LYRIC THEATRE
American Jany 1st
Wednesday Evening, January 11, at 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER - - Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
American Jany 4th
SOLOIST
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
American Jany 5th
SOLOIST
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
American Jany 6th
SOLOIST
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
American Jany 7th
SOLOIST
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

New York Herald

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor.
Max Fiedler,
Res. Seats at box office & Tyson's.
THURS. EV'G, JAN. 12
Soloist, Mischa
ELMAN
Sat. Aft. Jan. 14, at 2:30
Soloist, Mischa
ELMAN

N.Y. Tribune Jan 12, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor.
Max Fiedler,
Res. Seats at box office & Tyson's.
THURS. EV'G, JAN. 12
Soloist, Mischa
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Sat. Aft. Jan. 14, at 2:30
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ELMAN

N.Y. Tribune Jan 12, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor.
Max Fiedler,
Res. Seats at box office & Tyson's.
TO-NIGHT AT 8:15.
Soloist, Mischa
ELMAN
Sat. Aft. Jan. 14, at 2:30
Soloist, Mischa
ELMAN

N.Y. Tribune Jan 13, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor.
Max Fiedler,
Res. Seats at box office & Tyson's.
TO-MORROW (SATURDAY) AFTERNOON, AT 2:30,
Soloist, Mischa
ELMAN

Journal Jan 14, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Conductor.
Max Fiedler,
Res. Seats at box office & Tyson's.
THIS (SATURDAY) AFTERNOON, AT 2:30,
Soloist, Mischa
ELMAN

Lyric Theater
American Jany 8th,
Wednesday Evening, January 11, At 8:15
THE
Boston Symphony Orchestra
(100 Musicians)
Max Fiedler, Conductor.
SOLOIST,
Mischa Elman, Violinist

Programme:

HUMPERDINCK — Prelude to "Haensel and Gretel."
DVORAK — Symphony "From the New World."
LALO — Symphonie Espagnole for Violin.
STRAUSS — "Death and Transfiguration."

Seats now selling at Albaugh's, Charles and Fayette Sts.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
American Jany 8th
SOLOIST,
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
Boston Symphony Orchestra
Max Fiedler, Conductor.
Wed. Eve., Jan. 11, at 8:15
SOLOIST,
MISCHA ELMAN,
VIOLINIST,
Tickets at Albaugh's Agency, Charles and Fayette streets.

LYRIC THEATRE
THIS EVENING, AT 8:15
BOSTON
JAN 11 1911
SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, CONDUCTOR
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Albaugh's Agency, Charles and Fayette Streets. Admission $1.00.

N.Y. Press Jan 8 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Res. Seats at Box Office & Tyson's.
Thurs. Ev., Jan. 12, at 8:15.
Soloist, MISCHA
Elman
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA
Elman

Staats-Ztg Jan 8 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Res. Seats at Box Office & Tyson's.
Don., 12. Jan., 8.15 N.
Solist: MISCHA
Elman
Son., 14. Jan., 2.30 N.
Solist: MISCHA
Elman

New York Staats-Ztg Jan 2 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Reservirte Sitze an der Kasse und bei Tyson's.
Heute Abend um 8.15
Solist: MISCHA
Elman
Samst., 14. Jan., Nachm. 2.30: Solist: MISCHA
Elman

Staats-Ztg Jan 10 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Reservirte Sitze an der Kasse und bei Tyson's.
Heute (Samstag) Nachmittag um 2.30
Solist: MISCHA
Elman

N.Y. Tribune Jan 7 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Res. Seats at Box Office & Tyson's.
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N.Y. Times Jan 8 1911.

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N.Y. Times

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CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Res. Seats at Box Office and Tyson's.
TO-NIGHT AT 8:15.
Soloist, MISCHA
ELMAN.
Sat. Aft., Jan. 14, at 2:30.
Soloist, MISCHA
ELMAN.

PROVIDENCE SUNDAY JOURNAL
JANUARY 1, 1911.

INFANTRY HALL
PROVIDENCE
TUESDAY EVENING
JANUARY 3, 1911, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
PROGRAMME:
Humperdinck...Prelude to "Hansel und Gretel"
Dvorak.....Symphony "From the New World"
Lalo.....Symphonie Espagnole for Violin
Sibelius .....(a) Valse triste (b) "Finlandia"
Seats now selling at Steinert's 327 Westminster street.
PRICES——$2.00, $1.50

BULLETIN, PROVIDENCE
JANUARY 2, 1911.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

THE PROVIDENCE JOURNAL,
JANUARY 2, 1911.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

THE PROVIDENCE JOURNAL
JANUARY 3, 1911.

INFANTRY HALL, PROVIDENCE
THIS EVENING at 8:15.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

BULLETIN, PROVIDENCE,
JANUARY 3, 1911.

INFANTRY HALL, PROVIDENCE
THIS EVENING at 8:15.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

TIMES, PAWTUCKET
JANUARY 3, 1911

INFANTRY HALL, PROVIDENCE.
THIS EVENING at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, December 31.
PRICES: $2.00, $1.50.
d29-5t

TIMES, SATURDAY,
JANUARY 7, 1911.

ACADEMY OF MUSIC
Monday Evening, Jan. 9, at 8.15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's, 1119 Chestnut St.

TIMES, THURSDAY,
JANUARY 5, 1911

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler Conductor
Mon. Eve., Jan. 9, at 8.15
Soloist
MISCHA ELMA
Tickets at Heppes'.

TIMES, MONDAY,
JANUARY 2, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler Conductor
Mon. Eve., Jan. 9, at 8.15
Soloist
MISCHA ELMA
Tickets at Heppes'.

TIMES, TUESDAY,
JANUARY 3, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler Conductor
Mon. Eve., Jan. 9, at 8.15
Soloist
MISCHA ELMA
Tickets at Heppes'.

BULLETIN—PHILADELPHIA
JANUARY 9, 1911

ACADEMY OF MUSIC
Tonight, at 8.15
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Soloist
MISCHA ELMAN
Tickets at Heppe's Amphitheatre, 25 cents

SUN, BALTIMORE, WEDNESDAY
JANUARY 11, 1911.

Lyric Theatre
THIS EVENING AT 8.15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
MISCHA ELMAN, Violinist
Tickets at Albaugh's Agency, Charles and Fayette sts. Admission, $1.00.

EVENING SUN, BALTIMORE
JANUARY 11, 1911.

Lyric Theatre
THIS EVENING AT 8.15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
MISCHA ELMAN, Violinist
Tickets at Albaugh's Agency, Charles and Fayette sts. Admission, $1.00.

Baltimore Journal, Mittwoch, den 11. Januar 1911

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Heute Abend, 8.15 Uhr
Solist
Mischa Elman, Violinist
Billete zu verkaufen in Albaughs, Ticket-Office, Charles und Fayette-Str.
Eintritt $1.00
jan11)

EVENING SUN, BALTIMORE
JANUARY 10, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

THE SUN, BALTIMORE,
JANUARY 10, 1911

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

EVENING SUN, BALTIMORE,
JANUARY 9, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

New York
N. World
Jan. 8, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at Box Office and Tyson's.

N. Y. World
Jan. 12, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8.15, Soloist, MISCHA Elman
Sat. Aft. Jan. 14, at 2.30 Soloist, MISCHA Elman
Res. Seats at Box Office & Tysons.

N. Y. World
Jan. 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2.30, Soloist, MISCHA Elman
Res. Seats at Box Office & Tyson's.

N. Y. Globe
Jan. -1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15 Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 11, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15 Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Post
Jan. 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

New York
N. Y. Herald
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Post
Jan. 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

New York
N. Y. Herald
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Post
Jan. 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

New York
N. Y. Herald
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2.30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Post
Jan. 7, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Jan. 12, at 8:15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

New York
N. Y. Herald
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, MISCHA Elman
Sat. Aft., Jan. 14, at 2:30. Soloist, MISCHA Elman
Res. Seats at box office & Tyson's.

N. Y. Globe
Jan. 12, 1911.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THURS. EV'G, JAN. 12 Soloist, Mischa ELMAN
Sat. Aft. Jan. 14, at 2:30. Soloist, Mischa ELMAN
Res. Seats at box office & Tyson's.

N. Y. Herald
Jan. 10, 1911

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THURS. EV'G, JAN. 12 Soloist, Mischa ELMAN
Sat. Aft., Jan. 14, at 2:30. Soloist, Mischa ELMAN
Reserved Seats at box office and Tyson's.

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PHILADELPHIA RECORD
JANUARY 8, 1911

ACADEMY OF MUSIC
Tomorrow Eve., Jan. 9, at 8.15.
Boston Symphony ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's 1119 Chestnut Street.

PHILADELPHIA PRESS,
JANUARY 9, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
TONIGHT AT 8.15
Soloist
MISCHA ELMAN
Tickets at Heppe's Amphitheatre, 25 cents.

Baltimore Journal, Mittwoch, den 4. Januar 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch Abend, 11. Jan. um 8.15 Uhr
Soloist
Mischa Elman, Violinist
Billete zu verkaufen in Albaughs Ticket-Office, Charles-und Fayette-Str.
jan4,6,8,10

THE SUN, BALTIMORE,
JANUARY 5, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

EVENING SUN, BALTIMORE,
JANUARY 5, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

THE SUN, BALTIMORE,
JANUARY 6, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

EVENING SUN, BALTIMORE,
JANUARY 6, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

Baltimore Journal, Freitag, den 6. Januar 1911.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch Abend, 11. Jan. um 8.15 Uhr
Soloist
Mischa Elman, Violinist
Billete zu verkaufen in Albaughs Ticket-Office, Charles-und Fayette-Str.
jan4,6,8,10

EVENING SUN, BALTIMORE,
JANUARY 7, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

SUN, BALTIMORE,
JANUARY 7, 1911

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist.
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

THE SUN, BALTIMORE,
JANUARY 8, 1911

LYRIC THEATRE
Wednesday Evening
January 11
AT 8.15.
The Boston Symphony Orchestra
(100 MUSICIANS.)
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist

PROGRAM:
Humperdinek....Prelude to "Haensel and Gretel"
Dvorak....Symphony "From the New World"
Lalo..Symphonie Espagnole for Violin
Strauss..."Death and Transfiguration"

Seats now selling at Albaugh's, Charles and Fayette streets.

Die Sonntags-Post," Baltimore, Md., Sonntag, den 8. Januar

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.
Mittwoch Abend, 11. Jan. um 8.15 Uhr
Soloist
Mischa Elman, Violinist
Billete zu verkaufen in Albaughs Ticket-Office, Charles-und Fayette-Str.
jan4,6,8,10

THE SUN, BALTIMORE,
JANUARY 9, 1911.

LYRIC THEATRE.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eve., Jan. 11, At 8.15.
Soloist,
MISCHA ELMAN, Violinist.
Tickets at Albaugh's Agency, Charles and Fayette sts.

PROVIDENCE SUNDAY JOURNAL,
DECEMBER 25, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster street, Saturday, December 31.
PRICES: $2.00, $1.50.

THE PROVIDENCE JOURNAL.
DECEMBER 29, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster street, Saturday, December 31.
PRICES: $2.00, $1.50.

BULLETIN, PROVIDENCE,
DECEMBER 29, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster street, Saturday, December 31.
PRICES: $2.00, $1.50.

PAWTUCKET TIMES,
DECEMBER 30, 1910.

INFANTRY HALL, PROVIDENCE.
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, December 31.
PRICES: $2.00, $1.50.
d29-5t

THE PROVIDENCE JOURNAL
DECEMBER 30, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster street, Saturday, December 31.
PRICES: $2.00, $1.50.

BULLETIN, PROVIDENCE,
DECEMBER 30, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster street, Saturday, December 31.
PRICES: $2.00, $1.50.

BULLETIN, PROVIDENCE
DECEMBER 31, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

THE PROVIDENCE JOURNAL,
DECEMBER 31, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
MISCHA ELMAN, Violinist
Seats now selling at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50.

TIMES, PAWTUCKET
DECEMBER 31, 1910.

INFANTRY HALL, PROVIDENCE.
Tuesday Evening, January 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
MISCHA ELMAN, Violinist
Seats on sale at Steinert's, 327 Westminster St., Providence, Saturday, December 31.
PRICES: $2.00, $1.50.
d29-5t

N.Y. Times
Dec 7 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30, Soloist, Josef **Hofmann**
Res. Seats at box office and Tyson's.

N.Y. Press
Dec 8, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, Josef. **Hofmann**
Sat. Aft., Dec. 10, at 2.30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Post
Dec 8, 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-night at 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Sun
Dec 8, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

Staats Ztg
Dec 8, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Heute Abd. um 8.15 Solist: Josef **HOFMANN.**
Samst., 10. Dez., 2.30 Nachm. Solist: Josef **HOFMANN.**
Reservirte Sitze an Box Office und Tyson's.

N.Y. Tribune
Dec 8, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT AT 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Mail
Dec 8, 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Herald
Dec 8 1910

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
TO-NIGHT, AT 8:15. Soloist, Josef Hofmann
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef Hofmann
Res. Seats at box office and Tyson's.

N.Y. Globe
Dec 8 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8.15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2.30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

Eve Sun
Dec 8 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-Night at 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Times
Dec 8 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-NIGHT AT 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Sun
Dec 9, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office and Tyson's.

Eve Sun
Dec 9, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler. Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

Tribune
Dec 9, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow (Saturday) Afternoon at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Mail
Dec 9, 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2.30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Sun
Dec 9, 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

Staats Ztg
Dec 9, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2.30. Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

Tribune
Dec 9, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15. Soloist, Josef **Hofmann**
Sat. Aft., Dec. 10, at 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office and Tyson's.

N.Y. Post
Dec 9, 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
TO-MORROW (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Tribune
Dec. 10 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
HEUTE (Samstag) Nachmittag um 2.30 Solist: Josef **HOFMANN**
Reservirte Sitze an Box Office und Tyson's.

N.Y. Tribune
Dec. 10 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) Afternoon at 2:30. Soloist, Josef **Hofmann**
Res. Seats at box office and Tyson's.

N.Y. World
Dec 10 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) AFTERNOON AT 2.30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Sun
Dec 10 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office & Tyson's.

N.Y. Press
Dec 10, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) AFTERNOON AT 2.30 Soloist, Josef **Hofmann**
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N.Y. Herald
Dec 10, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
This (Saturday) Afternoon at 2:30. Soloist, Josef Hofmann
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N.Y. Times
Dec 10 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) AFTERNOON AT 2:30 Soloist, Josef **Hofmann**
Res. Seats at box office and Tyson's.

SUNDAY, JANUARY 1, 1911.

ACADEMY OF MUSIC
Monday Evening, Jan. 9, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's, 1119 Chestnut St.

PHILADELPHIA RECORD
JANUARY 1, 1911

ACADEMY OF MUSIC
Monday Eve., Jan. 9, at 8.15
Boston Symphony ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's 1119 Chestnut Street.

PHILADELPHIA RECORD
JANUARY 2, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9, at 8.15. Soloist: MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's.

BULLETIN—PHILADELPHIA
JANUARY 2, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve. Jan. 9, at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

BULLETIN—PHILADELPHIA,
JANUARY 3, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve. Jan. 9, at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

PHILADELPHIA RECORD
JANUARY 4, 1911

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9, at 8.15. Soloist: MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's.

PHILADELPHIA PRESS,
JANUARY 4, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9 at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

BULLETIN—PHILADELPHIA.
JANUARY 4, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve. Jan. 9, at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

BULLETIN—PHILADELPHIA
JANUARY 6, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve. Jan. 9, at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

PHILADELPHIA RECORD
JANUARY 6, 1911

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9, at 8.15. Soloist: MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's.

PHILADELPHIA PRESS,
JANUARY 6, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9 at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

PHILADELPHIA PRESS,
JANUARY 7, 1911

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — Mon. Eve., Jan. 9 at 8.15. Soloist MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's

BULLETIN—PHILADELPHIA
JANUARY 7, 1911

ACADEMY OF MUSIC
Monday Evening, Jan. 9, at 8.15
Boston Symphony Orchestra
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's, 1119 Chestnut St.

PHILADELPHIA PRESS,
JANUARY 8, 1911.

ACADEMY OF MUSIC
To-morrow Evening, Jan. 9, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
MISCHA ELMAN, Violinist
Tickets at Heppe's, 1119 Chestnut St.

PHILADELPHIA RECORD
JANUARY 9, 1911.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA — TONIGHT AT 8.15. SOLOIST MISCHA ELMAN
Max Fiedler, Conductor — Tickets at Heppe's Amphitheatre, 25 cents.

[45]

Mail N.Y. Nov 11, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow, Saturday, Afternoon, at 2.30.
Soloist, MME.
Melba
Res. Seats at box office & Tyson's.

N.Y. Tribune Nov. 11, 1910

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow, Saturday, Afternoon, at 2:30.
Soloist, MME.
Melba
Res. Seats at box office and Tyson's.

N.Y. Post Nov. 11 1910

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
To-morrow, Saturday, Afternoon, at 2:30.
Soloist, MME.
Melba
Res. Seats at Box Office & Tyson's.

N.Y. Herald Nov. 12 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
This Saturday Afternoon at 2:30.
Soloist, MME.
MELBA
Res. Seats at box office and Tyson's.

N.Y. Sun Nov 12 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2:30.
Soloist, MME.
Melba
Res. Seats at Box office & Tyson's.

N.Y. Herald Nov 12 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2:30.
Soloist, MME.
Melba
Res. Seats at box office and Tyson's.

N.Y. Staats Ztg Nov 12 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Heute (Samstag) Nachmittag um 2.30.
Solistin Mme.
Melba
Reservirte Sitze an Box Office und Tyson's.

N.Y. World Nov 12 1910.

CARNEGIE HALL
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2.30.
Soloist, MME.
Melba
Res. Seats at Box Office and Tyson's.

N.Y. Press Nov 12 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
This (Saturday) Afternoon at 2.30.
Soloist, MME.
Melba
Res. Seats at Box Office & Tyson's.

N.Y. Times Nov 12 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
THIS (Saturday) Afternoon at 2:30.
Soloist, MME.
Melba
Res. Seats at box office and Tyson's.

N.Y. Tribune Dec 2, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2.30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Globe Dec 3, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8.15
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2.30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Mail Dec 3, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8.15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Post Dec 3, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Herald Dec 3 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office and Tyson's.

N.Y. Sun Dec 3, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Herald Dec 4, 1910.

CARNEGIE HALL
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Thurs. Eve., Dec. 8, at 8:15.
Soloist, Josef
HOFMANN
Sat. Aft., Dec. 10, at 2:30,
Soloist, Josef
HOFMANN
Res. Seats at box office and Tyson's.

N.Y. Sun Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Times Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

Telegraph Dec 4 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8.15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2.30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Tribune Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Reserved Seats at box office and Tyson's.

N.Y. World Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8.15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2.30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Sun Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

Staats Ztg Dec 4 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Dirigent.
Donn., 8. Dez., 8.15 Abends
Solist: Josef
HOFMANN.
Samst., 10. Dez., 2.30 Nachm.
Solist: Josef
HOFMANN.
Reservirte Sitze an Box Office und Tyson's.

N.Y. Times Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Reserved Seats at box office and Tyson's.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Thurs. Ev., Dec. 8, at 8.15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
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Res. Seats at box office and Tyson's.

N.Y. Herald Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
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Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
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Res. Seats at box office and Tyson's.

N.Y. Sun Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
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Res. Seats at box office and Tyson's.

N.Y. Times Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
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Sat. Aft., Dec. 10, at 2:30.
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N.Y. Herald Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office and Tyson's.

[46]

N.Y. Times Dec 4, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Sun Dec 5 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office and Tyson's.

N.Y. Herald Dec 5 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Sun Dec 6 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Tribune Dec 6, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
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Soloist, Josef
Hofmann
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N.Y. Herald Dec 6, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Thurs. Ev., Dec. 8, at 8.15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
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N.Y. Times Dec 6, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
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Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
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Soloist, Josef
Hofmann
Res. Seats at box office and Tyson's.

Eve Sun Dec. 1910

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Tribune Dec 7, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Reserved Seats at box office and Tyson's.

N.Y. Sun Dec 7, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
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Soloist, Josef
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Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Post Dec 7, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
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Soloist, Josef
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N.Y. Tribune Dec 7, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. World Dec 8, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
Max Fiedler, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office & Tyson's.

N.Y. Herald Dec 7, 1910.

CARNEGIE HALL.
Boston Symphony Orchestra
MAX FIEDLER, Conductor.
Thurs. Ev., Dec. 8, at 8:15.
Soloist, Josef
Hofmann
Sat. Aft., Dec. 10, at 2:30.
Soloist, Josef
Hofmann
Res. Seats at box office and Tyson's.

N.Y. American Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Programme:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Programme:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Tribune Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. World Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist Miss GERALDINE

Farrar

Sat. Aft., Nov. 12, at 2.30.

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia," Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Sun Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Herald Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15.

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Sun Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Times Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Sun Nov. 6, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15

Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero! o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss **Geraldine**

Farrar

Sat. Aft., Nov. 12, at 2:30

Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia." Soloist, MME.

Melba

Tickets at Box Office and Tyson's.

N.Y. Herald Nov. 7, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER, Conductor.

Thurs. Ev., Nov. 10, at 8:15.
Soloist, Miss Geraldine

FARRAR

Sat. Aft., Nov. 12, at 2:30.
Soloist, MME.

MELBA

Res. Seats at box office and Tyson's.

N.Y. Sun Nov. 7, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15.
Soloist, Miss Geraldine

Farrar

Sat. Aft., Nov. 12, at 2:30.
Soloist, MME.

Melba

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N.Y. Herald Nov. 9, 1910.

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N.Y. Herald Nov. 10, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

TO-NIGHT AT 8:15.
Soloist, Miss Geraldine

Farrar

Sat. Aft., Nov. 12

N.Y. Tribune Oct. 26, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
Max Fiedler, Conductor.

Five Thursday Evenings. Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.
Five Saturday Matinees. Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.
A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. World Oct 26, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
Max Fiedler, Conductor.

Five Thursday Evg's. Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.
Five Saturday Mats. Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.
A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. Sun Oct 27, 1910.

CARNEGIE HALL.

Boston Symphony Orchestra
Max Fiedler, Conductor.

Five Thursday Evenings. Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.
Five Saturday Matinees. Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.
A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

Eve. Sun Oct. 27, 1910

CARNEGIE HALL.

Boston Symphony Orchestra
MAX FIEDLER Conductor

Five Thursday Ev'gs. Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 25.
Five Saturday Mats Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.
A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. Globe Oct. 27, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
Max Fiedler, Conductor.

Five Thursday Ev'g's, Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.
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Eve Sun Oct 27, 1910

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

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N.Y. Globe Oct. 27, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

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N.Y. Post Oct. 27, 1910.

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N.Y. Globe Oct. 27, 1910.

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N.Y. Mail Oct. 27, 1910.

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February 25,
March 25.

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N.Y. Sun Oct. 27, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
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Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

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March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Herald Oct. 30, 1910.

CARNEGIE HALL

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor.

SOLOISTS:—
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts.
THURSDAYS,
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees.
SATURDAYS,
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

Staats Z. Oct 29, 1910.

CARNEGIE HALL.

Boston Symphonie-Orchester
MAX FIEDLER, Dirigent.

SOLISTEN:
Frl. Farrar
Mme. Melba
Hr. Hofmann
Hr. Elman
Hr. Busoni
Hr. Witek

5 Abend-Konzerte
Donnerstags
10. November,
8. Dezember,
12. Januar,
23. Februar,
23. März.

Fünf Matinees
Samstags
12. November,
10. Dezember,
14. Januar,
25. Februar,
25. März.

Programm-Wechsel bei jeder Aufführung.

Eine beschränkte Anzahl von Subskriptions-Sitzen sind jetzt an der Box-Office in Carnegie Hall zu haben.

N.Y. Tribune Oct. 30, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
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November 10,
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SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Globe Nov. 5, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15.
Soloist, Miss Geraldine
Farrar
Sat. Aft., Nov. 12, at 2:30.
Soloist, MME.
Melba
Res. Seats at box office and Tyson's.

N.Y. Post. Nov. 5, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15
Program:
RACHMANINOFF, Symphony No. 2; ISOUARD; Air de Jeannot et Coulin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero o segno"; BEETHOVEN, Overture, "Egmont." Soloist Miss Geraldine.
Farrar
Sat. Aft., Nov. 12, at 2:30
Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, Finlandia." Soloist, MME.
Melba
Tickets at Box Office and Tyson's.

Eve Sun Nov 5, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

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November 10,
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N.Y. Herald Nov. 5, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
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Thurs. Ev., Nov. 10, at 8:15
Program:
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero o segno"; BEETHOVEN, Overture, "Egmont." Soloist, Miss Geraldine.
Farrar
Sat. Aft., Nov. 12, at 2:30
Program:
SCHUMANN, Overture, "Manfred"; BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono"; STRUBE, Comedy Overture, "Puck"; THOMAS, Mad Scene from "Hamlet"; SIBELIUS, "Finlandia."; Soloist, MME.
Melba
Tickets at Box Office and Tyson's.

N.Y. Herald Nov. 5, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
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Mr. Busoni
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March 25.

Change of Programme Each Performance

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Tribune Nov. 6, 1910.

CARNEGIE HALL

BOSTON Symphony Orchestra
Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15
PROGRAMME:—
RACHMANINOFF, Symphony No. 2; ISOUARD, Air de Jeannot et Colin; BACH, Brandenburg Concerto, No. 3; MOZART, Aria, "Misero o segno"; BEETHOVEN, Overture, "Egmont." Soloist Miss GERALDINE
Farrar
Sat. Aft., Nov. 12, at 2:30.
PROGRAMME:—
SCHUMANN, Overture, "Manfred;" BRAHMS, Symphony No. 3; MOZART, Aria, "Dove Sono;" STRUBE, Comedy Overture, "Puck;" THOMAS, Mad Scene from "Hamlet;" SIBELIUS, "Finlandia." Soloist, MME.
Melba
Tickets at Box Office and Tyson's.

N.Y. Globe Oct. 29, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
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Mr. Witek

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N.Y. Mail Oct. 29, 1910.

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N.Y. Times Oct. 30, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
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Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
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Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Globe Oct. 29, 1910.

CARNEGIE HALL.

Boston Symphony Orchestra
Max Fiedler, Conductor.

Thurs. Ev., Nov. 10, at 8:15.
Soloist, Miss Geraldine
Farrar
Sat. Aft., Nov. 12, at 2:30.
Soloist, MME.
Melba
Res. Seats at box office and Tyson's.

N.Y. Times Nov. 5, 1910.

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Staats Z. Nov. 6, 1910.

CARNEGIE HALL.

Boston Symphonie-Orchester
MAX FIEDLER, Dirigent.

Donnerst., 10. Nov., 8.15 Uh. Programm: Rachmaninoff, Symphonie No. 2; Isouard, Air de Jeannot et Colin; Bach, Brandenburg-Concert, No. 3; Mozart, Arie „Misero o Segno"; Beethoven, Ouverture, „Egmont". Solistin Frl. Geraldine
Farrar
Sa. 12. Nov., Nachm. 2.30
Programm: Schumann, Ouverture, „Manfred"; Brahms, Symphonie No. 3; Mozart, Arie, „Dove Sono"; Strube, Comödien-Ouverture, „Puck"; Thomas, Mad Scene aus „Hamlet"; Sibelius, „Finlandia". Solistin Mme.
Melba
Tickets an Box-Office und bei Tyson's.

N.Y. Post Oct. 24, 1910.

CARNEGIE HALL

Boston Symphony Orchestra
MAX FIEDLER Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
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Mr. Busoni
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American Oct 9 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER, Conductor.

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N.Y. Sun Oct 9 1910.

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Boston Symphony Orchestra

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CARNEGIE HALL

Boston Symphony Orchestra

Conductor, MAX FIEDLER

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N.Y. Herald Oct 9 1910.

CARNEGIE HALL.

BOSTON SYMPHONY
Max Fiedler, Conductor.

SOLOISTS:—
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Eve Sun Oct 25 1910.

CARNEGIE HALL.

Boston Symphony Orchestra
MAX FIEDLER Conductor

Five Thursday Ev'gs.
Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.

Five Saturday Mats
Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.

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N.Y. Press Oct 9 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER Conductor

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Change of Programme Each Performance.

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Staats Ztg Oct 7 1910.

CARNEGIE HALL.

Boston Symphonie-Orchester

MAX FIEDLER, Dirigent.

SOLISTEN:
Frl. Farrar
Mme. Melba
Hr. Hofmann
Hr. Elman
Hr. Busoni
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5 Abend-Konzerte
Donnerstags
10. November,
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Fünf Matinees
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12. November,
10. Dezember,
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Programm-Wechsel bei jeder Aufführung.

Eine beschränkte Anzahl von Subskriptions-Sitzen sind jetzt an der Box-Office in Carnegie Hall zu haben.

N.Y. Mail Oct 9 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER Conductor

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N.Y. Herald Oct 9 1910.

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N.Y. Sun Oct 9 1910.

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N.Y. Press Oct 9 1910.

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January 14,
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March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

Eve Sun Oct 22 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts.
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Matinees
S[illegible]YS
[illegible]ber 12,
[illegible]ber 10,
Jan[illegible]ary 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Press Oct 25 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Five Thursday Ev'g's.
Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.

Five Saturday Mats.
Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.

A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. Press Oct 9 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER Conductor

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Change of Programme Each Performance.

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N.Y. Globe Oct 2 1910.

CARNEGIE HALL

Boston Symphony Orchestra

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N.Y. Sun Oct 2 1910.

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N.Y. Times Oct 2 1910.

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Staats Ztg Oct 2 1910.

CARNEGIE HALL.

Boston Symphonie-Orchester

MAX FIEDLER, Dirigent.

SOLISTEN:
Frl. Farrar
Mme. Melba
Hr. Hofmann
Hr. Elman
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Hr. Witek

5 Abend-Konzerte
Donnerstags
10. November,
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12. Januar,
23. Februar,
23. März.

Fünf Matinees
Samstags
12. November,
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Programm-Wechsel bei jeder Aufführung.

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N.Y. Herald Oct 2 1910.

CARNEGIE HALL.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

SOLOISTS:—
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American Oct. 23 1910.

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N.Y. Sun Oct 23 1910.

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N.Y. Press Oct 24 1910.

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler, Conductor.

Five Thursday Ev'g's.
Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.

Five Saturday Mats.
Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.

A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. Globe Oct 24 1910.

CARNEGIE HALL.

Boston Symphony Orchestra
MAX FIEDLER Conductor

Five Thursday Ev'gs.
Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.

Five Saturday Mats
Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.

A limited number of subscription tickets now on sale at Box Office, Carnegie Hall.

N.Y. Herald Oct 25 1910.

CARNEGIE HALL

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

FIVE THURSDAY EVG.
Nov. 10, Dec. 8, Jan. 12, Feb. 23, March 23.
FIVE SAT. MATS.
Nov. 12, Dec. 10, Jan. 14, Feb. 25, March 25.
A limited number of Subscription tickets now on sale at Box Office.

N.Y. Herald Oct 25 1910.

CARNEGIE HALL.

Boston Symphony Orchestra
Max Fiedler, Conductor

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N.Y. Press Oct 25 1910.

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CARNEGIE HALL

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MAX FIEDLER Conductor

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N.Y. Mail Oct. 1 1910.

CARNEGIE HALL

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MAX FIEDLER
Conductor

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N.Y. Herald Oct. 2 1910.

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N.Y. Globe Oct 3 1910.

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Max Fiedler,
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Feb. 23, March 23.

Five Saturday Mats.,
Nov. 12, Dec. 10, Jan. 14,
Feb. 25, March 25.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Herald Oct. 6 1910.

CARNEGIE HALL

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER,
Conductor.

FIVE THURSDAY EVS.
Nov. 10, Dec. 8, Jan. 12,
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FIVE SAT. MATS.
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N.Y. Times Oct 2 1910

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
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Change of Programme Each Performance.

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N.Y. Times Oct 3 1910

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Conductor.

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N.Y. Mail Oct. 4 1910.

CARNEGIE HALL.

Boston Symphony Orchestra

Max Fiedler,
Conductor.

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Eve Sun Oct 7 1910

CARNEGIE HALL

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N.Y. Herald Oct. 4 1910.

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N.Y. Globe Oct 7 1910

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N.Y. Tribune Oct 5 1910

CARNEGIE HALL.

Boston Symphony Orchestra

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N.Y. Tribune Oct 7 1910

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N.Y. Herald Oct. 4 1910.

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N.Y. Globe Oct 7 1910

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Boston Symphony Orchestra

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N.Y. Sun Oct 2 1910.

CARNEGIE HALL.

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
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Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

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Change of Programme Each Performance.

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N.Y. World Oct. 2 1910.

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A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

B'WAY

Starts rig Oct. 2 1910.

CARNEGIE HALL.

Boston Symphonie-Orchester

MAX FIEDLER,
Dirigent.

SOLISTEN:
Frl. Farrar
Mme. Melba
Hr. Hofmann
Hr. Elman
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Hr. Witek

5 Abend-Konzerte
Donnerstags
10. November,
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12. Januar,
23. Februar,
23. März.

Fünf Matinees
Samstags
12. November,
10. Dezember,
14. Januar,
25. Februar,
25. März.

Programm-Wechsel bei jeder Aufführung.

Eine beschränkte Anzahl von Subskriptions-Sitzen sind jetzt an der Box-Office in Carnegie Hall zu haben.

N.Y. Press Oct. 2 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
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N.Y. Press Oct. 2 1910.

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N.Y. Sun Oct 3 1910

CARNEGIE HALL.

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N.Y. Post Oct 3 1910.

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N.Y. Globe Oct. 5 1910.

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N.Y. Mail Oct 6 1910.

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N.Y. Mail Oct. 8 1910.

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N.Y. Tribune Oct 9 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor.

SOLOISTS:
Miss Farrar
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Mr. Elman
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N.Y. Sun Oct 3 1910.

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New York Papers

N.Y. Globe Sept 24

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
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Change of Programme Each Performance.

Former subscribers have until Saturday, October 1, to renew. A limited number of seats on sale to new subscribers. Box Office, Carnegie Hall, Monday, October 3.

N.Y. Press Sept 25, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
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N.Y. American Sept 25 1910

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Boston Symphony Orchestra

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SOLOISTS:
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N.Y. Globe Sept 28, 1910.

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N.Y. Times Sept 28, 1910.

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Fri. Evg. Concerts
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N.Y. Herald Sept. 28, 1910.

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N.Y. Eve Sun Sept 28 1910.

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N.Y. Eve Sun Sept 24

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Fri. Evg. Concerts
THURSDAYS
November 10,
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SATURDAYS
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Change of Programme Each Performance.

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N.Y. Staats Ztg Sept 25, 1910.

CARNEGIE HALL.

Bostoner Symphonie-Orchester

MAX FIEDLER,
Dirigent.

SOLISTEN:
Frl. Farrar
Mme. Melba
Hr. Hofmann
Hr. Elman
Hr. Busoni
Hr. Witek

5 Abend-Konzerte
Donnerstags
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Fünf Matinees
Samstags
12. November,
10. Dezember,
14. Januar,
25. Februar,
25. März.

Programm-Wechsel bei jeder Aufführung.

Frühere Subskribenten haben bis zum Samstag, 1. Oktober, Zeit zur Erneuerung. Eine beschränkte Anzahl von Sitzen an neue Subskribenten zum Verkauf, Box Office, Carnegie Hall, Montag, 3. Oktober.

N.Y. Post Sept 24, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
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N.Y. Times Sept 25

[redacted]

N.Y. Staats Ztg Sept 25, 1910.

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N.Y. Herald Sept 25, 1910

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N.Y. Globe Sept 24, 1910.

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N.Y. Mail Sept. 24, 1910.

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N.Y. Herald Sept 25, 1910

N.Y. Globe Sept 25, 1910.

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N.Y. Sun Sept 28, 1910

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N.Y. Globe Oct. 1, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Box Oct. 1, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
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SOLOISTS:
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Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

N.Y. Mirror Sept 25 1910

CARNEGIE HALL

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

Former subscribers have until Saturday, October 1, to renew. A limited number of seats on sale to new subscribers. Box Office, Carnegie Hall, Monday, October 3.

N.Y. Sun Sept 28, 1910

CARNEGIE HALL

Boston Symphony Orchestra

Max Fiedler,
Conductor.

Five Thursday Evenings
Nov. 10, Dec. 8, Jan. 12,
Feb. 23, March 23.
Five Saturday Mats.
Nov. 12, Dec. 10, Jan. 14,
Feb. 25, March 25.
Former subscribers have until Oct. 1st to renew.
A limited number of seats on sale to new subscribers, Box Office, Carnegie Hall, Oct. 3.

N.Y. Globe Oct. 1, 1910.

CARNEGIE HALL

Boston Symphony Orchestra

MAX FIEDLER
Conductor

SOLOISTS:
Miss Farrar
Mme. Melba
Mr. Hofmann
Mr. Elman
Mr. Busoni
Mr. Witek

Five Evg. Concerts
THURSDAYS
November 10,
December 8,
January 12,
February 23,
March 23.

Five Matinees
SATURDAYS
November 12,
December 10,
January 14,
February 25,
March 25.

Change of Programme Each Performance.

A limited number of Subscription Tickets now on sale at Box Office, Carnegie Hall.

[51]

Advertisements of the Second Concert of The Boston Symphony Orchestra in The American & The Star.
Baltimore, Maryland.

November-27th-1910.

LYRIC THEATRE
WEDNESDAY EVE., DEC. 7, AT 8:15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians).
MAX FIEDLER, Conductor.
SOLOIST,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets, Wednesday, Nov. 30.

November-30th-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-1st-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-4th-1910.

LYRIC THEATRE
Wednesday Evening, Dec. 7, 1910
At 8:15.
Boston Symphony Orchestra
100 Musicians
MAX FIEDLER, Conductor
Soloist:
JOSEF HOFMANN, Pianist
PROGRAMME:
Berlioz, Overture, "The Roman Carnival."
Tschaikowsky, Symphony No. 5.
Beethoven, Concerto for Piano in G Major.
Brahms, Overture, "Academic."
Tickets at Albaugh's, Charles and Fayette Sts.

December-3rd-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-5th-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-6th-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Sts. Admission $1.00.

THE STAR.

November-30th-1910.

LYRIC THEATRE

Boston Symphony Orchestra	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist,

December-1st-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-3rd-1910.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

LYRIC THEATRE

Boston Symphony Orchestra Max Fiedler Conductor.	Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist, Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-7th-1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Sts. Admission $1.00.

PHILADELPHIA PRESS,
NOVEMBER 30, 1910

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor	Mon. Eve., Dec. 5, at 8.15 Soloist JOSEF HOFMANN, Pianist Tickets at Heppe's.

PHILADELPHIA PRESS,
DECEMBER 2, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor	Mon. Eve., Dec. 5, at 8.15 Soloist JOSEF HOFMANN, Pianist Tickets at Heppe's.

PHILADELPHIA PRESS
DECEMBER 4, 1910.

ACADEMY OF MUSIC
Tomorrow Eve., Dec. 5, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN
Tickets at Heppe's Piano Rooms, 1119 Chestnut St. Amphitheatre, 25 cents.

PHILADELPHIA PRESS,
DECEMBER 5, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor	This Evening at 8.15 Soloist JOSEF HOFMANN, Pianist Tickets at Heppe's. Amphitheatre, 25c.

EVENING SUN, BALTIMORE
DECEMBER 3, 1910.

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor	Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

THE SUN, BALTIMORE
DECEMBER 3, 1910.

Lyric Theatre

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor	WED. EVE., DEC. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist. Tickets at Albaugh's Ticket Office, 6 East Fayette st.

THE SUN, BALTIMORE
DECEMBER 4, 1910.

LYRIC THEATRE
WEDNESDAY EVENING, DECEMBER 7, 1910.
AT 8.15.
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS.
MAX FIEDLER, Conductor,
Soloist.
JOSEF HOFMANN, Pianist.
PROGRAMME
BERLIOZ—
Overture, "The Roman Carnival."
TSCHAIKOWSKY—
Symphony No. 5.
BEETHOVEN—
Concerto for Piano in G Major.
BRAHMS—
Overture, "Academic."
Tickets at Albaugh's, Charles and Fayette streets.

THE SUN, BALTIMORE
DECEMBER 5, 1910.

Lyric Theatre

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	WED. EVE., DEC. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist. Tickets at Albaugh's Ticket Office, 6 East Fayette st.

EVENING SUN, BALTIMORE
DECEMBER 5, 1910.

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor	Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist Tickets at Albaugh's Ticket Office, 6 East Fayette Street

THE SUN, BALTIMORE,
DECEMBER 6, 1910.

Lyric Theatre

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	WED. EVE., DEC. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist. Tickets at Albaugh's Ticket Office, 6 East Fayette st.

EVENING SUN, BALTIMORE.
DECEMBER 6, 1910.

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor	Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

Baltimore Journal, Mittwoch, den 7. Dezember 1910.

LYRIC THEATER.

BOSTON SYMPHONY ORCHESTRA Max Fiedler, Kapellmeister. (nov30,dez1,2,4,7)	Mittwoch Abend, 7. Dez., um 8.15 Uhr Soloist Josef Hofmann, Pianist Billete zu verkaufen in Albaughs Ticket-Office, Charles und Fayette-Str.

EVENING SUN, BALTIMORE,
DECEMBER 7, 1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8.15,
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
ADMISSION, $1.00.

THE SUN, BALTIMORE,
DECEMBER 7, 1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8.15,
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
ADMISSION, $1.00.

[52]

Advertisements of the Second Concert of The Boston Symphony Orchestra in The American & The Star.
Baltimore, Maryland.

November-27th-1910.

LYRIC THEATRE
WEDNESDAY EVE., DEC. 7, AT 8:15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians).
MAX FIEDLER, Conductor.
SOLOIST,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets, Wednesday, Nov. 30.

November-30th-1910.

LYRIC THEATRE
Boston Symphony Orchestra | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Pianist.
Max Fiedler Conductor.

December-1st-1910.

LYRIC THEATRE
Boston Symphony Orchestra | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist
Max Fiedler Conductor. | Tickets at Albaugh's Office, Charles and Fayette Streets.

December-2nd-1910.

LYRIC THEATRE
Boston Symphony Orchestra | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist,
Max Fiedler Conductor. | Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

December-4th-1910.

LYRIC THEATRE
Wednesday Evening, Dec. 7, 1910
At 8:15.
Boston Symphony Orchestra
100 Musicians
MAX FIEDLER, Conductor
Soloist:
JOSEF HOFMANN, Pianist

PROGRAMME:
Berlioz, Overture, "The Roman Carnival."
Tschaikowsky, Symphony No. 5.
Beethoven, Concerto for Piano in G Major.
Brahms, Overture, "Academic."

Tickets at Albaugh's, Charles and Fayette Sts.

December-3rd-1910.

December-5th-1910.

LYRIC THEATRE
Boston Symphony | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist,

December-6th-1910

LYRIC THEAT
Boston Symphony | Wed. Eve., D SOLOIST Josef Hofm

December-7th-1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
HOFMANN, Pianist
at Albaugh's Ticket Office, and Fayette Sts. Admission $1.00.

THE STAR.

November-30th-1910.

LYRIC THEATRE
Boston Symphony Orchestra | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist,

December-1st-1910.

LYRIC THEATRE
Boston Symphony Orchestra | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist
Max Fiedler Conductor. | Tickets at Albaugh's Office, Charles and Fayette Streets.

December-2nd-1910.

LYRIC THEATRE
Boston Symphony | Wed. Eve., Dec. 7, at 8.15 SOLOIST.

December-3rd-1910.

LYRIC THEATRE
Boston Symphony | Wed. Eve., Dec. 7, at 8.15 SOLOIST. Josef Hofmann, Pianist

December-5th-1910.

LYRIC THEATRE
Boston | Wed. Eve., Dec. 7, at 8.15

December-6th-1910.

LYRIC THEATRE
Boston | Wed. Eve., Dec. 7, at 8.15

December-7th-1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Sts. Admission $1.00.

PHILADELPHIA PRESS,
NOVEMBER 30, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA | Mon. Eve., Dec. 5, at 8.15 Soloist JOSEF HOFMANN, Pianist
Max Fiedler, Conductor | Tickets at Heppe's.

PHILADELPHIA PRESS,
DECEMBER 2, 1910.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA | Mon. Eve., Dec. 5, at 8.15 Soloist JOSEF HOFMANN, Pianist
Max Fiedler, Conductor | Tickets at Heppe's.

PHILADELPHIA PRESS
DECEMBER 4, 1910.

ACADEMY OF MUSIC
Tomorrow Eve., Dec. 5, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN
Tickets at Heppe's Piano Rooms, 1119 Chestnut St. Amphitheatre, 25 cents.

PHILADELPHIA PRESS,
DECEMBER 5, 1910.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA | This Evening at 8.15 Soloist JOSEF HOFMANN, Pianist
Max Fiedler, Conductor | Tickets at Heppe's, Amphitheatre, 25c.

EVENING SUN, BALTIMORE
DECEMBER 3, 1910.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist
MAX FIEDLER, Conductor | Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

THE SUN, BALTIMORE
DECEMBER 3, 1910.

Lyric Theatre
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist.
MAX FIEDLER, Conductor. | Tickets at Albaugh's Ticket Office, 6 East Fayette st.

THE SUN, BALTIMORE
DECEMBER 4, 1910.

LYRIC THEATRE
WEDNESDAY EVENING, DECEMBER 7, 1910.
AT 8.15.
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS.
MAX FIEDLER, Conductor, Soloist.
JOSEF HOFMANN, Pianist.
PROGRAMME
BERLIOZ—
Overture, "The Roman Carnival."
TSCHAIKOWSKY—
Symphony No. 5.
BEETHOVEN—
Concerto for Piano in G Major.
BRAHMS—
Overture, "Academic."
Tickets at Albaugh's, Charles and Fayette streets.

THE SUN, BALTIMORE
DECEMBER 5, 1910.

Lyric Theatre
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist.
MAX FIEDLER, Conductor. | Tickets at Albaugh's Ticket Office, 6 East Fayette st.

EVENING SUN, BALTIMORE
DECEMBER 5, 1910.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist
MAX FIEDLER, Conductor | Tickets at Albaugh's Ticket Office, 6 East Fayette Street

THE SUN, BALTIMORE,
DECEMBER 6, 1910.

Lyric Theatre
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15. Soloist, JOSEF HOFMANN, Pianist.
MAX FIEDLER, Conductor. | Tickets at Albaugh's Ticket Office, 6 East Fayette st.

EVENING SUN, BALTIMORE,
DECEMBER 6, 1910.

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA | Wed. Eve., Dec. 7, at 8.15 SOLOIST Josef Hofmann, Pianist
MAX FIEDLER, Conductor | Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

Baltimore Journal, Mittwoch, den 7. Dezember 1910.

LYRIC THEATER.
BOSTON SYMPHONY ORCHESTRA | Mittwoch Abend, 7. Dez., um 8.15 Uhr. Soloist Josef Hofmann, Pianist
Max Fiedler, Kapellmeister. | Billete zu verkaufen in Albaughs Ticket-Office, Charles und Fayette-Str.
(nov30,de31,2,4,7)

EVENING SUN, BALTIMORE,
DECEMBER 7, 1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8.15,
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
ADMISSION, $1.00.

THE SUN, BALTIMORE,
DECEMBER 7, 1910.

LYRIC THEATRE
THIS EVENING, DEC. 7, AT 8.15,
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER, Conductor.
Soloist,
JOSEF HOFMANN, Pianist
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
ADMISSION, $1.00.

[52]

Ads in The Baltimore Star Boston Symphony Orchestra

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 8 1910

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 10 1910

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 11 1910

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 12 1910

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 13 1910

The Lyric 1910-1911
Boston Symphony Orchestra
Max Fiedler, Conductor.
WED. EVES.: NOV. 9, DEC. 7, JAN. 11, FEB. 22, MAR. 22.
Season tickets on sale Oct. 17 at Albaugh's, 109 N. Charles Street, $7 and $5.
OCT 14 1910

LYRIC THEATRE SEASON 1910-1911
BOSTON SYMPHONY ORCHESTRA
OCT 15 1910
(100 Musicians)
Wednesday Evenings:
Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
SOLOISTS:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.
Season sale opens Monday, Oct. 17, at Albaugh's Ticket Office, 109 N. Charles St. Prices, $7 and $5.

Lyric Theatre. Season 1910-1911.
BOSTON SYMPHONY ORCHESTRA
OCT 17 1910
(100 Musicians)
Wednesday Evenings: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
SOLOISTS:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.
Season Tickets Now On Sale at Albaugh's, Ticket Office, 109 N. Charles St. Prices $7 and $5.

TIMES, PAWTUCKET, R
NOVEMBER 18, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, Nov. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist
Seats on sale at Steinert's, 327 Westminster Street, Providence, Saturday, November 19.
PRICES: $1.50 and $2.00. n15 7t

BULLETIN, PROVIDENCE, R. I.
NOVEMBER 19, 1910.

INFANTRY HALL, Providence
Tuesday Evening, Nov. 22 at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Seats now on sale at Steinert's, 327 Westminster Street.
PRICES: $1.50 and $2.00.

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 18 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 19 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 20 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 21 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 22 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 23 1910

THE LYRIC 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER Conductor
Wed. Eves.: Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22
Season tickets now selling at Albaugh's, 109 N. Charles St., $7 and $5.
OCT 24 1910

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Wed. Eve., Nov. 9, at 8:15
SOLOIST
Mme. MELBA
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV - 2 1910

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Wed. Eve., Nov. 9, at 8:15
SOLOIST
Mme. MELBA
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV - 3 1910

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Wed. Eve., Nov. 9, at 8:15
SOLOIST
Mme. MELBA
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV - 4 1910

THE PROVIDENCE JOURNAL.
NOVEMBER 19, 1910.

INFANTRY HALL, Providence
Tuesday Evening, Nov. 22 at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Seats now on sale at Steinert's, 327 Westminster Street.
PRICES: $1.50 and $2.00.

PROVIDENCE SUNDAY JOURNAL.
NOVEMBER 20, 191

Infantry Hall Providence
Tuesday Eve., November 22,
—AT 8:15—
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist
(The greatest pianist now in America.)
PROGRAMME
Rachmaninoff.....Symphony in E-Minor No. 2
Beethoven....Concerto in G-Major for Pianoforte
Brahms.....“Academic Festival” Overture
Seats at Steinert's, 327 Westminster St.,
$2.00 $1.50 $1.00

LYRIC THEATRE
Wednesday, November 9, at 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
Madame MELBA
(Only appearance in Baltimore)
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV 5 1910

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Wed. Eve., Nov. 9, at 8:15
SOLOIST
Mme. MELBA
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV - 7 1910

LYRIC THEATRE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Wed. Eve., Nov. 9, at 8:15
SOLOIST
Mme. MELBA
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
NOV - 8 1910

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Tonight at 8:15.
Boston Symphony Orchestra
(100 Musicians)
MAX FIEDLER, Conductor.
Madame MELBA
(Only appearance in Baltimore)
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.
Admission $1.00.
NOV - 9 1910

TRIBUNE, PROVIDENCE, R. I.
NOVEMBER 20, 1910.

INFANTRY HALL
PROVIDENCE.
Tuesday Eve., November 22nd, at 8:15.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN
Pianist
(The Greatest Pianist Now in America)
PROGRAMME
RACHMANINOFF
Symphony in E-Minor No. 2
BEETHOVEN
Concerto in G-Major for Pianoforte
BRAHMS
“Academic Festival” Overture
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[53]

TRIBUNE, PROVIDENCE, R. I.
NOVEMBER 22, 1910.

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BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST,
JOSEF HOFMANN, Pianist
Seats on sale at Steinert's, 327 Westminster street.
PRICES: $2.00, $1.50, $1.00. tt n22

THE PROVIDENCE JOURNAL
NOVEMBER 22, 1910.

INFANTRY HALL, Providence
THIS EVENING . . . . . at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Seats on sale at Steiner's, 327 Westminster Street.
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BULLETIN, PROVIDENCE, R. I.
NOVEMBER 22, 1910.

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BOSTON SYMPHONY ORCHESTRA
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TIMES, PAWTUCKET, R. I.
NOVEMBER 22, 1910.

INFANTRY HALL, PROVIDENCE
This Evening at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
SOLOIST
JOSEF HOFMANN, Pianist
Seats on sale at Steinert's, 327 Westminster Street, Providence.
PRICES: $1.50 and $2.00. n15 7t

ANSONIA, DERBY, SHELTON, SEYMOUR
SATURDAY EVENING, DECEMBER 10. 1910.
THE EVENING SENTINEL

WOOLSEY HALL, New Haven
Mon. Eve, Dec. 12, at 8:15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
Soloist - JOSEF HOFMANN, Pianist
Tickets, $1.00, $1.50, $2.00, now selling at box office, Woolsey Hall. Tickets to gallery, 25 cents, sold on night of concert.

ANSONIA, DERBY, SHELTON, SEYMOUR
SATURDAY EVENING, DECEMBER 3, 1910.
THE EVENING SENTINEL

WOOLSEY HALL, NEW HAVEN,
Mon. Eve., Dec. 12, at 8:15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
Soloist - JOSEF HOFMANN, Pianist
Tickets, $1.00, $1.50, $2.00. Sale opens at Box Office, Woolsey Hall, Thursday, December 8, at 9 a. m. Orders by mail accompanied by check or money order payable to C. A. Ellis, and addressed to Boston Symphony Orchestra, 124 College street, New Haven, will be filled in order of receipt prior to opening of public sale. Tickets to gallery, 25 cents, sold on night of concert.

As in The Baltimore American. Boston Symphony Orchestra

Lyric Theatre Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians.)

Wednesday Evenings: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

OCT 2 1910

SOLOISTS:

Melba, Rider-Kelsey, Hofmann, Elman, Witek

Season sale opens Monday, Oct. 17, at Albaugh's Ticket Office, 109 N. Charles St. Prices, $7 and $5.

Lyric Theatre Season 1910-1911

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OCT 15 1910

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA. MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, at 8:15 1910 SOLOIST Mme. MELBA

Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

NOV - 7

LOST—Friday morning, between 11 and 12th, TWO DIAMOND RINGS, ONE FIVE DAILY LIST OF ARTICLES FOUND ON CARS OF UNITED RAILWAYS AND ELECTRIC COMPANY.

The following were found on the city and suburban street cars on Friday, October 8, 1910. Owners can secure them by applying with full description, at Howard and Franklin streets:

3 Pocket Books.	1 Basket.
2 Canes.	1 Shawl.
1 Hat.	1 Pair Gloves.
1 Bag.	1 Bottle Catsup.
1 Box Butter.	1 Can Paint.
1 Scholar's Companion.	1 Box Badges.
1 Bunch of Keys.	1 Prayer Book.
1 Jacket.	1 Pair Shoes.
1 Pin.	1 Box Powder.
1 Aixon.	

Lyric Theatre. Season 1910-1911.

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)

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OCT 17 1910

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OCT 23 1910

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Wed. Eve., Nov. 9, at 8:15 1910 SOLOIST Mme. MELBA

Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

NOV - 8

LYRIC THEATRE

Wednesday, November 9, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

(100 Musicians)

MAX FIEDLER, Conductor

SOLOIST

Madame MELBA

(Only appearance in Baltimore)

PROGRAMME.

RACHMANINOFF, Symphony No. 2, in E Minor. (First time in Baltimore)

MOZART . . Aria "Dove Sono," from "The Marriage of Figaro"

STRUBE . . . Comedy Overture, "Puck" (First time in Baltimore)

THOMAS . . Mad Scene from "Hamlet"

BEETHOVEN . Overture, "Leonora" No. 3

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NOV - 6 1910

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Tonight at 8:15.

Boston Symphony Orchestra

(100 Musicians)

MAX FIEDLER, Conductor.

Madame MELBA

(Only appearance in Baltimore)

Tickets at Albaugh's Ticket Office, Charles and Fayette Streets. Admission $1.00

NOV - 9 1910

TRIBUNE, PROVIDENCE, R. I.

NOVEMBER 17, 1910

INFANTRY HALL, PROVIDENCE

Tuesday Evening, Nov. 22, at 8:15

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

SOLOIST

JOSEF HOFMANN, Pianist

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PRICES: $1.50 and $2.00.

n15 4t

THE PROVIDENCE JOURNAL

NOVEMBER 17, 1910.

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TIMES, PAWTUCKET, R. I.

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[54]

Ads in The Baltimore American. Boston Symphony Orchestra

Lyric Theatre Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians.)

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OCT 15 1910

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BOSTON SYMPHONY ORCHESTRA. MAX FIEDLER, Conductor

Wed. Eve., Nov. 9, at 8:15 SOLOIST Mme. MELBA. Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

NOV - 7 1910

THE LYRIC - - 1910-1911

FIVE CONCERTS BY THE

OCT 16 1910

BOSTON SYMPHONY ORCHESTRA

(100 MUSICIANS)

MAX FIEDLER, Conductor

WEDNESDAY EVENINGS:

Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22.

ASSISTING ARTISTS:

MESDAMES
NELLIE MELBA (Only appearance in Baltimore)
CORINNE RIDER-KELSEY

MESSRS.
JOSEF HOFMANN
MISCHA ELMAN
ANTON WITEK (First appearance in Baltimore)

AND OTHERS.

ALSO THE BALTIMORE ORATORIO SOCIETY

Subscription sale for the season opens at Albaugh's Ticket Office, 109 North Charles Street, tomorrow, Monday morning, October 17.

Prices for the Series, $7 and $5.

Location. Boxes, $60.

THE LYRIC 1910-1911

BOSTON SYMPHONY ORCHESTRA. MAX FIEDLER Conductor

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OCT 22 1910

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Wed. Eve., Nov. 9, at 8:15 SOLOIST Mme. MELBA. Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

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NOV - 5 1910

LYRIC THEATRE

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THE BOSTON SYMPHONY ORCHESTRA

NOV - 6 1910

(100 Musicians)

MAX FIEDLER, Conductor

SOLOIST

Madame MELBA

(Only appearance in Baltimore)

PROGRAMME.

RACHMANINOFF, Symphony No. 2, in E Minor. (First time in Baltimore)

MOZART . . Aria "Dove Sono," from "The Marriage of Figaro"

STRUBE . . Comedy Overture, "Puck" (First time in Baltimore)

THOMAS . . Mad Scene from "Hamlet"

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Madame MELBA

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NOVEMBER 17, 1910.

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THE PROVIDENCE JOURNAL,

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MAX FIEDLER, Conductor.

SOLOIST

JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, SATURDAY, November 19.

PRICES $1.50 AND $2.00

[54]

PHILADELPHIA PRESS
NOVEMBER 6, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

To-morrow Eve. at 8.15
Soloist
Mme. MELBA
Amphitheatre

PHILADELPHIA RECORD
NOVEMBER 7, 1910.

ACADEMY OF MUSIC

Boston Symphony Orchestra
Max Fiedler, Conductor.

To-night at 8.15.
Soloist
Mme. MELBA
A few tickets at Heppe's, $2 & $2.50.
Amphitheatre, 25 cents.

LEDGER—PHILADELPHIA
NOVEMBER 7, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

Tonight at 8:15.
Soloist
Mme. MELBA
A few tickets at Heppe's, $2 and $2.50.
Amphitheatre, 25 cents.

THE PROVIDENCE JOURNAL.
NOVEMBER 16, 1910.

INFANTRY HALL, PROVIDENCE
TUESDAY EVENING, NOV. 22, AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, SATURDAY, November 19.
PRICES: $2.00, $1.50, $1.00.

BULLETIN, PROVIDENCE, R. I.
NOVEMBER 15, 1910.

INFANTRY HALL, PROVIDENCE
TUESDAY EVENING, NOV. 22, AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, SATURDAY, November 19.
PRICES: $2.00, $1.50, $1.00.

TIMES, PAWTUCKET, R. I.
NOVEMBER 15, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, Nov. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster Street, Providence, Saturday, November 19.
PRICES: $2.00, $1.50, $1.00. n15 7t

THE BALTIMORE NEWS,
NOVEMBER 9, 1910.

LYRIC THEATER
TONIGHT AT 8.15
BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS)
MAX FIEDLER, Conductor.
Madame MELBA
(Only Appearance in Baltimore).

Tickets at Albaugh's Ticket Office, Charles and Fayette streets. Admission $1.00.

PROVIDENCE SUNDAY JOURNAL
OCTOBER 23, 1910.

Infantry Hall Providence
TUESDAY EVENING
October 25, at 8:15
First Concert
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST:
OLIVE FREMSTAD
SOPRANO
(Of the Metropolitan Opera Company, New York.)

PROGRAMME.

Schumann ..... Overture, "Manfred"
Schumann ..... Symphony, No. 3, "Rhenish"
Gluck ..... Aria from "Armide"
Strauss ..... Tone Poem, "Don Juan"
Wagner ..... Prelude and "Liebestod" from "Tristan and Isolde" (vocal)

Seats now selling at STEINERT'S, 327 Westminster st.
Prices: $2.00, $1.50

THE BALTIMORE NEWS,
NOVEMBER 4, 1910

LYRIC THEATER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, At 8.15.
SOLOIST
Mme. Melba
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

THE BALTIMORE NEWS
NOVEMBER 8, 1910.

LYRIC THEATER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, At 8.15.
SOLOIST
Mme. Melba
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

THE BALTIMORE NEWS
NOVEMBER 7, 1910.

LYRIC THEATER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, At 8.15.
SOLOIST
Mme. Melba
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

THE BALTIMORE NEWS,
NOVEMBER 2, 1910.

LYRIC THEATER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, At 8.15.
SOLOIST
Mme. Melba
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

THE BALTIMORE NEWS,
NOVEMBER 3, 1910.

LYRIC THEATER

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Nov. 9, At 8.15.
SOLOIST
Mme. Melba
Tickets at Albaugh's Ticket Office, Charles and Fayette Streets.

PHILADELPHIA PRESS
NOVEMBER 27, 1910.

ACADEMY OF MUSIC
Monday Eve., Dec. 5, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN

Tickets at Heppe's Piano Rooms, 1119 Chestnut St.

PHILADELPHIA PRESS
NOVEMBER 28, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor

This Evening, at 8.15
Soloist
JOSEF HOFMANN, Pianist
Tickets at Heppe's.
Amphitheater 25 cents.

PHILADELPHIA PRESS
NOVEMBER 29, 1910.

ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor

Mon. Eve., Dec. 5, at 8.15
Soloist
JOSEF HOFMANN, Pianist
Tickets at Heppe's

THE SUN, BALTIMORE,
NOVEMBER 27, 1910

LYRIC THEATRE
WEDNESDAY EVENING, DEC. 7 AT 8.15.
BOSTON SYMPHONY ORCHESTRA
(100 Musicians.)
MAX FIEDLER Conductor.
Soloist.
JOSEF HOFMANN, Pianist.

Tickets at Albaugh's Ticket Office, 6 E. Fayette street, Wednesday, Nov. 30.

EVENING SUN, BALTIMORE
NOVEMBER 30, 1910.

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor

Wed. Eve., Dec. 7, at 8.15
SOLOIST
Josef Hofmann, Pianist
Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

THE SUN, BALTIMORE,
NOVEMBER 30, 1910.

Lyric Theatre

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eve., Dec. 7, at 8.15.
Soloist.
JOSEF HOFMANN, Pianist.
Tickets at Albaugh's Ticket Office, 6 East Fayette st.

EVENING SUN, BALTIMORE
DECEMBER 1, 1910.

LYRIC THEATRE

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor

Wed. Eve., Dec. 7, at 8.15
SOLOIST
Josef Hofmann, Pianist
Tickets at Albaugh's Ticket Office, 6 East Fayette Street.

EVENING TRIBUNE, PROVIDENCE, R. I.
NOVEMBER 15, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, Nov. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, Saturday, Nov. 19.
PRICES: $2.00, $1.50, $1.00.
n15 4t

EVENING BULLETIN, PROVIDENCE, R. I.
NOVEMBER 16, 1910.

INFANTRY HALL, PROVIDENCE
TUESDAY EVENING, NOV. 22, AT 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, SATURDAY, November 19.
PRICES: $2.00, $1.50, $1.00.

EVENING TRIBUNE, PROVIDENCE, R. I.
NOVEMBER 16, 1910.

INFANTRY HALL, PROVIDENCE
Tuesday Evening, Nov. 22, at 8:15
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SOLOIST
JOSEF HOFMANN, Pianist

Seats on sale at Steinert's, 327 Westminster street, Saturday, Nov. 19.
PRICES: $2.00, $1.50, $1.00.
n15 4t

PHILADELPHIA RECORD
OCTOBER 23, 1910.

ACADEMY OF MUSIC
SEASON 1910-11
Boston Symphony Orchestra
(100 Musicians)
MAX FIEDLER, Conductor.
Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season Tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

PHILADELPHIA INQUIRER,
OCTOBER 23, 1910

ACADEMY OF MUSIC
SEASON 1910-1911
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 23, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50 Boxes: $75, $60, $40

TIMES, PAWTUCKET, R. I.,
OCTOBER 24, 1910.

INFANTRY HALL PROVIDENCE
Tuesday Eve., Oct. 25, at 8:15
FIRST CONCERT
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist, OLIVE FREMSTAD
(Of the Metropolitan Opera Company) New York.
Seats now selling at STEINERT'S, 327 Westminster St., Providence.
PRICES: $2.00, $1.50.
o20 5t

TIMES, PAWTUCKET, R. I.
OCTOBER 25, 191

INFANTRY HALL PROVIDENCE
TONIGHT, AT 8:15
FIRST CONCERT
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor
Soloist, OLIVE FREMSTAD
(Of the Metropolitan Opera Company) New York.
Seats now selling at STEINERT'S, 327 Westminster St., Providence.
PRICES: $2.00, $1.50.
o20 5t

THE EVENING STAR, Wash DC
OCTOBER 31, 1910.

BOSTON SYMPHONY ORCHESTRA,
MAX FIEDLER, Conductor.
TUESDAY, NOVEMBER 8, 4:30,
NATIONAL THEATER.
Soloist:
Miss MARGARET KEYES, Contralto.
Seats, $2.50, $2.00, $1.50, $1.00, 75c., on sale Droop's music store, 13th and G. oc30-9t,15

Sunday STAR, Wash DC
OCTOBER 30, 1910

BOSTON SYMPHONY ORCHESTRA,
MAX FIEDLER, Conductor.
TUESDAY, NOVEMBER 8, 4:30,
NATIONAL THEATER.
Soloist:
Miss MARGARET KEYES, Contralto.
Seats, $2.50, $2.00, $1.50, $1.00, 75c., on sale Droop's music store, 13th and G. oc30-9t,15

BALTIMORE NEWS,
OCTOBER 29, 1910.

Lyric Theater. Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)
Wednesday Evenings, Nov. 9, Dec. 7 Jan. 11, Feb. 22, Mar. 22.
SOLOISTS:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.
Season tickets now on sale at Albaugh's Ticket Office, Charles and Fayette streets.
PRICES, $7 AND $5.

THE PHILADELPHIA INQUIRE
OCTOBER 30, 1910

ACADEMY OF MUSIC
Monday Eve., Nov. 7, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
Soloist
Madame MELBA
(Only appearance in Philadelphia)
Tickets at Heppe's Piano Rooms, 1119 Chestnut Street.

PHILADELPHIA RECORD
OCTOBER 30, 1910.

ACADEMY OF MUSIC
Monday Eve., Nov. 7, at 8.15
Boston Symphony Orchestra
(100 Musicians)
MAX FIEDLER, Conductor.
SOLOIST
Madame MELBA
(Only appearance in Philadelphia)
Tickets at Heppe's Piano Rooms, 1119 Chestnut St.

PHILADELPHIA PRESS
OCTOBER 30, 1910.

ACADEMY OE MUSIC
Monday Eve., Nov. 7, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor
Soloist
Madame MELBA
(Only appearance in Philadelphia)
Tickets at Heppe's Piano Rooms, 1119 Chestnut St.

LEDGER—PHILADELPHIA
OCTOBER 30, 1910.

ACADEMY OF MUSIC
Monday Eve., Nov. 7, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
Soloist
Madame MELBA
(Only appearance in Philadelphia)
Tickets at Heppe's Piano Rooms, 1119 Chestnut st.

PHILADELPHIA RECORD
OCTOBER 31, 1910.

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor.
Mon. Eve., Nov. 7, at 8.15
Soloist.
Mme. MELBA
Tickets at Heppe's.

THE PHILADELPHIA PRESS,
OCTOBER 31, 1910.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Mon. Eve., Nov. 7, at 8.15
SOLOIST
Mme. MELBA
A few tickets at Heppes', $2 and $2.50
Amphitheater, 25 cents.

PHILADELPHIA RECORD
NOVEMBER 2, 1910.

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor.
Mon. Eve., Nov. 7, at 8.15
Soloist.
Mme. MELBA
Tickets at Heppe's.

AMERICAN, PHILADELPHIA
NOVEMBER 7, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
TONIGHT AT 8.15
SOLOIST
Mme. MELBA
A few tickets at Heppes', $2 and $2.50
Amphitheater, 25 cents.

LEDGER—PHILADELPHIA
NOVEMBER 2, 1910.

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Mon. Eve., Nov. 7, at 8.15
Soloist,
Mme. MELBA
Tickets at Heppe's.

THE PHILADELPHIA PRESS,
NOVEMBER 2, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Mon. Eve., Nov. 7, at 8.15
Soloist
Mme. MELBA
Tickets at Heppe's.

AMERICAN, PHILADELPHIA,
OCTOBER 31, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
Mon. Evg., Nov. 7, 8.15
SOLOIST
Mme. MELBA
Tickets at Heppes'.

JE PHILADELPHIA INQUIRER
NOVEMBER 1, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
MONDAY EVENING, Nov. 7, at 8.15.
Soloist
Mme. MELBA
Tickets at Heppe's

AMERICAN, PHILADELPHIA
NOVEMBER 6, 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, CONDUCTOR.
Tomorrow Eve. 8.15.
SOLOIST
Mme. MELBA
Amphitheater, 25 cents.

LEDGER—PHILADELPHIA
NOVEMBER 6. 1910

ACADEMY OF MUSIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Tomorrow Eve. at 8.15
Soloist,
Mme. Melba
Amphitheatre, 25 cents.

PHILADELPHIA PRESS
NOVEMBER 7, 1910.

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor
TO-NIGHT AT 8.15
SOLOIST
Mme. MELBA
A few Tickets at Heppe's $2 and $2.50.
Amphitheatre, 25 cents.

LEDGER—PHILADELPHIA
OCTOBER 30. 1910.

ACADEMY OF MUSIC
Monday Eve., Nov. 7, at 8.15
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX FIEDLER, Conductor.
Soloist
Madame MELBA
(Only appearance in Philadelphia)
Tickets at Heppe's Piano Rooms, 1119 Chestnut st.

PHILADELPHIA RECORD
OCTOBER 31, 1910.

ACADEMY OF MUSIC
Boston Symphony Orchestra
Max Fiedler, Conductor
Mon. Eve., Nov. 7, at 8.15
Soloist.
Mme. MELBA
Tickets at Heppe's.

THE EVENING STAR
OCTOBER 24, 191[illegible]

Wash D.C.

--BOSTON--
SYMPHONY
ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6,
JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts.
oc19-11t,25

THE EVENING STAR,
OCTOBER 25, 1910.

--BOSTON--
SYMPHONY
ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6,
JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts.
oc19-11t,25

THE EVENING STAR,
OCTOBER 26, 1910.

--BOSTON--
SYMPHONY
ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6,
JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts.
oc19-11t,25

THE EVENING STAR,
OCTOBER 27, 1910.

Season Sale Closes Saturday, Oct. 29. Only a few seats remaining.

--BOSTON--
SYMPHONY
ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6,
JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75, on sale at Droop's Music Store, 13th and G sts.
oc19-10t,35

THE EVENING STAR,
OCTOBER 28, 1910.

Season Sale Closes Saturday, Oct. 29. Only a few seats remaining.

--BOSTON--
SYMPHONY
ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6,
JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75, on sale at Droop's Music Store, 13th and G sts.
oc19-10t,35

THE EVENING SUN, BALTIMORE,
OCTOBER 22, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 E. Fayette st, $7 and $5.

THE SUN, BALTIMORE,
OCTOBER 23, 1910.

Lyric Theatre Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)
WEDNESDAY EVENINGS, NOV. 9, DEC. 7, JAN. 11, FEB. 22, MARCH 22.
Soloists:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.
Season tickets now on sale at Albaugh's Ticket Office, 6 East Fayette street.
PRICES, $7 AND $5.

HE SUN, BALTIMORE,
OCTOBER 22, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE EVENING SUN, BALTIMORE,
OCTOBER 20, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 E. Fayette st, $7 and $5.

THE EVENING SUN, BALTIMORE,
OCTOBER 21, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 E. Fayette st, $7 and $5.

THE BALTIMORE NEWS,
OCTOBER 21, 1910

THE LYRIC—1910-1911.
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.
Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE BALTIMORE NEWS,
OCTOBER 20, 1910

THE LYRIC—1910-1911.
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.
Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE SUN, BALTIMORE,
OCTOBER 21, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

NORTH AMERICAN, PHILADELPHIA
OCTOBER 15, 1910

Academy of Music— Boston Symphony Orchestra MAX FIEDLER, Conductor.	SEASON 1910-1911. MONDAY EVENINGS, Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20. Season sale, Monday, Oct. 17, Heppes' Piano Rooms, 1119 Chestnut street. $7, $5, $3.50. Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 17, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911
BOSTON SYMPHONY ORCHESTRA
(100 Musicians)
MAX. FIEDLER, Conductor.
Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50 Boxes: $75, $60, $40

PHILADELPHIA PRESS,
OCTOBER 18, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.
Mon. Eves.: Nov. 27, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St $7, $5, $3.50. Boxes, $75, $60, $40.

EVENING BULLETIN—PHILADELPHIA,
OCTOBER 20, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor
Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 20, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.
Mon. Eves.: Nov. 27, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA PRESS,
OCTOBER 21, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.
Mon. Eves.: Nov. 27, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 21, 1910.

Academy of Music Season '10-'11
Boston Symphony Orchestra Max Fiedler, Conductor
Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20 Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50, Boxes, $75, $60, $40.

THE PHILADELPHIA INQUIRER,
OCTOBER 21, 1910

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.
MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

BULLETIN—PHILADELPHIA,
OCTOBER 21, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor
Mon. Eves.; Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 22, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.
Mon. Eves.: Nov. 27, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 22, 1910.

Academy of Music Season '10-'11
Boston Symphony Orchestra Max Fiedler, Conductor
Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20 Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50, Boxes, $75, $60, $40.

BULLETIN—PHILADELPHIA
OCTOBER 22, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor
Mon. Eves.; Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

PHILADELPHIA INQUIRER,
OCTOBER 22, 1910

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.
MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

TIMES, PAWTUCKET, R. I.
OCTOBER 19, 1910

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S, Providence.
$6.00 and $5.00

TIMES, PAWTUCKET, R. I.,
OCTOBER 18, 1910

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S, Providence.
$6.00 and $5.00

EVENING BULLETIN, PROVIDENCE, R. I.
OCTOBER 17, 1910.

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S.
$6.00 and $5.00

EVENING BULLETIN, PROVIDENCE, R. I.,
OCTOBER 18, 1910.

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ROCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S.
$6.00 and $5.00

THE PROVIDENCE JOURNAL,
OCTOBER 19, 1910.

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S.
$6.00 and $5.00

EVENING BULLETIN, PROVIDENCE, R. I.,
OCTOBER 19, 1910.

INFANTRY HALL——PROVIDENCE
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.
SOLOISTS:
Fremstad — Hofmann — Elman— Mero—Homer.
Season Tickets now on sale at STEINERT'S.
$6.00 and $5.00

PHILADELPHIA INQUIRER, TUESDAY
OCTOBER 18, 1910

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75. $60, $40.

EVENING BULLETIN—PHILADELPHIA,
OCTOBER 18, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eves.; Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 18, 1910

Academy of Music Season '10-'11
Boston Symphony Orchestra
Max Fiedler, Conductor
Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50, Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 19, 1910

Academy of Music Season '10-'11
Boston Symphony Orchestra
Max Fiedler, Conductor
Mon. Eves: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 2[illegible], 1910

Academy of Music Season '10-'11
Boston Symphony Orchestra
Max Fiedler, Conductor
Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50. Boxes, $75, $60, $40.

EVENING BULLETIN—PHILADELPHIA
OCTOBER 19, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor
Mon. Eves.; Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 19, 1910.

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.
Mon. Eves.: Nov. 27, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA INQUIRER MORNING,
OCTOBER 20, 1910

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

THE SUN, BALTIMORE,
OCTOBER 20, 1910

The Lyric
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
1910-1911
Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

E SUN, BALTIMORE,
OCTOBER 19, 1910.

The Lyric
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
1910-1911
Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE BALTIMORE NEWS,
OCTOBER 19, 1910

THE LYRIC—1910-1911.
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE EVENING SUN, BALTIMORE,
OCTOBER 19, 1910.

The Lyric
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
1910-1911
Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 E. Fayette st, $7 and $5.

IE SUN, BALTIMORE,
OCTOBER 18, 1910.

The Lyric
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
1910-1911
Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.
Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE PHILADELPHIA INQUIRER,
OCTOBER 19, 1910

Academy of Music Season 1910-1911
BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50, Boxes, $75, $60, $40.

SUNDAY STAR, WASHINGTON, D. C.,
OCTOBER 16, 1910

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts.
TUESDAY AFTERNOONS,
Nov. 8, Dec. 6, Jan. 10, Feb. 21, March 21.
NATIONAL THEATER
4:30.
Soloists:
Miss MARGARET KEYES, JOSEF HOFMANN, MEISCHA ELMAN, ALVIN SCHROEDER, Mme. JOMELLI.
SEASON SALE OF TICKETS OPENS NEXT TUESDAY MORNING, OCT. 18, AT DROOP'S MUSIC STORE, 13TH AND G.
Season tickets, $10, $7.50, $5, $3.75.
Subscriptions accompanied by check may be mailed to Mrs. Greene, 2647 Conn. ave., local representative of the orchestra, before Oct. 18.

THE EVENING STAR, Wash D.C.
OCTOBER 20, 1910.

--BOSTON--
SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6, JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts. oc19-11t,25

THE EVENING STAR, Wash D.C.
OCTOBER 22, 1910

--BOSTON--
SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6, JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts. oc19-11t,25

THE EVENING STAR, Wash D.C.
OCTOBER 21, 1910.

--BOSTON--
SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6, JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts. oc19-11t,25

THE SUNDAY STAR, WASHINGTON, D. C.,
OCTOBER 23, 1910

--BOSTON--
SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
Season of Five Concerts, 1910-1911.
TUESDAY AFTERNOONS, NOV. 8, DEC. 6, JAN. 10, FEB. 21, MARCH 21.
NATIONAL THEATER, 4:30.
Soloists:
MISS MARGARET KEYES,
JOSEPH HOFMANN,
MISCHA ELMAN,
ALWIN SCHROEDER,
MME. JOMELLI.
Season tickets, $10.00, $7.50, $5.00, $3.75.
Seats now on sale at Droop's Music Store, 13th and G sts. oc19-11t,25

PHILADELPHIA INQUIRER,
OCTOBER 16, 1910

ACADEMY OF MUSIC
Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor

Monday Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20

Soloists
MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE

Season sale opens tomorrow morning, Monday, October 17, at Heppe's Piano Rooms, 1119 Chestnut St. Mail applications must be accompanied with checks to order of Miss H. Harris.

Prices, $7, $5, $3.50. Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 16, 1910.

ACADEMY OF MUSIC
Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor

Monday Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20

Soloists
MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE

Season sale opens to-morrow morning, Monday, October 17, at Heppe's Piano Rooms, 1119 Chestnut St. Mail applications must be accompanied with checks to order of Miss H. Harris.

Prices, $7, $5, $3.50. Boxes, $75, $60, $40

BULLETIN—PHILADELPHIA,
OCTOBER 15, 1910

ACADEMY OF MUSIC
SEASON 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season sale opens Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50. Boxes: $75, $60, $40

HE PHILADELPHIA INQUIRER,
OCTOBER 17, 1910

ACADEMY OF MUSIC
SEASON 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut st.
Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

THE PHILADELPHIA PRESS,
OCTOBER 14, 1910.

Academy of Music	Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Mon. Eves.: Nov. 7, Dec 5, Jan. 9, Feb. 20, Mar. 20. Season sale, Mon., Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA RECORD
OCTOBER 17, 1910

ACADEMY OF MUSIC
SEASON 1910-11

Boston Symphony Orchestra

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.
Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.
Season Tickets now on sale at Heppe's Piano Rooms, 1119 Chestnut St.
Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

THE EVENING SUN, BALTIMORE,
OCTOBER 15, 1910.

LYRIC THEATRE — SEASON 1910-1911

BOSTON SYMPHONY ORCHESTRA
(100 Musicians)

Wednesday Evenings: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22

SOLOISTS:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season sale opens Monday, Oct. 17, at Albaugh's Ticket Office, 6 E. Fayette st.
Prices, $7 and $5.

EVENING SUN, BALTIMOR
OCTOBER 17, 1910

Lyric Theatre — Season 1910-1911

BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)

WEDNESDAY EVENINGS, NOV. 9, DEC. 7, JAN. 11, FEB. 22, MARCH 22.

Soloists:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season tickets now on sale at Albaugh's Ticket Office, 6 East Fayette street.

PRICES, $7 AND $5.

„Die Sonntags-Post", Baltimore, Md.
, Sonntag, den 16. Oktober 1910.

Lyric-Theater — Saison 1910—1911

Boston Symphonie Orchester,
(100 Musiker.)

Mittwoch Abends: 9. November; 7. Dezember; 11. Januar; 22. Februar und 22 März.

Solisten
Melba, Rider-Kelsey, Hofmann, Elman, Witek.

Saison-Billete jetzt zu verkaufen in Albaugh's Ticket-Office, 109 N. Charles-Straße.
Preise $7 und $5. (oft16)

THE SUN, BALTIMORE,
OCTOBER 17, 1910

Lyric Theatre — Season 1910-1911

BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)

WEDNESDAY EVENINGS, NOV. 9, DEC. 7, JAN. 11, FEB. 22, MARCH 22.

Soloists:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season tickets now on sale at Albaugh's Ticket Office, 6 East Fayette street.

PRICES, $7 AND $5.

THE BALTIMORE NEWS,
OCTOBER 14, 1910

THE LYRIC—1910-1911.	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets on sale Oct. 17 at Albaugh's, East Fayette Street, $7 and $5.

THE SUN, BALTIMORE,
OCTOBER 16, 1910.

FIVE CONCERTS
By The

Boston Symphony Orchestra

(100 Musicians)
MAX FIEDLER, *Conductor*

Wednesday Evenings
November 9
December 7
January 11
February 22
March 22

ASSISTING ARTISTS
Mesdames
NELLIE MELBA
(Only Appearance in Baltimore)
CORINNE RIDER-KELSEY

Messrs.
JOSEF HOFMANN
MISCHA ELMAN
ANTON WITEK
(First Appearance in Baltimore)
and others

Also The Baltimore Oratorio Society.

Subscription sale for the season opens at Albaugh's Ticket Office, 6 East Fayette street, tomorrow, Monday morning, October 17.

Prices for the series, $7 and $5 according to location. Boxes, $50.

THE SUN, BALTIMORE,
OCTOBER 15, 1910.

The Lyric - - - - 1910-1911	
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22. Season tickets on sale Oct. 17 at Albaugh's, 6 E. Fayette st., $7 and $5.

THE EVENING SUN, BALTIMORE,
OCTOBER 14, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

EVENING SUN, BALTIMORE,
OCTOBER 18, 1910

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 E. Fayette st, $7 and $5.

THE BALTIMORE NEWS,
OCTOBER 17, 1910.

Lyric Theater. Season 1910-1911

BOSTON SYMPHONY ORCHESTRA
(100 MUSICIANS.)

Wednesday Evenings, Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

SOLOISTS:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season tickets now on sale at Albaugh's Ticket Office, Charles and Fayette streets.
PRICES, $7 AND $5.

THE BALTIMORE NEWS,
OCTOBER 18, 1910.

THE LYRIC—1910-1911.	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets now selling at Albaugh's, 6 East Fayette street, $7 and $5.

THE BALTIMORE NEWS

OCTOBER 13, 1910

THE LYRIC—1910-1911.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Albaugh's, East Fayette Street, $7 and $5.

THE BALTIMORE NEWS,

OCTOBER 12, 1910

THE LYRIC—1910-1911.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Albaugh's, East Fayette Street, $7 and $5.

THE BALTIMORE NEWS,

OCTOBER 10, 1910.

THE LYRIC—1910-1911.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Albaugh's, East Fayette Street, $7 and $5.

Baltimore Journal, Mittwoch, den 12. Oktober 1910.

THE LYRIC
BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Kapellmeister.

1910—1911

Mittwoch Abends: den 9. Nov., 7. Dez., 11. Jan., 22. Febr und 22. März.

Saison-Billete zu verkaufen in Albaughs, 109 N. Charles-Str. vom 17. Oktober ab. $7 und $5.

o18,12

THE BALTIMORE NEWS

OCTOBER 11, 1910

THE LYRIC—1910-1911.

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Albaugh's, East Fayette Street, $7 and $5.

THE SUN, BALTIMORE,

OCTOBER 13, 1910.

The Lyric - - - - 1910-1911

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22.

Season tickets on sale Oct. 17 at Albaugh's, 6 E. Fayette st., $7 and $5.

THE EVENING SUN, BALTIMORE,

OCTOBER 12, 1910

The Lyric 1910-1911

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

THE EVENING SUN, BALTIMORE,

OCTOBER 13, 1910.

The Lyric 1910-1911

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22.

Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

THE SUN, BALTIMORE,

OCTOBER 14, 1910.

The Lyric - - - - 1910-1911

BOSTON SYMPHONY ORCHESTRA
Max Fiedler, Conductor.

Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22.

Season tickets on sale Oct. 17 at Albaugh's, 6 E. Fayette st., $7 and $5.

THE PROVIDENCE JOURNAL,

OCTOBER 15, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begins at Steinert's Music Store, 327 Westminster St., Providence, on Monday morning, October 17th.

Prices $6 and $5, according to location.

THE EVENING TIMES, PAWTUCKET, R. I.,

OCTOBER 14, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begins at Steinert's Music Store, 327 Westminster st., on Monday morning, October 17th.

Prices $6 and $5, according to location.

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THE EVENING BULLETIN, PROVIDENCE, R. I.,

OCTOBER 13, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

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THE PROVIDENCE JOURNAL,

OCTOBER 13, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begin at Steinert's Music Store, 327 Westminster st., on Monday morning. October 17th.

Prices $6 and $5, according to location.

THE PROVIDENCE JOURNAL,

OCTOBER 14, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begin at Steinert's Music Store, 327 Westminster st., on Monday morning. October 17th.

Prices $6 and $5, according to location.

THE PROVIDENCE SUNDAY JOURNAL, OCTOBER 16, 1910.

1910 1911

INFANTRY HALL

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor

FIVE CONCERTS

Tuesday Eve., Oct. 25 Tuesday Eve., Nov. 22 Tuesday Eve., Jan. 3
Tuesday Eve., Feb. 14 Tuesday Eve., April 4

ASSISTING SOLOISTS

OLIVE FREMSTAD, Soprano (Of the Metropolitan Opera House)
MISCHA ELMAN, Violinist
JOSEF HOFMANN, Pianist
YOLANDE MERO, Pianist
LOUISE HOMER, Contralto (Of the Metropolitan Opera House)

Sale of season tickets opens at Steinert's Music Store, 327 Westminster Street, Monday morning, October 17th.

PRICES: $6.00 AND $5.00 ACCORDING TO LOCATION.

EVENING BULLETIN, PROVIDENCE, R. I.,

FRIDAY, OCTOBER 14, 1910.

AMUSEMENTS, EXCURSIONS, ETC.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begin at Steinert's Music Store, 327 Westminster st., on Monday morning, October 17th.

Prices $6 and $5, according to location.

EVENING TIMES, PAWTUCKET, R. I.

OCTOBER 15, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begins at Steinert's Music Store, 327 Westminster St., Providence, on Monday morning, October 17th.

Prices $6 and $5, according to location.

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EVENING BULLETIN, PROVIDENCE, R. I.

OCTOBER 15, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begin at Steinert's Music Store, 327 Westminster st., on Monday morning. October 17th.

Prices $6 and $5, according to location.

THE PROVIDENCE JOURNAL,

OCTOBER 17, 1910.

INFANTRY HALL——PROVIDENCE

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.

SOLOISTS:
Fremstad — Hofmann — Elman—Mero—Homer.

Season Tickets now on sale at STEINERT'S.

$6.00 and $5.00

PROVIDENCE JOURNAL,

OCTOBER 18, 1910

INFANTRY HALL——PROVIDENCE

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.

Oct. 25, Nov. 22, Jan. 3, Feb. 14, Apr. 4.

SOLOISTS:
Fremstad — Hofmann — Elman—Mero—Homer.

Season Tickets now on sale at STEINERT'S.

$6.00 and $5.00

PHILADELPHIA RECORD

OCTOBER 16, 1910.

ACADEMY OF MUSIC
Season 1910-1911

Boston Symphony Orchestra

(100 MUSICIANS)

MAX FIEDLER, Conductor

Monday Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20.

Soloists
(MELBA, KIRBY-LUNN, HOFMANN, ELMAN, WARNKE

Season sale opens to-morrow morning, Monday, October 17, at Heppe's Piano Rooms, 1119 Chestnut St. Mail applications must be accompanied with checks to order of Miss H. Harris.

Prices, $7, $5, $3.50. Boxes, $75, $60, $40

THE PROVIDENCE JOURNAL,

OCTOBER 15, 1910.

Infantry Hall Providence
SEASON SALE

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.

Five Concerts—Tues. Eve., Oct. 25; Tues. Eve., Nov. 22; Tues. Eve., Jan. 3; Tues. Eve., Feb. 14; Tues Eve., Apr. 4.

SOLOISTS—OLIVE FREMSTAD, Soprano; JOSEF HOFMANN, Pianist; MISCHA ELMAN, Violinist; YOLANDE MERO, Pianist; LOUISE HOMER, Contralto.

Sale of season tickets begin at Steinert's Music Store, 327 Westminster st., on Monday morning. October 17th.

Prices $6 and $5, according to location.

PHILADELPHIA RECORD,

OCTOBER 2, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911

Boston Symphony Orchestra

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, October 17, Heppe's Piano Rooms, 1119 Chestnut street.

Prices $7, $5, $3.50. Boxes $75, $60, $40.

PHILADELPHIA INQUIRER,

OCTOBER 2, 1910

ACADEMY OF MUSIC
Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St.

Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

PHILADELPHIA PRESS,

OCTOBER 2, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St.

Prices: $7, $5, $3.50. Boxes: $75, $60, $40

BALTIMORE, SUN

OCTOBER 2, 1910.

Lyric Theatre. Season 1910-1911.

BOSTON SYMPHONY ORCHESTRA

(100 Musicians),

WEDNESDAY EVENINGS, NOV. 9, DEC. 7, JAN. 11, FEB. 22, MARCH 22.

Soloists:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season sale opens Monday, Oct. 17, at Albaugh's Ticket Office, 6 East Fayette st. Prices, $7 and $5.

BALTIMORE, SATURDAY,

OCTOBER 8, 1910. SUN

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

Baltimore, Md., Journal

8. Oktober 1910.

THE LYRIC	1910—1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Kapellmeister. oct8,12	Mittwoch Abends: den 9. Nov., 7. Dez., 11. Jan., 22. Febr und 22. März. Saison-Billete zu verkaufen in Albaughs, 109 N.-Charles-Str. vom 17. Oktober ab. $7 und $5.

THE SUN, BALTIMORE,
OCTOBER 10, 1910.

The Lyric - - - - -	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22. Season tickets on sale Oct. 17 at Albaugh's, 6 E. Fayette st., $7 and $5.

THE SUN, BALTIMORE,
OCTOBER 9, 1910

Lyric Theatre. Season 1910-1911.

BOSTON SYMPHONY ORCHESTRA

(100 Musicians),

WEDNESDAY EVENINGS, NOV. 9, DEC. 7, JAN. 11, FEB. 22, MARCH 22.

Soloists:
MELBA, RIDER-KELSEY, HOFMANN, ELMAN, WITEK.

Season sale opens Monday, Oct. 17, at Albaugh's Ticket Office, 6 East Fayette st. Prices, $7 and $5.

PHILADELPHIA RECORD,

OCTOBER 9, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911

Boston Symphony Orchestra

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, October 17, Heppe's Piano Rooms, 1119 Chestnut street.

Prices $7, $5, $3.50. Boxes $75, $60, $40.

PHILADELPHIA PRESS,

OCTOBER 9, 1910.

ACADEMY OF MUSIC
SEASON 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St.

Prices: $7, $5, $3.50. Boxes: $75, $60, $40

PHILADELPHIA INQUIRER,

OCTOBER 9, 1910

ACADEMY OF MUSIC
Season 1910-1911

BOSTON SYMPHONY ORCHESTRA

(100 Musicians)
MAX FIEDLER, Conductor.

Monday Evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20.

Soloists: MELBA, KIRKBY-LUNN, HOFMANN, ELMAN, WARNKE.

Season sale opens Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St.

Prices: $7, $5, $3.50. Boxes: $75, $60, $40.

STAR, WASHINGTON, D. C.,

OCTOBER 9, 1910

BOSTON SYMPHONY ORCHESTRA

MAX FIEDLER, Conductor.
Season of Five Concerts.
TUESDAY AFTERNOONS,
Nov. 8, Dec. 6, Jan. 10, Feb. 21, March 21.

NATIONAL THEATER
4:30

Soloists:
Miss MARGARET KEYES, JOSEF HOFMANN, MEISCHA ELMAN, ALVIN SCHROEDER, Mme. JOMELLI.

Season tickets, $10, $7.50, $5, $3.75. Old subscribers who have not renewed must do so by October 12. Subscriptions accompanied by check may be mailed to Mrs. Greene, 2647 Conn. ave. local representative of the orchestra.

EVENING SUN, BALTIMO
OCTOBER 10,]

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

THE PHILADELPHIA PRESS,

OCTOBER 10, 1910.

Academyof Music	Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Mon. Eves.: Nov. 7, Dec 5, Jan. 9, Feb. 20, Mar. 20. Season sale, Mon., Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

EVENING BULLETIN—PHILADELPHIA,

OCTOBER 11, 1910.

Academy of Music Season 1910-1911	
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor	Mon. Eves.; Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season sale, Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

NORTH AMERICAN, PHILADELPHIA,

OCTOBER 11, 1910

Academy of Music—	SEASON 1910-1911.
Boston Symphony Orchestra MAX FIEDLER, Conductor.	MONDAY EVENINGS, Nov. 7, Dec. 5, Jan. 9, Feb. 20, March 20. Season sale, Monday, Oct. 17, Heppes' Piano Rooms, 1119 Chestnut street, $7, $5, $3.50. Boxes, $75, $60, $40.

PHILADELPHIA INQUIRER, MORNING,

OCTOBER 12, 1910

Academy of Music Season 1910-1911	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20. Season sale, Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

THE PHILADELPHIA PRESS,

OCTOBER 12, 1910.

Academyof Music	Season 1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Mon. Eves.: Nov. 7, Dec 5, Jan. 9, Feb. 20, Mar. 20, Season sale, Mon., Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

THE SUN, BALTIMORE MORNING,

OCTOBER 12, 1910

The Lyric - - - -	1910-1911
BOSTON SYMPHONY ORCHESTRA Max Fiedler, Conductor.	Wed. Eves., Nov. 9, Dec. 7, Jan. 11, Feb. 22, March 22. Season tickets on sale Oct. 17 at Albaugh's, 6 E. Fayette st., $7 and $5.

EVENING SUN, BALTIMORE,

OCTOBER 11, 1910.

The Lyric	1910-1911
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Wed. Eves.: Nov. 9, Dec. 7, Jan. 11, Feb. 22, Mar. 22. Season tickets on sale Oct. 17 at Abaugh's, 6 E. Fayette street, $7 and $5.

PHILADELPHIA RECORD

OCTOBER 12, 1910

Academy of Music Season 1910-1911	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season sale Mon., Oct. 17, Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50. Boxes $75, $60, $40.

THE PHILADELPHIA INQUIRER,

OCTOBER 14, 1910

Academy of Music Season 1910-1911	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	MONDAY EVENINGS, November 7, December 5, January 9, February 20, March 20. Season sale, Monday, Oct. 17, Heppe's Piano Rooms, 1119 Chestnut St. $7, $5, $3.50. Boxes, $75, $60, $40.

THE PHILADELPHIA RECORD

OCTOBER 14, 1910

Academy of Music Season 1910-1911	
BOSTON SYMPHONY ORCHESTRA MAX FIEDLER, Conductor.	Mon. Eves.: Nov. 7, Dec. 5, Jan. 9, Feb. 20, Mar. 20. Season sale Mon., Oct. 17, Heppe's Piano Rooms, 1119 Chestnut st. $7, $5, $3.50. Boxes $75, $60, $40.

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END OF VOLUME

VOLUME 30

BSO
Pops

1911 - 1912

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
12
ASA L. SHIPMAN'S SONS
NEW YORK

TEMBER 2, 1911

POST, EVENING TRANSCRIPT

Boston Symphony Concerts

The Thirty-First Season Opens in October

THE first public rehearsal of the thirty-first season of the Boston Symphony Orchestra will be given on Friday afternoon, Oct. 6, and the first concert on the following evening. The soloist on the opening programme will be Alma Gluck of the Metropolitan Opera Company, the young soprano who has sprung into such favor in the last two seasons. The annual auction sales of seats are but three weeks distant. The dates for these sales are as follows: Monday, Sept. 25, at 10 A. M., the $18 rehearsal seats; Tuesday, Sept. 26, 10 A. M., $10 rehearsal seats; Thursday, Sept. 28, 10 A. M., $18 concert seats, and Friday, 10 A. M., $10 concert seats.

Nothing definite regarding his plans for the season has yet come from Mr. Fiedler and it is likely that no announcement can be made concerning the works he purposes playing until a fortnight or so. He has been spending the greater part of the summer with his family in the little town of Garmisch in Bavaria, where Richard Strauss has his summer home, and he will at least know definitely whether he will have a new Strauss work to perform. When he left in the spring he had vague hopes that he would be able to bring one back with him. Mr. Fiedler is booked to sail from Bremen on Tuesday, Sept. 19, which will bring him to Boston a week later. On the same steamer with him will come Anton Witek and several other members of the orchestra who have been spending the summer abroad.

Two interesting events are scheduled for the early part of the season. On Oct. 21 the orchestra will be thirty years old, the first public rehearsal having been given in the old Music Hall on Oct. 21, 1881. On Oct. 22 falls the one hundredth anniversary of the birth of Franz Liszt. Both of these events will be commemorated by special programmes.

The orchestra has laid out for it the longest season in its history, thirty-one weeks, and the largest number of concerts, 118. The extra week in the season is accounted for by a second trip to the Middle West. The five monthly Southern trips will be made as usual and the first trip to the West will come in the end of January and the second in Easter week, in April. The last concert in Boston falls on Saturday evening, May 4, and this will be Mr. Fiedler's farewell, for the coming season is the fourth and last of his engagement.

It has been quite impossible for the orchestra to accept more than a small part of the out-of-town engagements which have been offered it, and it will be a keen disappointment to the management if the season is not a better one than the winter of 1910-1911. The only definite sign of the times so far is the New York subscription for the ten concerts in that city, which is now and has been since the first of July very nearly as large as it was last season, with the general sale still to come next month. Artistically there is no reason why the orchestra should not maintain the high standard of the past. Few changes are being made in the personnel and the lively sympathy existing between Mr. Fiedler and his men will bring even greater results in the future than it has in the past.

JOURNAL—SUNDAY,

SEPTEMBER 3, 1911.

SYMPHONY SEASON IS NEARLY HERE

Alma Gluck Selected as Soloist For First Concert.

The Symphony Orchestra will begin its thirty-first annual series of concerts on Friday afternoon, Oct. 6, with a public rehearsal, and on Saturday evening, Oct. 7, with its first concert. Alma Gluck, the soprano of the Metropolitan Opera Company, who has won such unusual favor in the last two years, will be the soloist on the first program.

The annual auction sales of seats are only three weeks distant. The dates are as follows: Monday, Sept. 25, the $18 seats for the twenty-four public rehearsals; Tuesday, Sept. 26, the $10 rehearsal seats; Thursday, Sept. 28, the $18 concert seats, and Friday, Sept. 29, the $10 concert seats.

While Boston will have its usual allotment of twenty-four rehearsals and concerts, the total length of the season will be thirty-one weeks instead of the usual thirty, for in addition to the regular five monthly trips to the South, two Western trips will be made instead of the usual one, the first in the end of January and the second in Easter week.

The final concert of the season will come on Saturday evening, May 4, and this concert will be Mr. Fiedler's farewell, this being the last year of his engagement.

When Mr. Fiedler left Boston last spring he had vague hopes of being able to bring back an important new work by Richard Strauss, but whether this will come to anything is not known. Two special programs for the early part of the season have been definitely settled upon, one to celebrate the thirtieth birthday of the orchestra, which falls on Oct. 21, and the other to celebrate the Liszt centenary, which falls on Oct. [illegible] changes are expected in the per-

MONITOR, BOSTON

SEPTEMBER 2, 1911

MAX FIEDLER closes his engagement as conductor of the Boston Symphony orchestra in the spring of 1912. Mr. Fiedler will have been in Boston four years.

The annual auction sales of seats for the Friday matinees, or public rehearsals, and for the Saturday evening concerts of the Symphony orchestra occur as follows:

Sept. 25, at 10 a. m., $18 rehearsal seats; Tuesday, Sept. 26, 10 a. m., $10 rehearsal seats; Thursday, Sept. 28, 10 a. m., $18 concert seats; Friday, 10 a. m., $10 concert seats.

Mme. Alma Gluck, the young soprano of the Metropolitan Opera Company, will be the soloist at the first two concerts of the Symphony orchestra at Symphony hall, Friday afternoon, Oct. 6, and Saturday evening, Oct. 7.

The Symphony orchestra will celebrate its thirtieth anniversary in October with a special program. The first concert the orchestra gave was a public rehearsal in old Music hall on Oct. 21, 1881.

Mr. Fiedler will give special Liszt programs near the hundredth anniversary of Liszt's birth, the date of which is Sunday, Oct. 22.

The orchestra has laid out for it the longest season in its history, 31 weeks, and the largest number of concerts, 118. The extra week in the season is accounted for by a second trip to the middle West. The five monthly southern trips will be made as usual and the first trip to the West will come in the end of January and the second in Easter week, in April. The last concert in Boston falls on Saturday evening, May 4, and this will be Mr. Fiedler's farewell.

Mr. Fiedler has been spending the greater part of the summer with his family in the little town of Garmisch in Bavaria, where Richard Strauss has his summer home. He is booked to sail from Bremen on Tuesday, Sept. 19, which will bring him to Boston a week later. On the same steamer with him will come Anton Witek and several other members of the orchestra who have been spending the summer abroad.

It is among the possibilities that Mr. Fiedler will bring the production rights of a new Strauss work with him, that new "Alpine symphony" or something el[illegible]

SUNDAY GLOBE-

SEPTEMBER 3, 1911.

Boston Symphony Season But Five Weeks Distant.

Symphony hall has been undergoing for the last three weeks the usual ordeal of fall housecleaning, making ready for the hard work of the winter. The musical season is nearer at hand than it is easy to realize. The first public rehearsal and concert, falling on Friday afternoon, Oct 6, and Saturday evening, Oct 7, respectively, are now but five weeks distant and the auction sales of seats for the season are only three weeks away.

The dates of the auction sales are as follows: Monday, Sept 25, at 10 a m, the $18 seats for the rehearsals; Tuesday, Sept 26, at 10 a m, the $10 seats for rehearsals; Thursday, Sept 28, at 10 a m, the $18 seats for the concerts, and Friday, Sept 29, at 10 a m, the $10 seats for the concerts.

The usual 24 public rehearsals will be given on Friday afternoons and the 24 concerts on Saturday evenings. There will be seven weeks during the season without concerts, the five weeks when the orchestra is on its monthly southern trips and two weeks when it will be in the middle west.

This year two trips to the west will be made instead of the usual one, the orchestra going to that part of the country in the last week of January and in Easter week in April. This will bring the final concert of the season on Saturday evening, May 4.

As yet few members of the orchestra have returned to town. A majority of them are at various resorts in New England, but an unusually large number went abroad for the summer and they will begin to drift back about the middle of the month.

Mr Fiedler is booked to sail from Bremen Sept 19, and on the same ship with him will come Anton Witek. Mr Fiedler has spent the greater part of the summer in the little town of Garmisch, in Bavaria, which is the summer home of Richard Strauss. When he left here in the spring he was in hopes that he would have a new work by Strauss to place on his programs this winter, but so far he has sent no word of his plans. He had, however, decided in the spring to give two special programs early in the season, one to celebrate the 30th birthday of the orchestra, which falls on Oct 21, and the other to celebrate the Liszt centenary, which falls on Oct 22. The soloist at the first concert will be Alma Gluck of the Metropolitan opera house, New York.

In general, the outlook for the orchestra has never been more favorable. Very few changes will be made in the personnel, none of any moment. Therefore there is every reason to believe that the performances of the orchestra will fully maintain the high standard of the past.

From the other point of view, the financial, the outlook is quite as encouraging and the management will be greatly disappointed if the wonderful record made by the orchestra last season is not surpassed.

It is significant of the esteem in which the orchestra is held that 95 percent of last year's New York subscribers have already renewed their subscriptions for the coming season. This is something which has never happened in the history of orchestral music in this country.

As soon as word comes from Mr Fiedler full announcement of the plans for the season will be made.

BOSTON SUNDAY POST, SEPTEMBER

Symphony Season Is Five Weeks Off

Alma Gluck to Be Soloist of First Concert —Strauss Likely to Contribute to Interest of Concerts

The musical season is but five weeks distant, for the Symphony Orchestra will begin its 31st annual series of concerts on Friday afternoon, Oct. 6, with a public rehearsal and on Saturday evening, Oct. 7, with its first concert. Alma Gluck, the soprano of the Metropolitan Opera Company, who has won such unusual favor in the last two years, will be the soloist.

The annual auction sales of seats are only three weeks distant. The dates are as follows: Monday, Sept. 25, the $18 seats for the 24 public rehearsals; Tuesday, Sept. 26, the $10 rehearsal seats; Thursday, Sept. 28, the $18 concert seats, and Friday, Sept. 29, the $10 concert seats.

While Boston will have its usual allotment of 24 rehearsals and concerts, the total length of the season will be 31 weeks instead of the usual 30, for in addition to the regular five monthly trips to the South, two Western trips will be made instead of the usual one, the first in the end of January and the second in Easter week. This will bring the final concert of the season on Saturday evening, May 4, and this concert will be Mr. Fiedler's farewell, this being the final year of his Boston engagement.

As yet little or nothing is known of his general plans for the season, but word is expected from him daily. When he left Boston last spring he had vague hopes of being able to bring back an important new work by Richard Strauss, but whether this will come to anything is not known, reports which have come to this country regarding this work being most indefinite and conflicting. Mr. Fiedler had, however, before sailing, settled on two special programmes for the early part of the season, one to celebrate the 30th birthday of the orchestra, which falls on Oct. 21-22.

Mr. Fiedler is booked to sail from Bremen on Tuesday, Sept. 19, which will bring him to Boston a week later. On the same ship with him will come Anton Witek and several other members of the orchestra who have been on the other side this summer. Mr. Fiedler spent the greater part of the summer in Garmisch, in Bavaria, a small town near Munich which has become a favorite resort for musicians, Richard Strauss having his summer home there.

The general outlook for the orchestra is most encouraging and the management will be sorely disappointed if the wonderful record of last season is not surpassed. The one tangible indication so far is the extraordinary subscription already booked for its New York concerts. The Boston Symphony seems now to have won an impregnable position in that city.

No changes of moment are to be made in the personnel and there is every reason to believe that the past high standard of performance will be fully maintained.

RECORD, SATURDAY,

SEPTEMBER 9, 1911

BOSTON SYMPHONY ORCHESTRA.

The great musical anniversary of the coming season is the centenary of Franz Liszt which falls on Oct. 22 next. All over the world Liszt Festivals are to be given in commemoration of this event, the greatest one being in Heidelberg, where some of the greatest conductors of Europe will be employed.

Mr. Fiedler, a great lover and admirer of Liszt, has set his Liszt commemorative programme for the third rehearsal and concert, on Oct. 20 and 21 respectively. Curiously enough, on this day falls the 13th anniversary of the first concert of the orchestra but Mr. Fiedler will celebrate this event with a special programme at the second rehearsal and concert on Oct. 13 and 14 respectively.

The chief work which will be given on the Liszt programme will be the great Dante Symphony.

ADVERTISER, SATURDAY

SEPTEMBER 9, 1911

BOSTON SYMPHONY ORCHESTRA.

The great musical anniversary of the coming season is the centenary of Franz Liszt which falls on Oct. 22 next. All over the world Liszt Festivals are to be given in commemoration of this event, the greatest one being in Heidelberg, where some of the greatest conductors of Europe will be employed.

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The chief work which will be given on the Liszt programme will be the great Dante Symphony.

HERALD, BOSTON,

SEPTEMBER 3, 1911.

SALE OF SEATS FOR SYMPHONY

Annual Auction Will Be Held on Monday, Sept. 25, and on 26th, 28th and 29th

PUBLIC REHEARSAL OCT. 6

Mr. Fiedler Will Sail from Bremen Sept. 21, Accompanied by Anton Witek.

But five weeks now remain until the opening of the 31st season of the Symphony Orchestra, and the annual auction sales of seats come in three weeks, beginning on Monday morning, Sept. [illegible]. The sales will be held in Symphony Hall, as usual, on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29. On Monday the $18 seats for the 24 public rehearsals will be sold; on Tuesday the $10 seats of the rehearsals; on Thursday the $18 seats of the concerts, and on Friday the $10 seats. The first public rehearsal will be given on Friday afternoon, Oct. 6, with Alma Gluck of the Metropolitan Opera Company as soloist. The first concert will be given on the following evening.

Mr. Fiedler is still in Germany, but is booked to sail from Bremen on Tuesday, Sept. 21. On the same ship with him will come Anton Witek, the concert master of the orchestra. Mr. Fiedler has been spending the greater part of the summer at Garmisch, in Bavaria, not far from Munich. Garmisch is the summer home of Richard Strauss and a very considerable colony of notable musicians is found there every year. Nothing definite has yet been heard from Mr. Fiedler regarding his plans for the season, but it was settled before he left Boston last spring that early in the season he would give two special programs, one to celebrate the 30th birthday of the orchestra, which falls on Oct. 21, and the other to celebrate the centenary of Liszt, which falls on Oct. 22. Just when he will give these two programs will not be known much before his arrival in Boston.

The outlook for the orchestra at this time is favorable, and the management will be surprised if the record of last year is not surpassed. A hint of what is in store for it comes from New York, where subscribers have been renewing since last spring. The subscription for these 10 concerts is today but very little short of the entire subscription of last year, and the books have not yet been opened to the general public for new subscribers.

The general scheme of the season calls for one interesting innovation. Two trips to the middle West will be made, instead of the usual one. The first will come in the last week of January and in the second in Easter week in April. A total of 118 concerts have been booked for the 31 weeks, which is the largest number the orchestra has ever given in a season. No changes of moment are contemplated in the personnel of the orchestra.

HERALD, THURSDAY,

SEPTEMBER 7, 1911.

SYMPHONY ORCHESTRA

The 80 members of the Symphony Orchestra that have been in Bar Harbor during the summer giving daily concerts under the direction of Gustav Strube return to Boston the end of this week. Every steamer arriving now brings back some of the members of the orchestra who have been spending the summer in Europe. As has been the custom in the past the first time the orchestra, that is to say, the major part of it, will be brought together will be on Saturday, Oct. 30, when it has its first rehearsal for the Worcester Festival.

TRANSCRIPT, FRIDAY, SEPTEMBER 8, 1911

MUSIC AND MUSICIANS

THIRTY YEARS OF THE SYMPHONY ORCHESTRA

At Last It Purposes to Celebrate an Anniversary—English Opera at the Metropolitan—A Hint as to Its Future—The "Greek" Debussy—A Moral from Antwerp—An Expert Visitor Hears Mr. Caruso's Voice—Miss Garden Discusses the English Language—The Advancing Russians

EXACTLY why those in authority over the Symphony Orchestra have chosen to celebrate next month the thirtieth anniversary of the first concert of the band is hard to say. The tenth and the twenty-fifth year of its existence passed unheeded, except in the chronology of the programme book, and the fiftieth is still remote by a whole musical generation. Probably the "celebration" is a part of the recent policy of a more vigorous life for the orchestra and a wider publicity for its doings and fortunes. Perhaps, too, there was thought that one or two players who were members of the original orchestra still sit in their places, while in the parquet and the balconies, especially on Saturday evenings, are listeners who have followed the orchestra through its three decades. These veterans of the auditorium and the stage deserved an anniversary before it was too late; while perhaps it is time for the whole orchestra and its present public to taste the joys of retrospective glories.

When theatres and opera houses commemorate their anniversaries, they sometimes "reconstitute" the performance with which their existence began. Mr. Fiedler could easily replay the programme that Mr. Henschel chose for the first concert of the orchestra; but he could not "reconstitute" the band—since death and age and distance have scattered it, and he could not bring back the old Music Hall. No magic could make the audiences of 1911 the audiences of 1881; and different ears and different standards hear and judge now. All this is the pleasure and the pain of progress. The Symphony Orchestra began as a local band for a relatively small and intimate public. Now, after thirty years, it is the foremost orchestra in America and one of the three or four foremost orchestras of the world. Thirty or forty cities hear it annually; at home it plays to the cosmopolitan and diversified public of the newer Boston. One thing, however, the management of the orchestra could do in its "celebration." Gossip ran last winter that a bust of Mr. Higginson was to be set up in the foyer of Symphony Hall. The thirtieth anniversary of the beginnings of the orchestra might well be the occasion of this memorial to the man who has made its past and its present possible. H. T. P.

TRAVELER. SATURDAY, SEPTEMBER 9, 1911

BOSTON SYMPHONY ORCHESTRA

During the coming musical season the Franz Liszt centenary will be celebrated all over the world on the date of Oct. 22, the greatest one being in Heidelberg, at which the greatest conductors in Europe will be employed.

Mr. Fiedler is to commemorate the occasion with a special programme for the Symphony rehearsal and concert on Oct. 20 and 21. Curiously enough, the 13th anniversary of the orchestra falls on these dates. Mr. Fiedler will celebrate this event with a special programme on Oct. 13 and 14.

The chief work which will be given on the Liszt programme will be the Dante symphony. It is in two movements, the first called the Inferno; the second, the Purgatorio, and like the "Faust" symphony, at the end of the second movement it employs a chorus, but in this case it is a chorus of women's voices.

The soloist at these concerts will be Rudolph Ganz. He will play the concerto in E-flat major.

SUNDAY GLOBE—SEPTEMBER 10, 1911

Symphony Orchestra Will Give Liszt Centenary Program.

The Symphony orchestra will begin its season with an abundance of anniversaries. On Oct 22 falls the centenary of the birth of Franz Liszt, and on the same day occurs the 30th anniversary of the first concert given by the orchestra in old Music hall, under Mr Henschel. Both of these events will be duly celebrated with special programs. Mr Fiedler has placed the 30th anniversary program at the second concert on Oct 14 and the Liszt anniversary program at the third concert on Oct 21.

The principal work on the Liszt program will be the "Dante Symphony," which has been promised for the last two years, but not performed. In the minds of many the "Dante" symphony is even a greater work than the "Faust," but it is not nearly so well known. It has appeared on our Symphony programs but twice, the first time in February, 1886, and the second in May, 1903, Mr Gericke being conductor in both instances. It has not been given in New York for over 30 years. It is a work in two parts, the first being named the "Inferno," the second the "Purgatorio." As in the "Faust" symphony, a chorus is used in the finale, but in the "Dante" the chorus is of women's instead of men's voices.

The soloist will be Rudolph Ganz, who makes his appearance here after an absence of several seasons. He will play the E flat concerto. The symphonic poems will be represented by "Les Preludes" and "Tasso."

JOURNAL—SUNDAY, SEPTEMBER 10, 1911

SYMPHONY SEASON TO OPEN OCT. 22

Will Mark 30th Anniversary of First Concert in Old Music Hall.

The Symphony Orchestra will begin its season, so to say, with an embarrassment of anniversaries. On Oct. 22 falls the centenary of the birth of Franz Liszt, and on the same day is the thirtieth anniversary of the first concert given by the orchestra in old Music Hall under Mr. Henschel. Both of these events will be duly celebrated with special programs, and Mr. Fiedler has placed the thirtieth anniversary program at the second concert, Oct. 14, and the Liszt anniversary program at the third concert, Oct. 21.

The principal work on the Liszt program will be the "Dante" symphony. In the minds of many the "Dante" symphony is even a greater work than the "Faust," but it is not nearly so well known. As a matter of fact, the "Dante" symphony has appeared on Symphony programs but twice, the first time in February, 1886, and the second time in May, 1903, Mr. Gericke being conductor in both instances. It is a work in two parts, the first being named the "Inferno," the second the "Purgatorio," and, as in the "Faust" symphony, a chorus is used in the finale, but the "Dante" uses a female chorus instead of a male.

The soloist on this occasion will be Rudolph Ganz, who makes his appearance here after an absence of several seasons, and he will play the E flat concerto. The symphonic poems will be represented by "Les Preludes" and "Tasso."

A detailed account of the coming Symphony season will appear in next Sunday's Journal.

HERALD, BOSTON, SEPTEMBER 10, 1911.

DANTE SYMPHONY TO BE PLAYED HERE

Will Be a Feature at the Centenary of Liszt's Birth.

The Symphony Orchestra will begin its season with an embarrassment of anniversaries. On Oct. 22 falls the centenary of the birth of Litzt, and on the same day is the 30th anniversary of the first concert given by the orchestra in Music Hall under Mr. Henschel. Both of these events will be celebrated with special programs. Mr. Fiedler has arranged the 30th anniversary program for the second concert, on Oct. 14th, and the Liszt program at the third concert, on Oct. 21.

The principal work on the Liszt program will be the "Dante Symphony." To many the "Dante Symphony" is even a greater work than the "Faust," but it is not so well known. It has appeared on the Symphony program but twice—in February, 1886, and in May, 1903. It has not been given in New York for over 30 years. The work includes the "Inferno" and the "Purgatorio," and, as in the "Faust" symphony, a chorus is used in the finale, but the "Dante" uses a female chorus instead of a male, this being the "Paradiso."

The soloist will be Rudolph Ganz. He will play Liszt's E flat concerto. The symphonic poems will be represented by "Les Preludes" and "Tasso."

The management of the orchestra hopes to be able to make full announcement regarding the season next week.

JOURNAL—THURSDAY, SEPTEMBER 14, 1911.

But Three New Faces Will Be Seen in the Symphony

There will be only three new faces in the Symphony Orchestra this year. One of these new members will be an addition to the membership of the orchestra, while the other two replace members who have retired.

The additional member will be Modeste Alloo, who will share with Mr. Hampe the position of first trombone. Mr. Alloo is a Belgian and comes very highly recommended. Sir Edward Elgar, some years ago, wrote for him and dedicated to him a trombone concerto.

The other two members will be viola players, coming from abroad. They will take the places of Henry Heindl and one other of the viola players who retired from the orchestra last year. Mr. Heindl is one of the old guard, as he was a member of the original orchestra in 1881, and until his illness a year ago he had the remarkable record of never having missed a rehearsal or concert in twenty-nine years. Mr. Heindl retires on pension.

SUNDAY POST, SEPTEMBER 10, 1911

BOSTON SYMPHONY ORCHESTRA

The Symphony Orchestra will begin its 31st season with an embarrassment of anniversaries. On October 22 falls the centenary of the birth of Franz Liszt and on the same day is the thirtieth anniversary of the first concert given by the orchestra in old Music Hall under Mr. Henschel. Both of these events will be duly celebrated with special programmes and Mr. Fiedler has placed the thirtieth anniversary programme at the second concert, on Oct. 14 and the Liszt anniversary programme at the third concert on Oct. 21.

The principal work on the Liszt programme will be the "Dante Symphony" which Mr. Fiedler has promised for the last two years, but has not until now found time to produce. In the minds of many, the "Dante" is even a greater work than the "Faust" symphony, but it is not nearly so well known. As a matter of fact the "Dante" symphony has appeared on the Symphony programmes but twice, the first time in February, 1886, and the second time May, 1903. Mr. Gericke being conductor in both instances. It has not been given in New York for over 30 years. The work is in two parts, the first, "Inferno," the second, "Purgatorio" and, as in the "Faust" symphony, a chorus is used in the finale, but the "Dante" symphony requires a female instead of a male chorus for the section, "Paradiso."

The soloist at the Liszt celebration will be Rudolph Ganz, who makes his appearance here after an absence of several seasons, and who will play the E-flat concerto. The Symphonic poems will be represented by "Les Preludes" and "Tasso."

The management of the orchestra hopes to be able to make full announcement regarding the season next week.

TRANSCRIPT, TUESDAY, SEPTEMBER 12, 1911

News of Music

SEEMINGLY, Richard Strauss has finished his new symphony or expects to finish it in time for performance in America in the course of the winter. Anyhow, it appears definitely in the announcements of the Philadelphia Orchestra, wherein it is called the "Alpen" symphony, with an explanatory sentence saying that "it represents the tendency of the composer to return to an earlier, classically simple tradition, not unlike the sprightly naïveté of Mozart." If this gloss be true, evidently Strauss, born perverse and liking it, has been impressed by the Alps in his own peculiar fashion. Since Mr. Fiedler is tireless with Strauss's music, he will hardly let the new symphony go long unheard in Boston. It is Strauss's first orchestral piece since the "Domestica" of 1905.

Hereabouts, too, we shall not lack new music by Reger and at the beginning of the season. Long since, the impending Worcester Festival announced his choral piece, "The Nuns," and in October at the Symphony Concerts, Mr. Fiedler will play Reger's "Overture to a Comedy" for the first time in America. The particular comedy is unindicated and perhaps imaginary, like the tragedy to which Reger wrote a thunderous and restless prologue two years ago.

GLOBE—THURSDAY. SEPTEMBER 14, 1911

NEW SYMPHONY PLAYERS.

There Will Be Only Three Changes in the Personnel of the Orchestra This Season.

There will be only three new faces in the Symphony orchestra this year. One of these new members will be an addition to the membership of the orchestra, while the other two replace members who have retired.

The additional member will be Modeste Alloo, who will share with Mr Hampe the position of first trombone. Mr Alloo's engagement is due to the policy of the orchestra to have extra men so far as possible among the wind players, for modern music is so exacting that it is difficult for one solo player to do all the work required of him in the season. Mr Alloo is a Belgian and comes very highly recommended. In fact, Sir Edward Elgar some years ago wrote for him and dedicated to him a trombone concerto.

The other two members will be viola players, coming from abroad. They will take the place of Henry Heindl and one other of the viola players, who retired from the orchestra last year. Mr Heindl is one of the old guard, as he was a member of the original orchestra in 1881, and until his illness a year ago he had the remarkable record of never having missed a rehearsal or concert in 29 years. He retires on pension.

SEPTEMBER 14, 1911.

NEW SYMPHONY PLAYERS.

There will be three new members in the Symphony Orchestra this season, two viola players and a solo trombone player. Modeste Alloo, a Belgian, will share the position of first trombone player with Mr. Hampe. One of the viola players takes the place of Henry Heindle, who retires on pension, having been a member of the original orchestra in 1881.

HERALD, THURSDAY, SEPTEMBER 14, 1911

NEW PLAYERS FOR BOSTON SYMPHONY

Modeste Alloo, Trombone, and Two Viola Players Secured.

There will be only three new faces in the Symphony orchestra this year. Two will replace members who have retired.

Mr. Modeste Alloo, who will share with Mr. Hampe the position of first trombone. Mr. Alloo's engagement is due to the policy of the orchestra to have extra men so far as possible among the wind players. Mr. Alloo is a Belgian, and comes very highly recommended. In fact, Sir Edward Elgar, some years ago, wrote for him and dedicated to him a trombone concerto.

The other two members will be viola players, coming from abroad. They will take the place of Mr. Henry Heindl and one other of the viola players who retired from the orchestra last year. Mr. Heindl is one of the old guard, as he was a member of the original orchestra in 1881, and until his illness a year ago he had the remarkable record of never having missed a rehearsal or concert in 29 years. Mr. Heindl retires on pension.

RECORD, THURSDAY, SEPTEMBER, 14, 1911

BOSTON SYMPHONY ORCHESTRA.

There will be only three new faces in the Symphony orchestra this year. One of these new members will be in addition to the membership of the orchestra, while the other two replace members who have retired.

The additional member will be Mr. Modeste Alloo, who will share with Mr. Hampe the position of first trombone.

Mr. Alloo is a Belgian and comes very highly recommended. In fact Sir Edward Elgar, some years ago, wrote for him and dedicated to him a trombone concerto.

The other two members will be viola players coming from abroad. They will take the place of Henry Heindl and one other of the viola players who retired from the orchestra last year. Mr. Heindl retires on pension.

THURSDAY, SEPTEMBER 14, 1911 EVENING TRANSCRIPT,

New "Symphony Men"

A new first trombone-player, Mr. Alloo, a Belgian highly reputed with his instrument, will join the Symphony Orchestra in October, thus continuing the reorganization of the brass choir that has been going forward since Dr. Muck's time. Two new viola players, both Europeans, will also join the band—one to replace Henry Heindl, who retired on pension last spring after twenty-nine years of continuous service, from the beginnings indeed of the orchestra itself.

SATURDAY MORNING, SEPTEMBER 16, 1911

BOSTON SYMPHONY ORCHESTRA.

The annual auction sales of the Symphony Orchestra begin on Sept. 25 with the sale of the $18 seats for the rehearsals. All the sales will begin at 10 a.m. As has always been the rule the second balcony will be withheld from sale for the rehearsals.

The thirty-first annual prospectus of the orchestra, which has just been issued, promises a season full of interest for the patrons of that institution. The usual 24 public rehearsals and 24 concerts will be given on successive Fridays and Saturdays, beginning Oct. 6 and 7, respectively, and ending May 3 and 4, with the exception of seven weeks when the orchestra will be away. For the first time since the orchestra was organized the season will run a course of 31 weeks, 30 weeks for many years past being the maximum. The season will be most exacting in the amount of work to be done. The management has scheduled 118 concerts in 26 different cities, and in addition to these there will be the usual two concerts in aid of the Pension Fund, making 122 concerts in all, or an average of practically four a week.

The list of soloists which has been prepared by Mr. Ellis is as representative as ever for it includes all the great artists available for such work during the coming winter. Mr. Fiedler, whose last year it is, has made a most ambitious plan and will announce a list of novelties which at least promise as much as any he has announced in past years and contains some items of more than usual importance.

The singers will be Elena Gerhardt, Alma Gluck, Berta Morena and Madame Schumann-Heink. The violinists will be Kathleen Parlow, Maud Powell, Efrem Zimbalist, Anton Witek and Sylvain Noack. The pianists will be Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor; and Alwin Schroeder will be the 'cellist.

Boston Symphony Begins Thirty-First Year

New Soloists in Departments of Voice, Violin and Piano Appear and New Reger and Bantock Pieces Are Heard Early

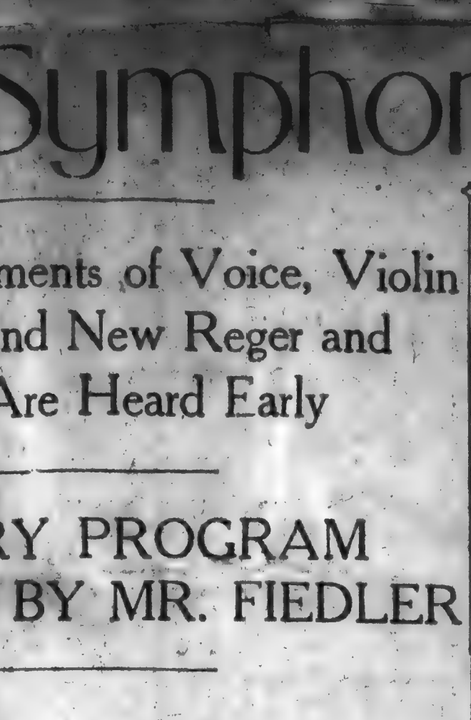
LISZT CENTENARY PROGRAM ANNOUNCED BY MR. FIEDLER

AUCTION SALES of the Symphony concert seats for the coming season are held at Symphony hall the week of Monday, Sept. 25, in the following order:

Monday, Sept. 25, $18 seats for the Friday afternoon rehearsals; Tuesday, Sept. 26, $10 seats for the rehearsals; Thursday, Sept. 28, $18 seats for the Saturday evening concerts; Friday, Sept. 29, $10 seats for the concerts.

The sales will begin at 10 o'clock in the morning. The second balcony rehearsal seats will be withheld from the auction and the traditional practise of selling them on the day of the rehearsals for 25 cents each will be continued.

HAROLD BAUER
Pianist who has made wide appeal in America as concert artist returns this season



(Photo by Mishkin, New York)
MISS KATHLEEN PARLOW
Young Canadian violinist taught by Auer has already found place in heart of American musical public

EFREM ZIMBALIST
New product of Leopold Auer's violin classes in St. Petersburg Conservatory made his first appearance Oct. 27

Soloists Representative

The thirty-first annual prospectus of the orchestra which has just been issued promises a season full of interest for the patrons of that institution. The usual 24 public rehearsals and 24 concerts will be given on successive Fridays and Saturdays beginning Oct. 6 and 7 and ending May 3 and 4, with the exception of seven weeks when the orchestra will be away, five times on its southern trips and twice in the West. The dates when the orchestra will be away are Nov. 10 and 11, Dec. 8 and 9, Jan. 12 and 13, Feb. 2 and 3, Feb. 23 and 24, March 22 and 23, April 12 and 13. For the first time since the orchestra was organized the season will run a course of 31 weeks, 30 weeks for many years past being the maximum. The season will be most exacting in the amount of work to be done. The management has scheduled 118 concerts in 26 different cities and in addition to these there will be the usual two concerts in aid of the pension fund, making 120 concerts in all, or an average of practically four a week. This with the rehearsing and traveling which will have to be done means plenty of occupation for Mr. Fiedler and the men under him. The second trip to the West is an innovation. Each trip will last a week and Buffalo, Cleveland and Detroit, which heretofore have had a single concert each year, will have two concerts.

The prospects of the orchestra, the managers say, have never been more promising. The support given to it in Boston is now, as it has ever been, loyal and enthusiastic. Its patronage in cities outside of Boston has each year shown a continual increase until practically it plays "to capacity" in every city that it visits. The list of soloists prepared by Mr. Ellis is as representative as ever, for it includes all the great artists available during the coming winter. Mr. Fiedler, now in the last year of his conductorship, has a list of novelties which is said to promise much.

The total number of soloists engaged up to the present time is 17. It is likely that some additions will be made to this number in the course of the season. Of the 17 three will be drawn from the orchestra, Messrs. Witek and Noack, violins, and Mr. Schroeder, 'cellist.

Young Violinists Appear

The list comprises four singers, five violinists, seven pianists and one 'cellist. The singers will be Mmes. Elena Gerhardt, Alma Gluck, Berta Morena and Ernestine Schumann-Heink. The violinists will be Kathleen Parlow, Maud Powell, Efrem Zimbalist, Anton Witek and Sylvain Noack. The pianists will be Katharine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor; and the 'cellist, Alwin Schroeder.

Three of the soloists, Miss Gerhardt and Messrs. Bachaus and Zimbalist, will be new. These artists come to America this season for the first time. Miss Gerhardt is a young German soprano who has made a specialty of concert work. Her career has been in a general way under the tutelage of Mr. and Mrs. Arthur Nikisch. She has figured largely in European concerts in the last three or four years and is a great favorite in Germany and in England.

Wilhelm Bachaus, a German pianist, is said to be the possesor not merely of a highly developed technique but to have musical and temperamental qualities which place him in the first rank of artists of his kind.

Zimbalist, like Mischa Elman and Kathleen Parlow, is a pupil of Leopold Auer of St. Petersburg. Like Elman, he is a Russian Jew and a graduate of the St. Petersburg Conservatory of Music, where during his studies he took all the prizes that were offered. He is 22 years old and is regarded in Europe as Elman's only rival. His concerts in Berlin and London are reported to have been quite as popular as Elman's.

Mme. Alma Gluck will sing with the Symphony orchestra for the first time, although she is not unknown here in Boston. Mme. Gluck's rise in her profession has been extraordinarily rapid. Though a Roumanian by birth, she has lived in America practically all her life and all her studies and all her career have been in this country. Three years ago she was taking minor parts in the Metropolitan Opera Company; today, according to the managers, she is one of the most sought after singers before the public.

Mme. Berta Morena has sung in opera in Boston and three years ago she was soloist with the Symphony orchestra.

(Photo by Apeda Studio, New York)
MISS KATHARINE GOODSON
English pianist remembered for recital and orchestral appearances of recent season is in Symphony schedule

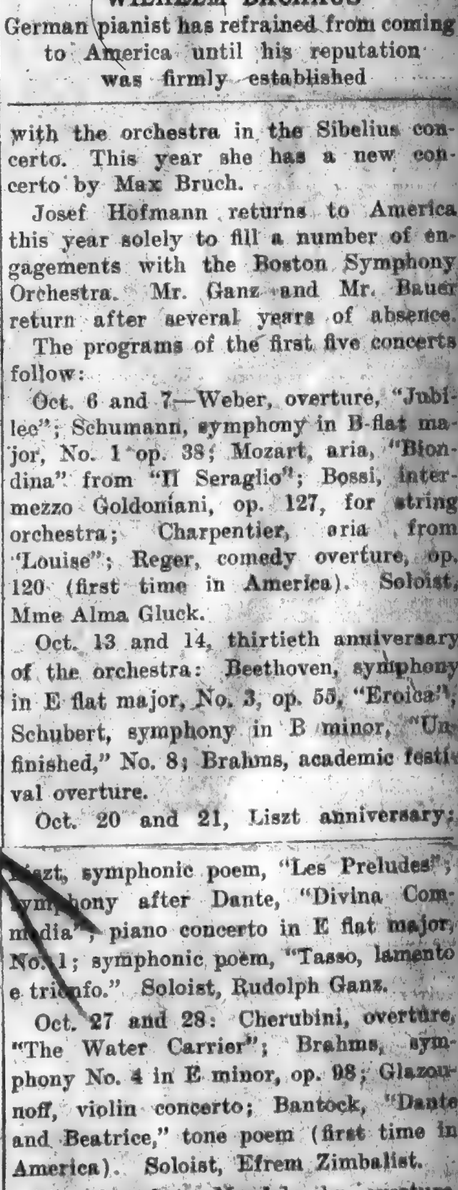
(Copyright by Gessford, New York)
JOSEF HOFMANN
Accounted among the greatest piano interpreters Mr. Hofmann comes to Boston second successive year

Annual Bidding for Season Seats Which Takes Place in Symphony Hall Is Preliminary to Starting Work of Concerts

TWO WESTERN TRIPS AMONG ITEMS IN 1911-2 PROSPECTUS

MME. OLGA SAMAROFF
American pianist who has won Symphony solo honors in past years will reappear

(Photo by Windealt Studio, Oak Park, Ill.)
RUDOLPH GANZ
Swiss pianist known in Boston plays with orchestra in Liszt anniversary program



WILHELM BACHAUS
German pianist has refrained from coming to America until his reputation was firmly established

The successor of Milka Ternina in Munich, she is in the front rank of dramatic sopranos. Madame Schumann-Heink holds a place all her own in the affections of the American public and her appearances with the Symphony orchestra are always brilliant.

Miss Kathleen Parlow, the young Canadian violinist who made her debut in Boston with the orchestra toward the end of last season, won a success that made a return engagement inevitable.

Mme. Maud Powell was last heard with the orchestra in the Sibelius concerto. This year she has a new concerto by Max Bruch.

Josef Hofmann returns to America this year solely to fill a number of engagements with the Boston Symphony Orchestra. Mr. Ganz and Mr. Bauer return after several years of absence.

The programs of the first five concerts follow:

Oct. 6 and 7—Weber, overture, "Jubilee"; Schumann, symphony in B-flat major, No. 1 op. 38; Mozart, aria, "Biondina" from "Il Seraglio"; Bossi, intermezzo Goldoniani, op. 127, for string orchestra; Charpentier, aria from "Louise"; Reger, comedy overture, op. 120 (first time in America). Soloist, Mme Alma Gluck.

Oct. 13 and 14, thirtieth anniversary of the orchestra: Beethoven, symphony in E flat major, No. 3, op. 55, "Eroica"; Schubert, symphony in B minor, "Unfinished," No. 8; Brahms, academic festival overture.

Oct. 20 and 21, Liszt anniversary; Liszt, symphonic poem, "Les Preludes"; symphony after Dante, "Divina Commedia"; piano concerto in E flat major, No. 1; symphonic poem, "Tasso, lamento e trionfo." Soloist, Rudolph Ganz.

Oct. 27 and 28: Cherubini, overture, "The Water Carrier"; Brahms, symphony No. 4 in E minor, op. 98; Glazounoff, violin concerto; Bantock, "Dante and Beatrice," tone poem (first time in America). Soloist, Efrem Zimbalist.

Nov. 3 and 4: Mendelssohn, overture, "Melusine"; Strauss, tone poem, "Thus Spake Zarathustra"; d'Indy, symphonic variations "Istar," op. 42; Chabrier, overture, "Gwendoline."

(Photo by Grainer)
MME. BERTA MORENA
Metropolitan opera soprano has been heard with Symphony players in Boston and elsewhere

(Photo by H. Godfrey Turner, New York)
MME. MAUD POWELL
Violinist remembered for her reading of Sibelius concerto will restate her interpretive views to Bostonians

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ARTICLE INCOMPLETE

HAROLD BAUER.

EFREM ZIMBALIST

Thirty-first Season of Boston's Famed Orchestra Has Every Promise of Being Unusually Brilliant.

The 31st annual prospectus of the Boston Symphony Orchestra, which has been just issued, promises a season full of interest. The management has scheduled 118 concerts in 26 different cities, and in addition to these there will be the two concerts in aid of the pension fund, making 120 concerts in all, or an average of practically four a week. The usual 24 public rehearsals will be given on successive Fridays and Saturdays, beginning Oct. 6 and 7, respectively, and ending May 3 and 4, with the exception of the seven weeks when the orchestra will be away, five times on its southern trips and twice in the West. Buffalo, Cleveland and Detroit, which, heretofore have had to be content with a single concert a year, are to have two concerts. The popularity of the orchestra in outside cities has been constantly increasing, and the demand for it more than it can satisfy.

Mr. Fiedler, whose last year it is with the orchestra, has made ambitious plans and will produce a list of novelties which will equal any he has given in the past and contain also items of unusual importance.

Great Array of Soloists.

Mr. Ellis has prepared a list of soloists which includes all the great artists available for such work during the coming winter. The total number is 17 and it is likely some additions will be made during the season. Of this number three will be drawn from the orchestra, Messrs. Witek and Noack, first and second concert masters, and Mr. Alwin Schroeder, the principal 'cellist.

The list includes four singers, five violinists, seven pianists and one 'cellist. The singers will be Eleona Gerhardt, Alma Gluck, Berta Morena and Mme. Schumann-Heink; the violinists, Kathleen Parlow, Maud Powell, Efrem Zimbalist, Anton Witek and Sylvain Noack; the pianists, Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor; 'cellist, Alwin Schroeder.

Three of these are newcomers to Boston, Miss Gerhardt and Messrs. Bachaus and Zimbalist. Miss Gerhardt is a soprano, pupil of Mrs. Arthur Nikisch and her career has been under the patronage of Mr. and Mrs. Nikisch. She has been a great favorite in Germany. Wilhelm Bachaus is said to be the possessor of highly developed technique, and also to have musical qualities which place him in the front rank of artists. Zimbalist, Elman, is a pupil of Auer of Petersburg, and has studied with him for a number of years. He is also a pupil of Auer and a graduate of the Imperial Conservatory of Music. In Berlin and London he is regarded as Elman's rival.

Alma Gluck of the Metropolitan Opera Company is known here, although this is her first appearance with the Symphony Orchestra. Berta Morena has sung here in opera, and three years ago sang with the Symphony. Mme. Schumann-Heink needs no introduction to Boston.

Kathleen Parlow, the young Canadian girl, made her debut with the orchestra last season, and made a profound impression. Maud Powell has not been heard here since she conquered with ease the stupendous difficulties of the Sibelius concerto. This year she will play a new concerto by Max Bruch.

In the list of pianists the names of Katherine Goodson and Olga Samaroff will excite pleasurable anticipations, as will the names of the old Boston favorites, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor, who represents the local pianists.

The annual auction sales of the Symphony orchestra come this year in the last week of the month, beginning Monday, Sept. 25. On that date the $18 seats for the rehearsals will be sold; on the 26th the $10 seats for the rehearsals; on the 28th the $18 seats; on the 29th the $10 seats for the concerts. Sales will begin at 10 in the morning. As usual the second balcony will be withheld from sale for rehearsals.

Following are the programmes for the first five weeks of the Symphony season:

OCT. 6TH ANR 7TH.

Overture, "Jubilee" ..... Weber
Symphony in B-flat major, No. 1, Op. 38 ..... Schumann
Aria, "Biondina" from "Il Seraglio" ..... Mozart
"Intermezzi Goldoniani," Op. 127 (Nos. 1, 3, 5 and 6), for string orchestra ..... Bossi
Aria from "Louise" ..... Charpentier
Comedy Overture, Op. 120 (first time in America) ..... Reger
Soloist, Miss Alma Gluck.

OCT. 13th AND 14TH, 86TH ANNIVERSARY OF THE ORCHESTRA.

Symphony in E-flat major, No. 3, Op. 55, "Eroica" ..... Beethoven
Symphony in B-minor, "Unfinished," No. 8 ..... Schubert
Academic Festival Overture ..... Brahms

OCT. 20TH AND 21ST, LISZT ANNIVERSARY.

(Franz Liszt born Oct. 22, 1811.)
Symphonic poem, "Les Preludes" ..... Liszt
Symphony after Dante "Divina Commedia" ..... Liszt
Concerto for pianoforte in E-flat major, No. 1 ..... Liszt
Symphonic poem, "Tasso, lamento e trionfo" ..... Liszt
Soloist, Rudolph Ganz.

OCT. 27TH AND 28TH.

Overture, "Der Wasserträger" ..... Cherubini
Symphony No. 4 in E Minor, Op. 98 ..... Brahms
Concerto for Violin ..... Glazounoff
"Dante and Beatrice," tone poem (first time in America) ..... Bantock
Soloist, Efrem Zimbalist.

NOV. 3D AND 4TH.

Overture, "Meluzine" ..... Mendelssohn
Tone poem, "Thus Spake Zarathustra" ..... Strauss
Symphonic variations, "Istar," Op. 42 ..... d'Indy
Overture, "Gwendoline" ..... Chabrier

The thirty-first annual prospectus of the orchestra, which has just been issued, promises a season full of interest for the patrons of that institution. The usual 24 public rehearsals and 24 concerts will be given on successive Fridays and Saturdays, beginning Oct. 6 and 7, respectively, and ending May 3 and 4, with the exception of seven weeks when the orchestra will be away. For the first time since the orchestra was organized the season will run a course of 31 weeks, 30 weeks for many years past being the maximum. The season will be most exacting in the amount of work to be done. The management has scheduled 118 concerts in 26 different cities, and in addition to these there will be the usual two concerts in aid of the Pension Fund, making 122 concerts in all, or an average of practically four a week.

The list of soloists which has b pared by Mr. Ellis is as represent ever for it includes all the grea available for such work during th winter. Mr. Fiedler, whose last, is, has made a most ambitious will announce a list of novelties least promise as much as any he nounced in past years and conta items of more than usual import

The singers will be Elena Alma Gluck, Berta Morena and Schumann-Heink. The violinist Kathleen Parlow, Maud Powell Zimbalist, Anton Witek and Noack. The pianists will be K Goodson, Olga Samaroff, Wilhelm Harold Bauer, Rudolph Ganz, Jo mann and George Proctor; and Schroeder will be the 'cellist.

4

RECORD SATURDAY, SEPTEMBER 16

BOSTON SYMPHONY ORCHESTRA.

The annual auction sales of the Symphony Orchestra begin on Sept. 25 with the sale of the $18 seats for the rehearsals. All the sales will begin at 10 a.m. As has always been the rule the second balcony will be withheld from sale for the rehearsals.

THE SYMPHONY YEAR

THE FIRST ANNOUNCEMENTS FOR 1911-1912

The Thirty-First Year of the Orchestra —A Schedule That Calls for More Concerts in the West Than Heretofore, and So Lengthens by a Week the Season in Boston—Mr. Fiedler's Final Year as Conductor and His Ambitions for It—The Annual Array of Singers, Pianists and Violinists—A Comprehensive and Promising List

WITH the Symphony Concerts of Friday afternoon, Oct. 6 and Saturday evening, Oct. 7, to begin the new season, the orchestra enters upon its thirty-first year. It will celebrate the thirty years that are past, on Oct. 13 and 14, by the first pair of concerts it has ever undertaken in honor, as it were, of itself. More particularly and in much more characteristic fashion, it will also signalize the anniversary by the lengthening of its working weeks by one. Hitherto the concerts in Boston have extended over thirty weeks—for the twenty-four pairs that precendent ordinarily broken by the five intervals during which the orchestra visits New York and other cities to the South and the one interval during which it goes into the Middle West. There it has gathered a numerous public that seems to wish for more concerts. Accordingly, this season, the orchestra will go twice into the Middle West—once at the end of January as heretofore and once at the middle of April. Thus its concerts in Boston will continue over one more week than heretofore, ending on Friday afternoon, May 3 and Saturday evening, May 4. The six additional concerts in the Middle West raise the total number that the orchestra will undertake in its seven months of active work to 120, practically four concerts a week—to say nothing of rehearsals and travel—and so the most exacting task the management has yet set for it. To New York, Brooklyn, Philadelphia, Baltimore and Washington, it will go at monthly intervals as of old, and already its audiences there are assured. It will give its occasional concerts in Worcester, Providence, Springfield, New Bedford and other New England cities where it is annually and eagerly expected. On eight Thursdays from November through April, it will go to Cambridge, and in Boston it will not miss its two concerts for its own Pension Fund.

Mr. Fiedler's Final Year

Fortunately for such a scheme, Mr. Fiedler has the physical strength, the nervous vitality, and the liking for work that make the schedule possible, and this year, he will be free at least from the labor of choral concerts with the Cecilia that he undertook last winter. If Mr. Fiedler, as his men say, drives them hard, especially in the preparation of new music, he does not grow intolerable once pictured his days and nights as study of new pieces, rehearsals, concerts, journeys, meals and sleep, declared that this in the season was a conductor's life and wondered why young men should seek it painfully. He forgot that the same spirit that spurs him through these labors, tingles also in these young men. Additional concerts aside, Mr. Fiedler bids fair to be more famous than ever this winter. He will return to Boston for the final year of his conductorship, to his last opportunity to perform with the Symphony Orchestra the music that he particularly cherishes and the music that he wishes particularly to bring to hearing. Until next Saturday, aside from the programmes of the first five pairs of concerts, printed elsewhere in this newspaper, we can get a detailed list of the music that he wishes to undertake. It is an open secret, however, that it will be rich in new or novel pieces and that it will include, as the "programmists" say, "symphonies" of "large dimensions." The five programmes, with their Reger and Bantock, Strauss and d'Indy, Beethoven, Schumann and Brahms sufficiently herald it. Whatever Mr. Fiedler's merits or demerits as a conductor—and the first far outweigh the second—an expectant and admiring public awaits him. The audience of the Symphony Concerts likes the substance and the arrangement of his carefully compiled programmes, his eagerness for the magnificences and the brilliances of sound, his liking for vivid effect and contrast. In the better sense of the word, he has "popularized" the concerts beyond any of his predecessors, and a grateful public has rewarded him accordingly. In the outlying cities it has been still more grateful.

The Usual Arrangements

In a few trifling respects the additional journeys to the West has altered the arrangements for the concerts in Boston. Otherwise they remain as of recent years. They will begin at Symphony Hall on Friday afternoon, Oct. 6, and Saturday evening, Oct. 7. They will continue from week to week through Nov. 3 and 4—the longest consecutive series. Then, the trips, as the orchestra calls them, begin, and there will be no concerts on Nov. 10 and 11, Dec. 8 and 9, Jan. 12 and 13, Feb. 2 and 3, Feb. 23 and 24, March 22 and 23 and April 12 and 13. Since Christmas falls on Monday, it will not affect the course of the concerts, and the shift of the afternoon concert from Good Friday to the preceding Thursday will be made as usual. Finally, the season will end on May 3 and 4, when it is almost safe to surmise, Mr. Fiedler will take leave of the orchestra with Beethoven's Choral Symphony in which he excels.

The tickets for the concerts will be sold by auction as heretofore, starting from the established price of $18 for the better seats and $10 for the less desirable. The tickets at $18 for the afternoon concerts will be sold at Symphony Hall on Monday morning, Sept. 25; the tickets at $10 for the afternoon concerts on Tuesday morning, Sept. 26; the tickets at $18 for the evening concerts on Thursday morning, Sept. 28; and the tickets at $10 for the evening concerts on Friday morning, Sept. 29. Long ago, the regular public of the concerts mastered the conditions that govern these sales and learned the scale of bids that usually prevails. It is the custom of the orchestra so to sell its tickets in Boston. No other band in America dares so to rely upon premiums.

"The Soloists"

For seventeen of the twenty-four pairs of concerts a "soloist" has been already engaged or will come from the ranks of the orchestra, and the official outgivings hint at additions to the list. Seemingly, then, few of the concerts will be wholly orchestral, and the management seems to be receding from the policy, begun a few years ago, of giving every fourth or fifth pair to the band alone. On the other hand it still holds firmly to its announced course of engaging only such singers, pianists and violinists as deserve by their acknowledged rank to appear with such an orchestra. The exception, sometimes fortunate, sometimes unfortunate, has been one or another resident virtuoso. For the new season the choice of soloists accords altogether with this policy. The singers will be Mmes. Gluck and Morena of the Metropolitan Opera House, Mme. Schumann-Heink of Europe and America and Miss Elena Gerhardt, the German concert singer, who comes for the first time to the United States at midwinter. The pianists will be Messrs. Hofmann, Bauer, Ganz, Bachaus and Proctor and Mmes. Samaroff and Goodson. The violinists will be Mmes. Parlow and Powell and Mr. Zimbalist for fiddering virtuosi and Messrs. Witek and Noack from the first desk of the orchestra itself. Furthermore, for one pair of concerts Mr. Schroeder will play a 'cello piece.

The Four Singers

Of the chosen singers, Mme. Schumann-Heink is a favorite there many years to the regular audiences of the Symphony Concerts and to the miscellaneous public that seeks them occasionally. It is, moreover, a curious and amusing fact that she has often been in better voice and sung more skilfully and expressively at the Symphony Concerts than at any of her own recitals in Boston. The orchestra, the audience, the whole occasion seem to stimulate her. Miss Morena is less familiar to the audiences of Symphony Hall, but she has sung at the Symphony Concerts three years ago, and earlier she took the part of Sieglinde in a performance of "Die Walküre" by the Metropolitan Company at the Boston Theatre. She was then, she is now, a very comely woman, cherished and painted by the artist Lenbach. She is also a dramatic singer whose tones have increased in security, warmth and eloquence with the years. Miss Gluck, also of the Metropolitan Opera House, is one of its younger singers who has risen there, by the rather unusual attribute in a lyric theatre in 1911, of skill in the pure art of song. Last winter she sang in Boston at one of the concerts of the Händel and Haydn Society and not a few Bostonians have heard her at the Metropolitan as the Blessed Spirit in the revival of Orpheus. There they could hear the beauty of her transparent voice, the delicate intelligence and the refined artistry of her singing. The newcomer, Miss Gerhardt, is one of the few singers in Germany who is content with the concert-room. There and, indeed, in all northern and western Europe, she has sung often with orchestras and in recitals of her own. Occasionally, Mr. Nikisch, whose protégée she is, accompanies her in them. She is a comely woman of the blonde German type and of poised and practised stage presence. Her voice is a rich and expressive soprano and she commands both beauty and eloquence of tone. She has cultivated the grand style not for rhetorical effect, but for an unusual breadth and power of diction and climax. She has large imagination and in her singing are both repose and vitality.

The Pianists

Of the pianists, Mr. Hofmann returns from Europe for ten appearances with the Symphony Orchestra only. After years of mistrust of Boston because it had once seemed indifferent to him, he came again to it last autumn as a matured pianist. It heard him gladly; it applauded him yet more last spring. "Has Boston changed?" he wrote amusingly, after the concert of April, "or is it the pianist?" Probably it is both. Mr. Bauer likewise returns to a public that has long admired his studious talents, the intellectual understanding that underlies his playing and the poised emotion that warms it. Mr. Ganz, who has now settled in Berlin, has been as long—or longer—absent. He used to strike fire; by report it burns the brighter now. Mme. Goodson won her first American public here in Boston and she has kept it by the vitality and the elastic moods of her playing of the romantic music—she is likely to play Tschaikowsky's concerto—which is her best field. Mme. Samaroff has regained health and spirits again. She can summon again the nervous energy, the large resource and the sure precision of her playing with an orchestra. The public of the Symphony Concerts has long followed her career. The newcomer remains—Mr. Bachaus, German, blonde, and still believably youthful. His technique, of mingled power and finesse, dates him to the school of Rosenthal and Godowsky; but he has a warmer and a more elastic temperament. The sixties and the seventies would have called him romantic.

The Violinists

Of the violinists, two are members of the orchestra, Mr. Witek of the refinements of technique and the subtleties of tonal shading, and Mr. Noack with his silvery tone and his French sense, though he is Dutch by birth, of the golden mean of adroit expression. Two more are women: the most distinguished of the elder women of the violin, Mme. Powell, and the most remarkable of the younger, Miss Parlow. Mme. Powell is established now, beyond peradventure, among the remarkable violinists of our time and she is one of the few American virtuosi, whom European audiences—and not "press notices" sent from Europe—have really acclaimed. At her usual interval of three or four years, she returns to the Boston Orchestra, this time to play Bruch's new concert-piece. Miss Parlow, who was first played with the orchestra last spring, proved that, young as she is, she was both virtuoso, in her command of her instrument and feeling for it, and interpretative artist in her response to her music. Her concerto, Tschaikowsky's, happened to be ill-chosen for her best powers. She will choose more wisely next autumn. Finally, there is one more newcomer—Mr. Zimbalist. Auer, the Russian virtuoso who is counted the foremost teacher of the violin, schooled him as he schooled Mr. Elman and Miss Parlow, and launched him as a virtuoso in Europe. His progress has been rapid in Germany and in England; and he is now to try his fortunes in America. To see and to hear he recalls the younger Elman and in his playing are the same Slav traits. So run the present announcements of the Symphony Orchestra. Once it belonged to Boston only. Now, with its wider and wider field, it is almost national.

H. T. P.

THE SYMPHONY CONCERTS

The Music for the First Five Pairs—New Pieces by Reger and Bantock—Strauss's "Zarathustra" and d'Indy's "Istar"—The Two Anniversary Programmes

MR. FIEDLER has sent to Boston his programmes for the first five Symphony Concerts of the new musical year. They include the pieces chosen for the concerts that are to commemorate the thirtieth anniversary of the founding of the band and the hundredth anniversary of the birth of Liszt. For the first of these anniversaries, the programme is properly classical—Beethoven, Brahms and Schubert. For the second, it includes Liszt's "Dante" symphony, so seldom played that it will come as novel music to many that hear it.

The other three programmes bear witness Mr. Fiedler's sympathies for contemporar music and his zeal to bring interesting ne music to speedy hearing in Boston. The the lists include Strauss's "Zarathustra of which Mr. Fiedler has given very el quent performances; d'Indy's richly imag ined and scored set of variations, "Istar Chabrier's overture to his opera, "Gwende line"; Glazounoff's concerto for violin which has not yet been played here; Ban tock's tone poem "Dante and Beatrice," first heard last spring in London and very glowing, if a little theatrical music; and Reger's newest orchestral piece an overture to an imaginary or an unnamed comedy.

In detail the five programmes go:

Oct. 6 and 7:

Weber: Overture, "Jubilee."
Schumann: Symphony in B-flat major (The Spring).
Mozart: Aria, "Biondina" from "Il Seraglio."
Bossi: "Intermezzi Goldoniani," for String Orchestra.
Charpentier: Air from "Louise."
Reger: Comedy Overture, Op. 120. (First Time in America)
Soloist: Miss Alma Gluck (of the Metropolitan Opera House)

Oct. 13 and 14, for the thirtieth anniversary of the founding of the orchestra:

Beethoven: Symphony No. 3, "Eroica."
Schubert: Symphony in B-Minor, "Unfinished."
Brahms: Academic Overture.

Oct. 20 and 21, for the Liszt centenary:

Liszt: Symphonic Poem, "Les Préludes."—Symphony After Dante's "Divina Commedia."—Concerto for Pianoforte No. 1.—Symphonic Poem, "Tasso."
Soloist: Rudolph Ganz.

Oct. 27 and 28:

Cherubini: Overture, "The Water Carrier."
Brahms: Symphony No. 4 in E-minor.
Glazounoff: Concerto for Violin.
Bantock: Tone Poem, "Dante and Beatrice." (First Time in America)
Soloist: Efrem Zimbalist.

Nov. 3 and 4:

Mendelssohn: Overture, "Meluzine."
Strauss: Tone Poem, "Thus Spake Zarathustra."
d'Indy: Symphonic Variations, "Istar," Op. 42.
Chabrier: Overture, "Gwendoline."

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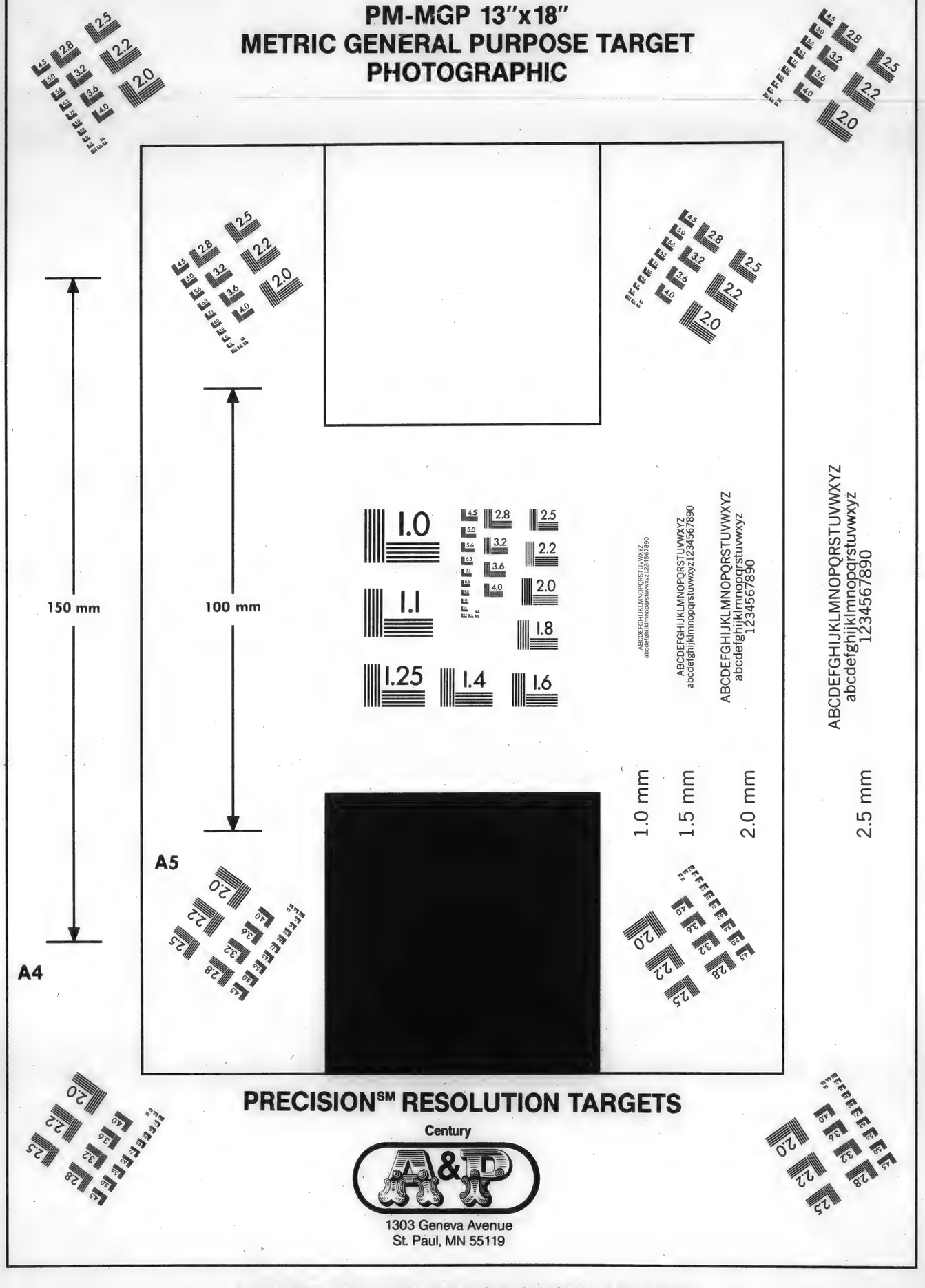

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SOLOISTS OF THE SEASON'S SYMPHONY ORCHESTRA CONCERTS.

MUSIC AND MUSICIANS

Symphony Announces Season's Plans.

List of Soloists a Large and Distinguished One.

Nielsen and Mardones in Concert Tour—Notes.

The 31st season of the Symphony orchestra will open with the usual public rehearsal on Friday afternoon, Oct 6, and with the concert on Saturday evening, Oct 7, and will continue with the exception of seven weeks, when the orchestra will be away, until Saturday evening, May 4. The Fridays and Saturdays that will be omitted are respectively: Nov 10 and 11, Dec 8 and 9, Jan 12 and 13, Feb 2 and 3, and 23 and 24, March 23 and 23, and April 12 and 13. During the past five years the orchestra has been away but six different weeks during the season, but an extra western trip has been placed in the schedule for next April, which accounts for the difference this year.

The annual auction sales of seats will open a week from tomorrow morning, Monday, Sept 25. As has been the custom in the past, four days will be given to these sales. On Monday, Sept 25, the $18 seats for the rehearsals will be sold, beginning at 10, and on Tuesday at the same hour, the $10 seats for the rehearsals. There will be sold at 10 on Thursday, Sept 28, the $18 seats for the concerts, and at the same hour on Friday, Sept 29, the $10 seats for the concerts.

There will be 17 soloists, four singers, all women; seven pianists, five violinists and one 'cellist. It is a list of high artistic merit. As is customary, three of these will be drawn from the ranks of the orchestra itself—the concert master, Mr Witek, his assistant, Mr Noack, and the first 'cello, Mr Schroeder. The visiting performers all promise to be worthy of the organization and the concerts under whose auspices they are to appear.

The list of singers includes Mmes Schumann-Heink, Berta Morena, Alma Gluck and Miss Elena Gerhardt. It will have been four years since last Mme Schumann-Heink has appeared here with the Symphony orchestra and the opportunity to hear her again under such conditions will be welcomed by her host of admirers in Boston. Mme Schumann-Heink still holds the first rank of contraltos of her day, and it is a question whether there is any artist now before the public who enjoys such general popularity as does she.

Soloists of Distinction.

Mme Berta Morena is one of the admired dramatic sopranos of the Metropolitan opera company who was heard here with much success three years ago. Mme Morena succeeded Mme Ternina, the principal soprano in the Munich opera. She has been a visitor to America several seasons and has won for herself a high place in the estimation of the musical public.

Miss Gerhardt's appearance here will be her first in America. Miss Gerhardt has figured largely in musical circles in Europe during the past few years as a concert singer. She is a pupil of Mrs Arthur Nikisch and her first essays as a public singer were made under the auspices of Mr and Mrs Nikisch. Efforts have been made for the last two or three seasons to bring her to America, but none were successful until this year. Miss Gerhardt is described as having a soprano voice of unusual beauty and she is said to sing with most artistic taste. Altogether, her coming is expected to add much to the pleasure of the season.

Mme Gluck, now one of the principal lyric sopranos of the Metropolitan opera house, is not unknown in Boston. She appeared here last year as a soloist with the Handel and Haydn society in Verdi's "Requiem," when her purity of voice and refinement of style were justly admired. Two years ago in March she sang Mimi in a performance of "La Boheme" at the Boston opera house by the Metropolitan company.

The career of this young singer is more than ordinarily interesting. While by birth she is a Rumanian, practically her whole life has been spent in America, all her musical instruction has been received in this country and all her singing has been done here. Three years ago she was engaged by the Metropolitan company for very minor roles, and made her first appearance in America as Sophia, in "Werther," at the first performance of opera given in the new theatre. The next season she commanded attention by her exquisite singing in Gluck's "Orpheus." She has since then progressed rapidly in her career. Mme Gluck is unusually gifted, both in temperament and in beauty. This will be her first appearance with the Boston Symphony orchestra.

Seven Pianists to Appear.

The list of pianists includes the names of Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor. The return of both Miss Goodson and Mme Samaroff will be heartily welcomed in Boston. Miss Goodson two or three years ago made a most favorable impression here, both at her appearances with the Symphony orchestra and in her recitals.

Of the younger pianists none has more friends and admirers in Boston that Olga Samaroff. A year ago last spring she was very ill in this city for a number of weeks, and last year she did practically no concert work. Last spring she became the wife of Mr Stokowski, the conductor of the Cincinnati orchestra, and will make only a limited number of concert appearances this winter. One of these will be in Boston with the Symphony orchestra.

Of the men, the one newcomer is Wilhelm Bachaus. Bachaus is a young German who has been making a very considerable name for himself in Europe during the last two or three years and he is making his first visit to America. It is said that he is an artist of very unusual attainments.

Josef Hofman came into his own in Boston last winter and stands without question as one of the two or three very great pianists in the world.

Harold Bauer, an old Boston favorite, returns after an absence of several years and the same is true of Rudolph Ganz. George Proctor is the representative of the local pianists.

The list of violinists is as comprehensive in its way as the list of pianists and singers. It comprises Kathleen Parlow, Maud Powell, Efrem Zimbalist, Anton Witek and Sylvain Noack. Kathleen Parlow made her debut here toward the end of last season. Like Elman and Zimbalist she is a pupil of Leopold Auer of St Petersburg, and showed plainly all the characteristics of that great teacher. With her performance of the Tschaikowsky concerto she aroused unusual enthusiasm. Her return will be welcomed by all lovers of the violin, for Miss Parlow is undoubtedly one of the great artists of the world.

Equally welcome will be the coming of that most admirable violinist, Maud Powell. Her position among the greatest violinists has been firmly fixed for many years. At her last appearance here she brought out the Sibelius concerto and accomplished a tour de force with its stupendous difficulties. This time she will bring to its first hearing in Boston the new concert piece by the venerable Max Bruch. At the Norfolk (Conn) music festival last June Miss Powell played the new piece for the first time in America. It was performed for the first time anywhere last winter in Berlin by Willy Hess, former concertmaster of the orchestra.

Zimbalist for a New Violinist.

Efrem Zimbalist, the young Russian violinist, who is coming to America this year for the first time, promises to be a highly interesting personality. As already noted, he, like Elman and Parlow, is a pupil of Auer. In Europe he is regarded as Elman's only rival, and among connoisseurs many consider him a greater artist than that remarkable youth. He is about Elman's age, and for the last two or three years has had really a sensational success in Berlin, London and others of the larger European cities.

The two violinists that will be drawn from the orchestra, Messrs Witek and Noack, are easily able to stand in the distinguished company in which they have been placed. Mr Witek's performance of the Beethoven concerto a year ago when he made his debut as soloist was one of the musical events of the season, and Mr Noack's two appearances as soloist with the orchestra have given great delight to all lovers of music.

The only 'cellist on the list is Alwin Schroeder, the justly admired principal of the 'cello section of the orchestra.

The plans for the season which Mr Fiedler has made will command general admiration. As is generally known, this season will be his last as conductor of the orchestra, his engagement ending next May. He is placing particular stress on two anniversary programs which he has prepared for the second and third concerts, the second the anniversary of the 30th birthday of the orchestra, and the third to celebrate the centenary of Liszt's birth. Curiously enough, these two anniversaries fall on the same day. Liszt was born on Oct 22, 1811, and the first concert of the orchestra was given in old Music hall Oct 22, 1881.

The Liszt program, which will be played Oct 21 and 22, includes the "Dante" symphony which has been played here by the Symphony orchestra only twice; the two symphonic poems, "Les Preludes" and "Tasso," and the E flat concerto, which will bring forward Rudolf Ganz as soloist.

Two Anniversary Programs.

For the 30th anniversary of the orchestra, which will be marked by a special program Oct 13 and 14, Mr Fiedler has placed three works which, generally considered, have been the greatest favorites in the orchestra's repertory, the "Eroica" symphony by Beethoven, Schubert's "Unfinished" symphony and Brahms' Festival overture.

Mr Fiedler is sailing from Bremen on Tuesday and will arrive in Boston a week later. On the same ship with him comes Mr Witek.

The program of the first rehearsal and concert, Oct 6 and 7, is as follows:

Weber, "Jubilee" overture; Schumann, symphony in B flat major, No. 1; Mozart, aria, "Biondina," from "Il Seraglio"; Bossi, intermezzi, Coldoniani, op 127, for string orchestra; Charpentier, aria from "Louise"; Reger, comedy overture, op 120 (first time in America); solist, Mme Gluck.

The 30th anniversary of the orchestra will be observed Oct 13 and 14 and the Liszt anniversary Oct 20 and 21. On the fourth program, Oct 27 and 28, Mr Zimbalist will play the Glazounoff concerto, which this summer he brought to its first hearing in England. Bantock's tone-poem, "Dante and Beatrice," will be played for the first time in America. Strauss' "Thus Spake Zarathustra" and the "Istar" symphonic variations of d'Indy stand on the fifth programs of Nov 3 and 4.

SYMPHONY VIOLIST 30 YEARS.

To have completed 30 years of service as a member of the Boston symphony orchestra is an honor won by Henry Heindl of 18 Cranston st, Jamaica Plain.

Mr Heindl has played under all the conductors of the organization, from Georg Henschel, the conductor of the original orchestra in 1881, on down the line under the leadership of Gericke Nikisch, Paur, De Muck and Mr Fiedler.

During the first 10 years Mr Heindl

HENRY HEINDL,
Who Completes 30 Years of Service With the Boston Symphony Orchestra.

was principal violist of the orchestra, and during the 30 years the viola has remainded his instrument.

Until he succumbed to an attack of nervous prostration last year, Mr Heidl had not missed a concert or rehearsal of the orchestra in the 29 years of his membership. Such a record entitles him to a holiday and the pension upon which he now retires on at the age of 68.

Learning the violin and the clarinet in his early youth in Wirtzburg, Bavaria, his birthplace, Mr Heindl performed as a musician the six years of military service which his country required. Entering the army at 18, he was stationed at Nuremburg, the city of the poet,cobbler, Hans Sachs, and his mastersingers.

Here Heindl became a member of the principal banc of the Bavarian regiments. It numbered 50 men. The conductor was a skilled musician, Baumann by name, who had already espoused the cause of the then revolutionary Richard Wagner, and arranged much of his music for military band—the overtures to "Rienzi" and "Tannhauser," the prelude to "Lohengrin," and selections from these operas. He was the first conductor, as Mr Heindl contends to transcribe Wagner's music for a band of wind and percussion instruments.

There was a renarsal of two hours each morning and the daily dress parade at noon. Then the day was free.

There was a small orchestra of perhaps a dozen pieces in which Mr Heindl played first violin, and its music is now a golden memory. Baumann himself arranged all the parts and with such skill that the venerable musician claims that not a theme or a note was missing. The art of arranging is a science which he contends is less ably practiced in America than abroad.

Receiving his honorable discharge from the service in 1867, the young musician started for America, and landed in New York with his valise, his fiddle case, and no money. Visiting the German musicians' headquarters, he learned that a brother whom he sought was in Boston.

He came on to this city with others who were engaged to play in the old Continental theatre. Then other opportunities offered which led him into the Harvard musical association, the Beethoven club, of which Wolf Fries was cellist, and the old Germania orchestra and band.

The latter was Boston's chief purveyor of music in the late 60s. Weddings, balls, receptions, parties, processions, all were incomplete without music by the Germania.

Mr Heindl laughed the other evening with true German heartiness as he recalled the days after the war, when business eagerly resumed its course. It was then possible for a man to make $12 and $15 a night playing for a dance.

"Why," said the genial old musician, "as a young man and a comparative stranger, I made $2700 the first year after I came to Boston, and not so long afterward I made $3700 in one year. In those days we used to laugh at $5 jobs if we didn't care to do them, but today musicians are earning $5 when they can."

HERALD, MONDAY, SEPTEMBER 18, 1911

Personal Notes.

The management of the Boston Symphony Orchestra has announced that the season of 1911-12 will be Mr. Fiedler's last year of service as conductor. It is rumored that he will afterward conduct the orchestra at Manchester, Eng.—Sir Charles Halle's Orchestra, which was led by Hans Richter until his resignation, and that the position will be kept open for Mr. Fiedler by the engagement of "guest conductors" for this season. And who will succeed Mr. Fiedler in Boston? There is a general impression that this successor will sign his name Dr. Karl Muck.

The face of Mr. Henry Heindl, viola player, will be missed this season by the audiences at the Symphony concerts. He has for many years been associated with the musical life of this city and highly regarded as a musician and a man. May he long enjoy his well-earned rest!

The designs for the prizes offered by the Commonwealth Government for postage stamps suitable to the reign of George V. have been sh[illegible] bourne. One comp[illegible] surface of th[illegible] map the King's he[illegible] Jack, Sydney Harbor, [illegible] black man, and a map of Australia. In the western states of North America the ability to introduce the words "eagle" and "bugle" into one and the same sentence has long been considered the test of a true and inspired orator.

TIMES,
Brooklyn, N. Y.
SEP 16 1911

MUSIC AND MUSICIANS

The Brookyn Philharmonic Concerts by the Boston Symphony Orchestra, Max Fiedler, Conductor, will be given on Friday evenings. The initial concert is scheduled for November 10. The Symphony Concerts for Young People, will as usual, be given on Saturday afternoons. Walter Damrosch will begin this season on Saturday, November 11.

CITIZEN,
Brooklyn, N. Y.
SEP 16 1911

Boston's season of orchestral music is now less than a month distant, for the Symphony Orchestra will begin its thirty-first annual series of concerts on Friday afternoon, Oct. 6, with a public rehearsal, and on Saturday evening, Oct. 7, with its first concert. Alma Gluck, the soprano of the Metropolitan Opera Company, who has won such unusual favor in the last two years, will be the soloist.

EAGLE,
Brooklyn, N. Y.
SEP 17 1911

Whatever concerns the Boston Symphony Society is of interest in Brooklyn. The following is from the Boston Evening Transcript: A new first trombone player, Mr. Alloo, a Belgian highly reputed with his instrument, will join the Symphony Orchestra in October, thus continuing the reorganization of the brass choir that has been going forward since Dr. Muck's time. Two new viola players, both Europeans, will also join the band—one to replace Henry Heindl, who retired on pension last spring after twenty-nine years of continuous service, from the beginnings indeed of the orchestra itself.

Soloists Who Will Be Heard At Symphony Concerts

Alma Gluck,
Soprano.

Maud Powell,
Violinist.

BOSTON SUNDAY POST, SEPTEMBER 17, 1911

SYMPHONY SEATS TO BE SOLD SEPT. 25

The management of the Symphony Orchestra has issued the prospectus of its thirty-first season, which begins with a public rehearsal on Friday afternoon, Oct. 6, and a concert on Saturday evening, Oct. 7. The season will be brought to an end in Boston on Saturday, May 4. There will be the usual twenty-four public rehearsals and twenty-four concerts.

The annual auction sales of seats have been set for the last week in September in Symphony Hall, beginning a week from tomorrow morning, Sept. 25, at 10 o'clock. As has been the custom in the past four days will be devoted to them. On Monday, the 25th, the $18 seats for the rehearsals will be sold; on Tuesday at the same hour the $10 seats for the rehearsals; on Thursday, Sept. 26, at 10 o'clock the $18 seats for the concerts will be sold and on Friday, Sept. 29, the $10 seats.

Mr. Fiedler has made most interesting plans for his concerts, and Mr. Ellis the manager of the orchestra, has succeeded in engaging a most representative list of artists as soloists. Additional interest is lent to the season by the fact that it will be Mr. Fiedler's last year in Boston, for his contrac expires next spring.

The soloists that have been engaged up to the present time number seventeen. Of singers there will be four. These will be Elena Gerhardt, who is this year coming to America for the first time; Alma Gluck, the charming lyric soprano of the Metropolitan Opera House; Berta Morena, one of the principal dramatic singers of the same institution, and Mme. Schumann-Heink. The list of violinists comprises Kathleen Parlow, Maud Powell, Efrem Zimbalist, and the first and second concertmasters of the orchestra, Anton Witek and Sylvan Noack. The pianists will be Katharine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolf Ganz, Josef Hofmann and George Proctor. The veteran Alwin Schroeder will be the only 'cellist.

The programs of the first five concerts will be as follows:

OCT. 6 AND 7.

Overture, "Jubilee" ..... Weber
Symphony in B flat major, No. 1, Op. 38. Schumann
Aria, "Biondino," from "Il Seraglio" .. Mozart
"Intermezzi Goldoniani," Op. 127 ..... Bossi
(Nos. 1, 2, 5 and 6), for string orchestra.
Aria from "Louise" ..... Charpentier
Comedy Overture, Op. 120 ..... Reger
(First time in America.)
Soloist—Alma Gluck.

OCT. 13 AND 14.

(Thirtieth anniversary of the orchestra.)
Symphony in E flat major, No. 3, Op. 55, "Eroica" ..... Beethoven
Symphony in B minor, "Unfinished," No. 8 ..... Schubert
"Academic Festival Overture" ..... Brahms

OCT. 20 AND 21.

(Liszt centenary.)
Symphonic poem, "Les Preludes" ..... Liszt
Symphony, after Dante's "Divina Commedia" ..... Liszt
Concerto for piano in E-flat major, No. 1. Liszt
Symphonic poem, "Tasso, lamento e trionfo" ..... Liszt
Soloist—Rudolph Ganz.

OCT. 27 AND 28.

Overture, "Der Wassertrager" ..... Cherubini
Symphony No. 4, in E minor, Op. 98... Brahms
Concerto for violin ..... Glasounoff
Tone poem, "Dante and Beatrice" .... Bantock
(First time in America.)
Soloist—Efrem Zimbalist.

NOV. 3 AND 4.

Overture, "Melusine" ..... Mendelssohn
Tone poem, "Thus Spake Zarathustra" .. Strauss
Symphonic variations, "Istar," Op. 42... d'Indy
Overture, "Gwendoline" ..... Chabrier

Olga Samaroff,
Pianist.

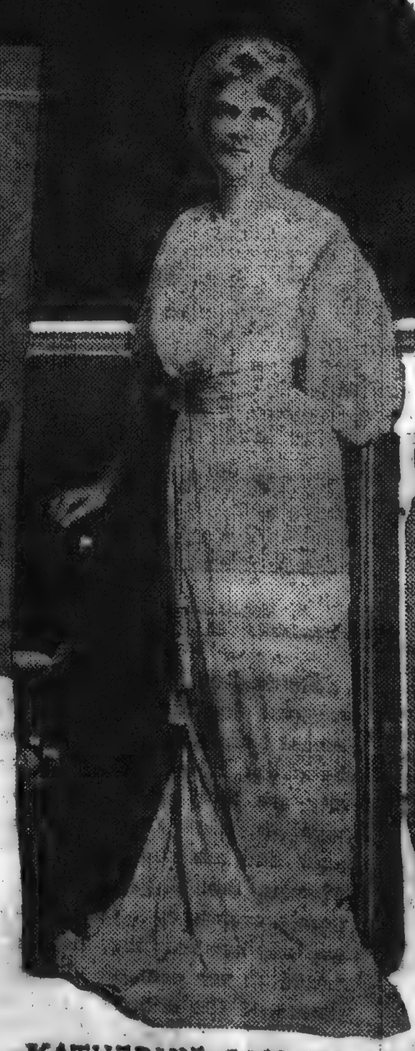
Symphony Orchestra Preparations Event in Musical World

BERTA MORENA Soprano

HAROLD BAUER
PIANIST

MME SAMAROFF Pianist

MAUD POWELL Violinist



KATHERINE GOODSON
PIANIST

EFREM ZIMBALIST
VIOLINIST

The 31st annual prospectus of the Symphony Orchestra promises a season full of interest for the patrons of that institution. The usual 24 public rehearsals and 24 concerts will be given on successive Fridays and Saturdays beginning Oct. 6 and 7 respectively, and ending May 3 and 4, with the exception of seven weeks when the orchestra will be out of town on tour—five times on its Southern trips and twice in the West. The dates when the orchestra will be away are Nov. 10 and 11, Dec. 8 and 9, Jan. 12 and 13, Feb. 2 and 3, and 23 and 24; March 22 and 23, and April 12 and 13. For the first time since the orchestra was organized the season will run a course of 31 weeks, 30 weeks for many years past being the maximum. The management has scheduled 118 concerts in 36 different cities and in addition to these there will be the usual two concerts in aid of the pension fund, making 120 concerts in all, or an average of practically four concerts a week. This with the rehearsing and travelling which will have to be done means a very exacting winter for Mr. Fiedler and the men under him. The two trips to the West are an innovation. Each will last a week and Buffalo, Cleveland and Detroit, which heretofore have had to be content with a single concert each year, will have two concerts.

The annual auction sales come this year in the last week of this month, beginning on Monday, Sept. 25. All the sales will begin at 10 o'clock in the morning. On the 25th, the $18 seats for the rehearsals will be sold; on the 26th the $10 rehearsal seats; on the 28th, Thursday, the $18 concert seats, and on the 29th, Friday, the $10 seats for the concerts. As has always been the rule the second balcony will be withheld from sale for the public rehearsals.

The list of soloists which has been prepared by Mr. Ellis is as representative as ever, including the greatest artists available for such work during the coming winter. Mr. Fiedler, whose Boston engagement comes to an end next spring, has made very ambitious plans and will announce a list of novelties which at least promise as much as any he has announced in past years and contain some items of more than usual importance.

The total number of soloists engaged up to the present time is 17. It is likely that some additions will be made to this number in the course of the season. Of the 17 three will be drawn from the orchestra, Messrs. Witek and Noack, respectively the first and second concertmaster, and Mr. Alwin Schroeder, the principal 'cellist.

The list comprises four singers, five violinists, seven pianists and one 'cellist. The singers will be Elena Gerhardt, Alma Gluck, Berta Morena and Madame Schumann-Heink. The violinists will be Kathleen Parlow, Maud Powell, Efrem Zimbalist, Anton Witek and Sylvain Noack. The pianists will be Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hoffmann and George Proctor. Alwin Schroeder will be the 'cellist.

Of the entire list of soloists three will be newcomers to Boston, Miss Gerhardt and Messrs. Bachaus and Zimbalist. Miss Gerhardt is a young German woman who has made a specialty of concert work. She is a soprano, a pupil of Mrs. Arthur Nikisch, and her career has generally been under the patronage of Mr. and Mrs. Nikisch. She has figured largely in European music centres in the last three or four years. Wilhelm Bachaus is a German pianist who tours America for the first time. He has for some years past held a high position in the estimation of connoisseurs in England and Germany. He is said to be the possessor not merely of a highly developed technique but to have musical and temperamental qualities which place him in the first rank of artists of his order.

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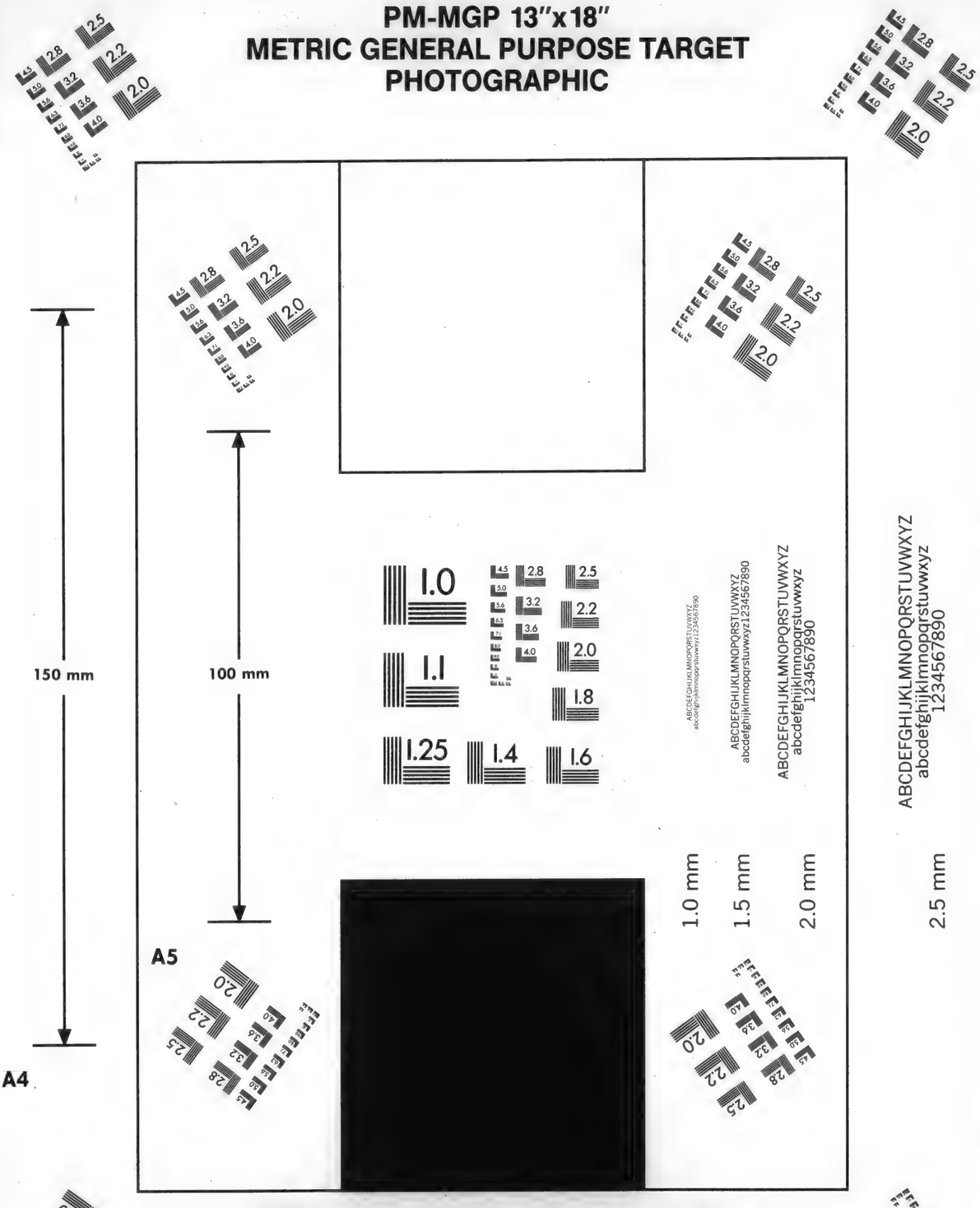

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FAMOUS LIST OF ARTISTS ENGAGED FOR THE 1911-1912

NOTED ARTISTS WHO ARE ENGAGED BY THE SYMPHONY ORCHESTRA MANAGEMENT TO ENTERTAIN BOSTON

MME. OLGA SAMAROFF - PIANIST

MAUD POWELL - VIOLINIST

MME ERNESTINE SCHUMANN-HEINK - CONTRALTO.

ALMA GLUCK SOPRANO

MISS KATHLEEN PARLOW - VIOLINIST

RUDOLPH GANZ PIANIST.

EFREM ZIMBALIST VIOLINIST

JOSEF HOFFMAN PIANIST.

WILHELM BACHAUS PIANIST

HAROLD BAUER PIANIST

Noted Europeans, Never Before Heard in Boston, Engaged to Appear This Season

By FREDERICK JOHNS.

THE most brilliant list of soloists that ever assisted at a Symphony Orchestra season has been engaged for the coming year by Manager Ellis.

The artists are picked from the greatest in the world, whether they are singers, pianists, violinists or 'cellists, and they include several famous Europeans, who have never been heard with the Boston Symphony before.

The singers include Elena Gerhardt, a concert singer of much reputation in Germany and England, who pays her first visit to the United States; Alma Gluck of the Metropolitan Opera; Berta Morena, the dramatic soprano, and Mme. Schumann-Heink.

The violinists are Kathleen Parlow, the young woman whose debut with the Boston Orchestra last year was sensational; Maud Powell, Efrem Zimbalist, who makes his first American appearance, but who in Europe is a rival of Mischa Elman; Anton Wytek and Sylvan Noak.

The pianists will be Katherine Goodson, Olga Samaroff, Harold Bauer, Rudolf Ganz, Josef Hofman and George Proctor. Wilhelm Bachaus is a famous European pianist who makes his first appearance this season. Alwin Schroeder of the orchestra will be the only 'cellist this season.

The annual auction sale of seats has been set for the last week in September in Symphony Hall, commencing Monday morning, September 25, at 10 o'clock. The auction will occupy four days. On Monday at 10 a. m. the $18 seats for the rehearsals will be sold; on Tuesday at the same hour the $10 seats for the rehearsals will be put up; on Thursday, September 29, at 10 a. m., the $18 seats for the concerts will be sold, and on Friday, September 29, the $10 concert seats will be auctioned off.

Mr. Fiedler's Final Year.

This will be Mr. Fiedler's fourth and final year with the orchestra, and it promises to be the most successful season ever given. The programs for the first five concerts have been prepared.

The thirty-first season of the Symphony Orchestra begins with a public rehearsal on Friday afternoon, October 6, and a concert Saturday evening, October 7. The entire season will cover a total of thirty-one weeks, which is one week longer than usual.

This has been brought about by an extra trip to the West, which will be made in April. Consequently the season will be brought to an end in Boston on Saturday evening, May 4. There will be the usual twenty-four public rehearsals and twenty-four concerts. The Fridays and Saturdays which will be omitted on account of the absence of the orchestra on its five Southern trips and its two Western trips, are respectively November 10 and 11, December 8 and 9, January 12 and 13, February 2 and 3 and 23 and 24, March 22 and 23, and April 12 and 13.

The Southern trips will come in November, December, January, February and March, while the first Western trip will come the last week in January and the second in Easter week April 8. The season will not only be the longest the orchestra has had in years, but the most exacting, for a total of 118 concerts will be given in twenty-six different cities, and to this total must be added the customary two concerts in aid of the pension fund of the orchestra, so that the total concerts will be 120.

Opening Concert October 16.

The opening concert October 6 will introduce Miss Alma Gluck, the young soprano of the Metropolitan Opera, who has never before sung with the Symphony but who was heard as Mimi in La Boheme during the visit of the Metropolitan here two years ago.

She will sing examples of ancient and modern operatic airs with "Biondina," from Mozart's "Il Seraglio," and a song from Charpentier's "Louise."

On this occasion Mr. Fielder will perform for the first time in America, a Comedy Overture by Reger, Opus 120.

The second concert will mark the thirtieth anniversary of the orchestra and will be severely classic with symphonies by Beethoven and Schumann and Brahms Academic Festival Overture. There will be no soloist upon this occasion.

The third concert celebrates the one hundredth anniversary of the birth of Franz Liszt and the program will be entirely Liszt, including his Symphony, "Les Preludes," "Divina Commedia" and "Tasso, Lamento e Trionfo." Rudolph Ganz, the soloist on this occasion, will perform the Liszt concert in E flat Major No. 1.

In the fourth concert is a novelty, a tone poem "Dante and Beatrice" by Bantock, whose Children's Crusade was performed last year by the Cecilia Symphony combination.

...NY SEASON

...LOVERS THE COMING YEAR

...ORENA - SOPRANO

MISS KATHARINE GOODSON - PIANIST

...ians Chosen from the Greatest Virtuosos for Conductor Fiedler's Final Year

...st of violinists shows unusual ... Of all the new artists that came ... last year none made so profound ...ession as Kathleen Parlow, when, ...the end of the season, she played ...haikowsky Concerto. The enthusi... ...ich she had created in Europe and ... New York was found here and it ...ithout saying that she would be in ...r's soloists.

...Kubelik first came to America with ...raordinary technique he was fol... ...fter by a number of other pupils ...master, Sevcik, and so when Elman ...d to dazzle the musical world with ...nishing gifts other promised violin... ...mediately went to his teacher, Leo... ...er, and we are getting more Auer ...

Kathleen Parlow was the repre... ...ve that came last year, and this ... another one will come in the person ...em Zimbalist. Zimbalist, from all ...ts, is not only a very great violin... ...t has a most interesting personality. ...lman, he is a Russian Jew, a native ... southern part of that country. He ...nty-two years old, and for the last ...years has been Elman's only rival in ...ncert halls of Europe. Much is ex... ...m of him.

...srs. Witek and Noack, sound artists, ...will always be welcome in Symphony ...rts.

...the list of pianists there is one ...e name and a number of favorites. ...stranger is William Bachaus. Al... ...h Mr. Bachaus has been well and ...arly known in Europe for a number ...ars, this will be his first visit to ...ca. Most favorable reports have preceded him and it is expected that he will win solid favor with the American public. The presence at the concert of two such pianists as Mme. Samaroff and Miss Goddson will be welcomed by their many friends.

Here Are the Programs:

October 6 and 7.

Weber.....Overture, "Jubilee"
Schumann.....Symphony in B flat major, No. 1, Op. 38
Mozart.....Aria, "Biondina," from "Il Seraglio"
Bossi.....Intermezzi Goldoniani, Op. 127 (No. 1, 2, 5 and 6), for string orchestra.
Charpentier.....Aria from "Louise"
Reger.....Comedy overture, Op. 120 (first time in America)
Soloist—Miss Alma Gluck.

October 13. and 14

Thirtieth Anniversary of the Orchestra.
Beethoven.....Symphony in E flat major, No. 3, Op. 55, "Eroica"
Schubert.....Symphony in B minor, "Unfinished," No. 8
Brahms.....Academic Festival Overture

October 20 and 21.

Liszt Auniversary.
(Franz Liszt, born October 22, 1811.)
Liszt—Symphonic poem, "Les Preludes"
Symphony after Dante, "Divina Commedia"
Piano concerto in E flat major, No. 1
Symphonic poem, "Tasso, lamento e trionfo"
Soloist—Rudolph Ganz.

October 27 and 28.

Cherubini.....Overture, "Der Wassertrager"
Brahms.....Symphony No. 4 in E minor, Op. 98
Glazounoff.....Violin concerto
Bantock.....'Dante and Beatrice,' tone poem. (First time in America.)
Soloist—Efrem Zimbalist.

November 3 and 4.

Mendelssohn.....Overture, "Melusine"
Strauss.....Tone poem, "Thus Spake Zarathustra"
D'Indy.....Symphonic variations, "Istar," Op. 42
Chabrier.....Overture, "Gwendoline"

THE BOSTON HERALD, TUESDAY, SEPTEMBER 19, 191...

Conductor Fiedler of Symphony Visits Friend Richard Strauss

Max Fiedler, on Left, and Richard Strauss at the Strauss Villa, Garmisch, Bavaria

He Has Been Spending Summer in Garmisch, the Home of the Composer.

A letter received yesterday from Max Fiedler, conductor of the Boston Symphony Orchestra, says that he is to sail tomorrow from Cherbourg on the Kaiser Wilhelm II. He will arrive in New York a week from today and come directly to Boston.

He has been spending the entire summer in Garmisch, which is incidently the home or Richard Strauss, who is his intimate friend, and 10 days ago he was photographed with the famous composer outside of Mr. Strauss's villa.

Anton Witek, concert master of the orchestra, returns on the same steamship.

JOURNAL—TUESDAY, SEPTEMBER 19, 191...

Max Fiedler Returning

A letter received yesterday from Max Fiedler, conductor of the Boston Symphony Orchestra, says that he will sail from Cherbourg tomorrrow on the Kaiser Wilhelm II. He is due in New York next Tuesday and will come directly to Boston.

He has been spending the entire summer in Garmisch, in Bavaria, and will spend two or three days in Paris before sailing.

On the same ship will come Anton Witek, concert master of the orchestra.

TRANSCRIPT, TUESDAY, SEPTEMBER 19, 1911

Strauss's New Suite

Apropos of publications, Strauss has finished his mature revision of the Suite for thirteen wind instruments that he wrote more than twenty-five years ago. The music runs in a prelude, romance, gavotte and fugue, and it enlists two flutes, two oboes, two clarinets, two bassoons, a double bassoon and four horns, since even the youthful Strauss was primarily orchestral. The Suite will soon be published and Mr. Fiedler has put it among the new pieces for our Symphony Concerts next winter. The alleged new "Alpine" symphony by Strauss does not appear there, though Mr. Fiedler dwelt all summer near the composer and should know what work he has in hand.

Mme. Samaroff Restored

By mid-winter, Mme. Samaroff, the pianist, evidently expects to regain her nervous energy and her ...ality for exacting performances, and she will undertake both recitals and orchestral concerts. In the recitals, she will make a round ofthe cities of the Middle West. For the orchestral concerts she will come to the East that first discovered and has most applauded her talents. In Boston she plays with the Symphony Orchestra on March 1 and 2. It will be interesting to see whether marriage has warmed a temperament that has remained somewhat cold in spite of the nervous energy that propells it.

Items of the Day

Mr. Fiedler has gone from his home in Hamburg to Paris where he has spent a few days. He sails tomorrow from Cherbourg for New York where he is expected on Tuesday next. He will come forthwith to Boston.

TUESDAY MORNING, SEPTEMBER 19, 1911

FIEDLER SAILS FOR AMERICA TOMORROW

A letter received yesterday from Max Fiedler, conductor of the Boston Symphony orchestra, says that he is sailing from Cherbourg tomorrow on the Kaiser Wilhelm II. He is due in New York next Tuesday and will come directly to Boston.

He has been spending the entire summer in Garmisch, in Bavaria, and will spend two or three days in Paris before sailing.

On the same ship will come Anton Witek, concert master of the orchestra.

The Boston Symphony Orchest... ...ill begin its season with an em... ...rrassment of anniversaries. On ...ctober 22 falls the centenary of the ...rth of Liszt, and on the same day ... the 30th anniversary of the first ...oncert given by the orchestra in ...usic Hall under Mr. Henschel. ...oth of these events will be cele... ...rated with special programs. Mr. ...iedler has arranged the 30th anni... ...ersary program for the second con... ...ert on October 14th, and the Liszt ...rogram at the third concert on Oc... ...ber 21.

The principal work on th... ...rogram will be the "Dant... ...ony." To many the "Dan... ...ony" is even a greater w... than ...e "Faust," but it is not ... well ...own. It has appeared on the Sym... ...ony program but twice—in Febru... ...y, 1886, and in May, 1903. It has ...t been given in New York for over ... years. The work includes th... ...nferno" and the "Purgatorio," and, ...s in the "Faust" symphony, a chor... ...s is used in the finale, but the ...Dante" uses a female chorus instead ... a male, this being the "Para... ...so."

The soloist will be Rudolph Ganz. ...e will play Liszt's E flat concerto. ...he symphonic poem will be repre... sented by "Les Preludes" and "Tasso."

The management of the orchestra ho...s to be able to make full an... nou...ment regarding the seaso... next week.

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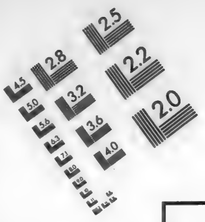

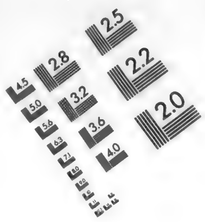

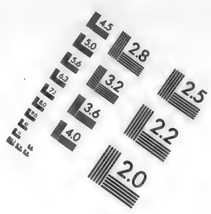

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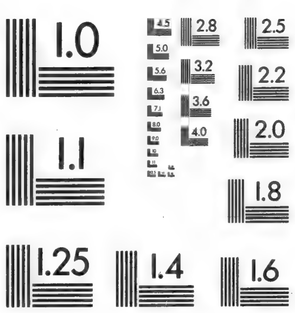

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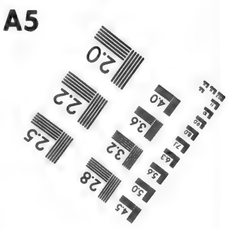

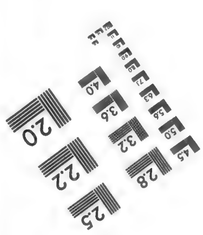

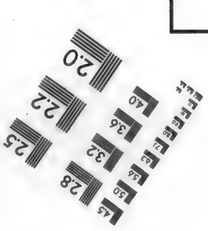

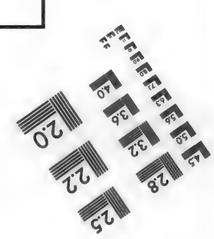

PRECISION℠ RESOLUTION TARGETS

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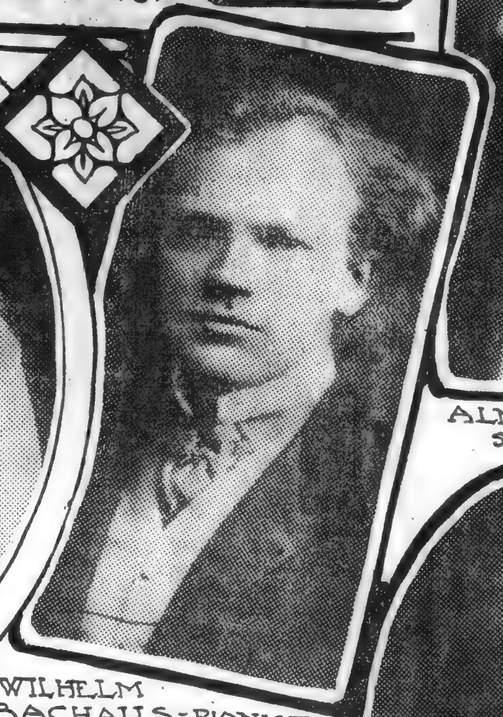
Symphony Orchestra Season of 1911-1912 Begins Friday, Oct. 6 With Regular Season of 30 Weeks Extended to 31; Sales Next Week

JOSEF HOFMANN PIANIST
(Hall Studio, N. Y.)

BERTA MORENA SOPRANO



WILHELM BACHAUS - PIANIST

ALMA GLUCK SOPRANO

KATHLEEN PARLOW VIOLINIST

RUDOLPH GANZ

HAROLD BAUER - PIANIST

EFREM ZIMBALIST VIOLINIST

Conductor Fiedler Has Elaborate Plans—Interesting Novelties.

WILL BE HIS LAST SEASON

Beginning Friday afternoon, Oct. 6, Boston will have the usual 24 public rehearsals on Friday afternoons and 24 concerts on Saturday evenings by the Symphony orchestra. The regular season of 30 weeks has this year been extended to 31 in order that the orchestra may make a second trip to the middle West. The dates on which there will be no rehearsals and concerts are, Nov. 10 and 11; Dec. 8 and 9; Jan. 12 and 13; Feb. 2, 3, 23 and 24; March 22 and 23, and April 12 and 13.

The annual auction sales will begin a week from tomorrow (Monday) Sept. 25. As has been the custom four days will be given to these sales. On Monday, the 25th, the $18 seats for the rehearsals will be sold; on Tuesday, the $10 seats for the rehearsals; on Thursday, Sept. 28, the $18 seats for the concerts and on Friday, Sept. 29, the $10 seats. On all days the auction will begin promptly at 10 o'clock.

Mr. Fiedler, whose last season it will be as conductor of the orchestra, will sail from Bremen on the 19th. He has made elaborate plans for the season and will announce a list of interesting novelties. He has prepared two special programs for the second and third concerts. At the second concert he will celebrate the 30th anniversary of the first concert of the orchestra, which took place on Oct. 22, 1881. This program will include "Eroica," Beethoven's symphony, Schubert's "Unfinished" symphony and Brahms's "Academic Festival" overture. The third concert will celebrate the centenary of Liszt's birth. The program will include the "Dante" symphony, "Les Preludes," "Tasso," and the piano concerto in E-flat, with Mr. Ganz as pianist.

The list of soloists which Mr. Ellis has prepared represents the best artists who will be in America. The names of 17 are announced, and it is probable that one or two other artists will appear during the course of the season. Of the 17 three are drawn from the orchestra—Messrs. Witek and Noack, the accomplished violinists who occupy the first desk, and Alwin Schroeder, 'cellist.

There will be four singers. Of these two have never been heard here with the orchestra and one will be new to Boston. This is Miss Elena Gerhardt, a pupil of Mrs. Arthur Nikisch, and a protegee of the distinguished conductor. Miss Gerhardt is said to possess a soprano voice of unusual beauty and to sing with skill and taste. Her work has been devoted entirely to the concert stage and in the last several years she has been one of the most prominent figures in the musical world of Germany and London.

Mme. Alma Gluck has already appeared in Boston in concert and opera. She has risen from minor parts in the Metropolitan Opera Company to a foremost place among its lyric sopranos, and is much sought after for the concert stage. Her charming personality, voice and art have given her a distinguished position among American singers.

The other two singers will be Madame Schumann-Heink and Madame Berta Morena. Madame Schumann-Heink will be warmly welcomed.

Madame Morena has made for herself an assured place in operatic music in this country, and is among the skilled singers of Wagner music.

The list of pianists is comprehensive. Josef Hofmann is coming to America especially to fill a series of engagements with the Boston Symphony. The list comprises in addition to Mr. Hofmann, Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz and George Proctor. Of these the only newcomer is Mr. Bachaus, a young German pianist who has held a prominent place in Europe for the past few years and is coming to America for the first time. He is said to be highly proficient technically and a musician of more than ordinary attainments.

Miss Goodson and Mme. Samaroff are both favorites in this city, and the same is true of Harold Bauer and Rudolph Ganz.

Last year Symphony patrons heard for the first time Leopold Auer's pupil, the Canadian girl, Kathleen Parlow. This year not only will Miss Parlow be here to represent her teacher, but another pupil, Efrem Zimbalist, a young Russian, will make his debut in America at the fourth concert. Like Elman, he is a Russian Jew, and comes from the southern part of that country. He is a graduate of the St. Petersburg Conservatory, where he took all the honors offered for the violin. He is 22 years old, and for the last two years has played with unusual success on the continent. The other violinist, in addition to the two from the orchestra, is that interesting artist, Maud Powell. She will play Bruch's new Concerto, which was performed for the first time in Germany last year by Willy Hess. The programs for the first five concerts are as follows:

I.—OCT. 6 AND 7.

Overture, "Jubilee".....Weber
Symphony in B flat major, No. 1, op 38, Schumann
Aria, "Biondina," from "Il Seraglio".Mozart
"Intermezzi Goldoniani," op. 127, Nos. 1, 2, 5 and 6, for string orchestra.....Bossi
Aria from "Louise".....Charpentier
Comedy overture, op. 120.....Reger
(First time in America.)
Soloist, Miss Alma Gluck.

II.—OCT. 13 AND 14.

30th Anniversary of the Orchestra.
Symphony in E flat major, No. 3, op. 55, "Eroica".....Beethoven
Symphony in B minor, "Unfinished," No. 8.....Schubert
Academic Festival Overture.....Brahms

III.—OCT. 20 and 21.

(Liszt born Oct. 22, 1811.)
Symphonic poem, "Les Preludes".....Liszt
Symphony after Dante "Divina Commedia".....Liszt
Concerto for pianoforte in E flat major, No. 1.....Liszt
Symphonic poem, "Tasso, lamento e trionfo".....Liszt
Soloist, Rudolph Ganz.

IV.—OCT. 27 AND 28.

Overture, "Der Wassertraeger".....Cherubini
Symphony No. 4 in E minor, op. 98...Brahms
Concerto for violin.....Glazounoff
Tone poem, "Dante and Beatrice".....Bantock
(First time in America.)
Soloist, Efrem Zimbalist.

V.—NOV. 3 AND 4.

Overture, "Melusine".....Mendelssohn
Tone poem, "Thus Spake Zarathustra".Strauss
Symphonic variations, "Istar," op. 42..d'Indy
Overture, "Gwendoline".....Chabrier

THE BOSTON AMERICA THURSDAY, SEPTEMBER 21, 1911

om EVE. JOURNAL

dress New York City.

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ELENA GERHARDT, GERMAN SOPRANO, WHO IS COMING HERE

ELENA GERHARDT

FAMOUS GERMAN SINGER COMING

One of the most interesting new comers in music during the coming season will be Elena Gerhardt, the young German singer who has attracted such notice in Europe during the last three years. Miss Gerhardt is not only a singer of great skill and the possessor of an unusually beautiful soprano voice, but she is also a woman of exceeding beauty. Still in her twenties, she has taken her place among the very first ranks of interpreters of songs of to-day. Her appearance in Boston will be with the Symphony Orchestra, for which she is one of the soloists of the coming year. Miss Gerhardt has additional intrest for Boston in that she is a protege of Mr. and Mrs. Arthur Nikisch. She was a pupil of Mrs. Nikisch, and Mr. Nikisch has often been her accompanist at recitals in London, Berlin and other European cities.

Boston Symphony Orchestra Plans Ten Concerts Here

The Boston Symphony Orchestra today announced its series of five evening and five afternoon concerts to be given in Carnegie Hall during the coming season, beginning on November 9 and 11. Max Fiedler will again be the conductor, this being the fourth and final year of his engagement with the orchestra. The soloists announced for the year are Mme. Schumann-Heink, Geraldine Farrar, Mme. Louise Homer, Miss Kathleen Parlow, Josef Hofmann and Mr. Alwin Schroeder.

The directors of the MacDowell Chorus, Kurt Schindler, conductor, announced to-day that during the season the chorus will give two concerts in Carnegie Hall with the co-operation of the Philharmonic Orchestra and will likewise sing in several concerts of the regular Philharmonic subscrip-

MONITOR, BOSTON, SEPTEMBER 20, 1911

(Photo by Hall's Studio, New York)

MISS ELENA GERHARDT

German soprano is among Symphony orchestra soloists coming to America first time this season

Miss Elena Gerhardt has made her way to popularity in the European concert world chiefly in the interpretation of songs. She was brought to general notice a few years ago under the management of Daniel Mayer, the London impressario, who gave Mischa Elman his first important hearings, and she has sung frequently in concerts directed by Arthur Nikisch. Miss Gerhardt comes to America for the first time this season after securely establishing her artistic place in England and Germany.

GLOBE—THURSDAY, SEPTEMBER 21, 1911

RARE VOICE AND BEAUTY.

Elena Gerhardt, a German Singer of Fame, Who Will Be Heard Here With the Symphony Orchestra.

Elena Gerhardt, one of the soloists for the coming year of the Symphony orchestra, has the reputation of being one of the most beautiful women in Germany. Still in her 20s she has entered the rank of the most important interpretative singers of the day.

ELENA GERHARDT.

Miss Gerhardt will have further interest for Boston in that Mr and Mrs Arthur Nikisch are responsible for her entry into public life. She was a pupil of Mrs Nikisch and it was the great conductor himself who launched her on her career.

Often he is her accompanist at her recitals in London and elsewhere in Europe. Miss Gerhardt will come to America in January and appear here with the orchestra in mid-February.

Paper Clipping Bureau in the ... Building

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Mrs. Ona B. Talbot, the woman impresario of Indianapolis, visited New York on business connected with her coming concert season. Mrs. Talbot interviewed Charles A. Ellis, manager of the Boston Symphony Orchestra, who is also manager of Geraldine Farrar's concert tour, and obtained his advice on the Sunday concerts he proposes giving in Indianapolis the coming season.

Mme. Ernestine Schumann-Heink,
Engaged for coming Symphony season.

NOTED SOLOIST FOR SYMPHONY CONCERT

One of the noted soloists engaged for the coming season of the Symphony Orchestra is Mme. Ernestine Schumann-Heink, the most popular contralto the opera stage has had since the palmy days of Scalchi. But in recent years Mme. Schumann-Heink has confined her appearances on this side of the ocean to the concert stage, where she has made a success no less remarkable than that which has distinguished her efforts in Wagnerian roles. Her operatic undertakings are now limited to Germany, and she is as strong a magnet today in Bayreuth and in Munich as she was fifteen years ago, when she made her debut in the Wagnerian theater.

This season her appearances in the East will be made only with the Symphony Orchestra. Then she will tour the West.

Elena Gerhardt Is Arousing Boston Music Lovers' Interest

Elena Gerhardt.

Soprano Soloist for Symphony Orchestra, Protege of Mr. and Mrs. Nikisch.

HAS WON SUCCESS ABROAD

One of the most interesting personalities among new-comers to America in music during the coming season will be Elena Gerhardt, the young German singer who has attracted much notice in Europe during the last three years. Miss Gerhardt is not only a singer of great skill and the possessor of an unusually beautiful soprano voice, but she is also a woman of exceeding beauty.

She is still in her twenties. Her appearance in Boston will be with the Symphony orchestra, for which she is one of the soloists of the coming year.

Miss Gerhardt has additional interest for Boston in that she is a protege of Mr. and Mrs. Arthur Nikisch, who have taken great interest in her career. She was a pupil of Mrs. Nikisch, and Mr. Nikisch has often been her accompanist at her recitals in London, Berlin and other European cities.

THE SYMPHONY YEAR

The Thirty-First Year of Boston's Famous Orchestra. Mr. Fiedler's Final Year as Conductor and His Ambitions for It.

WITH the Symphony concerts of Friday afternoon, Oct. 6 and Saturday evening, Oct. 7 to begin the new season, the orchestra enters upon its 31st year. It will celebrate the 30 years that are past, Oct. 13 and 14, by the first pair of concerts it has ever undertaken in honor, as it were, of itself. More particularly and in much more characteristic fashion, it will also signalize the anniversary by the lengthening of its working weeks by one. Hitherto the concerts in Boston have extended over 30 weeks—for the 24 pairs that precedent ordains, broken by the five intervals during which the orchestra visits New York and other cities to the South and the one interval during which it goes into the Middle West. There it has gathered a numerous public that seems to wish for more concerts. Accordingly, this season, the orchestra will go twice into the Middle West—once at the end of January as heretofore and once at the middle of April. Thus its concerts in Boston will continue over one more week than heretofore, ending on Friday afternoon, May 3 and Saturday evening, May 4. The six additional concerts in the Middle West raise the total number that the orchestra will undertake in its seven months of active work to 120 practically four concerts a week—to say nothing of rehearsals and travel—and so the most exacting task the management has yet set for it. To New York, Brooklyn, Philadelphia, Baltimore and Washington, it will go at monthly intervals as of old, and already its audiences there are assured. It will give its occasional concerts in Worcester, Providence, Springfield, New Bedford and other New England cities where it is annually and eagerly expected. On eight Thursdays from November through April, it will go to Cambridge and in Boston it will not miss its two concerts for its own pension fund.

Mr. Fiedler's Final Year.

Fortunately for such a scheme, Mr. Fiedler has the physical strength, the nervous vitality and the liking for work that makes the schedule possible, and this year, he will be free at least from the labor of choral concerts with the Cecilia that he undertook last winter. If Mr. Fiedler, as his men say, drives them hard, especially in the preparation of new music, he does not spare himself. He once pictured his days and nights as study of new pieces, rehearsals, concerts, journeys, meals and sleep, declared that this in the season was a conductor's life and wondered why young men should seek it painfully. He forgot that the same spirit that spurs him through these labors, tingles also in these young men. Additional concerts aside, Mr. Fiedler bids fair to be more zealous than ever this winter. He will return to Boston for the final year of his conductorship, to his last opportunity to perform with the Symphony orchestra the music that he particularly cherishes and the music that he wishes particularly to bring to hearing. Until next Saturday, aside from the program of the first five pairs of concerts, printed elsewhere we must await a detailed list of the music that he wishes to undertake. It is an open secret, however, that it will be rich in new or novel pieces and that it will include, as the "programmists" say, "several works" of "large dimensions." The five programs, with their Reger and Bantock, Strauss and d'Indy, Beethoven, Schumann and Brahms sufficiently herald it. Whatever Mr. Fiedler's merits or demerits as a conductor—and the first far outweigh the second—an expectant and admiring public awaits him. The audience of the Symphony concerts likes the substance and the arrangement of his diversified programs, his eagerness for the magnificences and the brilliances of sound, his liking for vivid effect and contrast. In the better sense of the word, he has "popularized" the concerts beyond any of his predecessors and a grateful public has rewarded him accordingly. In the outlying cities it has been still more grateful.

The Usual Arrangements.

In a few trifling respects the additional journey to the West has altered the arrangements for the concerts in Boston. Otherwise they remain as of recent years. They will begin at Symphony hall on Friday afternoon, Oct. 6, and Saturday evening, Oct. 7. They will continue from week to week through Nov. 3 and 4—the longest consecutive series. Then, the trips, as the orchestra calls them, begin, and there will be no concerts on Nov. 10 and 11, Dec. 8 and 9, Jan. 12 and 13, Feb. 2 and 3, Feb. 23 and 24, March 22 and 23 and April 12 and 13. Since Christmas falls on Monday, it will not affect the course of the concerts, and the shift of the afternoon concert from Good Friday to the preceding Thursday will be made as usual. Finally, the season will end on May 3 and 4 when, it is almost safe to surmise, Mr. Fiedler will take leave of Boston, with Beethoven's choral symphony in which he excels.

The tickets for the concerts will be sold by auction as heretofore, starting from the established prices of $18 for the better seats and $10 for the less desirable. The tickets at $18 for the afternoon concerts will be sold at Symphony hall on Monday morning, Sept. 25; the tickets at $10 for the afternoon concerts on Tuesday morning, Sept. 26; the tickets at $18 for the evening concerts on Thursday morning, Sept. 28; and the tickets at $10 for the evening concerts on Friday morning, Sept. 29. Long ago, the regular public of the concerts mastered the conditions that govern these sales and learned the scale of bids that usually prevails. It is the custom of the orchestra so to sell its tickets in Boston. No other band in America dares so to rely upon premiums.

"The Soloists."

For 17 of the 24 pairs of concerts a "soloist" has been already engaged or will come from the ranks of the orchestra, and the official outgivings hint at additions to the list. Seemingly, then, few of the concerts will be wholly orchestral, and the management seems to be receding from the policy, begun a few years ago, of giving every fourth or fifth pair to the band alone. On the other hand it still holds firmly to its announced course of engaging only such singers, pianists and violinists as deserve by their acknowledged rank to appear with such an orchestra. The exception, sometimes fortunate, sometimes unfortunate, has been one or another resident virtuoso. For the new season the choice of soloists accords altogether with this policy. The singers will be Mmes. Gluck and Morena of the Metropolitan opera house, Mme. Schumann-Heink of Europe and America and Elena Gerhardt, the German concert singer, who comes for the first time to the United States at midwinter. The pianists will be Messrs. Hofmann, Bauer, Ganz, Bachaus and Proctor and Mmes. Samaroff and Goodson. The violinists will be Mlle. Parlow and Powell and Mr. Zimbalist for wandering virtuosi and Messrs. Witek and Noack from the first desk of the orchestra itself. Furthermore, at one pair of concerts Mr. Schroeder will play a 'cello piece.

The Four Singers.

Of the chosen singers, Mme. Schumann-Heink has been familiar these many years to the regular audiences of the Symphony concerts and to the miscellaneous public that seeks them occasionally. It is, moreover, a curious and amusing fact that she has often been in better voice and sung more skilfully and expressively at the Symphony concerts than at any of her own recitals in Boston. The orchestra, the audience, the whole occasion seem to stimulate her. Miss Morena is less familiar to the audiences of Symphony hall, but she sung at the Symphony concerts three years ago, and earlier she took the part of Sieglinde in a performance of "Die Walkure" by the Metropolitan company at the Boston theater. She was then, she is now, a very comely woman, cherished and painted by the artist Lenbach. She is also a dramatic singer whose tones have increased in security, warmth and eloquence with the years. Miss Gluck, also of the Metropolitan opera house, is one of its younger singers who has risen there, by the rather unusual attribute in a lyric theater in 1911, of skill in the pure art of song. Last winter she sang in Boston at one of the concerts of the Handel and Haydn society and not a few Bostonians have heard her at the Metropolitan as the Blessed Spirit in the revival of Orpheus. There they could hear the beauty of her transparent voice, the delicate intelligence and the refined artistry of her singing. The newcomer, Miss Gerhardt, is one of the few singers in Germany who is content with the concert room. There and, indeed, in all Northern and Western Europe, she has sung often with orchestras and in recitals of her own. Occasionally, Mr. Nikisch, whose protege she is, accompanies her in them. She is a comely woman of the blonde German type and of poised and practised stage presence. Her voice is a rich and expressive soprano and she commands both beauty and eloquence of tone. She has cultivated the grand style not for rhetorical effect, but for an unusual breadth and power of diction and climax. She has large imagination and in her singing are both repose and vitality.

The Pianists.

Of the pianists, Mr. Hofmann returns from Europe for 10 appearances with the Symphony orchestra only. After years of mistrust of Boston because it had once seemed indifferent to him, he came again to it last autumn as a matured pianist. It heard him gladly; it applauded him yet more last spring. "Has Boston changed?" he wrote amusingly, after the concert of April, "or is it the pianist?" Probably it is both. Mr. Bauer likewise returns to a public that has long admired his studious talents, the intellectual understanding that underlies his playing and the poised emotion that warms it. Mr. Ganz, who has now settled in Berlin, has been as long—or longer—absent. He used to strike fire; by report it burns the brighter now. Mme. Goodson won her first American public here in Boston and she has kept it by the vitality and the elastic moods of her playing of the romantic music—she is likely to play Tschaikowsky's concerto—which is her best field. Mme. Samaroff has regained health and spirits again. She can summon again the nervous energy, the large resource and the sure precision of her playing with an orchestra. The public of the Symphony concerts has long followed her career. The newcomer remains—Mr. Bachaus, German, blonde, and still believably youthful. His technique, of mingled power and finesse allies him to the school of Rosenthal and Godowsky; but he has a warmer and a more elastic temperament. The 60s and the 70s would have called him romantic.

The Violinists.

Of the violinists, two are members of the orchestra, Mr. Witek of the refinements of technique and the subtleties of tonal shading and Mr. Noack with his silvery tone and his French sense, though he is Dutch by birth, of the golden mean of adroit expression. Two more are women: the most distinguished of the elder women of the violin, Mme. Powell, and the most remarkable of the younger, Miss Parlow. Mme. Powell is established now, beyond peradventure among the remarkable violinists of our time and she is one of the few American virtuosi, whom European audiences — and not "press notices" sent from Europe—have really acclaimed. At her usual interval of three or four years, she returns to the Boston orchestra, this time to play Bruch's new concert-piece. Miss Parlow, when she first played with the orchestra last spring, proved that young as she is, she was both virtuoso, in her command of her instrument and feeling for it, an interpretative artist in her response to her music. Her concerto, Tschaikowsky's, happened to be ill-chosen for her best powers. She will choose more wisely next autumn. Finally, there is one more newcomer—Mr. Zimbalist. Auer, the Russian virtuoso who is counted the foremost teacher of the violin schooled him as he schooled Mr. Elman and Miss Parlow and launched him as a virtuoso in Europe. His progress has been rapid in Germany and in England, and he is now to try his fortunes in America. To see and to hear he recalls the younger Elman and in his playing are the same Slav traits. So run the present announcements of the Symphony orchestra. Once it belonged to Boston only. Now, with its wider and wider field, it is almost national.—[H. T. P. in Boston Transcript.

The Symphony Concerts.

Mr. Fiedler has sent to Boston his programs for the first five Symphony concerts of the new musical year. They include the pieces chosen for the concerts that are to commemorate the 30th anniversary of the founding of the band and the 100th anniversary of the birth of Liszt. For the first of these anniversaries, the program is properly classical—Beethoven, Brahms and Schubert. For the second, it includes Liszt's "Dante" symphony, so seldom played that it will come as novel music to many that hear it. The other three programs bear witness to Mr. Fiedler's sympathies for contemporary music and his zeal to bring interesting new music to speedy hearing in Boston. Thus, the lists include Strauss' "Zarathustra," of which Mr. Fiedler has given very eloquent performances; d'Indy's richly imagined and scored set of variations, "Istar"; Chabrier's overture to his opera, "Gwendoline"; Glazounoff's concerto for violin, which has not yet been played here; Bantock's tone poem "Dante and Beatrice," first heard last spring in London and very glowing, if a little theatrical music; and Reger's newest orchestral piece an overture to an imaginary or an unnamed comedy.

In detail the five programs go:

Oct. 6 and 7:

Overture, "Jubilee," Weber
Symphony in B-flat major, "The Spring," Schumann
Air, "Biondina" from "Il Seraglio," Mozart
"Intermezzi Goldoniani," for string orchestra, Bossi
Air from "Louise," Charpentier
Comedy overture, Op. 120 (first time in America) Reger
Soloist, Miss Alma Gluck (of the Metropolitan opera house).

Oct. 13 and 14, for the 30th anniversary of the founding of the orchestra:

Symphony No. 3, "Eroica," Beethoven
Symphony in B-minor, "Unfinished," Schubert
Academic overture, Brahms

Oct. 20 and 21, for the Liszt centenary:

Symphonic poem, "Les Preludes"; symphony after Dante's "Divina Commedia"; concerto for pianoforte No. 1; symphonic poem, "Tasso." Liszt
Soloist, Rudolph Ganz.

Oct. 27 and 28:

Overture, "The Water Carrier," Cherubini
Symphony No. 4 in E-minor, Brahms
Concerto for violin, Glazounoff
Tone poem, "Dante and Beatrice," (first time in America). Bantock
Soloist, Efrem Zimbalist.

Nov. 3 and 4:

Overture, "Melusina," Mendelssohn
Tone poem, "Thus Spake Zarathustra," Strauss
Symphonic variations, "Istar," D'Indy
Overture to "Gwendoline," Chabrier

TIMES

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The Boston Symphony Orchestra announces its usual series of five evening and five afternoon concerts to be given in Carnegie Hall during the coming season. The evening concerts will be on Thursday evenings, Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 21, and the afternoon concerts on Saturday afternoons, Nov. 11, Dec. 9, Jan. 13, Feb. 24, and March 23. Max Fiedler will again be the conductor, this being the fourth and final year of his engagement with the Boston Symphony Orchestra.

The soloists announced for the year are Mme. Schumann-Heink, Geraldine Farrar, Mme. Louise Homer, Miss Kathleen Parlow, Josef Hofmann, and Alwin Schroeder.

The orchestra has already a very large subscription for the season, and the tickets for those who have already subscribed will be ready for delivery at the box office, Carnegie Hall, to-morrow, (Monday,) Sept. 25. The general sale of season tickets will open at the box office, Carnegie Hall, Monday, Oct. 9.

Mr. Fiedler is due to land in New York on Tuesday next.

EPTEMBER 2[illegible] 1911
THE BOSTON TRAVELER, FRIDAY, S[illegible]

NOTED BEAUTY WILL SING WITH SYMPHONY

ELENA GERHARDT.

Elena Gerhardt, who is down as one of the soloists for the coming year of the Symphony Orchestra, has the reputation of being one of the most beautiful women in Germany. Still in her 20's she has entered the rank of the most important interpretative singers of our time, and her coming to America this year will bring altogether the most interesting personality of the season.

Miss Gerhardt will have further interest for Boston in that Mr. and Mrs. Arthur Nikisch are responsible for her entering into public life. She was a pupil of Mrs. Nikisch, and it was the great conductor himself who launched her on her career. Often he is her accompanist at her recitals in London and elsewhere in Europe. Miss Gerhardt comes to America in January, and appears here with the orchestra in mid-February.

HERALD, FRIDAY, SEPTEMBER 22, 1911.

NEW VIOLA PLAYERS FOR SYMPHONY

Otto Hartmann-Pauer.

S. Spoor.

SYMPHONY ENGAGES TWO VIOLA PLAYERS

Conductor Fiedler Secures Distinguished Musicians.

During his stay abroad this summer Mr. Fiedler, the conductor of the Boston Symphony orchestra, engaged two viola players, who are expected not only to add great strength to the viola section of the orchestra, but add distinction to the orchestra itself. One, Otto Hartman-Pauer, comes from Berlin. Mr. Hartmann-Pauer is one of a most distinguished musical family, being a grandson of Ernst Pauer, the fam[illegible] pianist, composer and ped[illegible] a nephew of Max [illegible] distinguished pianist [illegible] tmann-Pauer comes fro[illegible] Berlin Philharmonic orch[illegible] here for several years [illegible] has been at the first desk of viola section [illegible]

The other new member is S. Spoor, who is a Dutchman from Amsterdam. Mr. Spoor has for the last several years been at the first desk of the viola section in the famous Amsterdam orchestra of which Mengelburg is the conductor.

Both of these gentlemen will arrive in Boston next week.

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Anniversaries will be a feature of the season's programmes of the Boston Symphony Orchestra. The centenary of the birth of Franz Liszt falls on Oct. 22, and on the same day occurs the 30th anniversary of the first concert given by the orchestra in old Music Hall, under Mr. Henschel. Both of these events will be celebrated with special programmes. The principal work on the Liszt programme will be the "Dante Symphony," which has been promised for the last two years, but not performed. The orchestra will begin its regular rehearsals Sept. 30.

TRANSCRIPT, SATURDAY, SEPTEMBER 23, 1911

MR. FIEDLER'S PROGRAMMES

HIS PIECES FOR THE SYMPHONY CONCERTS

The Range of His Sympathies and the Ordering of His List—New and Novel Music in Plenty—As Diversified a Choice from the Moderns—Strauss and Debussy Amply Represented—The Usual and the Unusual Classics—Occasional Rediscoveries and a Few Rare Items.

MR. FIEDLER is as ambitious as he is tireless and the new season will end his term as the conductor of the Symphony Orchestra. For only seven months more will he possess it as a highly sensitive and responsive instrument upon which he can play what music he will and in what manner he will. Mr. Fiedler, again, has breadth of musical view and sympathies and a due sense of his obligation, in the choice of his pieces, to the varying tastes and standards of his hearers. He frankly prefers modern and ultra-modern music to the established classics. He is a romantic by temperament. Yet, in his three years of work with the Symphony Orchestra, he has not overlooked the classics, mindful of those that prefer such music and, perhaps, willing to remind them that these very classics are the source whence the ultra-modern music (that they despise) has drawn its life. By temperament, again, Mr. Fiedler inclines to the music of the romantic north. He plays the music of Sibelius willingly; he likes the Scandinavian and the Russian composers; he has a kindly eye for Elgar, Bantock and the bolder English youngsters. Yet he keeps his ear open to such symphonic music as a few Italian composers write (chiefly for German audiences) while artistic curiosity and obligation, if not eager liking, stimulate him to the newer Parisian composers. The recent music of established, rising or even unknown composers, the world over, steadily interests Mr. Fiedler. He believes rightly that his audiences in Boston are musically curious and open-minded, willing to be interested, though they may not be impressed, and sensibly intolerant of a perpetual diet of "classic masterpieces." Like his predecessors, he has fulfilled his obligation to keep the public of the Symphony Concerts informed as to new music.

From the first, moreover, Mr. Fiedler's programmes have been catholic and well-arranged, and he has been particularly apt in the choice of his lighter pieces and his concluding overtures. A few repine at the length of his programmes; but what is an ambitious conductor to do, with the schedule that he has planned for the year to accomplish. No conductor of the Symphony Orchestra ever did or probably ever will, play all the pieces he purposed for a particular season. Invariably as the weeks come and go, he adds to his list or subtracts from it. If he is worth his salt as a conductor he will scheme out more than he can achieve. If he has Mr. Fiedler's temperament, he is the more certain to do so. Wisely, the official circular announces his list as music "intended for performance" next season. None the less, by the precedent of three years, Mr. Fiedler will put by very few of the important items in his list.

New and Novel Music

First of all, the conductor's schedule is rich in new or novel music:

Arensky: Variations for String Orchestra.
Balakireff: Overture on Spanish Themes.
Berger: Variations and Fugue.
Bantock: Tone-poem, "Dante and Beatrice."
Three Dances.
Bruneau: Prelude to the opera, "Messidor."
Debussy: Gigue Triste.
Dubois: Symphonie Française.
Elgar: Symphony No. 2.
Suite, "The Wand of Youth."
Suite, Dream-Children."
Enesco: Symphony in E-flat.
Roumanian Rhapsody.
Gilson: Symphonic Variations.
Glazounoff: Suite "In the Middle Ages."
Grieg: Romance with Variations.
Herbert: Introduction to Act III. of the opera, "Natoma."
Holbrooke: Tone-poem, "Ulalume."
Lendva: Scherzo.
Liadoff: Legend, "Kikmorra."
Mahler: Symphonies No. 2 and No. 3.
Moussorgsky: Fantasia, "Night on the Bald Mountain."
Nicodé: Scherzi from "Gloria."
Sibelius: Symphony, No. 4.
Overture, "Karelia."
Sinigaglia: Suite, "Piedmont."
Smyth: Overture to the opera, "The Wreckers."
Strasser: Symphony in G.
Strauss: Suite for Wind Instruments.
Two Military Marches.
Wallace: Tone-poem, "Villon."
Weiner: Humoreske. (Op. 5.)

The striking items in this widely ranging list are the new symphony by Elgar, first performed in London last May and described soon afterwards at length in this place; the new symphony by the sombre, rugged and puissant Sibelius; the "Gigue Triste," which completes Debussy's series of orchestral "Images," of which we heard "Iberia" and "Rondes des Printemps" last year; and the symphonies of Mahler. It is indeed time that the Boston Orchestra should play Mahler's music and that the audiences of the Symphony Concerts should come to know it as strangely impressive, uneven, subtle and eloquent. The ann[illegible]i Ninth Symphony is the piece that [illegible]ying composer left unfinished. The secon[illegible] which is very long and which requires a numerous chorus, is accounted his masterpiece. Last season Mr. Fiedler announced it; this season, may he and a coöperating management perform it.

Last spring, again, Mr. Fiedler enthusiastically discovered Enesco, the Roumanian composer, who dwells and works in Paris. This winter the conductor evidently intends to continue these discoveries. Similarly, he has unearthed the two Belgian composers, Gilson and Nicodé, whose music has been very seldom played in America. Beyond any other conductor of the Symphony Orchestra, Mr. Fiedler has heeded the music of English composers, and this year he has chosen from them Bantock's impassioned, if theatrical, tone-poem, "Dante and Beatrice"; Wallace's finely imaginative tone-portrait, "Villon"; Holbrooke's fantastic "Ulalume," after Poe, and the overture to Miss Smyth's opera, "The Wreckers." Novel Russian music is sufficiently plentiful, but of the designated [illegible] only Moussorgsky's fantasy promises unusual interest. Outside his operas he wrote little for orchestra, but so unique and influential a composer has long deserved a hearing at the Symphony Concerts. For once, too, the academic Parisian composers are to have an inning with Dubois's "French Symphony"; while Strasser and his symphony were a discovery of last summer in Germany. Finally, Mr. Fiedler has unearthed one more piece by Grieg, who wrote little comparatively for orchestra; and noted, as well he might, that the introduction to the third act is the most eloquent music in Mr. Herbert's "Natoma." Since the conductor spent the summer as a near neighbor to Strauss and yet does not announce the heralded "Alpine" symphony, it is safe to infer that it is not finished and will not be. Thus, Mr. Fiedler must be content with such trifles as the youthful Suite for wind instruments and the thunderous military marches written for the composer's "august master."

The Moderns

French, Russian, Italian and American composers fare well in the list of more or less familiar modern music that Mr. Fiedler has chosen:

Bizet: Suite, "Roma."
Borodin: "A Steppe Sketch."
Bossi: "Intermezzi Goldoniani."
Bruckner: Symphonies, Nos. 7 and 8.
Chabrier: Overture to the Opera, "Gwendoline."
Charpentier: "Italian Impressions."
Chausson: Symphony in B flat.
Debussy: Nocturnes.
The Afternoon of a Faun.
Iberia.
Rondes de Printemps.
Dvorák: Symphonies in B flat and D minor.
Tragic Overture.
Suite (Op. 98).
Franck: Tone-poem, "Les Æolides."
"Psyché."
D'Indy: Symphonic Variations, "Istar."
Liszt: Dante Symphony.
Symphonic Poems, "Tasso," "Mazeppa," "Orpheus," "Les Préludes."
"Mephisto Waltzes."
Loeffler: Tone-poem, "The Death of Tintagiles."
MacDowell: Indian Suite.
Rimsky-Korsakoff: "Antar."
"Scheherazade."
Sgambati: Serenade from Symphony No. 1.
Sinding: Symphony No. 1.
Strauss: "Zarathustra."
"Sinfonia Domestica."
"Don Juan."
"Til Eulenspiegel."
Symphony in F.
Dance from "Salome."
Love-Scene from "Feuersnot."
Svendsen: Legend, "Zorahayda."
Tschaikowsky: Symphony No. 4.
Serenade for Strings.
Suite in D minor.
"The Voyavode."
Wagner: Sundry overtures and operatic fragments.

As this modern music runs, Mr. Fiedler purposes to be as generous with the pieces of Strauss on his programmes as he is eloquent in the performance of them, and he evidently contemplates a comprehensive survey of Debussy's orchestral music, from the earliest times. He is relatively sparing of Tschaikowsky, but disposed to Rimsky-Korsakoff, whose richly imagined "Antar" has not been played here since Mr. Gerike's time. Last year Mr. Fiedler departed from custom and undertook no symphony of Bruckner. By way of amends he proposes two—of the longest—for this year, and one, the eighth, is that in which Bruckner rose highest. Evidently, too, Mr. Fiedler has been exploring Dvorák's music and would restore it to the concert-rooms, whence it has nearly fallen. He picked from French composers more promisingly when he chose Chausson's finely and purely imagined symphony and two of Franck's most delicate tone-poems. The Liszt centenary counsels a larger choice than usual from his pieces, and the "Dante" symphony, as some hold it, is a neglected masterpiece. Mr. Fiedler is kind to the orchestral Italians (who are not always interesting), and in Loeffler and MacDowell he has chosen the two most individual and imaginative American composers.

The Classics

There are pieces by the classic composers that have evaded even thirty years of Symphony Concerts and Mr. Fiedler has diligently spied out some of them and set them on his list: Beethoven's orchestral version of a fugue written in his last years; a quartet for wind instruments with orchestra by Mozart; and a concerto for string orchestra by Corelli, the violinist, whose music the virtuosi have played through two hundred years. All three he purposes to play this season, and for his other classical pieces he will range through:

Bach: Suite in D, No. 3.
Beethoven: Symphonies Nos. 3, 4, 6, 8, and 9.
Sundry Overtures.
Berlioz: Three movements from the symphony, "Romeo and Juliet."
Overture, "Benvenuto Cellini."
Brahms: Symphonies No. 2 and No. 4.
Tragic Overture.
Variations on a Theme by Haydn.
Cherubini: Overtures to the operas, "Ali Baba" and "The Water-Carrier."
Haendel: Concerti Grossi.
Haydn: Symphony in G.
Mendelssohn: Overture, "The Fair Melusina."
Mozart: Symphonies in G minor and E flat.
Schubert: Unfinished Symphony.
Schumann: Symphonies in B flat and C.
Weber: Jubilee Overture.

Now classics are presumed to speak for themselves.

H. T. P.

MORNING TELEGRAPH,

ss New York City.

The Boston Symphony Orchestra announces its usual series of five evening and five afternoon concerts to be given in Carnegie Hall during the coming season. The evening concerts will be on Thursday evenings, November 9, December 7, January 11, February 22 and March 21, and the afternoon concerts on Saturday afternoons, November 11, December 9, January 13, February 24 and March 23. Mr. Max Fiedler will again be the conductor, this being the fourth and final year of his engagement with the Boston Symphony Orchestra.

The soloists announced for the year are Mme. Schumann-Heink, Geraldine Farrar, Mme. Louise Homer, Miss Kathleen Parlow, Mr. Josef Hofmann and Mr. Alwin Schroeder.

Mr. Fiedler is due to land in New York on Tuesday next.

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ADVERTISER, SATURDAY, SEPTEMBER 23, 1911

BOSTON SYMPHONY ORCHESTRA.

The annual auction sales of the Symphony orchestra will begin on Monday, Sept. 25, in Symphony hall at 10 a.m. the $18 seats for the rehearsals will be sold.

Lovers of the new in music will find ample grounds for pleasurable anticipation in the list of novelties which Conductor Fiedler plans to give during the coming season. He has on his list a total of 38 works that are strange to the programmes of Symphony hall and of these three have been heard in Boston—Corelli's Concerto for string orchestra, Enesco's Roumanian Rhapsody and Moussorgski's "Une nuit sur le mont chauve."

Among the most important novelties promised are Elgar's new Symphony in E flat, No. 2 and Sibellus' Fourth Symphony.

England will be represented by a tone poem "Ulalume" by Josef Holbrooks, and Wallace's Symphonic Poem, "Villon." Bantock will also be represented by a tone poem, "Dante and Beatrice" and Three Dances.

From Russian composers are noted a set of "Variations" by Arensky, an overture by Balakireff, a "Suite" by Glasounoff and a Fantasy by Moussorgski.

Of French music Fiedler promises Debussy's "Gigue" and Dubois' "Smyphonic Francaise" and Gilson's "Variations Symphonicques."

THE BOSTON AMERICAN

SUNDAY, SEPTEMBER 24, 1911.

MANY NOVELTIES ON SYMPHONY PROGRAM

Auction Sale of Seats for Coming Season Will Open Tomorrow Morning.

The annual auction sale of seats for the Symphony concerts will begin in Symphony Hall to-morrow morning. The $10 seats will be sold on Tuesday at the same hour. There will be no seats sold on Wednesday, but on Thursday the $18 seats for the concerts will be sold and the $10 seats on Friday. There will be the usual rule governing the sale. Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

The management of the orchestra has announced a special list of the works which Mr. Fiedler expects to put on his programs during the coming season. A glance over it will rather astonish European musicians, for nowhere on the other side of the Atlantic is such a comprehensive selection of works ever found in the prospectus of an orchestra. English, French, German, Russian, American, Roumanian, Italian, Finnish, Norwegian and Danish composers are represented. The list includes no less than thirty-eight works which have never been played at Symphony concerts, and of these thirty-five will be absolutely new to Boston and a considerable number quite new to America.

Among the English composers represented are Bantock, with two novelties, Elgar with his new symphony and two new suites, Josef Holbrooke, a name quite new to America, Wallace and Ethel Smyth.

The Russian composers are represented by Arensky, Balakireff, Borodin, Clasounoff, Liadoff, Moussorgski, Rimsky-Korsakoff and Tschanikowsky.

The French have Berlioz, Bossi, Bruneau, Chabrier, Charpentier, Chausson, Debussy, Dubois, Gilson and d'Indy. The works of the classic composers have full representation in a list that strikes one at first glance as being singularly novel.

If one were to pick out the novelties that promises the most they would be Bantock's new tone poem "Dante and Beatrice," Debussy's "Gigue, Enesco's "Symphony in E flat," Holbrooke's tones poem "Ulalume," Mahler's Second and Ninth Symphonies," Regor's "Comedy Overture," and Wallace's Symphonic Poem, "Villon."

ADVERTISER, MONDAY SEPTEMBER 25, 1911

SYMPHONY ORCHESTRA AUCTION SALES TODAY

A very important preliminary to the musical season of 1911-1912 begins this morning when the $18 seats for the 24 public rehearsals will be sold at auction in Symphony hall, at 10 a.m. The first rehearsal will be on Friday, Oct. 6, the last on Friday, May 3, and they will be given on every Friday afternoon in the intervening weeks except Nov. 10, Dec. 6, Jan. 12, Feb. 2 and 23, March 22 and April 12.

The $18 seats include all the seats on the floor from the first row to KK, KK being the first row under the balcony; the seats on the sides of the first balcony and the first four rows in the center.

Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

Tomorrow at 10 a.m. the $10 seats will be sold. These include the last nine rows on the floor and the last five rows in the center of the first balcony. The second balcony is not sold for the Friday afternon rehearsals, these being hold out for rush seats to be sold on the day of the concerts.

It is generally understood that to the premiums which will be bid today for the various seats the upset price of $18 will be added.

JOURNAL—SUNDAY, SEPTEMBER 24, 1911

SYMPHONY SEAT SALE TOMORROW

Striking Novelties to Be Introduced in Season's Program.

The annual auction sale of seats for the Symphony concerts will begin in Symphony Hall tomorrow morning at 10 o'clock, when the $18 seats for the public rehearsals will be sold. The $10 seats will be sold on Tuesday at the same hour. There will be no seats sold on Wednesday but on Thursday the $18 seats for the concerts will be sold and the $10 seats on Friday.

The management of the orchestra has announced a special list of the works which Mr. Fiedler expects to put on his program during the coming season. Among the striking novelties are Bantock's new tone poem, "Dante and Beatrice," Debussy's "Gigue," Enesco's symphony in E-flat, Holbrooke's tone poem, "Ulalume," Mahler's second and ninth symphonies, Reger's "Comedy Overture" and Wallace's symphony poem, "Villon." There are no less than thirty-eight works never before played at the Symphony concerts and all but two of these are new to Boston.

The full list prepared by Mr. Fiedler, the popular conductor of the orchestra, is as follows:

Arensky—*Variations for string orchestra.
Bach—Suite in D major, No. 3.
Balakireff—*Overture on Spanish themes.
Bantock—*Tone poem, "Dante and Beatrice."
*Three dances.
Beethoven—Symphonies, Nos. 3, 4, 6, 8 and 9. Various overtures.
Beethoven—*Great fugue for orchestra, op. 133.
Berger—*Variations and fugue, op. 97.
Berlioz—Three movements from the "Romeo and Juliet."
Berlioz—Overture, "Benvenuto Cellini."
Bizet—Suite, No. 3. "Roma."
Borodin—Eine Steppenskizze aus Mittel-Asien.
Bossi—Intermezzo Goldoniana, op. 127.
Brahms—Symphonies, Nos. 2 and 4. Overture, "Tragic."
Brahms—Variations on a theme by Josef Haydn, op. 56a.
Bruckner—Symphonies, Nos. 7 and 8.
Bruneau—*Prelude to the opera "Messidor."
Chabrier—Overture to the opera "Gwendoline."
Chausson—Symphony in B-flat, op. 20.
Charpentier—Orchestral suite, "Impressions of Italy."
Cherubini—Overtures, "Ali Baba" and "The Water Carrier."
Corelli—*Concerto for string orchestra.
Debussy—L'Apres midi d'un Faune; *Gigue; Rondes de Printemps; Iberia; Nocturnes.
Dubois—*Symphonie Francaise.
Dvorak—Symphonies in E-flat and D minor; *overture, "Tragic;" rhapsody; *suite after op. 98.
Elgar—*Symphony in E-flat, No. 2; *suites, "Wand of Youth" and "Dream Children."
Enesco—*Symphony in E-flat, op. 13. *Rumanian rhapsody.
Franck—Symphonic poems, "The Aeolidae" and "Psyche."
Gilson—*Variations symphoniques.
Glasounoff—*Suite, "Au Moyen Age." Scenes de ballet.
Grieg—*Romance with variations, op. 51.
Handel—Concerti grossi.
Haydn—Symphony in G major.
Herbert, V.—*Prelude to act III. of the opera "Natoma."
Holbrooke—*Tone poem "Ulalume."
d'Indy—Symphonic variations, "Istar," op. 42.
Lendval—*Scherzo, op. 7.
Liandoff—*Legend, "Kikimorra."
Liszt—Symphony, "Dante;" symphonic poems; "Les Preludes," "Tasso," "Orpheus," "Mazeppa;" "Der Nachtlicher Zug und zwei Mephistowalzer."
Loeffler—Symphonic poem, "The Death of Tintagiles."
MacDowell—Suite No. 2, in E minor, "Indian."
Mahler—*Symphonies, Nos. 2 and 9.
Mendelssohn—Overture "The Fair Melusine."
Moussorgski—*Fantasy, "Une nuit sur le mont chauve."
Mozart—Symphonies in G minor and E flat major. *Quartet for wind instruments, with orchestra.
Nicode—*Two Scherzos for "Gloria."
Reger—*Comedy overture, op. 120; serenade.
Rimsky-Korsakoff—"Antar;" "Scheherazade."
Schubert—Symphony in B minor, "Unfinished."
Schumann—Symphonies in B flat major and G major.
Sgambati—Serenade from Symphony, No. 1, op. 16.
Sibelius—Symphonies Nos. 1 and *4; *overture "Karelia."
Sinding—Symphony, No. 1.
Sinigaglia—*Suite "Piemonte."
Smyth—*Overture to opera, "The Wreckers."
Strasser—*Symphony in G major.
Strauss—Tone poems—"Thus Spake Zarathustra;" "Symphonia Domestica;" "Don Juan;" "Till Eulenspiegel;" *suite for wind instruments, op. 4; symphony in F minor, op. 12; *dance from "Salome;" love scene from "Feuersnot;" *two marches.
Svendsen—Legend, "Zorahayda."
Tschaikowsky—Symphony in F minor, No. 4; serenade for strings, op. 48. Suite, No. 1, in D minor, op. 43; "The Voyavode," orchestral ballads.
Wagner—Selections.
Wallace—*Symphonic poem, "Villon."
Weber—Overture, "Jubilee."
Weiner—*Humoreske, op. 5, "Fasching."
*First time at these concerts.

GLOBE—MONDAY, SEPTEMBER 25, 1911.

SYMPHONY ORCHESTRA.

Annual Sale of $18 Season Tickets for the Public Rehearsals Will Begin This Morning.

An important preliminary to the coming musical season will begin at 10 o'clock this morning, when the $18 seats for the 24 public rehearsals of the Boston Symphony orchestra will be sold in Symphony hall.

The $18 seats include all the seats on the floor from the first row to KK. KK being the first row under the balcony; the seats on the sides of the first balcony and the first four rows in the center.

Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid.

Tomorrow morning the $10 seats will be sold. These include the last nine rows on the floor and the last five rows in the center of the first balcony. The second balcony is not sold for the Friday afternoon rehearsals, these being held out for rush seats to be sold on the day of the concerts.

To the premiums which will be bid

GLOBE—SEPTEMBER 24, 1911

MUSIC AND MUSICIANS

Symphony Novelties For Season.

Fifty-Fourth Worcester Festival to Be Held This Week.

Ballet at Boston Opera to Convene—Notes.

The management of the Boston symphony orchestra has made public the list of works from which Mr Fiedler will make up his programs this season. There are 59 composers named, representing a comprehensive range of orchestral literature in nationalities and periods of history.

Mr Fiedler is habitually vigilant in the search for promising novelties. The presence of the star denoting "first time" opposite 38 of the numbers indicates his interest in music not heretofore performed at these concerts.

In this large group the 2d and 9th symphonies of the late Gustav Mahler possess a significance. Walter Damrosch and his orchestra performed the 2d in New York Dec 8, 1908, and there were then observed the enormous demands of the score for woodwind and brass. The 9th symphony was published shortly after Mahler's death.

Debussy's "Gigue Triste," the first of his suite of three orchestral pieces, "Images," and the last to be published and performed, is included. Last season the second, "Iberia," and the third, "Rondes de Printemps," were brought forward for the first time here. Both of these are to be repeated and with them the composer's "L'Apres midi d'un Faune" and the "Nocturnes."

Before taking the position in December as general music director of the court orchestra at Meiningen, the fertile and prolific Max Reger has passed his opus 118, a piece for solo contralto, male chorus and orchestra, and has written an op 120, a comedy overture, which will be heard.

Richard Strauss will have a novelty or two, not his projected alpine symphony, but a dance from Salome, two marches and a youthful suite (op 4) for wind instruments, which Mr Barrere and his wind choir in New York brought to a first performance in America last February.

No list of novelties this year would be complete without Mr Elgar's second symphony, which first smote the ear of man last May 24 at a London festival concert. At the same hour and place Bantock's tone poem, "Dante and Beatrice," was brought forward for the first time, and is to be heard in Boston, together with three dances by him new to these concerts. Two suites of Elgar's, "Wand of Youth" and "Dream Children," are also announced.

Georg Enesco, whose suite for orchestra last year introduced his name to the symphony program, will contribute two numbers. His symphony in E flat was played last February by the New York symphony society for the first time in America. His Rumanian poem was played here by Mr Loney and the orchestral club as long ago as January, 1902. It had been brought out in Paris in 1898 by Edouard Colonne. He had heard in Paris the young Enesco's suite for violin and piano, and asked him to compose something for orchestra. This poem was the result. The composer was then less than 17.

Modern Frenchmen Represented.

The modern Frenchman are otherwise represented by d'Indy's "Istar," by a symphonic Francaise by Dubois (first time here), which was brought out at a Colonne concert a year ago last March; by the overture to Chabrier's ill-fated opera, "Gwendoline," by Chausson's symphony in B flat, by the orchestral suite "Impressions of Italy," written by Charpentier during his residence in Rome as a prize pupil of the Paris conservatory, and by the prelude to the opera "Messidor" (first time here), upon Zola's libretto of the French revolution, by Bruneau, a prize pupil at the conservatory in 'cello and composition, later a critic for "Gil Blas" and "Le Figaro."

From Richard Strauss there will be four tone poems, "Thus Spoke Zarathustra," the "Domestic" symphony, "Don Juan" and "Till Eutenspiegel"; the early symphony in F minor and the love scene from "Feuersnot." There will be the seventh and eighth symphonies of Bruckner, and from Brahms symphonies two and four, the "Tragic" overture and the Variations on a theme by Haydn.

Foremost among the Russians, Tschaikowsky has been drawn upon for his fourth symphony, the Serenade for strings, the suite in D minor, and the orchestral ballad, "The Voyavode." Then there will be Rimsky-Korsakoff's "Antar" and "Scheherazade"; Moussorgski's Fantasy, "Une nuit sur le mont chauve" (first time), Liadoff's "Kikimorra" (first time), which Modest Altschuler and his Russian symphony orchestra introduced to America last season; Balakireff's overture on Spanish themes (first time); "The Steppes" of Borodin, who wrote letters to his wife from Weimar about Liszt's playful insistence upon his making an arrangement of the piece for four hands piano, and how they played it together; Glazounoff's suite, "From the Middle Ages" (first time), and scenes from the ballet.

Of the Finns, several novelties by Sibelius will be given, together with his first symphony. There will be also Arensky's Variations for string orchestra (first time), and from others of the north country, Grieg's Romance with variations, op 51 (first time), Sinding's first symphony, and Svendsen's legend "Zorahayda."

The Italians have Bossi and his Intermezzi Goldoniani, Sgambati's serenade from symphony No 1, and Sinigaglia's suite "Piemonte" (first time).

Beside Elgar and Bantock, there will be from the British isles Joseph Holbrooke and a tone poem "Ulalume" (first time), the overture to Ethel Smyth's opera "The Wreckers," which was first produced five years ago at the city opera, Leipsic, and Wallace's symphonic poem "Villon" (first time).

Classics Not Neglected.

From the standard repertory of the orchestra come Beethoven's third, fourth, sixth, eighth and ninth symphonies, various overtures and the Great Fugue for orchestra, op. 133 (first time); Bach's suite in D major, No. 3; Handel's concerto grossi, Haydn's G major symphony, Schubert's "Unfinished" and Schumann's E flat major and C major symphonies, two symphonies of Mezart and a quartet for wind instruments with orchestra for a novelty, overtures by Weber and Mendelssohn, and selections from the music dramas of Richard Wagner.

For the Americans thus far chosen there is by Mr Loeffler "The Death of Tintagiles," MacDowell's "Indian" suite, the prelude to act 3 of Herbert's opera "Natoma," and Variations and Fugue by Wilhelm Berger, a resident of Germany, who was born in Boston in 1861 and whose father was then employed in this city in a music store.

The annual auction sale of seats for the Symphony concerts will begin in Symphony hall tomorrow (Monday) morning at 10, when the $18 seats for the public rehearsals will be sold. The $10 seats will be sold on Tuesday at the same hour. There will be no sale of seats on Wednesday, but there will be sold on Thursday the $18 seats for the concerts, and the $10 seats on Friday. There will be the usual rule governing the sale. Bids will be accepted for seats in their regular order only and not for the choice. No more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

LOST, MONDAY, SEPTEMBER 25, 191

HERALD, MONDAY, SEPTEMBER 25, 1911

SYMPHONY CONCERT SEAT AUCTION TODAY

First Sale of Tickets for Public Rehearsals.

The $18 seats for the 24 public rehearsals of the Boston Symphony Orchestra will be sold at auction in Symphony Hall at 10 o'clock this morning. The first rehearsal will be on Friday, Oct. 6, the last on Friday, May 3, and they will be given on every Friday afternoon in the intervening weeks except Nov. 10, Dec. 8, Jan. 12, Feb. 2 and 23, March 22 and April 12.

The $18 seats include all the seats on the floor, from the first row to [illegible] the first row under the balcony, the seats on the sides of the first balcony and the first four rows in the centre.

Bids will be accepted for seats in their regular order only, not for the choice. Not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be immediately resold.

Tomorrow morning, at 10 o'clock, the $10 seats will be sold. They include the last nine rows on the floor and the last five rows in the centre of the first balcony. The second balcony is not sold for the Friday afternoon rehearsals, but is held for rush seats, to be sold on the day of the concerts.

To each premium bid today the price of $18 will be added.

SYMPHONY SEAT SALE

Auction for Rehearsals at 10 O'Clock Today

A very important preliminary to the musical season of 1911-1912 begins this morning when the $18 seats for the 24 public rehearsals will be sold at auction in Symphony Hall at 10 o'clock. The first rehearsal will be on Friday, Oct. 6, the last on Friday, May 3, and they will be given on every Friday afternoon in the intervening weeks except Nov. 10, Dec. 8, Jan. 12, Feb. 2 and 23, March 22 and April 12.

The $18 seats include all the seats on the floor from the first row to KK, KK being the first row under the balcony; the seats on the sides of the first balcony and the first four rows in the centre.

Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold.

Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold.

Tomorrow morning at 10 o'clock the $10 seats will be sold. These include the last nine rows on the floor and the last five rows in the centre of the first balcony. The second balcony is not sold for the Friday afternoon rehearsals, these being held out for rush seats to be sold on the day of the concerts.

It is generally understood that to the premiums which will be bid today for the various seats the upset price of $18 will be added.

GREAT ORCHESTRAL NOVELTIES FOR BOSTON SYMPHONY PATRONS

Fiedler's List of Compositions Most Representative in History of His Boston Engagement—35 Works Unknown Here—Auction Sale of Seats Tomorrow

Tomorrow morning the sale of seats for the 31st season of the Boston Symphony Orchestra will commence at 10 o'clock in Symphony Hall. The management has issued a list of the novelties which Mr. Fiedler will present, partly or entirely, in the course of the winter, and the list is very representative. In fact, the music-lover could hardly expect to enjoy such varied and eclectic programmes in any other country of the world. There are 38 prospective works which have never been played at Symphony concerts. Of these 35 will be new to Boston, and in a number of instances, new to America.

Among the most important novelties are Mahler's two monster symphonies, numbers 2 and 3, a fourth symphony of Sibelius, very recently composed, the "Dance" from Richard Strauss' "Salome," Debussy's "Gigue" from his latest orchestral suite, which will be performed for the first time in this country by the Symphony Orchestra; a number of important works by the young men who are fearsomely regarded in England, and who are practically unknown on this side of the water, such as Joseph Holbrooke and William Wallace; Granville Bantock's new tone-poem, "Dante and Beatrice," a Comedy Overture by Reger; a Symphony in E Flat and a "Roumanian Rhapsody" by Georges Enesco, the Roumanian composer and violinist whose fame has grown rapidly of late years in Paris; "Variations Symphoniques," by Paul Gilson, the singular Belgian composer; Moussorgsky's "Night on Bald Mountain"; two Scherzos from Nicode's "Gloria."

In England much has been said of Elgar's second symphony, performed on a number of occasions last winter in London. Those who have followed musical events in this city remember what Bostonians in general thought of Elgar's first symphony. Mr. Fiedler is fond of the first symphony and he will no doubt give equally hearty performances of No. 2. The English have a way of distinguishing themselves, hence the remark of Ernest Newman, perhaps the most competent and independent of English critics, that Joseph Holbrooke "might have written the last two movements of the 'Fantastic Symphony' (Berlioz), and Berlioz might have written the bulk of 'The Bells'" (Holbrooke), need not appal us. Joseph Holbrooke is mentioned by English enthusiasts as a new young Daniel come to judgment. In this country most of us take our Berlioz quite seriously. Mr. Holbrooke, by nature an innovator, tried an interesting experiment in London Jan. 20, 1908, when he gathered together an audience in a darkened theatre and entertained them with his "Illuminated Symphony, or Symphonic Poem," "Apollo and the Seamen," which demanded a concealed orchestra and soloists, and the text of the poem that was the poetic basis of "Apollo and the Seamen" thrown on an illuminated screen.

Mr. Holbrooke is a graduate with honors from the Royal Academy of Music, and he has composed in many forms. He has set much of Poe to music, "The Raven," "The Masque of the Red Death," "Annabel Lee" (scene for voice and orchestra) and "Ullalume." "Ullalume" is the tone-poem to be performed in Boston.

Mr. Vincent Wallace's "Villon" will be heard here. It was very enthusiastically praised when performed last winter under Damrosch in New York.

Wallace is a Scotchman from Clyde, the son of a surgeon and a singular man. If he had not composed what is called very original music he would yet have earned the eternal gratitude of music students by his admirable book, "The Threshold of Music." He, too, studied at the Royal Academy, but only for two years, and for the rest is practically self-taught.

"Villon" is the sixth of some important Symphonic Poems, and Wallace has also published volumes of "Spanish Songs," "Freebooters' Songs," "Jacobite Songs," a symphony, "The Creation," an overture, "In Praise of Scottish Poetry," incidental music to "Pelleas et Melisande."

The "Dance of the Seven Veils" from Salome, is an extraordinary tone-poem in itself and a very subtle resume of the entire drama. It was promised for last season but the performance was necessarily postponed. Sibelius' fourth symphony is the work of a giant of a bygone age, suddenly come out of the north, whose third symphony, in contrast to the first and second, was a conspicuous failure when given in New York and other cities and a surprising failure after some of the magnificent works which had preceded it. Mr. Fiedler examined the score of the third symphony last winter and corroborated the opinion of New York critics when he declared it entirely unworthy of performance. Obviously, Mr. Fiedler thinks differently of Symphony No. 4, and we can hope that Sibelius will come into his own again. Moussorgsky's "Nuit sur le Mont Chauve" will probably be performed from the version that was finished by Rimsky-Korsakoff after the death of the composer. "Une Nuit" was composed in 1866, and first performed in Paris 20 years later. It is one of the pieces mentioned as most typical of Moussorgsky's "irregular" talent.

There are other excellent things. Certain masterpieces of the modern French school will be performed again after a lapse of some years, among them D'Indy's "Istar" variations, Chausson's symphony. Debussy's "L'Apres Midi d'un Faun," Franck's two symphonic poems, "The Eolidae," and "Psyche," Charles M. Loeffler's "The Death of Tintagiles," after Maeterlinck. Those who heard D'Indy's variations when they were last played in this city will recall their singular construction and the Oriental legend which serves as an excuse for one of the most brilliant and poetic achievements of the past half century in music—the princess who, to rescue her lover, descended to the bottom of Hades, and who, as she passed each of the seven circles of Hell, was derobed of one of her garments until she arrived in her natural beauty at her goal; the variations which, contrary to the accepted form, instead of becoming more rich and more complex as they develop, proceed from their most florid and ornamented state to the point where the theme itself throbs out with a rapture of beauty that is not easily forgotten, once heard. In direct contrast to this superb tonal edifice is Debussy's most subtly impressionistic feat, "The Afternoon of a Faun," after Mallarme. Mr. Loeffler's tone-poem is to be classed with works of the modern French type, though the composer resides in an eminently mundane manner at Medfield, Mass. This symphonic poem may rank as the most imaginative and finely written piece for the orchestra ever penned by Mr. Loeffler.

It has been absent from the Symphony programmes for too many seasons. Richard Strauss' early suite for wind instruments, op. 4, will be heard for the first time in this city and four of the great symphonic poems will be played: "Thus Spake Zarathustra," "Symphonia Domestica," "Till Eulenspiegel," as well as the F minor symphony, the love scene from "Feuersnot" and two new marches.

Chabrier's overture to "Gwendoline" must not be forgotten, nor Bruneau's prelude to his opera, "Messidor." The Russian composers will be well represented: Rimsky-Korsakoff's "Antar" and "Scherazade" (after the Arabian Nights," a New Overture on Russian Themes by Balakireff, whose second symphony should be heard here; Borodin's dexterous little tone picture, "A Steppe Sketch from Middle Asia," and Arensky's "Variations for String Orchestra," as yet unheard in this city.

For the classics there will be overtures and symphonies Nos. 3, 4, 6, 8 and 9, and the great fugue for orchestra, op. 133 of Beethoven. This fugue has been awaited here more than a season. Brahms' symphonies Nos. 2 and 4, the Mozart Symphonies in G minor and E flat major, and for novelty of an exceptional nature a quartet for wind instruments with orchestra.

A number of Liszt's symphonic poems will be played, and at the second concert of the season, in celebration of that composer's centenary, Rudolph Ganz will play the E flat concerto; MacDowell's second Indian Suite will be played.

Tschaikowsky will be represented by the fourth Symphony in F minor, an orchestral suite, and the orchestral ballad, after Pushkin's tale, "The Voyvode."

At the sale of seats tomorrow the $18 seats for the public rehearsals on Friday afternoons will be disposed of. On the following day the sale will be devoted to the $10 seats for the same concerts. There will be no sale on Wednesday. On Thursday there will be the sale of the $18 seats for the Saturday evening concerts and on Friday the $10 seats for those concerts will be sold. The rules of previous seasons will govern the auctions. No more than four seats can be obtained on one bid at one time and the seats will be sold in their regular order only. The seats open to competition will be shown on a diagram and will be marked off as quickly as sold.

The first five programmes of the season follow:

I.—OCT. 6 AND 7.

Overture, "Jubilee".....Weber
Symphony in B flat major, No. 1, Op. 38.....Schumann
Aria, "Biondina," from "Il Seraglio"...Mozart
"Intermezzi Goldoniani," Op. 127, Nos. 1, 2, 5 and 6, for string orchestra.....Bossi
Aria from "Louise".....Charpentier
Comedy overture, Op. 120.....Reger
(First time in America.)
Soloist, Miss Alma Gluck.

II.—OCT. 13 AND 14.
30th Anniversary of the Orchestra.

Symphony in E flat major, No. 3, Op. 55, "Eroica".....Beethoven
Symphony in B minor, "Unfinished," No. 8.....Schubert
Academic Festival Overture.....Brahms

III.—OCT. 20 AND 21.
(Liszt born Oct. 22, 1811.)

Symphonic poem, "Les Preludes".....Liszt
Symphony after Dante "Divina Commedia".....Liszt
Concerto for pianoforte in E flat major, No. 1.....Liszt
Symphonic poem, "Tasso, lamento e trionfo".....Liszt
Soloist, Rudolph Ganz.

IV.—OCT. 27 AND 28.

Overture, "Der Wassertraeger".....Cherubini
Symphony No. 4 in E minor, Op. 98....Brahms
Concerto for violin.....Glazounoff
Tone poem, "Dante and Beatrice".....Bantock
(First time in America.)
Soloist, Efram Zimbalist.

V.—NOV. 3 AND 4.

Overture, "Melusine".....Mendelssohn
Tone poem, "Thus Spake Zarathustra"..Strauss
Symphonic variations, "Istar," Op. 42...D'Indy
Overture, "Gwendoline".....Chabrier

MME SCHUMANN HEINK. ©AIME DUPONT

MISS KATHLEEN PARLOW.

JOSEPH HOFMANN. PIANIST.

RUDOLPH GANZ. PIANIST.

TRANSCRIPT, MONDAY, SEPTEMBER 25, 191[illegible]

HIGHEST PREMIUM $78

Good Prices for Symphony Rehearsals

Auction Shows Usual Keen Competition

$5 More Than Last Year Paid for Best Seats

General Average, However, Below That of 1910

The bidding for seats in the twenty-four Friday afternoon rehearsals of the Boston Symphony Orchestra showed as keen an interest at the opening sale today as last year, but at the same time a different interest. The highest premium paid, $78, for seats Nos. 18 and 19, in row K, was higher than any recorded last September. On the other hand the average bids were slightly lower. As usual the lower floor of the hall was loosely filled half way back, with women far outnumbering men, bidding more timidly, perhaps, but showing much more elation when successful.

The bidding began with a premium of $5 offered for seat No. 1 in row A, which rapidly rose to $16.50, a higher initial bid and a lower final premium than those of last year. The rest of the row sold at premiums of from $17.50 to $20.50, except the last seat, which brought only $13.50, the lowest premium of the sale. Last year's prices ranged from $17 to $25.50; those of the year before falling much lower, $8 to $20.

The second row likewise showed a falling off from last year's record, though an increase over two years ago. Premiums ranged from $17 to $25. In the next three rows the bids rose regularly until an aisle seat, No. 19, in row F brought $58, higher than any price paid last year for any seat as good. The initial bids for seats in the first six rows ran from $5 up to $40, with an average of about $20.

The high bidding came much earlier than last year, but reached its maximum for the same three seats in row G that brought $70 last year. This morning they sold for $62 apiece. The next few seats dropped to $40 and $33.50. From row G back, last year's premiums were not extravagant until rows L, M and N were reached. A seat in N last year brought the highest price, $73. This morning the high bids came more rapidly. In row K $78 and $75 were premiums paid the single seats of two adjoining pairs, and the former proved the highest price of the sale. After one or two of these flurries some woman, making as high an initial bid as $40, would obtain her seats at that figure with no one bidding against her.

At times the bidding was very rapid and very spirited. Walter Jackson, the auctioneer, experienced difficulty once or twice in speaking the advancing figures quickly enough. As usual a group of ticket brokers with orders from patrons for particular seats occupied the front row on one side and rushed a few of the bids in a very lively manner. Messrs. Herrick, Burke, Wadsworth, Pratt and Heard, who, besides others, bid in this manner, paid most of the prices that overtopped last year's record, though the two seats in row K that sold for $78 went to a private bidder.

Only the $18 seats on the floor, including all rows back to JJ, and those in the balcony back to D were sold today. The premiums were paid in addition to the upset price of $18, which brings the cost of the $78 seats up to an even $100 apiece. Tuesday morning the $10 seats for the rehearsals will be auctioned off; and Thursday and Friday the seats for the Saturday evening concerts. As usual the seats in the second balcony for the Friday rehearsals will remain "rush" seats sold at twenty-five cents unreserved.

The seats about the centre aisle were the most in demand. The premiums for them averaged from $40 to $50. Occasionally, however, an aisle seat went very cheap where a bidder on a number farther in utilized his privilege of taking the next three seats at the price bid. Many quite innocent old ladies were surprised to find themselves in possession of very good seats at ridiculously small figures. At other times someone would bid, as in row D, $29.50 for four seats near the outside, and then three minutes later find someone else paying only $24 for four others almost on the centre aisle. In some ways the Symphony Orchestra becomes a lottery, with advantages, however, to the quick-minded. This year the majority of bidders have secured their seats at a slightly lower price than they were forced to pay last year, while a few individuals have brought up the total receipts by some exceptionally high premiums. Old subscribers cling desparately to the places they have been accustomed to year after year—and pay the price.

TRIBUNE

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra announces its usual series of five evening and five afternoon concerts, to be given in Carnegie Hall during the coming season. The evening concerts will be on Thursday evenings, November 9, December 7, January 11, February 22 and March 21, and the afternoon concerts on Saturday afternoons, November 11, December 9, January 13, February 24 and March 23. Max Fiedler will again be the conductor, this being the fourth and final year of his engagement with the orchestra.

The soloists announced for the year are Mme. Schumann-Heink, Geraldine Farrar, Mrs. Louise Homer, Miss Kathleen Parlow, Josef Hofmann and Alwin Schroeder.

The orchestra has already a large subscription for the season, and the tickets for those who have already subscribed will be ready for delivery at the box office Carnegie Hall, to-morrow. The general sale of season tickets will open at the box office, Carnegie Hall, Monday, October 9.

Mr. Fiedler is due to land in New York on Tuesday.

[12]

Special List of Works Announced by Mr. Fiedler for the Coming Season of Symphony Concerts

Mme. Ernestine Schumann-Heink.

Miss Maud Powell.

Comprehensive Selection Has Been Prepared, with Many Novelties.

35 WORKS NEW TO BOSTON

Many New to America—Auction Sale of Seats Will Open Tomorrow.

The annual auction sale of seats for the Symphony concerts will begin in Symphony Hall tomorrow (Monday) morning at 10 o'clock when the $18 seats for the public rehearsals will be sold. The $10 seats will be sold on Tuesday at the same hour. There will be no seats sold on Wednesday, but on Thursday the $18 seats for the concerts will be sold and the $10 seats on Friday. There will be the usual rule governing the sale. Bids will be accepted for seats in their regular order only, and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

The management of the orchestra has announced a special list of the works which Mr. Fiedler expects to put on his programs during the coming season. Nowhere on the other side of the Atlantic is such a comprehensive selection of works ever found in the prospectus of an orchestra. English, French, German, Russian, American, Roumanian, Italian, Finnish, Norwegian and Danish composers are represented. The list includes 38 works which have never been played at Symphony concerts and of these 35 will be new to Boston, and many new to America.

Among the English composers represented are Bantock, with two novelties; Elgar, with his new symphony and two new suites; Josef Holbrooke, a name new to America, represented by a tone poem; Wallace and Ethel Smyth.

The Russian composers are represented by Arensky, Balakireff, Borodin, Glasounoff, Liadoff, Moussorgski, Rimsky-Korsakoff and Tschaikowsky.

The French have Berlioz, Bossi, Bruneau, Chabrier, Charpentier, Chausson, Debussy, Dubois, Gilson and d'Indy. The works of the classic composers have full representation.

The novelties that promise the most seem to be Bantock's new tone poem, "Dante and Beatrice"; Debussy's "Gigue," Enesco's "Symphony in E-flat," Holbrooke's tone poem, "Ulalume"; Mahler's "Second and Ninth Symphonies," Reger's "Comedy Overture" and Wallace's symphonic poem, "Villon."

The full list as announced by Mr. Fiedler includes:

Arensky, A.: *Variations for String Orchestra.
Bach, J. S.: Suite in D Major, No. 3.
Balakireff, M. A.: *Overture in Spanish Themes.
Bantock, G.: *Tone Poem, "Dante and Beatrice." "Three Dances."
Beethoven, L. V.: Symphonies, Nos. 3, 4, 6, 8 and 9. Various Overtures.
Bethoven, L. V.: *Great Fugue for Orchestra, Op. 133.
Berger, W.: *Variations and Fugue, Op. 97.
Berlioz, H.: Three Movements from the "Romeo and Juliet."
Berlioz, H.: Overture, "Benvenuto Cellini."
Bizet, G.: Suite, No. 3, "Roma."
Borodin, A.: Eine Steppenskizze aus Hittel-Asien.
Bossi, E.: Intermezzi Goldoniani, Op. 127.
Brahms, J.: Symphonies, Nos. 2 and 4. Overture "Tragic."
Brahms, J.: Variations on a Theme by Josef Haydn, Op. 56a.
Bruckner, A.: Symphonies, Nos. 7 and 8.
Bruneau, A.: *Prelude to the Opera "Messidor."
Chabrier, E.: Overture to the Opera "Gwendoline."
Chausson, E.: Symphony in B-flat, Op. 20.
Charpentier, G.: Orchestral Suite, "Impressions of Italy."
Cherubini, L.: Overtures, "Ali Baba," and "The Water Carrier."
Corelli, A.: *Concerto for String Orchestra.
Debussy, C. A.: L'Apres midi d'un Faune; *Gigue; Roudes de Printemps; Iberia; Nocturnes.
Dubois, T.: *Symphonie Francaise.
Dvorak, A.: Symphonies in B-flat and D-minor; *Overture, "Tragic"; Rhapsody; *Suite after Op. 98.
Elgar, E.: *Symphony in E-flat, No. 2. *Suites, "Wand of Youth" and "Dream Children."
Enesco, G.: *Symphony in E-flat, Op. 13. "Rumanian Rhapsody."
Franck, C.: Symphonic poems, "The Aeolidae" and "Psyche."
Gilson, P.: *Variations Symphoniques.
Glasounoff, A.: *Suite, Au Moyen Age." Scenes de Ballet.
Grieg, E.: *Romance with Variations, Op. 51.
Handel, G. F.: Concerti Grossi.
Haydn, J.: Symphony in G major.
Herbert, V.: *Prelude to Act III. of the Opera "Natoma."
Holbrooke, J.: *Tone Poem, "Ulalume."
D'Indy, V.: Symphonic Variations, "Istar." Op. 42.
Lendval, E.: *Scherzo, Op. 7.
Liandoff, A. C.: *Legend, "Kikimorra."
Liszt, F.: Symphony, "Dante"; Symphonic Poems: "Les Preludes," "Tasso," "Orpheus," "Mazeppa"; "Der Nachtlicher Zug und zwei Mephistowalzer."
Loeffler, C. M.: Symphonic Poem, "The Death of Tintagiles."
MacDowell, E. A.: Suite No. 2, in E minor, "Indian."
Mahler, G.: *Symphonies, Nos. 2 and 9.
Mendelssohn, F. B.: Overture, "The Fair Zelusine."
Moussorgski, M. P.: *Fantasy, "Une nuit sur le mont chauve."
Mozart, W. A.: Symphonies in C minor and E-flat major. *Quartet for wind instruments, with orchestra.

Miss Katherine Goodson.

Mme. Samaroff.

Nicode, J. L.: *Two Scherzos for "Gloria."
Reger, M.: *Comedy Overture, Op. 120; Serenade.
Rimsky-Korsakoff, N.: "Antar"; "Scheherazade."
Schubert, F.: Symphony in B minor, "Unfinished."
Schumann, R.: Symphonies in B-flat major and C major.
Sgambati, G.: Serenade from Symphony, No. 1, Op. 16.
Sibelius, J.: Symphonies Nos. 1 and *4; *Overture "Karelia."
Sinding, C.: Symphony, No. 1.
Sinigaglia, L.: *Suite "Piemonte."
Smyth, Ethel: *Overture to Opera, "The Wreckers."
Strasser, E.: *Symphony in G major.
Strauss, R.: Tone Poems—"Thus Spake Zarathustra"; "Symphonia Domestica"; "Don Juan"; "Till Eulenspiegel"; *Suite for wind instruments, Op. 4; Symphony in F minor, Op. 12; *Dance from "Salome"; Love Scene from "Feuersnot"; "Two Marches.
Svendsen, J. S.: Legend, "Zorahayda."
Tschaikowsky, P. I.: Symphony in F minor, No. 4; Serenade for Strings, Op. 48. Suite, No. 1, in D minor, Op. 43; "The Voyavode," Orchestral Ballade.
Wagner, R.: Selections.
Wallace, W.: *Symphonic Poem, "Villon."
Weber, C. M. V.: Overture, "Jubilee."
Weiner, L.: *Humoeske, Op. 5, "Fasching."

*Indicates first time at these concerts.

Newspaper Clipping Bureau in the World
From ... CROSS N. Y. HERALD
Address ...
Date SEP 21 1911

Frl. Maria Hrabe, eine bekannte Violinistin, hat sich mit Ernst Huber, einem Mitgliede des Boston Symphonic Orchesters, vermählt. Die Trauung fand in der St. Josephs Kirche im Bronx statt.

BIG PREMIUMS PAID FOR SEATS AT SYMPHONY

First Two Seats Bring $78, an Increase of $5 Over Last Year's Prices.

Premiums of $78 each were given for two $18 seats at the annual auction sale for the 24 public rehearsals of the Symphony orchestra for the coming season. The seats which brought the high prices were 16 and 18 on the right side of the centre aisle in row K. This premium is $5 each more than the highest price paid at the auction last year.

There was a large attendance when Auctioneer Arthur Jackson opened the auction at 10 o'clock, most of those present being brokers and speculators. A representative of the management claimed that if the patrons themselves attended the sales the excessive premium charges would undoubtedly be stopped as an unnecessary extravagance.

The bidding was spirited and the auction was conducted from a fence-like arrangement about 20 feet square. A large placard, showing the location of every seat, towered high over the head of the auctioneer, and an active young man skipped up and down a large step-ladder blue-pencilling the seats as they were sold.

It took three hours to sell half of the house.

The $18 seats embrace all those on the floor from row A to double K, which is the first row under the balcony, all the side seats of the first balcony, and the first four rows in the centre of the balcony. Not more than four seats were sold to any single bidder and all were delivered and paid for as sold.

In row A $20.50 was the highest bid for seats on the centre aisle, which was $5 less than the sum paid last year. Row B, on the extreme right, opened for $15 and gradually increased to $29 for seats 15 and 16 on the right of the centre aisle. The last seat at the extreme right of row B sold for $16.50.

Row C opened at $15 and brought premiums of $33 on the centre aisle and the seat next to it sold for $30. In row D seats at the extreme right side aisle sold for $20 and jumped to $29.50, while seats on the centre aisle brought $32.50.

Seats 17 and 18 on row E brought $39, while 19-20, the end seats across the same aisle, brought $32.50, while seats next to them sold for $32. Seat 18 on the right side of the centre aisle sold for $51. The end seat on the left of the centre aisle brought $53, while seat 20, two in from the aisle, brought $51, having opened at $40. Seat 21 went for $41, and others ranged from $32 to $34.

Row G opened at $20 and went to $44 for seats on the centre aisle, while three seats on the left of the same aisle brought $62 each. Seats adjoining sold for $40, while two seats further in brought $30. At this point the bidding was the sharpest of the day.

The highest bid in row H was $54, and in row I, centre aisle, seats 19-20 went for $60. Seats 21-22 sold for $42 each, 29 on left of centre went for $50, and the same bidder bought the seat adjoining for $45.

Row K, which yielded the largest premiums of the sale, was uniformly high, opening at $33. Seats 16-17 on the centre aisle brought $75, 18-19, across,

BIG PREMIUMS PAID FOR SEATS AT SYMPHONY

(Continued from Page One.)

brought $78, the record price for the sale. A decline occurred in rows L and M, the former having some $58 bids and the other $59. From this point the prices declined.

Tomorrow at 10 o'clock the $10 seats for the 24 rehearsals will be sold. These seats will include the last nine rows on the floor and the last five rows in the centre of the first balcony. The second balcony is not sold until the day of each rehearsal. Thursday at 10 o'clock the $18 seats for the Saturday evening concerts will be auctioned and Friday at the same time the $10 seats for the Saturday night concerts.

From EVENING WORLD,
Address New York City.

The Boston Symphony Orchestra will give five Thursday evening and five Saturday afternoon concerts at Carnegie Hall this season, beginning on Nov. 9 and 11. Max Fiedler's four year engagement as conductor ends next spring. He is expected to arrive from Europe next Tuesday. Subscribers who have renewed may get their tickets on Monday. The general sale will open on Oct. 9.

From HERALD,
Address New York City.
Date

Miss Kathleen Parlow, the Canadian violinist heard here last season, will return to this country next month. During the season she will play with the New York Philharmonic Society, the Boston Symphony Society and the Russian Symphony Society, besides appearing in recital.

BY RECORD FIGURES FOR SEATS FOR THE SYMPHONY SEASON

Higher Premium Than Top Notch of Previous Year, $78 Each Being Paid for Two in Middle Aisle

BIDDING IS LIVELY

Large Attendance of Bidders to Obtain Tickets for the Friday Rehearsals of the Orchestra

The highest premium at the sale today in Symphony hall of the $18 season seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra was $78; the average sale is expected to prove of the same total value as last year.

The center aisle seats brought the highest premiums in the middle of the first section. Aisle U was reached by 1:30 p. m. when the sale was adjourned to 2 p. m.

The rest of the floor, 15 aisles, and the first four rows in the first balcony will be auctioned off this afternoon.

Bidding was sharp at times, more so for the first dozen rows than for those following. The record bid came shortly after noon. Row K opened at $33 and soon climbed until seats 16 and 17 on the right of the middle aisle brought the highest figure up to that time of $75. The next bid reached $78 and the party took two seats, the first on the left of the middle aisle across from the $75 seats. The highest premium of last year was $73.

Middle aisle seats in F brought $53 and $51 and on each side $41 and $32; the corresponding seats in G brought $63 and $43.

The general average through the center was about $50, with the seats midway between the aisles bringing about $40 and the extreme left and right sections bringing $30.

The last aisle opened at $31.50, the next four $41.50, the next two $36, the next $32, the next two $32.50.

The end seats on the middle aisle in row U brought $52, the end seats on the left aisle brought $38 and $33 and the outside end seat $33.50.

Seats sold include all on the floor from the first row to KK, the first row under the balcony; the seats on the sides of the first balcony and the first four rows in the center.

Bids will be accepted for seats in their regular order only, and not for the choice, and not more than four seats will be sold on one bid.

The $10 seats will be sold Tuesday at 10 a. m. These include the last nine rows on the floor and the last five rows in the center of the first balcony. The second balcony is not sold for the Friday afternoon rehearsals, these being held out for rush seats on the day of the concerts.

STANDARD
From ...
Brooklyn, N ...
Address ...

Katharine Goodson, the pianist, is to return to this county in January, 1912, to begin her fourth tour of America. Miss Goodson comes this time under the management of Antonia Sawyer. Miss Goodson will make a tour with the Boston Symphony Orchestra and will play with the Minneapolis, New York Philharmonic and the New York Symphony orchestras. She will make the Tschaikowsky concerto in B flat minor, a feature of her orchestral appearances in America this coming season. Miss Goodson played this concerto but once on her previous tours of the United States and that was in New Haven with the New Haven Symphony Orchestra, conducted by Dr. Horatio W. Parker. In addition to the Tschaikowsky concerto, Miss Goodson will play the Grieg concerto, the Liszt concerto in E flat major, the Hinton concerto in D minor, the Brahms concerto in D minor, and the Saint-Saens concerto in G minor.

JOURNAL—MONDAY, SEPTEMBER 25, 191

Dramatic Soprano Coming To Boston

Berta Morena

WILL SING WITH THE SYMPHONY THIS YEAR

One of the distinguished artists who will appear during the coming Symphony season is Berta Morena, the German dramatic soprano, who made her operatic debut in Munich a dozen years ago. During most of her artistic career she has been a member of the Munich Court and National Theater, but in 1908 she sang in New York and Boston with the Metropolitan Opera Company, and the following year she came to Bston to appear as soloist with the Symphony Orchestra.

Symphony Rehearsal Seat Auction Today

A very important preliminary to the musical season of 1911-1912 begins this morning when the $18 seats for the twenty-four public rehearsals of the Boston Symphony Orchestra will be sold at auction in Symphony Hall at 10 o'clock. The rehearsals will begin on Friday, Oct. 6, and end on Friday, May 3, and they will be given every Friday afternoon in the intervening weeks except Nov. 10, Dec. 8, Jan. 12, Feb. 2 and 23, March 22 and April 12.

The $18 seats include all the seats on the floor from the first row to KK, the first row under the balcony; the seats on the sides of the first balcony and the first four rows in the center.

Tomorrow morning at 10 o'clock the $10 seats will be sold. These include the last nine rows on the floor and the last five rows in the center of the first balcony. The second balcony is not sold for the Friday afternoon rehearsals, these being held out to be sold on the day of the concerts.

It is generally understood that to the premiums which will be bid today for the various seats the upset price of $18 will be added.

JOURNAL—TUESDAY, SEPTEMBER 26, 1911

$78 PREMIUM PAID FOR CHOICE SEATS

It remained for a private bidder to get the supposedly best seats—Nos. 18 and 19 in row K—at the auction yesterday of locations for the twenty-four Friday afternoon rehearsals of the Boston Symphony Orchestra. The premium was set at $78, which is higher than the price paid last year. Those disposed of during the day embraced the $18 seats on the floor as far back as row JJ. The $10 seats are to be auctioned off today, and the Saturday evening concert seats will go under the hammer on Thursday and Friday.

Many brokers and a large number of women bidders were at the sale, and the seats about the center aisle were the most in demand. The premiums for these averaged from $40 to $50. The bidding opened with an offer of a premium of $5 for seat No. 1 in row A, but the price rose to $16.50 before it was sold. The rest of the row sold at premiums from $17.50 to $25.50. Walter Jackson was the auctioneer.

RECORD, MONDAY

SYMPHONY PRICES LOWER

Premiums on $18 Seats Drop a Bit

At the auction sale of $18 seats for the Friday rehearsals, 31st season of the Boston Symphony orchestra in Symphony hall, prices fell off a little from 1910.

The bids for seats in the first 36 rows on the floor, or from A to K K, and for the sides of the first balcony and first four rows in the centre, were premiums over the regular $18 price per seat.

Bids were accepted for seats in their regular order only, and not for choice; and not more than four seats were sold on one bid. On an average, premium on seats in the first five rows was from $1 to $5 less than last year.

Up to 11.15 the high premium was $41 for a seat in the centre of E row.

In A row the high this year was $20.50, compared with $35.50 last year.

Seats in B and C rows commanded the high premium, and as the sale progressed steadily high premiums were being bid.

In B row the high premium was $25, last year $31.

High for D row $32.50, last year $33. E row brought considerably higher premiums, centre aisle seats went for $39 and $41 each.

$78 A RECORD PREMIUM.

In G row off the center aisle $62 premium was paid, while seat adjoining went for $40.

In several instances seats in from the aisles went for higher premium than those on the aisle. In H row, for instance, a seat in from the aisle was bid up to $54, while aisle seats went for $44 and $53 premium.

In I high was $60; J $50, while in K row on the center aisle the premium was run up to $75; just opposite on the center aisle seats 18 and 19 went for $78 permium, the highest premium paid at the sale, and comparing with $73, the highest paid last season.

In L row high premium was $58, and in M, $59. Center aisle seats in N went for $51 premium.

GLOBE—WEDNESDAY, SEPTEMBER 27, 191

HIGHEST PREMIUM $27.

Best Price at Sale of $10 Seats for Symphony Rehearsals Lower Than Last Year.

At the sale of $10 seats for Symphony rehearsals yesterday, the highest premium, $27, was $5 less than the highest at last year's sale.

The smallest premiums of the day were $6, for several seats in two broken rows at the rear of the hall, and other premiums ranged from that amount to $27, many reaching figures between $11 and $24. The lowest premium for this class of seats last year was $10.

A number of seats on the rear of the floor that were not called for after having been once sold, were resold and in very case much below the original selling prices, which in some instances were cut down one-third.

POST, WEDNESDAY, SEPTEMBER 27, 191

$10 SYMPHONY SEATS SOLD

Yesterday the $10 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra for the season of 1911-12 were sold, the prices as a whole being about the same as last year. The seats that were sold were the last nine rows on the floor and the last five rows on the first balcony. An end seat in row KK brought a premium of $27. Most of the seats in this row brought bids of more than $20, and the cheapest seats brought bids of $6.80.

On Thursday and Friday the seats for the Saturday night concerts will be sold, on Thursday, the $18 seats and on Friday the $10 seats, the premium bid being each time added to the "upset" price of $18 or $10.

ADVERTISER, TUESDAY SEPTEMBER 26, 191

PRICES FOR SYMPHONY HALL SEATS LESS THAN IN 1910

Premiums on All Seats Drop Despite Exciting Bidding at Auction Held Yesterday.

At the auction sale of $18 seats for the Friday rehearsals, 31st season of the Boston Symphony orchestra in Symphony hall, prices fell off a little from 1910.

The bids for seats in the first 36 rows on the floor, or from A to K K, and for the sides of the first balcony and first four rows in the centre, were premiums over the regular $18 price per seat.

Bids were accepted for seats in their regular order only, and not for choice; and not more than four seats were sold on one bid. On an average, premium on seats in the first five rows was from $1 to $5 less than last year.

Up to 11.15 the high premium was $41 for a seat in the centre of E row.

In A row the high this year was $20.50, compared with $35.50 last year.

Seats in B and C rows commanded the high premium, and as the sale progressed steadily high premiums were being bid.

In B row the high premium was $25, last year $31.

High for D row $32.50, last year $33. E row brought considerably higher premiums, centre aisle seats went for $39 and $41 each.

In G row off the center aisle $62 premium was paid, while seat adjoining went for $40.

In several instances seats in from the aisles went for higher premium than those on the aisle. In H row, for instance, a seat in from the aisle was bid up to $54, while aisle seats went for $44 and $53 premium.

In I high was $60; J $50, while in K row on the center aisle the premium was run up to $75; just opposite on the center aisle seats 18 and 19 went for $78 premium, the highest premium paid at the sale, and comparing with $73, the highest paid last season.

In L row high premium was $58, and in M, $59. Center aisle seats in N went for $51 premium.

Today at 10 a.m. the $10 seats for the 24 rehearsals will be sold. These seats will include the last nine rows on the floor and the last five rows in the centre of the first balcony.

The second balcony is not sold until the day of each rehearsal. Thursday at 10 a.m. the $18 seats for the Saturday evening concerts will be auctioned, and Friday at the same time the $10 seats for the Saturday night concerts.

HERALD, SEPTEMBER 26, 1911

HIGH PREMIUMS FOR SYMPHONY

Two Seats Bring $78 Each, an Increase of $5 Over Last Year's Prices.

$18 SEATS AUCTIONED OFF

Society Women Often Pay More Than Shrewd Brokers and Speculators.

Society women and girls bidding with spirit against shrewd ticket brokers and speculators was a feature yesterday at the annual auction sale of $18 seats for the 24 public Friday afternoon rehearsals of the Boston Symphony orchestra for the season of 1911-'12. The first of these concerts will be given Oct. 6 and the last on May 3.

The high mark on the floor was nearly equalled by two balcony premiums, seat 5 in row A on the right bringing $76 and seat 3 in row B behind it selling for $73. The balcony sides averaged slightly better than last season, some aisle seats going for from $40 to $50.

At times coveted seats were pleaded for at brisk $1 jumps. Instances were frequent when a woman, young or old, with a determined toss of the head would rout completely a keen professional bidder, willingly meeting a stiff extra fee for the satisfaction derived in defeating a paid rival.

The management says that if more patrons showed this interest by buying in person the growing extravagance represented in premiums would be materially reduced. But many are either too lazy, indifferent or busy, and, in consequence, they have to pay not only the premiums, but substantial brokers' fees besides.

The highest premiums paid yesterday for $18 seats were $78 each for seats 16 and 18, end seats on the right of the centre aisle in row K. This is $5 a seat in excess of the highest premium yielded last season, which was $73 for two seats in row M. It means that the purchaser had to give $96 for each seat, or $192 for the pair, as the flat price of $18 has to be tacked on to every premium.

There was an average attendance when Auctioneer Arthur Johnson opened the sale in Symphony Hall at 10 A. M. All the leading brokers and speculators were represented and the women music lovers turned out in force as the morning progressed. Some of them have had years of training and are familiar with the strategy of the professional bidders who sit down front.

A fence 20 feet high stood in the middle of the stage and tacked to it was a chart of the floor seats. Auctioneer Johnson stood out near the footlights on the alert to detect every little syllable or finger-beck, and, perched on a lofty ladder behind was a nimble young man who checked off the seats with a blue crayon as fast as they were sold. It took three hours to auction off one-half of the floor chairs.

The $18 seats embrace all those on the floor from row A to double K, which is the first row under the balcony, all the side seats of the first balcony, and the first four rows in the centre of the balcony. Not more than four seats were sold to any single bidder and all were delivered and paid for as sold.

In row A $20.50 was the highest bid for seats on the centre aisle, which was $5 less than the sum paid last year. Row B, on the extreme right, opened for $15 and gradually increased to $29 for seats 15 and 16 on the right of the centre aisle. The last seat at the extreme right of row B sold for $16.50.

Row C opened at $15 and brought premiums of $33 on the centre aisle and the seat next to it sold for $30. In row D seats at the extreme right side aisle sold for $20 and jumped to $29.50, while seats on the centre aisle brought $32.50.

Seats 17 and 18 on row E brought $39, while 19-20, the end seats across the same aisle, brought $42 each. In row F seats on the right aisle brought $32.50, while seats next to them sold for $32. Seat 18 on the right side of the centre aisle sold for $51. The end seat on the left of the centre aisle brought $53, while seat 20, two in from the aisle, brought $51, having opened at $40. Seat 21 went for $41, and others ranged from $32 to $34.

Row G opened at $20 and went to $44 for seats on the centre aisle, while three seats on the left of the same aisle brought $62 each. Seats adjoining sold for $40, while two seats further in brought $30. At this point the bidding was the sharpest of the day.

The highest bid in row H was $54, and in row I, centre aisle, seats 19-20 went for $60. Seats 21-22 sold for $42 each, 29 on left of centre went for $50, and the same bidder bought the seat adjoining for $45.

Row K, which yielded the largest premiums of the sale, was uniformly high, opening at $33. Seats 16-17 on the centre aisle brought $75, 18-19, across, brought $78, the record price for the sale. A decline occurred in rows L and M, the former having some $58 bids and the other $59. From this point the prices declined.

Today at 10 o'clock the $10 seats for the 24 rehearsals will be sold. These seats will include the last nine rows on the floor and the last five rows in the centre of the first balcony. The second balcony is not sold until the day of each rehearsal. Thursday at 10 o'clock the $18 seats for the Saturday evening concerts will be auctioned and Friday at the same time the $10 seats for the Saturday night concerts.

BOSTON GLOBE—TUESDAY, SEPTEMBER 26, 1911

HIGHEST SEAT PREMIUM $78

Symphony Rehearsal Auction Sale.

Best Price Secured Is $5 Above Last Year's Top Figure.

Nearly All the Floor Taken by Agencies.

At the annual auction sale of seats for the 24 public rehearsals of the Symphony orchestra held yesterday morning at Symphony hall, the highest premiums were of $78 each, paid for two $18 seats in row K. This is $5 more than the highest recorded last year. The general average of premiums ran about the same as last year, however.

Auctioneer Arthur Jackson began the sale at 10 a m.

A large gathering was on hand, the women far outnumbering the men. Nearly all the high premiums were paid by representatives of ticket agencies, and the greater part of the floor was secured by these men, to fill orders that had been given them.

The first row, as usual, did not bring any great amount of bids nor high premiums, the average premium being something less than $20 right through the row. Row B showed more interest and a slightly increased premium for the middle portion.

Row C opened at a premium of $16, and the end seats at the right aisle side for premiums of $23 on the right side and $25 on the left side of the aisle. At the midule aisle the premiums had jumped to $27 each for the four seats to the left, and $33 for the end seat on the right of that aisle. Row D opened at $20 as a premium, and $32.50 was the highest premium secured in the whole row, although the average was close to $28 premium for each seat in the row.

Row F Brings $53 Extra for Seat.

Row E opened at a premium of $19.50, and the best premium secured was $42 for three seats at the right of the central aisle. In row F the opening premium was the same as the row ahead of that, but the best premium was $53, and several others sold at premiums of $51.

In row G the best premium leaped to $62 each for three seats to the left of the central aisle and the opening premium in that row was $21. The last seats in the row sold at premiums of $23 each. Most of the seats in that row averaged about $35 each in premiums.

Row H opened with a premium of $23, while $54 each for three seats was the best that row could produce, the last two seats in that row and the first two in row I bringing premiums of $25 each. Two seats in row I brought premiums of $60 each, but the other seats brought an average of about $35 premium each.

Row K opened with a premium of $31 each on the first four seats, the next four brought a premium of $32 each and then jumped to premiums of $39 each. The two end seats at the right of the central aisle brought a premium of $75 each and the two on the opposite side premiums of $78 each, the best premiums of the day's sale and probably of the season. Then the premiums dropped to $51, $50, $49, and gradually down until the last seats in row K sold at premiums of $32 each.

Row M Shows Falling Off.

In the next row the best premium secured was $58 each for a group of three seats, and the next best was two which sold for premiums of $50 each. The row closed at premiums of $35.50 each. In row M, which is usually about where the highest premiums are found each season, the best secured this morning was $53 for one seat, and the next best premium in that row was $40 each for six seats.

In row N a premium of $59 each was secured for the two end seats at the left of the right aisle, and the seats at the sides of the central aisle brought premiums of $50 and $52 each, the highest being for the seats at the left side of the aisle. In row O the best premium secured was $53 for the two seats at the left of the right aisle, but seven other seats sold for premiums of $51 each in that row, the ends of the row selling at premiums of $31 each seat. In row P the high premium was $49 each for a group of four seats to the right of the right aisle. One other seat sold for a premium of $45 and several more sold at premiums of $43 and $40 each.

In row Q the best premium secured was $51 for four end seats, two on either side of the right aisle and a premium of only a dollar less was paid each for the four seats, two on either side of the center aisle. In the next row $51.50 was the best premium secured and the whole row did not average about $32 each in premiums. Row S had $51 as the highst premium given but the whole row averaged a considerably higher premium than did row R.

Row T opened at a premium of $21 and closed at a premium of $31, while the highest premium given was $46.50 for one seat, which was not an end one but was required by a ticket agency to make up the order in that row. The row averaged premiums of about $36 each. Row U opened at $31.50 and the best premium secured in that row was $41.50.

POST, TUESDAY, SEPTEMBER 26, 1911

$96 FOR SEAT AT SYMPHONY

Rush to Get Rows Where Hats May Be Worn

When the officials of Symphony Hall enforced the "no hat" rule last winter they builded better than they knew, as the first auction sale of Symphony seats for the season of 1911-12 yesterday, in Symphony Hall, proved. The prices for the seats in the last two rows on either side of the first balcony, against the walls, where hats may be worn, reached figures that ranged some 10 per cent higher than the figures of last season, and the bidders were women, who bid personally (not removing their hats) or through agents who were present. This unforeseen rise in prices occasioned an astonished rustle on the part of the people present who had waited until prices should fall the expected amount to purchase seats in the last rows. Instead, the bidding became brisker than ever. Suddenly a man whispered to his neighbor, "They're all hats!" and an illumined smile sped over the faces in Symphony Hall.

As a whole, the averages tallied pretty closely with those of last year. The bidding was steady, the market "firmer," so to speak, and the prices rose and fell in a logical manner, as the most desired seats were approached and disposed of. Certain individual bids went higher than the highest bids last season. The seats Nos. 18 and 19 in row K went at a premium of $78, or, adding the "upset" price, $18, a total of $96, as against a seat in row N, which went at $78, or a total of $91, last year. A second pair of seats in row K yesterday morning netted a premium of $75, and the seat No. 5 in row A of the first balcony brought $76. The average for the back row on this side of the balcony, thanks to the ladies, was nearly $40.

On both floor and balcony there was a decided rally as the last seats were reached, and no doubt many who attended wished that they had bought earlier in the fray, or decided to wait over until the sale of the $10 seats this morning. From about rows L to X, just over the middle of the aisle that divides Symphony Hall crosswise, the averages were highest, having reached a general figure of $45 to $50.

There were more people present at this auction sale than there were last year, and the effect of the late scare in the copper market, which it was feared would influence the prices of Symphony seats this season, had no very apparent effect.

This morning the $10 seats for the Friday afternoon public rehearsals of the Symphony Orchestra will be sold, the sale opening at 10 o'clock. Tomorrow, Wednesday, there will be no sale. On Thursday the $18 seats for the Saturday night concerts will be sold, and on Friday the last Symphony sale this season, the $10 seats for the same events will be disposed of.

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That was the first row offered for sale and it opened with a premium of $20, and the three end seats in the row sold at premiums of $17.50 each, but all the central portion of row KK sold for premiums of over $20 each per seat.

As the distance back from the stage increased the amount of premiums offered steadily decreased. The next row, LL, opened at premiums of $18 and closed at $16, with $24.50 the best premium secured in the row.

Row MM opened at premiums of $16, closed with premiums of $15.50, and $17.50 was the best secured in the row. In row NN, the best premium was $18, although $17 and $17.50 were paid as premiums for other seats in the same row, and the smallest premium in that row was $13.50 each for two seats.

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That Was the Highest Premium for 500 Seats at the Public Rehearsals.

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STAATSZEITUNG,

n ____

ress New York City.

SEP 24 1911

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Das Boſtoner Symphonie-Orcheſter wird auch in der kommenden Saiſon ſeine üblichen fünf Abend- und fünf Nachmittags-Konzerte in Carnegie Hall abhalten, und zwar werden die Erſteren am 9. Nov., 7. Dez., 11. Jan., 22. Febr. und 21. März ſtattfinden, während die Matinee-Konzerte an den Nachmittagen des 11. Nov., 9. Dez., 13. Jan., 24. Febr und 23. März zur Abhaltung gelangen werden. Die muſikaliſche Leitung der Geſellſchaft liegt auch in dieſem Jahre in Händen von Max Fiedler, und zwar handelt es ſich um das vierte und letzte in ſeinem Kontrakt vorgeſehene Jahr.

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GLOBE—THURSDAY, SEPTEMBER 28, 1911

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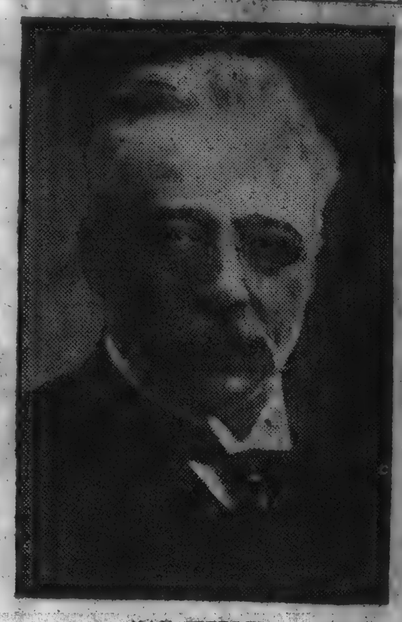

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"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printemps' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston, and I expect to give the first performance of it in America."

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The seats in front and in the rear of the hall are not so eagerly sought as those in the centre, and the bidding was not very spirited, as the A, B and C were run off at prices averaging $25 to $30 more than the regular price of the tickets.

The keen competition began at row K, and for seats on the aisle in row N. In the centre of the hall the highest premium of the day was paid. Those seats were knocked down for $52 each, making the actual price of those $18 seats $70, or a trifle more than $3 per concert.

The best known society people were not present in person, and such agents as Herrick, Connolly and others had orders to buy in many pairs of seats. Some wealthy peole sent their butlers or maids to secure the seats.

The sale of $10 Saturday evening seats will begin at 10 o'clock to-morrow, Friday morning.

BOSTON GLOBE—TUESDAY, SEPTEMBER 26, 1911

HIGHEST SEAT PREMIUM $78

Symphony Rehearsal Auction Sale.

Best Price Secured Is $5 Above Last Year's Top Figure.

Nearly All the Floor Taken by Agencies.

At the annual auction sale of seats for the 24 public rehearsals of the Symphony orchestra held yesterday morning at Symphony hall, the highest premiums were of $78 each, paid for two $18 seats in row K. This is $5 more than the highest recorded last year. The general average of premiums ran about the same as last year, however.

Auctioneer Arthur Jackson began the sale at 10 a m.

A large gathering was on hand, the women far outnumbering the men. Nearly all the high premiums were paid by representatives of ticket agencies, and the greater part of the floor was secured by these men, to fill orders that had been given them.

The first row, as usual, did not bring any great amount of bids nor high premiums, the average premium being something less than $20 right through the row. Row B showed more interest and a slightly increased premium for the middle portion.

Row C opened at a premium of $16, and the end seats at the right aisle side for premiums of $23 on the right side and $25 on the left side of the aisle. At the midule aisle the premiums had jumped to $27 each for the four seats to the left, and $33 for the end seat on the right of that aisle. Row D opened at $20 as a premium, and $32.50 was the highest premium secured in the whole row, although the average was close to $28 premium for each seat in the row.

Row F Brings $53 Extra for Seat.

Row E opened at a premium of $19.50, and the best premium secured was $42 for three seats at the right of the central aisle. In row F the opening premium was the same as the row ahead of that, but the best premium was $53, and several others sold at premiums of $51.

In row G the best premium leaped to $62 each for three seats to the left of the central aisle and the opening premium in that row was $21. The last seats in the row sold at premiums of $23 each. Most of the seats in that row averaged about $35 each in premiums.

Row H opened with a premium of $23, while $54 each for three seats was the best that row could produce, the last two seats in that row and the first two in row I bringing premiums of $25 each. Two seats in row I brought premiums of $60 each, but the other seats brought an average of about $35 premium each.

Row K opened with a premium of $31 each on the first four seats, the next four brought a premium of $32 each and then jumped to premiums of $39 each. The two end seats at the right of the central aisle brought a premium of $75 each and the two on the opposite side premiums of $78 each, the best premiums of the day's sale and probably of the season. Then the premiums dropped to $51, $50, $49, and gradually down until the last seats in row K sold at premiums of $32 each.

Row M Shows Falling Off.

In the next row the best premium secured was $58 each for a group of three seats, and the next best was two which sold for premiums of $50 each. The row closed at premiums of $35.50 each. In row M, which is usually about where the highest premiums are found each season, the best secured this morning was $53 for one seat, and the next best premium in that row was $40 each for six seats.

In row N a premium of $59 each was secured for the two end seats at the left of the right aisle, and the seats at the sides of the central aisle brought premiums of $50 and $52 each, the highest being for the seats at the left side of the aisle. In row O the best premium secured was $53 for the two seats at the left of the right aisle, but seven other seats sold for premiums of $51 each in that row, the ends of the row selling at premiums of $31 each seat. In row P the high premium was $49 each for a group of four seats to the right of the right aisle. One other seat sold for a premium of $45 and several more sold at premiums of $42 and $40 each.

In row Q the best premium secured was $51 for four end seats, two on either side of the right aisle and a premium of only a dollar less was paid each for the four seats, two on either side of the center aisle. In the next row $51.50 was the best premium secured and the whole row did not average about $32 each in premiums. Row S had $51 as the highest premium given but the whole row averaged a considerably higher premium than did row R.

Row T opened at a premium of $21 and closed at a premium of $31, while the highest premium given was $46.50 for one seat, which was not an end one but was required by a ticket agency to make up the order in that row. The row averaged premiums of about $36 each. Row U opened at $31.50 and the best premium secured in that row was $41.50.

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ENTHUSIASTIC OVER NEW STRAUS SYMPHONY

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"My first novelty which I will play at the first concert will be a Comedy Overture by Max Reger, Opus 120, on which the printer's ink is still fresh, as it is just from the press. I have brought with me the score and parts and my performance of it will be the first performance anywhere in the world.

"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printemps' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston, and I expect to give the first performance of it in America.

"In the list that I sent on I have named 38 works that are new to Boston. Of course, speaking confidentially, I doubt that I shall perform all of them but the best of them I certainly shall bring before the Symphony audiences. Of the works by comparatively new men I regard the Enesco Symphony as the most remarkable.

"We had a very jolly crossing for there were many musicians on board. Among those were Witek and Hoffmann of our own orchestra, Stock, the conductor of the Chicago orchestra, which is coming here this year, I understand, and should have a very warm welcome; Dippel of the Chicago Opera company, and Wilhelm Stengel, the husband of Madame Sembrich. I am very well and more than ready to start in on the season's work."

SYMPHONY SEAT SALE CONTINUES TODAY

The third day of the auction sales of Symphony season tickets comes today at 10 a.m. at Symphony Hall, when the $18 seats for the 24 Saturday night concerts will be sold. The same rules and regulations will prevail at this sale as prevailed at that of the $18 seat sale on Monday.

POST, THURSDAY, SEPTEMBER 28, 1911

HAS NOVELTIES FOR SYMPHONY

Max Fiedler Returns With 38 New Works

Max Fiedler, the conductor of the Symphony Orchestra, and Mrs. Fiedler arrived in Boston yesterday. Both are in exceedingly good health, Mrs. Fiedler having quite recovered from her illness of last spring.

Mr. and Mrs. Fiedler spent a greater part of the summer at Garmisch in Bavaria, where is the home of Richard Strauss, and Mr. Fiedler saw a great deal of the great composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a motet for 20 voices; he is composing stage music for one of Rheinhardt's stage plays and is at work on a one-act opera.

Anxious to Play It

"He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.

"Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

First Time in World

"My first novelty which I will play at the first concert will be a comedy overture by Max Reger, Opus 120, on which the printer's ink is still fresh as it is just from the press. I have brought with me the score and parts and my performance of it will be the first performance anywhere in the world.

"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printemps' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston and I expect to give the first performance of it in America.

38 New Works

"In the list that I sent on I have named 38 works that are new to Boston. Of course, speaking confidentially, I doubt that I shall perform all of them but the best of them I certainly shall bring before the Symphony audiences. Of the works by comparatively new men I regard the Enesco Symphony as the most remarkable.

"We had a very jolly crossing, for there were many musicians on board. Among those were Witek and Hoffman of our own orchestra; Stock, the conductor of the Chicago Orchestra, which is coming here this year, I understand, and should have a very warm welcome; Dippel of the Chicago Opera Company and Wilhelm Stengel, the husband of Madame Sembrich. I am very well and more than ready to start in on the season's work."

HERALD, THURSDAY, SEPTEMBER 28, 1911

MAX FIEDLER HAS RETURNED

Symphony Orchestra Conductor and Wife Back in Boston for Seven Months.

Max Fiedler, conductor of the Symphony Orchestra, and Mrs. Fiedler arrived in Boston from New York yesterday afternoon and went directly to their apartments in Hemenway Chambers, which will be their home for the next seven months. They landed in Hoboken Tuesday, after having a stormy crossing from Bremen on the Kaiser Wilhelm II. Both are in good health, Mrs. Fiedler having recovered from her illness of last spring.

They spent the greater part of the summer at Garmisch, Bavaria, where is the home of Richard Strauss, and Mr. Fiedler saw a great deal of the composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer, and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a Motet for 20 voices; he is composing stage music for one of Rheinhardt's stage plays, and is at work on a one-act opera.

"He has played for me, so far as he could, the first movement of his symphony, and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields, and finally he reaches the lofty snow-capped peak. Then, like the true Strauss that he is, he uses the same music to descend with, but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

"My first novelty which I will play at the first concert will be a comedy overture by Max Reger, opus 120, on which the the printer's ink is still fresh, as it is just from the press. I have brought with me the score and parts, and my performance of it will be the first performance anywhere in the world.

"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer, and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printemps' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston, and I expect to give the first performance of it in America.

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THE BOSTON AMERICAN, SEPTEMBER 28, 1911

FIEDLER TELLS SYMPHONY PLANS

Max Fieder, conductor of the Symphony Orchestra, is in Boston for the opening of the season. In an interview he outlined plans for the Symphony season and told of some works that Boston will hear this year for the first time. He said:

"Bostonians will be interested to know that I have been in correspondence with Debussy this last Summer and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printemps' and 'Iberia' are respectively the second and third, will be published this Winter in time for performance in Boston and I expect to give the first performance of it in America.

38 New Works.

"In the list that I sent on I have named thirty-eight works that are new in Boston. Of course, speaking confidentially, I doubt that I shall perform all of them, but the best of them I certainly shall bring before the Symphony audiences. Of the works by comparatively new men I regard the Enesco Symphony as the most remarkable.

Mr. and Mrs. Fiedler spent a greater part of the Summer at Garmisch in Bavaria, where is the home of Richard Strauss, and Mr. Fiedler saw a great deal of the great composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this Winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a motet for twenty voices; he is composing stage music for one of Rheinhardt's stage plays and is at work on a one-act opera.

The "Alps Symphony."

"He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.

"Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

"My first novelty which I will play at the first concert will be a comedy overture, by Max Reger, Opus 120, on which the printer's ink is still fresh as it is just from the press. I have brought with me the score and parts and my performance of it will be the first performance anywhere in the world.

TRANSCRIPT, FRIDAY, SEPTEMBER 29, 1911

Mr. Fiedler has set at rest the rumors that Strauss's new "Alpine" symphony would be ready for performance in the current musical year. The conductor and the composer talked much about it while they were living at Garmisch in Bavaria, last summer. The first part—the ascent and descent of a high mountain is written but not revised. The second and concluding part is not even sketched. Strauss, moreover, has other and more imperative tasks in hand, like music to decorate one of Reinhardt's impending productions.

ADVERTISER, FRIDAY, SEPTEMBER 29, 1911

$52 BEST PRICE FOR SATURDAY NIGHT CONCERTS

Symphony Concerts Seats Again Prove Attraction to Music Lovers—Great Variance in Prices.

Yesterday's sale of Saturday night concert seats for the 1911-12 season of Boston Symphony Orchestra brought high premiums for choice seats. In the first eight rows many seats in from the aisles went for $2 to $6 premium. In D row a center aisle seat was bid up to $12.50. From D row premiums advanced. In H $16.50 was high; I, $19.50; J, $21.50; K, $32; L, $25; M, $34; N, $52; O, $27.50, and P, $30, all for center aisle seats in those rows.

The highest premium was $52, for center aisle seat in N row.

The lowest premium was $1.50 for several seats at the right in the first three rows.

One man, who has bought seats at previous sales, was anxious to get two, and when he found that the price was soaring in row S, he bought only one, for which he paid $31. He was also the highest bidder for the next choice and he took the adjoining seat, getting it for $18.

JOURNAL—FRIDAY, SEPTEMBER 29, 1911

Symphony Concert Seats Bring Large Premiums

Lively bidding was going on yesterday for seats for the twenty-four Saturday evening concerts given by the Boston Symphony Orchestra this winter. One of the $18 seats went at $70.

With bids of 50 cents and $1 a well-dressed young woman forced a ticket speculator to pay a premium of $19.50 for seats Nos. 19 and 20 in row I. Seats adjoining them sold for only $6 premium.

For seats 18 and 19 on the left of the center aisle in row H a premium of $52 was paid. This was the largest premium paid for the Saturday evening concerts. The highest premium paid for the Friday afternoon rehearsals was $26 above this.

This morning at 10 o'clock the $7.50 seats will go on sale for the Saturday evening concerts.

TRANSCRIPT, THURSDAY, SEPTEMBER 28, 1911

SYMPHONY SEATS AT $52

Highest Price Paid for Saturday-Night Concerts—It Was for Aisle Sittings in Row N

The sum of $52 was paid for two aisle seats in row N at this morning's sale of tickets for the twenty-four Saturday night Symphony concerts. The price came after a series of gradual advances which began to manifest themselves when row I was reached. The lowest premium was $1.50 for several seats at the right in the first three rows.

As an illustration of the sometimes unaccountable fluctuation in prices, two seats directly in front of those that brought $52 were sold at $27.50. There were other wide variations in prices, many of the discrepancies being in the prices of seats beside each other. At other times the differences were for corresponding seats across the centre aisle. In row F two end seats at the extreme left sold for a premium of $2, while the next three went for $12.50. In row I two seats on the centre aisle sold for $19.50, while the three adjoining ones brought only $6, and the lowest premium for seats in the row was $2.

For seats in row J there was spirited bidding. Two at the left of the centre aisle brought $21.50. The ones beside them were sold for $8.50, while two others not far away, desirable seats too, brought only $4. Row K seemed to be a favorite, and one man took four seats at a premium of $28. These were centre aisle seats, and all through the sale these places brought the best prices. The next best price was $32 on the left of the centre aisle, in row K, while an adjoining single seat was disposed of at $20. Another single seat farther along to the left, but an aisle seat, brought $25, and the last two left seats in the row found buyers at $5. In row L $25 was the highest price received, while in row M the highest was $34, which was paid for two seats, one at each side of the centre aisle. One man, who has bought seats at previous sales, was anxious to get two, and when he found that the price was soaring in row S, he bought only one, for which he paid $31. He was also the highest bidder for the next choice and he took the adjoining seat, getting it for $18. Thus he got seats 17 and 18 in the row.

Toward the rear of the hall there was a constant sagging in prices, and in row W, the last one before the broad cross aisle is reached, the prices ranged from $5 to $9.50. In row X, the front one in the rear section of the hall, the prices started at $6 for the extreme right-aisle seats, and throughout this row there were slight fluctuations in prices. Thereafter the premiums were comparatively low.

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JOURNAL—THURSDAY, SEPTEMBER 28, 1911

MAX FIEDLER HOME FROM TRIP ABROAD

Symphony Leader Tells of New Production For First Concert.

Max Fiedler, the conductor of the Symphony Orchestra, and Mrs. Fiedler arrived in Boston from New York yesterday afternoon and went directly to the Hemenway Chambers, where they will make their home for the next seven months. Both are in exceedingly good health, Mrs. Fiedler having quite recovered from her illness of last spring.

Mr. and Mrs. Fiedler spent a greater part of the summer at Garmisch in Bavaria, where Richard Strauss lives, and Mr. Fiedler saw a great deal of the composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak. Then, like the true Strauss that he is, he uses the same music to descend with, but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

"My first novelty which I will play at the first concert will be a 'Comedy Overture' by Max Reger, on which the printer's ink is still fresh, as it is just from the press. I have brought with me the score and parts and my performance of it will be the first anywhere in the world.

"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer, and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printempts' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston, and I expect to give the first performance of it in America.

"In the list that I sent on I have named thirty-eight works that are new to Boston. Of course, speaking confidentially, I doubt that I shall perform all of them, but the best of them I certainly shall bring before the Symphony audiences. Of the works by comparatively new men I regard the Enesco symphony as the most remarkable."

RECORD, THURSDAY, SEPTEMBER 28, 1911

FIEDLER BACK FOR SEASON

Max Fiedler, the conductor of the Symphony orchestra, and Mrs Fiedler, are now in Hemenway chambers, which will be their home for the next seven months.

They landed in Hoboken Tuesday after having a stormy crossing from Bremen on the Kaiser Wilhelm II. Both are in exceedingly good health, Mrs. Fiedler having quite recovered from her illness of last spring.

Mr. and Mrs. Fiedler spent a greater part of the summer at Garmisch, in Bavaria, where is the home of Richard Strauss, and Mr. Fiedler saw a great deal of the great composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a Motet for 20 voices; he is composing stage music for one of Rheinhardt's stage plays and is at work on a one-act opera.

"He has played for me so far as he could the first movement of his Symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.'

$52 FOR SYMPHONY SEAT

Today's sale of Saturday night concert seats for the 1911-12 season of Boston Symphony Orchestra brought high premiums for choice seats. In the first eight rows many seats [illegible] from the aisles went for $2 to $6 premium. In D row premiums advanced. In H $16.50 was high; I, $19.50; J, $21.50; K, $32; [illegible] $25; M, $34; N, $52; O, $27.50, and P, $30 all for center aisle seats in those rows.

The highest premium was $52, for center aisle seat in N row.

HERALD, THURSDAY, SEPTEMBER 28, 1911

BRISK BIDDING FOR SYMPHONY CONCERT SEATS

Premiums Average Lower Than for Rehearsals; $52 Being the Highest Bid.

Two seats sold for $70 each today in Symphony Hall at the auction sale of $18 seats for the series of 24 Saturday evening concerts to be given by the Boston Symphony orchestra for the season of 1911-12.

There was a premium of $52 paid for seats numbered 18 and 19 on the left of the centre aisle in row M. It was the highest premium paid for seats for the Saturday evening concerts and was $26 lower than the high premium paid for the Friday afternoon rehearsals.

The seats auctioned today were all those on the floor with the exception of the last seven rows, and also included both sides of the first balcony and the first four rows of the balcony centre. There was a good attendance. The sale began at 10 o'clock. Bidding was brisk and prices averaged about as usual.

There were the customary freak jumps and slumps in the bidding. High premiums are usually the result of a desire to procure seats which patrons have been accustomed to use for years. There was also the usual rivalry between ticket brokers and individual buyers.

A fashionably dressed young woman with huge ostrich plumes in her hat forced a ticket speculator by her successive bids of 50 cents and $1 to pay $19.50 premiums for seats No. 19 and 20 on the end of the centre aisle in row I, suddenly quitting when that figure was reached. Seats adjoining them sold for $6 premiums.

The seats in row A at the opening of the sale brought premiums of $1 and $1.50, but the aisle seats sold for twice as much.

The highest premium paid for a seat in row E, sales of which started at $1, was $9.50 each for three seats on the aisle.

Choice seats in row F brought $15, and the highest in row G was $12. The two end seats on each side of the centre aisle in row H, numbers 17, 18, 19 and 20, each brought bonuses of $16.50. In row I $19.50 was the highest.

Row K opened at $4.50. A broker bought four seats on the right of the centre aisle and paid $28 premium for each, while the two end seats across the aisle sold for $32 a seat. The highest in row L was $25. In row N the two end seats on the right of the centre aisle sold for $16 premiums and the two end seats across the aisle, because of rivalry of bidders, jumped to $50, while inner seats next them sold for $12 and $19 each.

At 10 o'clock tomorrow the sale of $7.50 seats for the Saturday evening concerts will begin.

HERALD, FRIDAY, SEPTEMBER 29, 1911.

HIGH PREMIUMS FOR SATURDAY CONCERT SEATS

Auction of $10 Seats at Symphony Hall Brings Out the Largest Crowd.

The highest premiums paid today at the auction sale of $10 seats for the 24 Saturday evening Symphony concerts were $17, which was higher than the best price for these seats last year.

An advertisement in the newspapers yesterday announced that the $7.50 seats would be auctioned today and caused some confusion. Patrons who looked for these seats were informed that the advertising men had sent to the newspapers a slip that was six years old and that nothing cheaper than $10 seats had been available for several years.

There was a larger attendance today than at any time during this week's sale. An absence of bidding on the part of brokers was noticeable. The seats sold included the last seven rows on the floor, from row LL to row SS, the last four rows in the balcony centre and the entire centre of the second balcony. The sides of the upper balcony are held for sale on the nights of the concerts.

Premiums of $15 were scattered according to the eagerness of patrons to get seats which they have had in other seasons. Some of the seats on the floor went for a premium of $1.50, but the average premium was about $6.

WOMAN'S WIT BEATS BROKER

She Suddenly Stops High Bidding on Tickets for Symphony Concerts.

$18 SEATS AUCTIONED OFF

Premiums Average Lower Than for Rehearsals — Highest Bid Yesterday $52.

"Eighteen! I've got $18. Who'll give $19? That lady offers $19. Will anyone give $20. Do I hear $20?

"Nineteen-fifty," chirped the ticket speculator.

"Do you say $20?" asked the auctioneer, glancing at the young lady under a plumed hat of the latest dimensions, whose rapid raises of 50 cents and $1 in the musical jackpot, had aroused the sporting blood of her professional rival.

"Twenty?" reiterated he of the glib tongue, from his exalted position behind the footlights, and he lingered on the figure, but the ostrich plumes didn't wag assent this time, and, as a result, the speculator was caught in his own trap, giving $19.50 bonus on each of two seats when seats on both sides of them sold for $6 and $7 premiums at the auction yesterday in Symphony Hall of the $18 seats for the 24 Saturday evening concerts to be given by the Boston Symphony Orchestra for the coming season.

The highest premium paid at yesterday's sale was $52 each for seats 18 and 19 on the left of the centre aisle in row M. Added to the flat price of $18 this meant that the purchaser had to pay $70 seat, which was $26 a seat less than the highest premium paid for the Friday afternoon rehearsals.

The seats sold yesterday were all those on the floor, excepting the last seven rows from KK to SS, both sides of the first balcony, and the first four rows of the balcony-centre. The highest premium paid for balcony seats was $16 for seats numbered 28, 29, 30 and 31 in row A.

There was a good attendance. The sale began at 10 o'clock. Bidding was brisk and prices averaged about as usual.

There were the customary freak jumps and slumps in the bidding. High premiums are usually the result of a desire to procure seats which patrons have been accustomed to use for years. There was also the usual rivalry between ticket brokers and individual buyers.

The seats in row A at the opening of the sale brought premiums of $1 and $1.50, but the aisle seats sold for twice as much.

The highest premium paid for a seat in row E, sales of which started at $1, was $9.50 each for three seats on the aisle.

Choice seats in row F brought $15, and the highest in row G was $12. The two end seats on each side of the centre aisle in row H, numbers 17, 18, 19 and 20, each brought bonuses of $16.50. In row I $19.50 was the highest.

Row K opened at $4.50. A broker bought four seats on the right of the centre aisle and paid $28 premium for each, while the two end seats across the aisle sold for $32 a seat. The highest in row L was $25. In row N the two end seats on the right of the centre aisle sold for $16 premiums and the two end seats across the aisle, because of rivalry of bidders, jumped to $50, while inner seats next them sold for $12 and $19 each.

At 10 o'clock tomorrow the sale of $7.50 seats for the Saturday evening concerts will begin.

At 10 o'clock today the sale of $7.50 seats for the Saturday evening concerts will begin.

TRAVELER, SATURDAY, SEPTEMBER 30, 1911

Musical Events

Boston Symphony Orchestra.

The 31st season of the Symphony orchestra will begin on next Friday afternoon when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first appearance with the Symphony orchestra of Mme. Alma Gluck of the Metropolitan Opera House, a lyric soprano, who in two seasons has come into the foremost rank of contemporary singers. Mme. Gluck has been heard here in choral concert and also in opera, creating a most favorable impression. She will sing a Mozart aria as her first number, and as her second the soprano air from Charpentier's "Louise."

Mr. Fiedler will introduce one of the season's novelties at the first concert, the comedy overture, opus 120, by Max Reger. The symphony will be Schumann's ever-welcome B-flat Major, and the concert will open with Weber's "Jubilee" overture.

The Boston Symphony Orchestra will give its usual series of eight concerts in Sanders Theatre, Harvard University, Cambridge, on Thursday evenings at 8, on Oct. 19, Nov. 16, December 14, January 18, February 8 and 29, March 28 and April 25. The soloists so far engaged are Katharine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist; Heinrich Warnke, 'cellist.

POST, FRIDAY, SEPTEMBER 29, 1911

PRIZE SEATS BROUGHT $52

Highest Premium Paid for Saturday Symphony Tickets

Two 24-night Saturday Symphony concert tickets sold at a premium of $52 in yesterday's auction sale of seats. The prize seats were situated in row N and were next to the main aisle.

Two seats directly in front of those that brought a premium of $52 were sold at a premium of $27.50. In row F two end seats went for $2 extra, while the two next to them went for $12.50. In row I two seats on the centre aisle were bid up to $19.50, while three adjoining ones brought only $6 and a short distance away in the same row only $2.

Seats at the extreme right in the first three rows brought $1.50. They are so near the orchestra that few of the acoustical effects can be gained and too far to one side to make their occupants conspicuous.

For seats in row J there was spirited bidding. Two at the left of the centre aisle brought $21.50. The ones beside them were sold for $3.50, while two others not far away, desirable seats too, brought only $4. Row K seemed to be a favorite, and one man took four seats at a premium of $28. These were centre aisle seats, and all through the sale these places brought the best prices. The next best price was $32, on the left of the centre aisle, in row K; while an adjoining single seat was disposed of at $20. Another single seat [illegible] farther along to the left, but an aisle s[illegible], brought $25, and the last two left se[illegible] in the row found buyers at $5. In ro[illegible]L $25 was highest price received, while [illegible] row M the highest was $34, which [illegible]as paid for two seats, one at each [illegible]de of the centre aisle. One man who [illegible]d bought seats at previous sales was [illegible]xious to get two, and when he found [illegible]hat the price was soaring in row S he [illegible]ought only one, for which he paid $31. [illegible] was also the highest bidder for the [illegible]ext choice and he took the adjoining [illegible]t, getting it for $18. Thus he got seats [illegible] and 18 in the row.

Toward the rear [illegible] the hall there was a constant sagging [illegible]in prices, and in row W, the last one [illegible]efore the broad cross aisle is reached, [illegible]e prices ranged from $5 to $9.50. In r[illegible]w X, the front one in the rear section [illegible] of the hall, the prices started at $6 f[illegible] the extreme right aisle seats, and throu[illegible]hout this row there were slight fluctuat[illegible]ns in prices. Thereafter the premiums [illegible]ere comparatively low.

HERALD, SATURDAY, SEPTEMBER 30. 1911.

$17 PREMIUMS AT SYMPHONY SALE

Prices for $10 Seats Exceed Those of Last Year.

The highest premiums paid yesterday at the auction sale of $10 seats for the 24 Saturday evening Symphony concerts were $17, which was higher than the best price for these seats last year.

An advertisement in the newspapers Thursday announced that the $7.50 seats would be auctioned yesterday and caused some confusion. Patrons who looked for these seats were informed that the advertising man had sent to the newspapers a slip that was six years old and that nothing cheaper than $10 seats had been available for several years.

There was a larger attendance yesterday than at any time during this week's sale. An absence of bidding on the part of brokers was noticeable. The seats sold included the last seven rows on the floor, from row LL to row SS, the last four rows in the balcony centre and the entire centre of the second balcony. The sides of the upper balcony are held for sale on the nights of the concerts.

Premiums of $15 were scattered according to the eagerness of patrons to get seats which they have had in other seasons. Some of the seats on the floor went for a premium of $1.50, but the average premium was about $6.

JOURNAL—SATURDAY, SEPTEMBER 30, 1911.

Symphony Concert Seats Sell High at Auction

More good prices were realized in the auction sales yesterday of the $10 seats for the twenty-four Saturday evening concerts of the Boston Symphony Orchestra. Those disposed of yesterday brought premiums as high as $17. An absence of bidding on the part of the brokers was noticed. The seats sold included the last seven rows on the floor. The sides of the upper balcony are held for sale on the nights of the concerts. Premiums of $15 were scattered, according to the eagerness of patrons to get seats which they have held during other seasons.

JOURNAL—THURSDAY, SEPTEMBER 28, 1911

MAX FIEDLER HOME FROM TRIP ABROAD

Symphony Leader Tells of New Production For First Concert.

Max Fiedler, the conductor of the Symphony Orchestra, and Mrs. Fiedler arrived in Boston from New York yesterday afternoon and went directly to the Hemenway Chambers, where they will make their home for the next seven months. Both are in exceedingly good health, Mrs. Fiedler having quite recovered from her illness of last spring.

Mr. and Mrs. Fiedler spent a greater part of the summer at Garmisch in Bavaria, where Richard Strauss lives, and Mr. Fiedler saw a great deal of the composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak. Then, like the true Strauss that he is, he uses the same music to descend with, but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

"My first novelty which I will play at the first concert will be a 'Comedy Overture' by Max Reger, on which the printer's ink is still fresh, as it is just from the press. I have brought with me the score and parts and my performance of it will be the first anywhere in the world.

"Bostonians will be interested to know that I have been in correspondence with Debussy this last summer, and he assures me that his 'Gigue,' which is the first part of the composition of which 'Rondes de Printempts' and 'Iberia' are respectively the second and third, will be published this winter in time for performance in Boston, and I expect to give the first performance of it in America.

"In the list that I sent on I have named thirty-eight works that are new to Boston. Of course, speaking confidentially, I doubt that I shall perform all of them, but the best of them I certainly shall bring before the Symphony audiences. Of the works by comparatively new men I regard the Enesco symphony as the most remarkable."

RECORD, THURSDAY, SEPTEMBER 28, 1911

FIEDLER BACK FOR SEASON

Max Fiedler, the conductor of the Symphony orchestra, and Mrs Fiedler, are now in Hemenway chambers, which will be their home for the next seven months.

They landed in Hoboken Tuesday after having a stormy crossing from Bremen on the Kaiser Wilhelm II. Both are in exceedingly good health, Mrs. Fiedler having quite recovered from her illness of last spring.

Mr. and Mrs. Fiedler spent a greater part of the summer at Garmisch, in Bavaria, where is the home of Richard Strauss, and Mr. Fiedler saw a great deal of the great composer.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a Motet for 20 voices; he is composing stage music for one of Rheinhardt's stage plays and is at work on a one-act opera.

"He has played for me so far as he could the first movement of his Symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.'

$52 FOR SYM- PHONY SEAT

Today's sale of Saturday night concert seats for the 1911-12 season of Boston Symphony Orchestra brought high premiums for choice seats. In the first eight rows many seats from the aisles went for $2 to $6 premium. In D row premiums advanced. In H $6.50 was high; I, $19.50; J, $21.50; K, $32; L, $25; M, $34; N, $52; O, $27.50, and P, $20. All for center aisle seats in those rows.

The highest premium was $52, for center aisle seat in N row.

HERALD, THURSDAY, SEPTEMBER 28, 1911

BRISK BIDDING FOR SYMPHONY CONCERT SEATS

Premiums Average Lower Than for Rehearsals; $52 Being the Highest Bid.

Two seats sold for $70 each today in Symphony Hall at the auction sale of $18 seats for the series of 24 Saturday evening concerts to be given by the Boston Symphony orchestra for the season of 1911-12.

There was a premium of $52 paid for seats numbered 18 and 19 on the left of the centre aisle in row M. It was the highest premium paid for seats for the Saturday evening concerts and was $26 lower than the high premium paid for the Friday afternoon rehearsals.

The seats auctioned today were all those on the floor with the exception of the last seven rows, and also included both sides of the first balcony and the first four rows of the balcony centre. There was a good attendance. The sale began at 10 o'clock. Bidding was brisk and prices averaged about as usual.

There were the customary freak jumps and slumps in the bidding. High premiums are usually the result of a desire to procure seats which patrons have been accustomed to use for years. There was also the usual rivalry between ticket brokers and individual buyers.

A fashionably dressed young woman with huge ostrich plumes in her hat forced a ticket speculator by her successive bids of 50 cents and $1 to pay $19.50 premiums for seats No. 19 and 20 on the end of the centre aisle in row I, suddenly quitting when that figure was reached. Seats adjoining them sold for $6 premiums.

The seats in row A at the opening of the sale brought premiums of $1 and $1.50, but the aisle seats sold for twice as much.

The highest premium paid for a seat in row E, sales of which started at $1, was $9.50 each for three seats on the aisle.

Choice seats in row F brought $15, and the highest in row G was $12. The two end seats on each side of the centre aisle in row H, numbers 17, 18, 19 and 20, each brought bonuses of $16.50. In row I $19.50 was the highest.

Row K opened at $4.50. A broker bought four seats on the right of the centre aisle and paid $28 premium for each, while the two end seats across the aisle sold for $32 a seat. The highest in row L was $25. In row N the two end seats on the right of the centre aisle sold for $16 premiums and the two end seats across the aisle, because of rivalry of bidders, jumped to $50, while inner seats next them sold for $12 and $19 each.

At 10 o'clock tomorrow the sale of $7.50 seats for the Saturday evening concerts will begin.

HERALD, FRIDAY, SEPTEMBER 29, 1911.

HIGH PREMIUMS FOR SATURDAY CONCERT SEATS

Auction of $10 Seats at Symphony Hall Brings Out the Largest Crowd.

The highest premiums paid today at the auction sale of $10 seats for the 24 Saturday evening Symphony concerts were $17, which was higher than the best price for these seats last year.

An advertisement in the newspapers yesterday announced that the $7.50 seats would be auctioned today and caused some confusion. Patrons who looked for these seats were informed that the advertising men had sent to the newspapers a slip that was six years old and that nothing cheaper than $10 seats had been available for several years.

There was a larger attendance today than at any time during this week's sale. An absence of bidding on the part of brokers was noticeable. The seats sold included the last seven rows on the floor, from row LL to row SS, the last four rows in the balcony centre and the entire centre of the second balcony. The sides of the upper balcony are held for sale on the nights of the concerts.

Premiums of $15 were scattered according to the eagerness of patrons to get seats which they have had in other seasons. Some of the seats on the floor went for a premium of $1.50, but the average premium was about $6.

WOMAN'S WIT BEATS BROKER

She Suddenly Stops High Bidding on Tickets for Symphony Concerts.

$18 SEATS AUCTIONED OFF

Premiums Average Lower Than for Rehearsals — Highest Bid Yesterday $52.

"Eighteen! I've got $18. Who'll give $19? That lady offers $19. Will anyone give $20. Do I hear $20?

"Nineteen-fifty," chirped the ticket speculator.

"Do you say $20?" asked the auctioneer, glancing at the young lady under a plumed hat of the latest dimensions, whose rapid raises of 50 cents and $1 in the musical jackpot, had aroused the sporting blood of her professional rival.

"Twenty?" reiterated he of the glib tongue, from his exalted position behind the footlights, and he lingered on the figure, but the ostrich plumes didn't wag assent this time, and, as a result, the speculator was caught in his own trap, giving $19.50 bonus on each of two seats when seats on both sides of them sold for $6 and $7 premiums at the auction yesterday in Symphony Hall of the $18 seats for the 24 Saturday evening concerts to be given by the Boston Symphony Orchestra for the coming season.

The highest premium paid at yesterday's sale was $52 each for seats 18 and 19 on the left of the centre aisle in row M. Added to the flat price of $18 this meant that the purchaser had to pay $70 seat, which was $26 a seat less than the highest premium paid for the Friday afternoon rehearsals.

The seats sold yesterday were all those on the floor, excepting the last seven rows from KK to SS, both sides of the first balcony, and the first four rows of the balcony-centre. The highest premium paid for balcony seats was $16 for seats numbered 28, 29, 30 and 31 in row A.

There was a good attendance. The sale began at 10 o'clock. Bidding was brisk and prices averaged about as usual.

There were the customary freak jumps and slumps in the bidding. High premiums are usually the result of a desire to procure seats which patrons have been accustomed to use for years. There was also the usual rivalry between ticket brokers and individual buyers.

The seats in row A at the opening of the sale brought premiums of $1 and $1.50, but the aisle seats sold for twice as much.

The highest premium paid for a seat in row E, sales of which started at $1, was $9.50 each for three seats on the aisle.

Choice seats in row F brought $15, and the highest in row G was $12. The two end seats on each side of the centre aisle in row H, numbers 17, 18, 19 and 20, each brought bonuses of $16.50. In row I $19.50 was the highest.

Row K opened at $4.50. A broker bought four seats on the right of the centre aisle and paid $28 premium for each, while the two end seats across the aisle sold for $32 a seat. The highest in row L was $25. In row N the two end seats on the right of the centre aisle sold for $16 premiums and the two end seats across the aisle, because of rivalry of bidders, jumped to $50, while inner seats next them sold for $12 and $19 each.

At 10 o'clock tomorrow the sale of $7.50 seats for the Saturday evening concerts will begin.

At 10 o'clock today the sale of $7.50 seats for the Saturday evening concerts will begin.

TRAVELER, SATURDAY, SEPTEMBER 30, 1911

Musical Events

Boston Symphony Orchestra.

The 31st season of the Symphony orchestra will begin on next Friday afternoon when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first appearance with the Symphony orchestra of Mme. Alma Gluck of the Metropolitan Opera House, a lyric soprano, who in two seasons has come into the foremost rank of contemporary singers. Mme. Gluck has been heard here in choral concert and also in opera, creating a most favorable impression. She will sing a Mozart aria as her first number, and as her second the soprano air from Charpentier's "Louise."

Mr. Fiedler will introduce one of the season's novelties at the first concert, the comedy overture, opus 120, by Max Reger. The symphony will be Schumann's ever-welcome B-flat Major, and the concert will open with Weber's "Jubilee" overture.

The Boston Symphony Orchestra will give its usual series of eight concerts in Sanders Theatre, Harvard University, Cambridge, on Thursday evenings at 8, on Oct. 19., Nov. 16. December 14, January 18, February 8 and 29, March 28 and April 25. The soloists so far engaged are Katharine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist; Heinrich Warnke, 'cellist.

POST, FRIDAY, SEPTEMBER 29, 1911

PRIZE SEATS BROUGHT $52

Highest Premium Paid for Saturday Symphony Tickets

Two 24-night Saturday Symphony concert tickets sold at a premium of $52 in yesterday's auction sale of seats. The prize seats were situated in row N and were next to the main aisle.

Two seats directly in front of those that brought a premium of $52 were sold at a premium of $27.50. In row F two end seats went for $2 extra, while the two next to them went for $12.50. In row I two seats on the centre aisle were bid up to $19.50, while three adjoining ones brought only $6 and a short distance away in the same row only $2.

Seats at the extreme right in the first three rows brought $1.50. They are so near the orchestra that few of the acoustical effects can be gained and too far to one side to make their occupants conspicuous.

For seats in row J there was spirited bidding. Two at the left of the centre aisle brought $21.50. The ones beside them were sold for $8.50, while two others not far away, desirable seats too, brought only $4. Row K seemed to be a favorite, and one man took four seats at a premium of $28. These were centre aisle seats, and all through the sale these places brought the best prices. The next best price was $32, on the left of the centre aisle, in row K; while an adjoining single seat was disposed of at $20. Another single seat farther along to the left, but an aisle seat, brought $25, and the last two left seats in the row found buyers at $5. In row L $25 was highest price received, while in row M the highest was $34, which was paid for two seats, one at each side of the centre aisle. One man who had bought seats at previous sales was anxious to get two, and when he found that the price was soaring in row S he bought only one, for which he paid $31. He was also the highest bidder for the next choice and he took the adjoining seat, getting it for $18. Thus he got seats 17 and 18 in the row.

Toward the rear of the hall there was a constant sagging in prices, and in row W, the last one before the broad cross aisle is reached, the prices ranged from $5 to $9.50. In row X, the front one in the rear section of the hall, the prices started at $6 for the extreme right aisle seats, and throughout this row there were slight fluctuations in prices. Thereafter the premiums were comparatively low.

HERALD, SATURDAY, SEPTEMBER 30, 1911.

$17 PREMIUMS AT SYMPHONY SALE

Prices for $10 Seats Exceed Those of Last Year.

The highest premiums paid yesterday at the auction sale of $10 seats for the 24 Saturday evening Symphony concerts were $17, which was higher than the best price for these seats last year.

An advertisement in the newspapers Thursday announced that the $7.50 seats would be auctioned yesterday and caused some confusion. Patrons who looked for these seats were informed that the advertising man had sent to the newspapers a slip that was six years old and that nothing cheaper than $10 seats had been available for several years.

There was a larger attendance yesterday than at any time during this week's sale. An absence of bidding on the part of brokers was noticeable. The seats sold included the last seven rows on the floor, from row LL to row SS, the last four rows in the balcony centre and the entire centre of the second balcony. The sides of the upper balcony are held for sale on the nights of the concerts.

Premiums of $15 were scattered according to the eagerness of patrons to get seats which they have had in other seasons. Some of the seats on the floor went for a premium of $1.50, but the average premium was about $6.

JOURNAL—SATURDAY, SEPTEMBER 30, 1911.

Symphony Concert Seats Sell High at Auction

More good prices were realized in the auction sales yesterday of the $10 seats for the twenty-four Saturday evening concerts of the Boston Symphony Orchestra. Those disposed of yesterday brought premiums as high as $17. An absence of bidding on the part of the brokers was noticed. The seats sold included the last seven rows on the floor. The sides of the upper balcony are held for sale on the nights of the concerts. Premiums of $15 were scattered, according to the eagerness of patrons to get seats which they have held during other seasons.

TRANSCRIPT, SATURDAY,

SEPTEMBER 30, 1911

The First Symphony Concert

To begin the season, the first pair of Symphony Concerts falls on Friday afternoon and Saturday evening next, at the usual hours, 2.30 and eight, and the usual place, Symphony Hall. Mr. Fiedler will begin the final year of his conductorship with a programme that traverses Weber's "Jubilee" overture, distinctly an opening and occasional piece; Schumann's full-voiced and elate Symphony of the Spring (No. 1—B-flat) and an "Overture to a Comedy" by Reger, to be played for the first time in any concert-room. Mr. Reger has often been most interesting when his music was touched with humor and contrasting melancholy. Between those pieces, Miss Gluck, the most promising and achieving of the younger singers of the Metropolitan, will sing a concert piece out of Mozart, and the fragment of Charpentier's "Louise," in which the girl begins her new life of freedom.

ADVERTISER, SATURDA

SEPTEMBER 30, 1911

SYMPHONY ORCHESTRA.

The 31st season of the Symphony Orchestra will begin next Friday afternoon, when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first appearance with the Symphony of Mme. Alma Gluck of the Metropolitan opera, a lyric soprano who in two seasons has come into the foremost rank contemporary singers.

THE BOSTON AMERICAN

SUNDAY, OCTOBER 1, 1911

SYMPHONY SEASON.

Mme. Alma Gluck of the Metropolitan Solo Soprano.

The thirty-first season of the Symphony Orchestra will begin next Friday afternoon, when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first appearance with the Symphony Orchestra of Mme. Alma Gluck of the Metropolitan Opera House, a lyric soprano, who in two seasons has come into the foremost rank of contemporary singers.

Mme. Gluck has been heard here in a choral concert and has made an appearance here in opera, creating a most favorable impresssion, and she will undoubtedly give due distinction to the opening concert. She will sing a Mozart aria as her first number, and as her second aria the big soprano solo from Charpentier's "Louise."

Mr. Fiedler does not wait for much of the season to pass to begin his novelties, and at his first concert he will present a comedy overture, Opus 120, by Max Reger. This will be its first hearing in this country. A new work by Reger is always an important event, musically speaking. The symphony will be Schumann's ever-welcome one in B flat major, and the concert will open with Weber's "Jubilee" overture.

CONCERTS FOR HARVARD.

Symphony Orchestra Will Be Heard in Sanders Theatre.

The Boston Symphony Orchestra will give its usual series of eight concerts in Sanders Theatre, Harvard University, this season. Concerts will be given on Thursday evenings at 8 o'clock, the dates being, October 19, November 16, December 14, January 18, February 8 and 29, March 28 and April 25.

The soloists will be Katherine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist, Josef Hofmann, pianist, and Heinrich Warnke, 'cellist. The unclaimed seats will be offered for sale at Kent's University book store, Harvard square, on Saturday morning, October 14. A limited number of seats have been reserved for college officers and invited guests.

RECORD, SUNDAY,

OCTOBER 1, 1911

Max Fiedler, conductor of the Boston Symphony Orchestra, which opens its season in Boston next Friday afternoon, has announced for Boston a list of novelties, some of which are to be heard in Philadelphia. Among the most interesting items is Max Reger's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works are a new tone poem by Granville Bantock, entitled "Dante and Beatrice;" Theodore Dubois' "Symphonie Francaise;" Elgar's new "Symphony;" Josef Holbrooke's tone poem "Ulalume;" a legend by Liadoff called "Kikimorra;" Mahler's Second and Ninth symphonies, and Wallace's symphonic poem, "Villon." Altogether Fiedler announces 38 works that are new to Boston, and a large portion of them are yet to be heard in America. On October 13 and 14 the orchestra will celebrate its thirtieth anniversary with a program consisting of three works which have had the most performances of their kind in Boston, the "Eroica Symphony" of Beethoven; "The Unfinished" of Schubert, and the "Academic Overture" of Brahms. On October 20 and 21 will come the Liszt centennial celebration, the chief item of which will be the "Dante" symphony.

Last year's subscribers to the Philadelphia concerts may renew their subscriptions for the five concerts by making application to Miss H. Harris, Heppe's piano rooms, before Wednesday, October 11. The public sale of season tickets will open at the piano rooms on Monday morning, October 16.

SUNDAY POST,

OCTOBER 1, 1911

FIRST SYMPHONY CONCERTS

The 31st season of the Symphony Orchestra will begin on next Friday afternoon, when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first apearance with the Symphony Orchestra of Madame Alma Gluck of the Metropolitan Opera House, a lyric soprano who in two seasons has come into the foremost rank of contemporary singers. Madame Gluck has been heard here in a choral concert and has made an appearance here in opera, creating a most favorable impression, and she will undoubtedly give due distinction to the opening concert. She will sing a Mozart aria as her first number and as her second aria the big soprano tune from Charpentier's "Louise."

Mr. Fiedler at his first concert will present a Comedy Overture, opus 120, by Max Reger, to be heard for the first time in this country. The symphony will be Schumann's ever welcome one in B-flat major and the concert will open with Weber's "Jubilee" Overture.

SYMPHONY IN CAMBRIDGE

The Boston Symphony Orchestra will give its usual series of eight concerts in Sanders Theatre, Harvard University. During the coming season the concerts will be given on Thursday evenings at 8 o'clock, the dates being Oct. 19, Nov. 16, Dec. 14, Jan. 18, Feb. 8, Feb. 29, March 28 and April 25.

The soloists that have been engaged so far are Katharine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist; Heinrich Warnke, 'cellist.

Subscribers of last season may secure their old seats by making application to George H. Kent, University Book Store, on or before Oct. 11. On receipt of check tickets will be mailed.

The unclaimed seats will be offered for sale at George H. Kent's University Book Store, Harvard square, Cambridge, on Saturday morning, Oct. 14. A limited number of seats have been reserved for college officers and invited guests.

HERALD, BOSTON,

OCTOBER 1, 1911

MME. ALMA GLUCK IN SYMPHONY CONCERTS

Orchestra Season Begins Friday, Max Fiedler Conducting.

The 31st season of the Symphony orchestra will begin next Friday afternoon with the public rehearsal and Saturday evening with the concert. It will mark the first appearance with the Symphony orchestra of Mme. Alma Gluck of the Metropolitan Opera House, a lyric soprano who in two seasons has come into the foremost rank of contemporary singers. Mme. Gluck has been heard here in concert and in opera when she created a most favorable impression. She will sing an aria by Mozart and the air from "Louise."

Mr. Fiedler will conduct a comedy overture, opus 120, by Max Reger. This will be its first performance in this country. The symphony will be Schumann's B-flat major and the program will include movements from Bossi's "Goldoni Intermezzi."

CAMBRIDGE CONCERT SERIES

The Boston Symphony orchestra will give its usual series of eight concerts in Sanders Theatre, Harvard University. The concerts will be on Thursday evenings at 8 o'clock, Oct. 19, Nov. 16, Dec. 14, Jan. 18, Feb. 8, Feb. 28, March 28 and April 25. The soloists engaged so far are Katharine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist, and Heinrich Warnke, 'cellist.

Subscribers of last season may secure their old seats by making application to George H. Kent, University Book Store, on or before Wednesday, Oct. 11. On receipt of check tickets will be mailed.

The unclaimed seats will be offered for sale at George H. Kent's University Book Store, Harvard square, Cambridge, Saturday morning, Oct. 14. A limited number of seats have been reserved for college officers and invited guests.

Newspaper Clipping Bureau in the World

OAKL.

NEW YORK City

SEP 26 1911

According to a late Boston dispatch yesterday Boston will pay something like $75,000 to hear the Boston Symphony concerts this season. Up to noon yesterday the auction of seats had brought in about $20,000 for the "$18" seats alone.

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SUNDAY GLOBE-

OCTOBER 1, 1911.

Boston Symphony Season Begins Next Friday.

The 31st season of the Symphony orchestra will begin next Friday afternoon, the program being repeated Saturday evening at the first concert. It will mark the first appearance with the Symphony orchestra of Mme Alma Gluck of the Metropolitan opera house, a lyric soprano who in two seasons has come into the foremost rank of contemporary singers.

Mme Gluck has been heard here in a choral concert and has made an appearance here in opera, creating a most favorable impression, and she will undoubtedly give due distinction to the opening concert. She will sing a Mozart number and the big soprano aria from Charpentier's "Louise."

Mr Fiedler does not wait for much of the season to pass to begin his novelties and at his first concert will present "A Comedy Overture," opus 120, by Max Reger. This will be its first hearing in this country. The symphony will be Schumann's ever welcome one in B-flat major and the concert will open with Weber's "Jubilee" overture.

Cambridge Symphony Concerts.

The Boston Symphony orchestra will give its usual series of eight concerts in Saunders theatre, Harvard university this season on Thursday evenings at 8 o'clock, the dates being Oct 19, Nov 16, Dec 14, Jan 18, Feb 8 and 29, March 28 and April 25.

The soloists engaged so far are Katharine Goodson pianist, Lilla Ormond contralto, Kathleen Parlow violinist, Rudolph Ganz pianist, Josef Hofmann pianist and Heinrich Warnke 'cellist.

Subscribers of last season may secure their old seats by making application to the university book store on or before Wednesday, Oct 11. On receipt of check tickets will be mailed.

The unclaimed seats will be offered for sale at the university book store Saturday morning, Oct 14. A limited number of seats have been reserved for college officers and invited guests.

JOURNAL—SUNDAY,

OCTOBER 1, 1911.

Symphony Season Will Commence This Week

The thirty-first season of the Symphony Orchestra will begin next Friday afternoon, when the first public rehearsal of the season will be given, and Saturday evening, which brings the first concert. It will mark the first appearance with the Symphony Orchestra of Mme. Alma Gluck of the Metropolitan Opera House, who will sing a Mozart aria as her first number and the big soprano song from Charpentier's "Louise."

Mr. Fiedler does not wait to begin his novelties, and at his first concert he will present a "Comedy Overture," by Max Reger. This will be it first hearing in this country. The symphony will be Schumann's, in B-flat major, and the concert will open with Weber's "Jubilee" overture.

Cambridge Concerts

The Boston Symphony Orchestra will give eight concerts in Sanders Theater, Harvard University, on Thursday evenings, the dates being Oct. 15, Nov. 16, Dec. 14, Jan. 18, Feb. 8, Feb. 29, March 28 and April 25. The soloists so far engaged are Katharine Goodson, pianist; Lilla Ormond, contralto; Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist; Heinrich Warnke, 'cellist.

PHILADELPHIA PRESS.

OCTOBER 1, 1

Max Fiedler, the conductor of the Boston Symphony Orchestra, which opens its season in Boston on next Friday afternoon, has announced an extremely interesting list of novelties which he expects to perform in Boston during the Winter; some of which are sure to be heard in Philadelphia.

Among the most interesting items is Max Reger's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled "Dante and Beatrice;" Theodore Dubois' "Symphonie Francaise;" Elgar's new "Symphony;" Josef Holbrooke's tone poem "Ulalume;" a legend by Liadoff called "Kikimorra;" Mahler's Second and Ninth Symphonies, which have never been heard in Boston, and Wallace's Symphonic Poem "Villon," which was heard in New York for the first time last year.

Last year's subscribers to the Philadelphia concerts may renew their subscriptions for the five concerts by making application to Miss H. Harris, Heppe's Piano Rooms, before Wednesday, October 11. The public sale of season tickets will open at the piano rooms on Mon

EVENING NEWS,

Buffalo, N. Y.

Boston Symphony's Anniversary.

Next month the Boston Symphony Orchestra will celebrate its 30th anniversary. One or two of the original members still occupy their places in the orchestra and there are many in the audience, especially on Saturday evenings who have followed the fortunes of this organization through its three decades. It would be easy for Mr. Fiedler to repeat the original program, given by Mr. Henschell, but it would be played by new performers almost entirely. From 1881 to 1911 this orchestra has grown from a small, a purely local band to the first in the country and one of the great ones in the world, playing annually to 30 or 40 cities besides its weekly concerts in the home city.

TRANSCRIPT, MONDAY,

OCTOBER 2, 1911

FOR three days last week the sale of seats for the Symphony Concerts of the current musical year followed the usual course and yielded the expected revenue. On the fourth day—the Friday on which the cheaper seats for the Saturday evening concerts were sold—came the significant change. Never before had the sale attracted so many bidders who were plainly seeking tickets for their personal use; never before had the bidding been so keen and the premiums so high. Of late years a part of the seats for the concerts on Saturdays have not been taken for the season. This year very few of the cheaper seats for those evenings remain unsold. In other words, the Symphony Concerts are gaining the new public that of late the management has been diligently seeking. It could depend, for the concerts on Saturdays, upon the instructed and habituated audiences that have long frequented them. The new public that it was eager to attract was the public that is gradually awakening to the interest and the pleasure of such concerts. It has not too much money to spend upon its pleasures; it is distinctly of the newer and more cosmopolitan Boston; it is a little suspicious of its own new liking for music in its higher forms. It needed to be sought warily as the management has sought it. It needed to be encouraged shrewdly as Mr. Fiedler's programmes and performances have encouraged it. Even so, the outcome was uncertain; but by the tokens of last Friday it has begun to risk the Symphony Concerts, and when once it has tested the pleasure of them it is likely to remain faithful to them. Now, upon the rise of such a public, its interest and its loyalty, not a little of the more distant future of the concerts depends.

The Founder's Bust

Workmen are now making ready the niche in the corridor of Symphony Hall on the Huntington-avenue side that is to contain a bust of Mr. Higginson to be transferred thither, if we are not mistaken, from the Museum of Fine Arts, where it has stood these many months. It is to be set in place without ceremony—in all likelihood before the concerts of next Friday and Saturday.

The Cambridge Concerts

The Symphony Orchestra anonunces its usual series of eight concerts in Sanders Theatre at Cambridge to begin on Thursday evening, Oct. 19, and to continue on Thursday evenings, Nov. 16, Dec. 14, Jan. 18, Feb. 8, Feb. 29, March 28 and April 25. As heretofore, the programmes will consist of pieces recently played at the Symphony Concerts in Boston and under the new policy, which the management of the orchestra began last year, the quality of the assisting virtuosi will be higher than it once was. Thus Mr. Hofmann, Mr. Ganz and Mme. Goodson, the pianists, and Miss Parlow, the violinist, are all to play with the orchestra in Cambridge. Miss Ormond will be the singer at one of the concerts and Mr. Warnke will play a concerto for violoncello at another. The arrangements for the sale of tickets remain as heretofore: Subscribers of last season may secure their old seats by application to George H. Kent, at the University Book Store, on or before Wednesday, Oct. 11, and on receipt of check, the tickets will be mailed to them. The unclaimed seats will be offered for sale at the University Book Store on Saturday morning, Oct. 14.

Newspaper Clipping Bureau in the World

The Boston Symphony Orchestra is scheduled to give its usual series of five concerts in the Academy of Music during the coming winter. The dates of these are Monday evenings, November 6, December 4, January 8, February 19 and March 18.

The season for the orchestra is opening most prosperously. Max Fiedler, who has been spending the last five months abroad, returns to America this week for his final tour in this country, for his engagement of four years with the Boston Symphony Orchestra comes to an end next spring. The orchestra is announcing its usual brilliant list of soloists. They will be Mme. Schumann-Heink, Miss Kathleen Parlow, Mr. Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special programme. The sale of season tickets will open at Miss Harris's agency, in Heppe's piano rooms, on Monday, October 16.

INQUIRER,

Philadelphia, Pa.

Boston Symphony Orchestra

The Boston Symphony Orchestra is scheduled to give its usual series of five concerts in the Academy of Music during the coming winter. The dates of these are Monday evenings, November 6, December 4, January 8, February 19 and March 18.

The season for the orchestra is opening most prosperously. Mr. Max Fiedler, who has been spending the last five months abroad, returns to America this week for his final tour in this country, for his engagement of four years with the Boston Symphony Orchestra comes to an end next spring.

The Boston Symphony Orchestra is announcing its usual brilliant list of soloists. They will be Mme. Schumann-Heink, Miss Kathleen Parlow, Mr. Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special program.

The sale of season tickets will open at Miss Harris' Agency, in Heppe's Piano Rooms, on Monday, October 16.

AMERICAN,

Philadelphia, Pa.

SEP 24 1911

©DUPONT

LOUISE HOMER, CONTRALTO

The admirable Boston Symphony Orchestra will as usual give five concerts in Philadelphia in the coming musical season. The personnel of the notable organization will be in the main unchanged. The conductor will be Max Fiedler, who, however, will make this year his final tour of the country. Doctor Fiedler's engagement with the orchestra was for four years, so that at the expiration of the current season the Boston players will again be in search of a new director. Doctor Fiedler returns to America this week after five months spent abroad.

There will be a distinguished alignment of soloists, including Ernestine Schumann-Heink, the contralto; Kathleen Parlow, the Canadian violinist; Josef Hofmann, the pianist, and Louise Homer, the New York Metropolitan's fine contralto. The concerts will be given in the Academy of Music on Monday evenings. The dates are November 6, December 4, January 8, February 19 and March 18.

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Max Fiedler is expected to arrive in Boston Tuesday or Wednesday of this week. With him will be Anton Witek, and several other members of the Boston Symphony Orchestra. The concert season of this orchestra will open Friday afternoon October 6, with a public rehearsal, and on Saturday evening the first concert will be given, with Alma Gluck, of the Metropolitan Opera Company as soloist.

Boston will have its usual allotment of twenty-four rehearsals and concerts, but the length of the season will be thirty-one weeks instead of the usual thirty, for in addition to the regular trips to the South, two Western trips will be made instead of the usual one; the first at the end of January and the second in Easter week. This will bring the final concert on Saturday evening, May 4, 1912. This season will close, Mr. Fiedler's engagement with the Boston Symphony. Many will regret his departure, for under his direction the visits of the Boston Orchestra have become events looked forward to by music-lovers through the country with eager anticipation.

PRESS,

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Philadelphia, Pa.

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The season for the orchestra is opening most prosperous. Mr. Max Fiedler, who has been spending the last five months abroad, returns to America this week for his final tour in this country, for his engagement of four years with the Boston Symphony Orchestra comes to an end next Spring.

The Boston Symphony Orchestra is announcing its usual brilliant list of soloists. They will be Mme. Schumann-Heink, Miss Kathleen Parlow, Mr. Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special program.

RECORD,

om ____

dress ____ PHILADELPHIA, PA.

—Katharine Goodson, the pianist, is to return to this country in January, 1912, to begin her fourth tour of America. She will make a tour with the Boston Symphony Orchestra and will play with the Minneapolis Symphony Orchestra, the New York Philharmonic and the New York Symphony Orchestra. Negotiations with other orchestras are in progress. From the home of the pianist in England word comes that she will make the Tschaikowsky concerto in B-flat minor a feature of her orchestral appearances here. Miss Goodson played this concerto but once on her previous tours of the United States and that was in New Haven with the New Haven Symphony Orchestra, conducted by Dr. Horatio W. Parker. In addition to the Tschaikowsky concerto, Miss Goodson will play the Grieg concerto, the Liszt concerto in E-flat major, the Hinton concerto in D minor, the Brahms concerto in D minor and the Saint-Saens concerto in G minor.

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G BULLETIN,

ess ____ Philadelphia, Pa.

Boston Symphony Concerts

The Boston Symphony Orchestra, under the direction of Max Fiedler, is scheduled to give its usual series of five concerts in the Academy of Music during the coming winter, the dates being Monday evenings, November 6, December 4, January 8, February 19 and March 18. The soloists engaged are Mme. Schumann-Heink, Kathleen Parlow, Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special program.

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SUN,

rom ____

ddress ____ Baltimore, Md.

BOSTON SYMPHONY'S DATES

Orchestra To Give Five Baltimore Concerts Wednesday Evenings.

The management of the Boston Symphony Orchestra has announced the following dates for the Baltimore concerts for the coming season:

November 8. February 21.
December 6. March 20.
January 10.

The performances will be at the Lyric, as usual, on Wednesday evenings.

The soloists announced for Baltimore are Mme. Schumann-Heink, Miss Kathleen Parlow, Josef Hofmann and Mme. Louise Homer.

It will be the final season for Mr. Max Fiedler with the orchestra. Mr. Fiedler is expected to arrive in New York from Europe next Tuesday.

EVENING SUN,

rom ____

ddress ____ Baltimore, Md.

BOSTON SYMPHONY PROGRAM

Five Wednesday Evening Concerts Will Be Given At Lyric.

The preliminary announcement made by the management of the Boston Symphony Orchestra shows that the usual series of five concerts will be given in the Lyric Theatre on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20. The sale of season tickets for the coming year to new subscribers does not open until Monday, October 16.

The soloists announced for Baltimore are Mme. Schumann-Heink, Miss Kathleen Parlow, Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special program.

AMERICAN,

ress ____ Baltimore, Md.

Boston Symphony Orchestra.

The preliminary announcement made by the management of the Boston Symphony Orchestra shows that the usual series of five concerts will be given in the Lyric Theater on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20. The sale of season tickets for the coming year to new subscribers does not open until Monday, October 16. The soloists announced for Baltimore are Mme. Schumann-Heink, Miss Kathleen Parlow, Mr. Josef Hofmann and Mme. Louise Homer. Mr. Max Fiedler, whose last year it will be with the orchestra, is due to arrive in New York next Tuesday.

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om EVENING NEWS,

dress Baltimore, Md.

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Boston Symphony Will Give Its Five Concerts

The preliminary announcement made by the management of the Boston Symphony Orchestra is that the usual series of five concerts will be given in the Lyric Theater on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20.

The sale of season tickets for the coming year to new subscribers does not open until Moonday, October 16.

The soloists announced for Baltimore are Mme. Schumann-Heink, Miss Kathleen Parlow, Josef Hofmann and Mme. Louise Homer. One concert will be devoted to a special program.

Max Fiedler, whose last year it will be with the orchestra, is due to arrive in New York Tuesday.

EVENING STAR,

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Address Baltimore, Md.

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Boston Symphony Orchestra.

The usual series of five concerts by the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20. The sale of season tickets for the coming year to new subscribers does not open until Monday, October 16. The soloists announced for Baltimore are Mme. Schumann-Heink, Miss Kathleen Parlow, Mr. Josef Hofmann and Mme. Louise Homer. Mr. Max Fiedler, whose last year it will be with the orchestra, is due to arrive in New York next Tuesday.

TRIBUNE

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Katharine Goodson, the pianist, is to return to this country in January, 1912, to begin her fourth tour of America. Miss Goodson comes this time under management of Antonia Sawyer. The pianist, who has been hailed abroad as a "Paderewski in petticoats," has played in nearly every European country and her brilliant tour of Australia is recalled by those who read closely the happenings in the musical world. Mrs. Sawyer announces that Miss Goodson will make a tour with the Boston Symphony Orchestra and will play with the Minneapolis Symphony Orchestra, the New York Philharmonic and the New York Symphony Orchestra. Negotiations with other orchestras are in progress and within a few weeks the result of the bookings will be published.

From the home of the pianist in England word comes that she will make the Tschaikowsky concerto in B-flat minor a feature of her orchestral appearances in America this coming season. Miss Goodson played this concerto but once on her previous tours of the United States and that was in New Haven with the New Haven Symphony Orchestra, conducted by Dr. Horatio W. Parker. In addition to the Tschaikowsky concerto, Miss Goodson will play the Grieg concerto, the Liszt concerto in E-flat major, the Hinton concerto in D-minor, the Brahms concerto in D-minor and the Saint-Saen concerto in G-minor.

On her previous tours of America Miss Goodson played the Brahms and Grieg concertos in Chicago, the Liszt and Hinton concertos in Philadelphia, the Grieg concerto in Boston and in New York with the Philharmonic Society.

Announcement of the season's programme for the Boston Symphony Orchestra, whose first public rehearsal will be on Friday, Oct. 6, with the opening concert the following night, shows that it will have for its Boston series 17 soloists.

They include four singers, all women; seven pianists, five violinists and one 'cellist. It is a list of high artistic merit. As is customary, three of these will be drawn from the ranks of the orchestra itself—the concert master, Mr. Witek, his assistant, Mr. Noack, and the first 'cello, Mr. Schroeder. The visiting performers all promise to be worthy of the organization and the concerts under whose auspices they are to appear.

The list of singers includes Mmes. Schumann-Heink, Berta Morena, Alma Gluck and Miss Elena Gerhardt. It will have been four years since last Mme. Schumann-Heink has appeared here with the Symphony Orchestra and the opportunity to hear her again under such conditions will be welcomed by her host of admirers in Boston. Mme. Schumann-Heink still holds the first rank of contraltos of her day, and it is a question whether there is any artist now before the public who enjoys such general popularity as does she.

The 30th anniversary of the orchestra will be observed Oct. 13 and 14 and the Liszt anniversray Oct. 20 and 21. On the fourth programme, Oct. 27 and 28, Mr. Zimbalist will play the Glazounoff concerto, which this summer he brought to its first hearing in England. Bantock's tone-poem, "Dante and Beatrice," will be played for the first time in America. Strauss's "Thus Spake Zarathustra" and the "Istar" symphonic variations of d'Indy stand on the fifth programmes of Nov. 3 and 4.

INFORMATION OBSCURED

JOURNAL

MUSIC NOTES

MANY of the plans for the musical season in Providence have been somewhat slow in maturing, but the season itself will open slightly earlier than usual, with the coming of Mary Garden and a concert company to Infantry Hall on Friday evening, Oct. 20. This will be the week preceding the first Boston Symphony concert, which usually has introduced the season. It will be the famous singer's first appearance in the city, and will constitute one of the important events of the entire winter.

So far as they can be announced, the plans for the season indicate rather more musical activity than in recent years, though the main features will be much the same. The Boston Symphony Orchestra will give five concerts, retaining the increased number fixed for last winter, the students' course will include well-known names, and the other fixtures will remain with few changes of consequence.

Many Providence music lovers will include the Boston Opera House in their musical calendars, and it is possible that one or two performances may be arranged for the company in this city, though no definite arrangements have been made for this. As last year, the Opera House will have a week of "The Bohemian Girl" early in the season, and the engagement of Morokin and the Russian Imperial ballet for next month is an announcement that will please those who witnessed the Russian ballet last season.

Among the independent concerts, which are chiefly relied on for variety, there will be some of unusual brilliance, though not all the dates are fixed as yet. In addition to the appearance of Mary Garden, Tetrazzini, the Italian soprano, will come with her concert company Jan. 16, and John McCormack is scheduled for April 16. The New York Philharmonic Orchestra will give a concert Nov. 8, with Mme. Johanna Gadski as the soloist, in an all-Wagner programme.

Negotiations are in progress for a number of other attractions, among those which are probable being Harold Bauer, Ernest Hutcheson, Joseph Lhevinne, and the Rusisan Balaika Orchestra, playing the curious instrument which has only recently come to be known outside its native country.

The Boston Symphony concerts will be on Tuesday evenings, Oct. 24, Nov. 21, Jan. 2, Feb. 13 and April 2. The soloists will be Mme. Schumann-Heink, Kathleen Parlow, Lilla Ormond, Katherine Goodson and Josef Hofman, though the order in which they will appear is not announced. This is to be Mr. Fiedler's last year as conductor of the orchestra, and he has arranged a number of unusually interesting programmes, as referred to in the general plans of the orchestra described below.

The students' course will open Dec. 1 with De Pachmann, the pianist. The other three concerts will be by Ludwig Hess, the German tenor for whom this is the first American season; the Flonzaley Quartet, and Maud Powell, who is listed among the Boston Symphony soloists in Boston, but not here.

The Providence Musical Association has not as yet formulated definite plans for the season, but will in all probability continue the series of analytical lectures on the Boston Symphony and other concert programmes which were much appreciated by students of music last year. The association will also, in all probability, take some definite phases of educational work.

The Arion Club's general programme, which was announced in this column last Sunday, promises much of interest to choral singers in the three and possibly four concerts which will be given. Its rehearsals will begin next week.

The listeners will have their usual six concerts, beginning Oct. 28, when MacDowell music will be given in connection with an address by Mrs. Edward MacDowell on the "Peterboro Idea" which the late composer was working out until his final illness interrupted. Arrangements for the other concerts have not been completed as yet.

There will, of course, be many smaller concerts, and from the present outlook the promise is that Providence will fare somewhat better than usual in musical matters.

* * *

The 54th music festival at Worcester will be held this week, the five concerts taking place on Wednesday, Thursday and Friday evenings, and the afternoons of Thursday and Friday. Arthur Mees will again fill the role of conductor, with Gustav Strube as associate, and the chorus of 400 voices will be assisted by an orchestra of 60 Boston Symphony players. The list of soloists engaged includes several artists of high reputation, some of whom appear for the first time at the festival this year. The complete roster is as follows:

Sopranos—Miss Alice Nielsen, Miss Florence Hinkle, Mrs. Luella Chilson-Ohrman; contraltos—Miss Christine Miller, Mrs. Susan Hawley Davis; tenors—H. Evans Williams, Berrick Von Norden, Lambert Murphy; baritones—Pasquale Amato, Horatio Connell; bass—Clifford Cairns; pianist—Ernest Hutcheson; violinist—Albert Spalding.

The schedule of the concerts presents an unusual number of novelties. At the opening concert on Wednesday night Granville Bantock's setting of the quatrains of Omar Khayyam (first part) will be sung. This was the feature of last year's festival, and is repeated in response to a general request. It will be preceded on the programme by "The Nuns," a short new work for chorus and orchestra by Max Reges (first performance in this country). In the "Omar Khayyam" Miss Christine Miller and Messrs. Von Norden and Connell will appear in the respective roles of "The Beloved," "The Poet" and "The Philosopher."

For the Thursday evening concert Beethoven's "Missa Solemnis in D" will be given, with Miss Hinkle, Mrs. Davis, Messrs. Murphy and Cairns as the soloists. This great work, which only the best-equipped choral societies feel competent to deal with, has never been sung before in Worcester. The Friday evening concert will offer the usual miscellaneous programme and introduce a number of the festival "stars," including Miss Alice Nielsen, Mr. Evan Williams, [illegible] of the Metropolitan [illegible] the young American [illegible]dding.

[illegible] of years past, the [illegible]s will be chiefly o[illegible]fer, with incident[illegible] artists; Mrs. Chilson[illegible]d Horatio Connell, [illegible]on Thursday after-

Newspaper Clipping Bureau in the World

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SYMPHONY ORCHESTRA HERE.

To Give Five Providence Concerts, Beginning Oct. 24.

The first announcement of the Boston Symphony Orchestra shows that five concerts will be given in Infantry Hall in the course of the season on Tuesday evenings, the dates being Oct. 24, Nov. 21, Jan. 2, Feb. 13 and April 2. Once more Providence is to have a most thrilling array of soloists. These will be Mme. Schumann-Heink, Miss Kathleen Parlow, Miss Lilla Ormond, Miss Katharine Goodson and Josef Hofmann.

The season promises to be even more prosperous than that of a year ago, which was a record one. Mr. Fiedler, whose last year it is as conductor of the Boston Symphony Orchestra, returns to Boston this week.

The sale of season tickets will open at Steiuert's on Monday, Oct. 16. Full details regarding the season will be forthcoming later.

Mr. Fiedler sailed from Bremen on Tuesday, Sept. 19, which will bring him to Boston a week later. On the same ship with him will come Anton Witek and several other members of the orchestra, who have been on the other side this summer. Mr. Fiedler spent the greater part of the summer in Garmisch, in Bavaria, a small town near Munich, which has become a favorite resort for musicians, Richard Strauss having his summer home there.

TCS., THURSDAY,
OCTOBER 5, 1911

SYMPHONY SEASON OPENS TOMORROW

The first public rehearsal of the season of the Symphony Orchestra will be given in Symphony Hall tomorrow afternoon at 2:30. The soloist will be Miss Alma Gluck, soprano of the Metropolitan Opera House. She will sing "Amabile e sincero" from "Il Seraglio," and a melody from Charpentier's "Louise." The orchestral numbers will be Weber's "Jubilee" overture, Schumann's Symphony in B flat major and Reger's Comedy Overture, Opus 120. This will be the first performance anywhere of the Reger overture, Mr. Fiedler having brought the score and parts from Germany with him, where it had just been printed.

ADVERTISER
OCTOBER 5, 1911

FIRST PUBLIC SYMPHONY REHEARSAL TOMORROW

The first public rehearsal of the season of the Symphony orchestra will be given in Symphony hall tomorrow at 2.30 p.m. The soloist will be Miss Alma Gluck, the distinguished soprano of the Metropolitan Opera House. She will sing twice, her first aria being the "Amabile e snicero" from "Il Seraglio" and her second the big tune from Charpentier's "Louise." The orchestral numbers will be Weber's "Jubilee" overture, Schumann's symphony in B-flat major and Reger's comedy overture opus 120. This will be the first performance anywhere of the Reger overture, Mr. Fiedler having brought the score and parts from Germany with him, where they had just been printed.

HERALD, THURSDAY,
OCTOBER 5, 1911.

FIRST SYMPHONY REHEARSAL

The first public rehearsal of the season of the Symphony orchestra will be given in Symphony Hall tomorrow afternoon at half-past 2. The soloist will be Miss Alma Gluck, the distinguished soprano of the Metropolitan Opera House. She will sing twice, Blondch'e first aria She will sing twice, Blondchen's first aria known air from Charpentier's "Louise." The orchestral pieces will be Weber's "Jubilee" overture, Schumann's symphony in B-flat major, movements from Bossi's "Goldonian Intermezzo" and Reger's comedy overture, Opus 120. This will be the first performance anywhere of the Reger overture.

JOURNAL—TH URSDAY,
OCTOBER 5, 1911.

The first public rehearsal of the season of the Symphony Orchestra will be given in Symphony Hall tomorrow afternoon at 2.30. The soloist will be Alma Gluck, the distinguished soprano of the Metropolitan Opera House. She will sing the aria "Amabile e sincero" from "Il Seraglio," and the big tune from Charpentier's "Louise." The orchestral numbers will be Weber's "Jubilee" overture, Schumann's Symphony in B flat major, and Reger's Comedy Overture, Opus 120, this last being a novelty.

REGER'S NEW OVERTURE

A FIRST PERFORMANCE ANYWHERE TOMORROW

Mr. Fiedler's First "Novelty" at the Symphony Concerts — Reger and a Classic Renaissance—The Form and Substance of the Overture—The Peculiarities and "Points" in It—Reger and His Scales

IF music is, as many believe, a series of swings of the pedulum between the classic and the romantic, then certainly we are due for a classic reaction very soon. The romantic tendency has been dominant for nearly a hundred years now. Theoretically there should have been at least two reactions in that time, since music is in its materials fluid and evolves much faster than the other arts. Indeed at least two men, Mendelssohn and Brahms, have been hailed as classic reactions in themselves. And yet music, fired with the humanistic fervor of the past century, has gone on, not from romantic to classic and back again, into bursts of new glory, one after another, until it seemed that the cosmos of musical art had no new worlds to conquer. And the romanticists are at it yet, in France and Germany, and wilder than ever.

It is time, then, for the classic reaction to be, not a rumor, but a fact. And if it is a fact, then certainly Max Reger is the central part of it. Here is a man, not yet forty, whom the German savants and purists do not hesitate to compare with Bach for counterpoint and Beethoven for form. Already he has the ear of Europe, and America is beginning to know him. He has a vitality in his themes that alone would almost suffice to make an undisciplined romanticist famous. He has a counterpoint thoroughly his own, a distinctive harmonic system that is perfectly homogeneous, and a completely matured and individual power over form. In a word, he is equipped to take the modern current at its flood and subject it tor the rigid selective process that is the chief asset of the classical tendency. Reger is not, to speak justly, a classical reaction; he may be a classical renaissance.

It is not fruitless to apply these words, classic and romantic, to modern music. In spite of the much literary blood spilled over them, they contain still some essence of meaning. The romanticist, of course, is not a mere breaker of rules, any more than the classicist is a mere keeper of them. The true romanticist acts under a new dispensation, recognizing the claim of certain influences (such as a poetic mood or a dramatic programme) which the rigid scholastic excludes. The romanticist is guilty of a confusion of the arts. The composer with classical leanings tends to exclude from his music all sources of effect that are not purely musical. A purely classical composition can be adequately described solely in musical terms. It is self-contained and self-sufficient. It evolves its form from the inner necessity of its isolation.

These are the premises to an understanding of Reger's true value as a classical force in modern music. The "Lustspielouverture," opus 120, to be played for the first time anywhere at the Symphony Concerts of tomorrow and Saturday, fairly indicates the qualities that make Reger the champion of classicism. In kind, not in degree. For the overture shows Reger's sort, but not his greatness. It is not music that is likely to be repeated "by general request." Its themes have not that "whistleable" quality that makes Mendelssohn's overtures almost parlor necessities. It seems in no way as fine a piece of work as Reger's string quartet played by "the Kneisels" here last winter. Yet it is a compact, vivacious piece, full of delicacies and richnesses of instrumentation and shading, and as a matter of course thoroughly musicianly and finished.

The orchestra employed is almost Mozartean. It includes the usual strings, four horns and two trumpets, and flutes, oboes, clarinets and bassoons in pairs. The form of the overture is that of the sonata (without any introductory slow movement), following the orthodox modulations, and ending with a vigorous little coda. The opening theme in two-four time, vivace forte, is little more than a whirr of excitement. This is shortly followed by a smooth melody in the clarinets and bassoons. The second section is an elf-like tune played molto grazioso by the violins and 'celli. The second main theme contrasts admirably with the material preceding it; it is breathed pianissimo poco tranquillo by the solo clarinet, while the strings and remaining wood-winds trick out an accompaniment pizzicato. The coda of this section returns to all the fire and high spirits of the first theme, growing energetically from piano to fortissimo. A few uncertain chords prepare the way for the "development section." This starts out in thrilling fashion with a short and snappy fugue—a true Reger jeu d'esprit—on a melody derived from the first theme. Then follows a mingling of themes, most of them recognizable, and a series of steady climaxes leading up to the return. One always knows where one is in this fantasia; the measure rhythm is kept definite, and the crescendi are arranged as it were in ascending series so that one expects the return precisely when it comes, a phenomenon rare in modern music. The coda is the tranquil contrasting theme of the first part blared out fortissimo, and the overture presently comes to a joyful end.

In scoring and musical procedure the overture is decidedly conservative. For instance the fagotti and 'celli double each other almost continuously; similarly the pairs of wood-winds. In spite of an advanced harmonic system the dissonances are few. The elements of the grotesque in the overture are never strained for, but apparently are gained precisely as Mendelssohn would have got them—by wide skips in the bass, by judicious contrasts of tone color, by sequences of augmented triads, and such. If the appearances of a conservative looking score may be trusted the instrumentation will prove to be sonorous, yet lucid, with every voice heard and yet not heard merely for its own sake—a real multum in parvo.

Reger's music, this overture with the rest, has one technical tendency extremely interesting to the philosophic concert goer. That is his use of scales. Although accepting completely the classical procedure as to counterpoint and consonance, Reger has not that rigid diatonic feeling of all the older classicists. His scales seem to be fluid; you find yourself having passed through three or four tonalities without having felt a twist of any kind. The modern Frenchmen, for instance, seem to older audiences always to be stretching their gullets to swallow new monstrosities; they break away from the diatonic, but it is with continual effort. And their tendency, as it happens, has been towards the "equal toned scale," which omits the half steps that give variety and relief to our diatonic. Hence that vagueness in all modern French music which seems mere eccentricity. Strauss, on the other hand, standing squarely as he does upon Beethoven and Wagner, accepts the diatonic scale with all its noble beauty, recognizing every moment some tonic centre of gravity, and producing his "radical" effects frankly by means of discord. Reger takes another course. He "radicalizes" too, yet it is not by doing violence to scales and chords so much as by playing up subtle distinctions and suave similarities. With him you feel diatonic, but never irrevocably so. His centre of gravity shifts to accommodate the scales. And this procedure may be equally important with the equal toned scale in the history of music. Our old diatonic scale is bound to be superseded; that is evident. But this may come by the adoption of another scale, as with the French, or by the smashing of all scales, as sometimes with Strauss, or by the refining and developing of the materials already in our hands, as apparently with Reger.

The "Lustspielouverture," while not important in itself, is well worth hearing in a country which knows but little of Reger. It shows some of the possibilities of old wine in new bottles. And it may be pointing to ways yet untrod.

H. K. M.

EVENING NEWS,

ess Baltimore, Md.

ORCHESTRA TO OPEN SEASON IN THE HUB

Extremely Interesting List Of Novelties To Be Given During Winter.

Max Fiedler, the conductor of the Boston Symphony Orchestra, which opens its season in Boston on next Friday afternoon, has announced an extremely interesting list of novelties which he expects to perform in Boston during the winter, some of which are sure to be heard in Baltimore.

Among the most interesting items is Max Roger's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled "Dante and Beatrice"; Theodore Dubois' "Symphonie Francaise"; Elgar's new symphony; Josef Holbrooke's tone poem "Ulalume"; a legend by Liadoff called "Kikimorra"; Mahler's second and ninth symphonies, which have never been heard in Boston, and Wallace's symphonic poem "Vilon," which was heard in New York for the first time last year.

Altogether, Mr. Fiedler announces 38 works that are new to Boston, and a large portion of them are yet to be heard in America. On October 13 and 14 the orchestra wil celebrate its thirtieth anniversary with a program consisting of three works which have had the most performances of their kind in Boston, the "Eroica Symphony" of Beethoven, "The Unfinished" of Schubert and the "Academic Overture" of Brahms. On October 20 and 21 will come the Liszt centennial celebration, the chief item of which will be the Dante Symphony.

Last year's subscribers to the Baltimore concerts who are renewing their subscriptions for the coming year will find their tickets ready for them at Albaugh's ticket office, Charles and Fayette streets. These subscribers have until October 12 in which to renew their subscriptions and retain their old seats. The general sale of season tickets to new subscribers will open at Albaugh's on Monday morning, October 16.

[20]

NEW OVERTURE BY SYMPHONY

Max Reger's Production, Given for First Time, of Rough and Lusty Nature.

MME. GLUCK AS SOLOIST

Charming and Accomplished Singer Is Given Warm Welcome.

By PHILIP HALE.

The first public rehearsal of the Boston Symphony orchestra, 31st season, took place yesterday afternoon in Symphony Hall. Mr. Fiedler was loudly applauded when he took his place on the conductor's stand. The program was as follows:

Jubilee overture.....Weber
Symphony, B flat major, No. 1.....Schumann
Blonda's first air from "Il Seraglio"....Mozart
Four movements from "Goldonian Intermezzi".....Bossi
"Depuis le jour," from "Louise"...Charpentier
A Comedy Overture, op. 120.....Reger

Mr. Fiedler brought with him from Europe the score of Reger's new overture which has just been published, and the performances yesterday was the very first. The overture is scored lightly as far as the number of instruments is concerned. The trombones are not employed, and there are two of each wood wind instrument, two trumpets and four horns; nor does Reger find it necessary to call in the aid of a large battery, for kettledrums and a triangle are the only pulsatile instruments. Notwithstanding this modesty in resources, the instrumentation is for the most part heavy, clumsy, and at times it is raw. The themes are without marked significance, nor do they gain in the elaborate contrapuntal treatment that characterizes Reger's music. There are animated pages; liveliness of tempo, and the frequent hurly-burly may persuade a hearer who is thus easily affected that the composer has really something to say and is fortunate in expression.

It would be folly to deny Reger's technical skill, but in this overture, as in the great majority of the pages of his orchestral works he shows a lack of fine taste, hardly any appreciation of color or nuances, an inability to provide contrasts, and above all an absence of poetic spirit. This man is now nearly 40 years old, and it is high time for him to disclose an imaginative gift if he wishes to be accepted by a generation to come. Meanwhile the Regerites compare their idol to Bach and Beethoven and Reger Festivals are held solemnly to the deep and abiding joy of the initiated.

Mme. Alma Gluck has been heard here in opera and in Verdi's "Requiem." Yesterday she sang here at a Symphony concert for the first time. She was happy in her selections. The aria from "Il Sevaglio" is the first one sung by Blonda in the opera, and the long established Italian text begins "Con vezzi, con Lusinghe," but Mme. Gluck used another version. The music is truly Mozartian in its flowing grace, its tenderness, its fresh beauty tinged with the melancholy that is peculiar to Mozart; as there is a melancholy that distinguishes Schubert, and another, that of Tschaikowsky, often akin to the darkness of pessimism.

Mme. Gluck's other selection was the sensuous song of Louise in Charpentier's romance of Montmartre; of Louise recalling the memorable moment when she first gave herself to Julien. The two airs would test the art and soul of any singer.

Mme. Gluck has a singularly beautiful voice, clear, warm, expressive. She sang as one admirably trained, who, not hampered by the thought of technical requirements, is free to give full expression to emotion. She sang Mozart's music—and this music is quick to reveal any vocal deficiency—in a charming manner, with the appropriate simplicity that is so hard to acquire, and without the too pronounced expressiveness that is ill suited to the song of Mozart's period. It was a pleasure also to hear Mme. Gluck in Charpentier's air, music that might have been written by Massenet, if he were now young, unsophisticated, not nervously trimming sails to catch the breeze of popularity. Yet there is a voluptuousness in this air of Louise that is far removed from the eroticism of the older composer.

The audience, large and brilliant, was unusually warm in approval. In its good nature it forgot the inherent vulgarity, the evident perfunctoriness of Weber's overture, and applauded the performance of the Symphony. It appreciated Mr. Ferir's exquisite viola playing in Bossi's pretty Serenatina. And Mme. Gluck may well be pleased at her reception.

ALMA GLUCK HAS POSITIVE VIEWS

Arrives in Boston to Appear as Soloist with the Symphony Orchestra.

BEAUTY SURPASSES REPORT

Tells How She Became Member of the Metropolitan Opera Company.

Mme. Alma Gluck, youthful prima donna of the Metropolitan Opera Company, who will appear as soloist with the Boston Symphony orchestra for the first time this afternoon, arrived in town after a 17-hour journey from Toronto, travel-stained and a little weary from the strain imposed upon her in the concert tour she is making before the opening of the operatic season in New York.

Many reports have been circulated as to her beauty, and her looks do not belie them. She is tall, slight, handsome, with dark hair, flashing brown eyes, a strikingly beautiful complexion and the added charm of pretty teeth becomingly disclosed when she smiles, which is often and radiantly. She is full of animation, enthusiasm, temperament. Although a Roumanian by birth and born in Bucharest, she came to America at the age of 6 years, and as she has been educated entirely in the United States considers herself wholly American.

"I enjoyed very much reading an account of myself in one of the papers," she said, "which calmly announced that I had worked as a stenographer in a New York business firm before my marriage. This is not true. I did nothing of the sort, and, in fact, before I married I never did much of anything, except that, of course, I always sang and loved music. After a while I married. The first year was very wonderful, then the second year there was my little baby to look after; then the third year there did not seem to be much to do, so I thought I would like very much to study singing, but without any idea of a professional career.

"My only teacher has been Buzzi-Peccia in New York. One afternoon two years ago when I went for my lesson I found a note from my teacher asking me to come back instead in the evening. I did so, and when I got to the studio found a dinner party going on. Toscanini, Amato and a lot of people from the Metropolitan Opera House were there. Then Buzzi-Peccia asked me to sing, and, of course, I was frightened almost to death. But they were all very nice to me and said that I should be at the Metropolitan. I was soon asked to sing for Mr. Gatti, and that's how my engagement at the Metropolitan came about."

The singer enjoys out-of-door sports, and her summer holiday is usually spent at Lake George, where she rows and swims, raises chickens and otherwise disports herself amid rural and artistic pursuits.

Catholic in her tastes, Mme. Gluck is found of singing both classical and modern music. On the whole, she prefers opera to concert work, but thinks operatic arias for the most part out of place on a concert program, for while singing the latter there is always the strong temptation for the opera singer to give way to the accustomed gestures that accompany the vocal expression of emotion in the theatre.

Mme. Gluck is troubled by the necessity of wearing a hat at afternoon concerts, but fears she is too young to set the fashion of breaking away from the time-worn custom.

"I think," she said, "that an audience has a right to see the singer's face, and when one comes out on the stage with waving plumes and a wide-brimmed hat on one's head to see the face is utterly out of the question. However, I have come as close as possible to being hatless and my hat is really only an apology."

The singer confesses to being extremely nervous before every appearance. To calm her fears and for good luck she invariably wears on the stage a golden charm representing a diminutive hunchback.

MME. GLUCK SAYS HATS HIDE SINGER'S EXPRESSION

[Photograph Copyright by Mishkim Studio.]
Mme. Alma Gluck.

AAATSZEITUNG,

New York City.

Als ein weiterer Künstler, der der größten Aufmerksamkeit werth ist, kann der 21 Jahre alte Violinvirtuose Herr Efrem Zimbalist, ein Schüler Prof. Auer's, bezeichnet werden. Er tritt zuerst in Boston im Rahmen des Bostoner Symphonie-Orchesters auf und spielt in New York zum erstenmal mit den Philharmonikern in Carnegie Hall am 2. und 3. November. Sein erstes Rezital wird er am 10. No-

GLOBE—SATURDAY, OCTOBER 7, 1911

THE SYMPHONY SEASON OPENS

Max Reger's Overture Played First Time.

Mme Alma Gluck Makes First Appearance at Concerts.

Higginson's Bust Placed in Symphony Foyer.

The musical season of Boston and of America opened yesterday afternoon with the first public rehearsal of the 31st season of the Boston Symphony Orchestra.

The reassembling of this audience from year to year does not materially change. After the Summer months at the mountains or beach there are greetings of friends, the passing of pleasantries and the various bits of ceremony incident to settling down for the Winter in the same seats the family always buys, or perhaps in a new vicinity whose acoustics and neighbors are both tested.

The size of the audience indicated that the demand for seats at these concerts had suffered no diminution in this 31st year of the orchestra. There was scarcely a vacancy to be seen on the floor or in the first balcony. Every chair in the second had long been preempted, for the day, although cool, was fair, and the waiting line even at 12:30, was well on its way to the Children's Hospital. There was to be a new soloist and a new work.

While next week will be taken as a formal anniversary of the completion of 30 years of history by the orchestra, it was fitting that the new bust in bronze of Maj Higginson, which adorns the lower front foyer, should be in place at the beginning of the new season. Before and after the concert and during the promenade it was observed by many of the audience and impressed all as an eloquent and appropriate tribute to the man to whom Boston and America owe this noble institution.

The bust has been on exhibition for some months at the Art Museum. The author is Bela L. Pratt. The pedestal is the work of A. W. Longfellow, and is situated in a niche of Siena marble. The bust, its pedestal and encircling frame form an imposing art work and monument.

Reger, the Composer.

The program of the first rehearsal was as follows: Weber, "Jubilee" overture; Schumann, symphony in B flat, No. 1; Mozart, aria, "Con vezzie, con lusinghe," from "Il Seraglio"; Bossi, Goldonian Intermezzi (movements 1, 2, 5, 6); Charpentier, air, "Depuis le jour," from "Louise"; Reger, "A Comedy Overture," op 120. Mme Alma Gluck was the soloist.

Max Reger's new work has just been published and was performed for the first time anywhere. For a man only 38 years and 6 months old, the composer's output is amazing.

He is a performer of feats of velocity and of endurance. He will write and score orchestral works at a sitting. Did he not rise at daybreak one Sabbath morning, gird up his loins and sit him down and write past the going down of the sun until the 11th hour, and was not the fruits of the labor of that May 19, 1907, his orchestral fugue on a theme of Hiller's?

Too often his has been the handiwork of a man who must run amuck for so many pages, must emit a certain volcanic and brutal turbulence irrespective of his theme, although Reger is not of the school of Strauss and the romanticists, who would translate emotional thought into tones.

Too often he has seemed incapable of self-discernment, of discretion, unable or unwilling to have avoided mere sound and fury when to have spoken with reticence or repose would have been more commanding.

The "Comedy Overture."

The new work possesses a greater sanity in this regard, a clearer sense of proportion, a restraint which does not show the composer perturbed lest there be not constant evidence of his monstrous contrapuntal dexterity. The spirit is one of avowed comic play, and Reger has shown at times that he can actually caper lightly, almost gracefully, as in certain delicate and lightly etched passages.

The orchestration is also more lucid, more free from turgid mixtures. There were moments not without beauty in the use and contrast of color.

The rhythmic profile of the themes has character and individuality. The subject of the inevitable fugue, a succession of whirling triplets following an octave skip, is sent scurrying through the strings with the composer's usual energy and skill.

Mr Fiedler read the work and the men played it with brilliant technic and with appreciation.

Mme Gluck the Soloist.

Mme Gluck has sung in Boston as a member of the Metropolitan Opera Company and last Winter in a performance of Verdi's "Requiem." She then established herself as one of the most accomplished and intelligent of our younger singers.

Her voice is a soprano, of an unusually pure and sympathetic quality. It is an even and obedient instrument, and the singer shows an artistic sense in all that she does. She made the Mozart air enjoyable for its lightness and pretty fancy and avoided too weighty or troubled a seriousness in the second stanza. In it all shone the spirit of play. Mozart's lines of melody were kept unbroken by excellent phrasing. A more varied use of the soft voice might have added to their charm.

Mme Gluck was particularly happy in the air from Louise. Her voice was of a haunting beauty, colored to suit the ecstasy, by turn quiet and rhapsodical. Here was exultation and transport in the conscious knowledge of love and in its remembrance.

Charpentier's exquisite music was given its just values both in the semi-declamation and in the sustained song. The orchestral pages glow with a ravishing beauty, with the color of celesta and harp. The singer, a vision of loviness, was repeatedly recalled.

Schumann's symphony is a pledge to eternal Springtime and the song of youth. It was written in days of elation of heart and it sings of an imperishable joy. It was heard with gladness yesterday, for it was played in the spirit.

The movements from Bossi's intermezzi are of true grace, elegance and poetic beauty. The playing of them brought repeated exclamations of delight from the audience.

Excepting Mr Longy, the familiar members of the orchestra were present and in their accustomed places. Mr Fiedler was given a cordial greeting when he came on to conduct the first

SYMPHONY OPENING MEMORABLE EVENT

Marked Enthusiasm Greets Reappearance of Conductor Fiedler—Monument to Maj. Henry L. Higginson Unveiled Without Ceremony.

Max Fiedler of Hamburg and Boston, Max Reger of Leipsic and Mme. Alma Gluck of New York combined to make the first Symphony matinee, and the traditional opening of the musical season in this city, a memorable event yesterday.

Mr. Fiedler made his first bow for his third and last season as conductor amid an outburst of hearty enthusiasm. None of the conductors of the Symphony Orchestra came with less heralding, and none has achieved wider and firmer popularity. A conductor with so pleasing a personality is a rarity, and is certain to command popular appreciation wherever there are music lovers eager to get in touch with the new composers, while still keeping in touch with the old.

Reger, though not present in person, was represented by his new "Comedy Overture," which has just been published, and which was heard yesterday for the first time in public. Reger is a big man in Germany. He has enjoyed the extraordinary distinction of having festivals given over exclusively to his works held in several German cities in the last two years. Still under forty, he shares with Richard Strauss such honors as fall only to national heroes; and, like Strauss, he is an artist with a strong individuality. His language, as one of his teachers says, is the language of Bach, Beethoven and Brahms, but he employs it in a way quite his own. Such a writer attracts ardent admirers, who challenge the world, and the Regerites have found sympathetic contemporaries in Boston, which in the last four years has heard fully a score of the young German's works.

The "Comedy Overture," played at this week's Symphony concerts, is a characteristic composition, blithe in spirit and complex in form. It is sparkling, but whether it is sweet depends upon the taste. It made as favorable impression yesterday as any of the Reger works previously performed at these concerts.

Mme. Gluck, one of the youngest and comeliest sopranos on the operatic stage, who sang here last year in "Boheme" and last February in the Handel and Haydn Society's splendid performance of Verdi's "Manzoni Requiem," had two numbers, an air from Mozart's "Il Seraglio," which commonly is known as "Con Vezzie, Con Lusinghe," but which she gave in a newly-worded version, which her admirable diction made it comparatively easy to follow, and the passionate song from Charpentier's "Louise," which might be called "The First Day of Love," and which Louise sings in the first scene of the third act. Mary Garden sang it at the Boston Theater two years ago when the opera was first heard here.

Mme. Gluck, whose variegated near-hobble gown was fairly breath-bereaving, as George Bernard Shaw would put it, won something like unto an ovation. After the song from "Louise' she was recalled several times, even though the hour was rather late and the orchestra was ready to attack the [illegible] novelty. Her lovely voice, rich and round, freely emitted as a lark's, and her graceful, artistic style captivated the audience. It was the acme of art to achieve so genuine a triumph in a Debussy tone poem costume.

Weber's "Jubilee Overture," four of Bossi's "Goldonian Intermezzi" and the first of the Schumann symphonies were the more familiar numbers on the program, which, of course, will be repeated at tonight's concert.

Bust of Maj. Higginson Is Gift of Friends

Next to the concert itself yesterday afternoon, the great attraction at Symphony Hall was the Higginson monument, unveiled without ceremony, in the main lobby.

It consists of a bronze bust of Maj. Higginson set upon a richly tinted pedestal of Sienna marble and surrounded by a placement or panel of the same beautiful stone. The background against which the bust stands is of Alps green marble.

The pedestal contains the following inscription: "Henry Lee Higginson, Founder and Sustainer of the Boston Symphony Orchestra."

The monument came as a surprise to most of the Symphony patrons. It is the gift of some friends and admirers of Maj. Higginson. Holker Abbott was chairman of the committee which worked on the project and J. T. Coolidge, Jr., was the treasurer.

The bust is the work of Bela L. Pratt and the placement is after a design by A. W. Longfellow.

EVENING SUN,

ss New York City.

SEP 30 1911

MUSIC AND MUSICIANS

BOSTON SYMPHONY SEASON TO START NEXT WEEK.

New York Symphony Rehearsals Called Three Days After—Two of Mahler's Works in Fiedler's List—Stransky Brings One of Weingartner's.

Max Fiedler's new music for the Boston Symphony season opening on the Back Bay Fens next Friday afternoon includes some orchestra pieces which are sure to be heard in New York. Among the most interesting items is Max Reger's new "Comedy" overture, op. 120, which will be played for the first time in America at the first Boston concert. Other works that will draw the attention of music lovers are Granville Bantock's new tone poem, "Dante and Beatrice"; Theodore Dubois's "Symphonie Française," Liadoff's legend of "Kikomorra," Elgar's new Symphony No. 2, and Josef Holbrooke's tone poem, "Ulalume."

The late Gustav Mahler's second and ninth symphonies have never been heard in Boston, and there is also Wallace's symphonic poem, "Villon," which was heard in New York for the first time last year. Altogether Mr. Fiedler announces thirty-eight works that are new to Boston and a large portion of them are yet to be heard in America.

Boston's famous orchestra will celebrate its thirtieth anniversary on Oct. 13 and 14 with a programme consisting of three works which have had the most performances of their kind in Boston, the "Eroica" of Beethoven, the "Unfinished" symphony of Schubert, and the "Academic" overture of Brahms.

The Liszt centennial, the chief item of which will be the "Dante" symphony, occurs seven days later at the Hub.

AMERICAN,

ss Baltimore, Md.

OCT 1

Boston Symphony Orchestra.

Max Fiedler, the conductor of the Boston Symphony Orchestra, which opens its season in Boston on next Friday afternoon, has announced an extremely interesting list of novelties which he expects to perform in Boston during the winter, some of which are sure to be heard in Baltimore.

Among the most interesting items is Max Reger's new Comedy Overture, op. 120, which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled Dante and Beatrice; Thedore Dubois' Symphonie Francaise, Elgar's new symphony, Josef Holbrook's tone poem Ulalume, a legend by Liadoff called Kikimorra, Mahler's Second and Ninth Symphonies, which have never been heard in Boston, and Wallace's symphonic poem Villon, which was heard in New York for the first time last year.

SUN,

m CITIZEN,

dress Baltimore, Md. Brooklyn, N. Y.

SEP 30 1911

SEP 24

Boston Symphony

MAX FIEDLER, conductor of the Boston Symphony Orchestra, which opens its season in Boston next Friday afternoon, has announced an extremely interesting list of novelties, some of which will be heard in Baltimore.

Among the most interesting items is Max Reger's new "Comedy Overture" (op. 120), which will be played for the first time in America this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled "Dante and Beatrice"; Theodore Dubois' "Symphonie Francaise," Elgar's new symphony, Josef Holbrooke's tone poem, "Ulalume," a legend by Diadoff called "Kikimorra," Mahler's Second and Ninth Symphonies and Wallace's symphonic poem, "Villon," which was heard in New York for the first time last year. On October 13 and 14 the orchestra will celebrate its thir-

Max Fiedler, the conductor of the Boston Symphony Orchestra, arrived here last Tuesday, full of health and enthusiasm, and went immediately to Boston, where the first rehearsal of the season will be held Monday morning. His first programme comprises Schumann's "Spring" symphony, Weber's "Jubilee" overture, and the first performance in America of Reger's new comedy overture, op. 120. The annual auction sales of the orchestra in Boston were successful, as usual, that city still being very loyal to its great musical institution.

Professor Hooper reports that renewals of subscriptions are being rapidly made by the Brooklyn patrons of the orchestra, and another great season may be expected in this city.

[a1]

BOSTON POST, SATURDAY, OCTOBER 7, ADVERTISER, SATURDAY MORNING, OCTOBER 7, 1

Honor Higginson at Symphony Opening

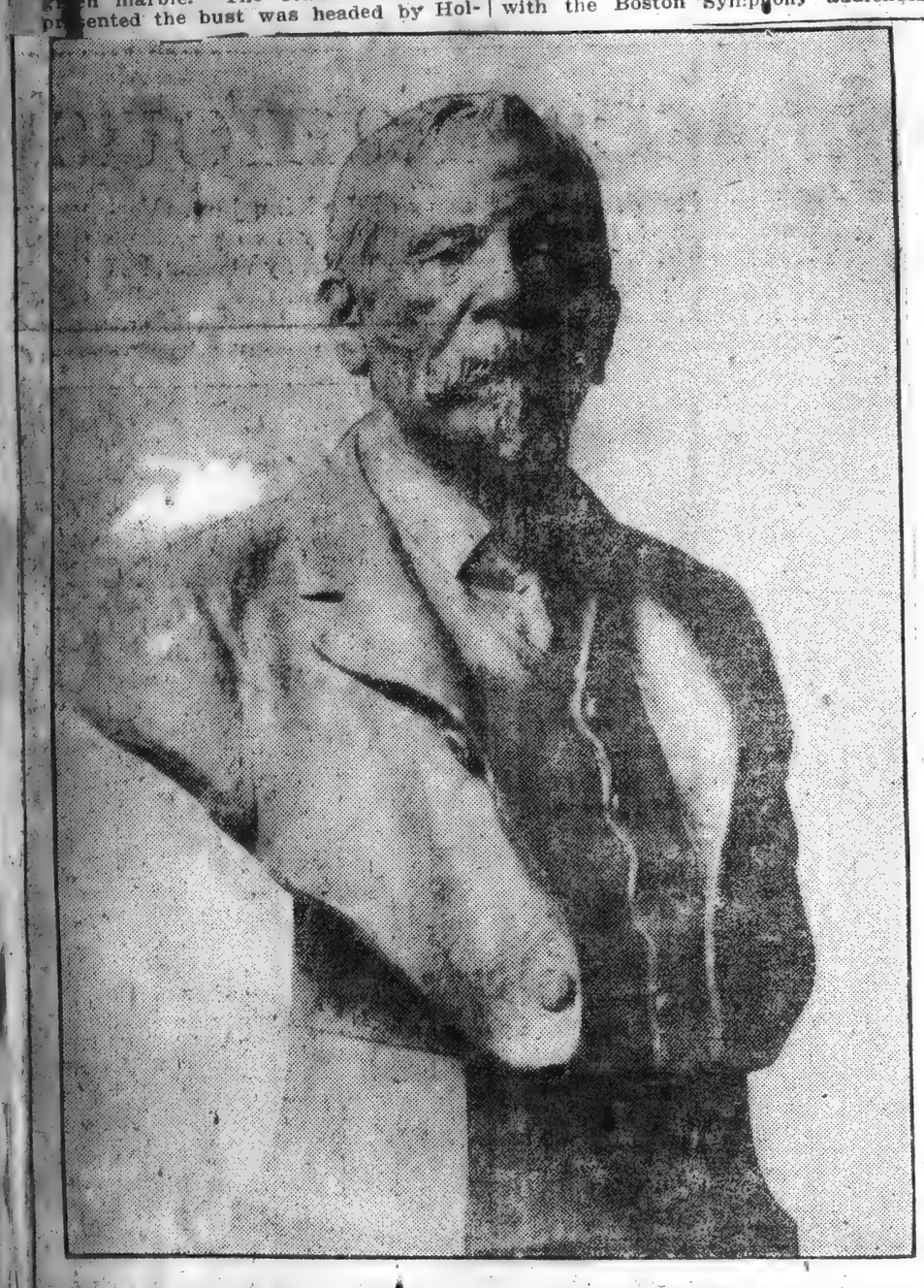
BY OLIN DOWNES

Those who entered Symphony Hall by the Huntington avenue lobby yesterday afternoon, when the Boston Symphony Orchestra held the first public rehearsal of its 31st season, were confronted by Bela Pratt's admirable bust of Mr. Henry L. Higginson, the gift of a number of Colonel Higginson's friends, the latest adornment of Symphony Hall, and a further observance of the 30th anniversary of the Sympnony Orchestra.

The bust is of bronze. It stands on a pedestal of richly-tinted Siena marble, and there is a background of Alps green marble. The committee which presented the bust was headed by Holker Abbot, chairman, and J. T. Coolidge, Jr., treasurer. The bust is inscribed as follows:

HENRY LEE HIGGINSON
FOUNDER
AND SUSTAINER
OF THE
BOSTON SYMPHONY ORCHESTRA.

Mr. Higginson did not appear to make any acknowledgment of the tribute to that excellent initiative which has made Boston the foremost musical capital of this country and the world. The programmes of next week will be in direct commemoration of the anniversary year of the orchestra, and Mr. Fiedler has chosen for the occasion three compositions which have long been favorites with the Boston Symphony audiences—



BELA PRATT'S BUST OF HENRY L. HIGGINSON, WHICH WAS EXHIBITED FOR THE FIRST TIME YESTERDAY AFTERNOON IN SYMPHONY HALL.

Beethoven's "Eroica" Symphony, Shubert's "Unfinished" Symphony, and Brahms' "Academic" Overture.

Yesterday, Mr. Fiedler was warmly greeted when he entered to inaugurate the last season of the present Boston engagement, and this was the only ceremony of the afternoon.

The programme of the concert was as follows: "Jubilee" overture, Weber; Symphony in B-flat ("Spring"), Shumann; aria from Mozart's "Flight from the Harem"; Bossi's "Goldonian Intermezzi"; air from Charpentier's "Louise," "Depuis le Jour"; Comedy Overture, Max Reger (first performance).

Miss Gluck Charms

The programme was agreeable, and not more so than the costume of Miss Gluck, who on this occasion, put Geraldine Farrar herself. Of what was this gown composed? It was oriental, serpentine, Parisienne, and other adjectives. It was green and orange. It fitted pleasantly a delectable figure, and then, Miss Gluck sang. She sang the air of Louise, the young girl who is enamoured of Paris as she is of her lover, in an unforgetable manner. It is rare to discover so young and fresh a voice, so excellently developed, and so artistically employed. Miss Gluck interpreted Charpentier's sensuous music with instinctive warmth and abandon, but her phrasing and her diction and her manner of coloring her tones were the achievements of a thoughtful and a finished artist. Her voice has a Pagan pureness and richness of quality, and is especially adapted to dramatic requirements. Charpentier's air was adequately sung for the first time in the writer's experience, and it gave the greatest pleasure. Perhaps the paler—and purer—beauty of Mozart music falls on ears that have been somewhat dulled by modern sonorities, and probably Miss Gluck herself did not find Mozart's style so much to her purpose. For she displayed neither so much individuality nor lost herself so completely in her task as she did when she sang Charpentier's music. The singer was young, and so was her voice, and so were her emotions. She sang the air of Louise with a voluptuousness that was naive and divine.

Mr. Fiedler gave a very heartfelt performance of Schumann's Spring symphony, which is also the spirit of youth. Professional musicians have picked at this symphony, at the shortness of its melodies, and the comparative lack of color in its instrumentation, but the symphony is performed year in and year out, and every time that it is played it sounds more fresh and more lovely. If Schumann had written nothing else, he would have placed himself on a pinnacle by this work alone. For composers may treat of things profound or profane, but after hearing this symphony it seems that no one but Schumann has sung of the spring. The orchestral tone was rough in some passages of the first movement, and Mr. Fiedler's beat in the slow movement was a trifle too deliberate. The playing of the scherzo, however, was exceptionally delightful, and in this movement and the last Mr. Fiedler made new precedent for himself.

Bossi's music has been heard once before at the Symphony concerts, and it should be heard oftener, for the score is a masterpiece. It is a true outpouring of the Italian spirit, and it is so finely composed, and written with such exuberant fancy and sparkle, that the astonishing things that the composer does with his string choir pass unobserved. Reger's new overture, in much the same spirit, but with added Teutonic weight and virility, must rank as one of the best of his compositions which have been played in Boston. There is true humor and hilarity in it. The second theme comes as near the piquant as Reger will ever go, and for Reger the orchestration is light and translucent. Even the fugue which the composer must needs write, is inoffensive and unpreponderating! And even Weber's jingly overture was good to hear, on account of its vacuous amiability and the sureness that a composer of the 19th century displays in handling the orchestra of his period.

MORNING TELEGRAPH,

New York City.

OCT 1 1911

The usual series of five concerts by the Boston Symphony Orchestra will be given at the Lyric on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20. The soloists announced for Baltimore are Madame Schumann-Heink, Mr. Josef Hofmann, Miss Kathleen Parlow and Mme. Louise Homer.

OPENING CONCERT OF SYMPHONY SEASON

MME. GLUCK, SOLOIST, WAS WARMLY GREETED

Notable Event Was the First Presentation Anywhere of Entirely New Work by Max Reger.

By Louis C. Elson.

PROGRAMME.

Weber—"Jubilee" Overture.
Schumann—Symphony in B flat.
Mozart—Aria, "Il Seraglio."
Mme. Alma Gluck, soloist.
Bossi—Goldonian Intermezzi.
Charpentier—Air from "Louise."
Mme. Gluck.
Reger—Overture to a Comedy. (First performance.)

Sumer is igoing o t,
Lihudely sing Cuccu.
Ended hoppes
And openne shoppes,
And Musick ginnes anew.
Sing Cuccu.
Fiedler seizeth at his sticke
And counteth one and two.
All things humanne
Turn to Schumanne
And to Reger too.
Welle singest thou Cuccu
The symphonies are due.

It was an earnest of what is coming that Mr. Fiedler gave an important novelty at the very first concert. As with a wasp, the important part of this concert was in its end. Yet the other numbers were most welcome, too, after musicless summer. Weber's "Jubilee" overture made a festival and sparkling introduction to the season. It fitted quite as well to inaugurate the pleasure of a symphony season as to celebrate the jubilee of a second rate monarch. Some may have been astonished at the "God Save the King" at the end, but we can remind these that the United States is by no means the only country which has stolen the English national anthem. If there was a certain roughness in the performance of the chief theme this was not a fault, for Weber wanted some of the hurly burly of a holiday in these measures.

Does a critic alter as he grows older? In our green-salad days we always held Schumann's B-flat symphony to be the best orchestral work, except the "Manfred" overture, that he ever wrote. But now we are inclined to place the fourth and the third before it. Of course there is spring, and love, and triumph, in this symphony, the last quality particularly in the finale, but there is a nobler exultation in the finale of the third symphony. Nevertheless Schumann comes grandly up to Hugo Wolf's excellent test of a genius in music—"Can he exult?"

It is a crucial test, this exultation in music. Beethoven achieved it with Dionysiac fury in "Fidelio," the "Leonora Overtures" Nos. 2, and 3, and the end of the ninth symphony. Bach exulted in "My Heart Ever Faithful," Schubert in his C major symphony, and one could go through a very long list of musical exulters. Only Brahms was a genius in spite of a lack of intense exaltation. And, to come back to our muttons, and our symphony, Schumann's triumphant notes in the finale here was well caught-up by Mr. Fiedler and his men, for Mr. Fiedler too, is one of those conductors who revels in a climax of triumph. It is sad to contrast the triumphant breadth of Schumann with his melancholy end.

Weingartner says that Schumann's symphonies sound better as four-hand piano pieces than in the concert room. One must confess that not even Mr. Fiedler's enthusiasm and the skill of our noble orchestra can make the scoring of this work glow in these tone-coloring days.

It is perhaps this defect, and a proneness to sequence effects, which blinded the English bat-critics to the glory of Schumann's thoughts. The crudity of scoring went hand in hand with a certain simplicity, which made the symphony as easy as Haydn or Mozart to our orchestra. The kettle-drummer showed that his strength of arm had not deserted him, but as he used his force in the right place, no one may find fault with this. The salient beauties of the performance were the return of the chief theme in the first movement, which Mr. Fiedler made nobly powerful; the trombone transition after the larghetto, and the whole of the scherzo, with its double trio, which was taken at just the right speed. In the finale Mr. Fiedler whipped up the allegro of the chief theme into a presto, but he made the great crescendo effects excellently, and a word must also be put in for the excellence of the flute cadenza. Mr. Fiedler was enthusiastically recalled at the end of the work.

Mme. Alma Gluck pleases both ear and eye. She is a good singer and has a fine stage presence. Her two numbers were in most contrasted vein, the suave ornamentation of Mozart against the intense modern "verismo" of Charpentier. It was perhaps too much to expect equal success in both. The prima donna made her triumph in the aria from "Louise," which she sang with pure intonation, sweet voice, and much expression. Her shading was commendable, and her pianissimo phrases excellent, but something of breadth was lacking in the Mozart work. The enthusiasm was very marked after the second number, and the Charpentier music and its interpretation won a decided success.

Let no one suppose that Bossi is at all vealy because of his name! He is a most modern Italian, a tropical Wagner. He has composed a "Paradise Lost" which seemed to show that not only Paradise but the art of Harmony was lost. In the light movements which form this suite he naturally does not pull at the bit quite so strenuously. Goldoni is the Italian Moliere and his comedies range from dainty persiflage to rather vulgar farce effects in dialect. Bossi has reflected both the elegant and the fantastical elements of the author.

The suite is for strings alone, although nothing was said of this in the programme. Only four movements were given. These were all strikingly original. It means a good deal to pump anything new into a minuet. Mozart and Haydn have squeezed that musical lemon quite dry. Yet Bossi manages to bring forth the antique and elegant swing of the old dance without copying any of his predecessors.

The serenatina calls for a solo Viol d'Amore. But that instrument, in spite of Loeffler's "Mort de Tintagiles," is becoming quite obsolete. Its seven strings above the finger-board and seven wires below it, require an endless amount of tuning, and the slightest tilt of the bow at too sharp an angle gives a false note on a neighboring string. Wherefore Mr. Ferir played the dainty solo upon the viola. The movement was much applauded.

The burlesca, which ended the set, was becomingly brusque and might have pictured a Goldoni street quarrel in Naples. The charming daintiness of the violins in the Galliard reminded one of the effects that Mendelssohn loved to draw from the instruments. Our string orchestra is probably the finest in the world, and even after a summer vacation the brilliancy and ensemble were remarkable.

It is a notable event in the season of 1911-12 that the very first concert should present an entirely new work by Max Reger, a composition heard for the first time in the world, in Boston. What with this, and the premiere of the opera "Foret Bleu," Boston is really beginning to become a world centre in music. Reger is a most unequal composer. He has written an orchestral fugue that makes the entire contrapuntal world sit up and take notice, and he has also composed works that are a penance and mortification of the flesh.

This overture has a rather conservative score according to modern ideals. It does not go beyond the classical orchestra save in the matter of a triangle. It begins at once with syncopated energy that suggests "rag-time." It intimates a conviviality that has even been moistened, a bacchanalian revelry. Against this there are placed moments of anxious hush or subdued mystery. This device is used rather frequently. There is much figure treatment and a great deal of sequence work. We advise the auditor to watch the bass part for much of this. The work is difficult to follow at a single hearing. The chief theme, however, recurs more than once, and its first figure and phrase bubbles up often enough, like the splinters of a drinking song.

The overture is very fragmentary, but it is an important work by a great composer, and it may become popular with more familiarity. At any rate we are indebted to Mr. Fiedler for causing it to be heard for the first time, in our city. It was an important novelty to begin the season with. Mr. Fiedler was welcomed most cordially by the audience and is evidently as popular as ever in Boston.

HIGGINSON BUST NOW IN SYMPHONY HALL

The bronze bust of Henry Lee Higginson, which had been removed from the Art Museum, where it had been on exhibition for some months, was placed yesterday in the Huntington ave. lobby of Symphony hall. It is the work of Bela L. Pratt, and is considered as very characteristic of the subject.

The bust stands on a pedestal, the work of A. W. Longfellow, and is located in a niche of yellowish Siena marble against a dark background. The inscription of the bust, which was made at the order of Mr. Higginson's friends, reads: "Henry Lee Higginson, Founder and Sustainer of the Boston Symphony Orchestra."

STAATSZEITUNG,

New York City.

Dirigent Herr Max Fiedler vom Bostoner Symphonie-Orchester verlautbart, daß er in Boston in der kommenden Saison eine ganze Reihe von Novitäten — es sind ihrer nicht weniger als 38 — zur Aufführung bringen werde, von denen auch zahlreiche in den New Yorker Konzerten der Gesellschaft gehört werden werden. Wir entnehmen der langen Liste Reger's neue „Lustspiel-Ouverture", op. 120, ferner ein Tonpoem von Granville Bantock, „Dante und Beatrice", Theodore Dubois' „Symphonie Française"; „Kikimorra", eine Legende von Liadoff; Elgar's neue, zweite Symphonie; Josef Holbrooke's Tongemälde „Ulalume"; Mahler's zweite und neunte Symphonie und Wallace's symphonisches Poem „Villon". In den Konzerten vom 13. und 14. Oktober wir der 30. Gründungstag der Gesellschaft gefeiert werden. Bei dieser Gelegenheit gedenkt Herr Fiedler die drei in Boston am häufigsten aufgeführten symphonischen Werke des klassischen Repertoires aufzuführen, nämlich Beethoven's „Eroica", Schubert's „Unvollendete Symphonie" und Brahms' „Akademische Ouverture". Am 20. und 21. Oktober findet eine große Lisztfeier statt, deren Hauptstück dieses Meisters „Dante"-Symphonie bilden wird.

Die bisherigen Abonnenten können ihre Sitze bis zum 7. Oktober an der Kasse von Carnegie Hall abholen; die bis dahin nicht abgeholten Billette, deren es nur eine kleine Zahl geben wird, sollen vom 9. Oktober an in Carnegie Hall zum öffentlichen Verkauf gebracht werden.

STANDARD UNION,

Brooklyn, N. Y.

SEP 30 1911

MUSICAL NOTES.

The subscription list for the Boston Symphony Orchestra concerts is open at the Academy of Music.

[22]

INFORMATION OBSCURED

MORNING TELEGRAPH,
New York City.
OCT 5 1911

MASKS AND FACES

By ALGERNON ST. JOHN-BRENON.

WHEN the Boston Symphony Orchestra opens its season, as it will during the next few days, it will be entering upon the thirtieth year of its celebrated activities.

The interesting feature about the Boston Orchestra, the fame of which is world-wide, is that it is the creation of one man. Other institutions of the kind have been held together by the sullen and reluctant assistance of a number of ever-changing guarantors. Some of them have eventually succumbed when the guarantors have grown tired of posing as art patrons and wearing the garb of the Medici. Nothing, however, daunted Major Henry Lee Higginson. He felt with remarkable public spirit that a symphony orchestra would be a good influence in a city of good intellectual influences. He would add to the attractiveness of his Boston. He would do something that would make her name go forth among the nations and cause her to be envied among men.

This we take to be true civic pride. It is accomplishment in fact, and not empty vaunt in word. Mr. Higginson, knowing well that money is as much the sinews of art as it is of war, determined to devote a large part of his fortune to the financing of the scheme he had in view—namely, the establishment of a permanent orchestra in Boston. He would not accept the assistance of any one else.

He had seen that divided authority had ruined many a similar project. He would not divide his authority. He would be master in the fair house that he was about to construct. So he shouldered the burden himself.

The idea had been simmering in Mr. Higginson's mind long before he was able to put it into effect. Thirty years ago he had perfected the details of his plan save in one important particular. He had no conductor. The Boston Symphony Orchestra was founded on the crumbled ruins of the old Harvard Musical Association.

Now, at the very last concert of that society there, which took place in March, 1881, Miss Lillian Bailey made her appearance. One of the members of her company was a baritone of the name of Georg Henschel. His voice was not a good one, though it possessed a sardonic quality particularly valuable when it was used to interpret the music assigned to certain musical demons. There were only three purely orchestral numbers on the elegiac programme, and one of these was an overture by Mr. Henschel of the association. The composer had been permitted to conduct it himself.

The result, according to W. F. Apthorp, was an overwhelming success. It may even be said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power and effectiveness of the performance. Here seemed to be a man who held an orchestra in the very hollow of his hand and could make it do what he wished. Mr. Higginson, who was in the audience, may be fancied as breathing a soft but heartfelt "Eureka!"

The Boston Symphony Orchestra was very soon formed, with Mr. Georg Henschel as conductor and Bernhard Listemann as concert master. The opening concert was given in the following Fall, in the Music Hall, on Saturday evening, October 22, 1881, the programme being:

Beethoven: Overture, "Consecration of the House."
Gluck: Aria, "Orpheus."
Haydn: Symphony in B-flat major (B. & H., No. 12).
Schubert: Ballet Music, "Rosamunde."
Max Bruch: Scena, "Odysseus."
Weber: Festival Overture.
Soloist, Miss Annie Louise Cary.

A study of this programme will show that the Boston Symphony Orchestra began as it intended to go on. It would render that which was old and that which was new provided both the old and the new had claims upon the attention of serious amateurs of good music. The Boston Symphony concerts were crowded from the first. Mr. Henschel was conductor for a term of three years. He helped at the birth and weaning of the muse-blessed babe.

Its training towards complete, efficient and disciplined manhood was accomplished by Mr. Gericke, whom Mr. Higginson had found occupying the somewhat obscure position of fourth conductor at the Vienna Opera House at the time when Mr. Henschel's contract expired. He was a precisian, a drill master, a martinet, a sort of Vinnese Toscanini. In addition to this his musicianship was neatness and soundness itself. He was also an authoritarian. It is to these qualities that the Boston Symphony owes its euphony and musicality of tone, its splendid rhythm, its logic and its unity. His imperious methods caused 'Wouldn't you like to have the first oboe of the Opera-Comique in Paris?' 'Yes, I should,' replied Mr. Higginson, 'and I shouldn't mind having the first flute, too!' 'Do you know I think they could be had, both of them,' went on Mr. Loeffler. 'Then go and get them!' was Mr. Higginson's laconic answer. And sure enough, Messrs. Mole and Sautet were first flute and first oboe in the Symphony Orchestra next season." This is but one instance out of many.

Mr. Gericke remained with the orchestra for five precious years. Other conductors in the shape of Nikisch, Emil Paur, Dr. Muck and Herr Fiedler have succeeded him. Each of them was a man of mark and character. None of them did more for Major Higginson's foundation than did Mr. Gericke. He created an instrument upon which they played with varying results, nearly always satisfactory.

Four years after its creation the Boston Symphony Orchestra came to New York. It has made regular visits here ever since. That an orchestra, originating in Boston, should be paying us road visits might have created, under conditions prevalent a quarter of a century ago, some vexation among the irritable race of burg reviewers. But the attitude of the irritable race was just from the beginning. "My old colleagues from Boston," says one who has the memory of Phoinit in Homer, as well as his gift of narrative.

"It was kind from the beginning. My old colleagues in Boston will realize what this means when they recall the amusing jealousy which existed at that time between the musical people (or their mouthpieces) of the two cities. Too often the success of an artist in one city meant his sure failure in another—that is, so far as success and failure could be influenced by newspaper criticism. In his humble way one of the New York writers labored to break down these foolish barriers, which were not all imaginary. A case in point: An artist from Europe made her first American appearance in New York. She was treated, not harshly, not unjustly, but somewhat severely by the New York critics. To one of them she went, utterly discouraged, and said she was inclined to return to her home at once. 'Why?' asked the critic. 'Because I made a failure on my first attempt yesterday.' 'Do you admit that?' 'Certainly; I felt it in the hall and I read it in this morning's papers.' 'Then,' said the critic, benevolently, 'don't go home; go to Boston.' 'Why Boston?' 'Because if you have failed here, as you say, you will succeed in Boston.'"

EVENING MAIL,
New York City.

BOSTON SYMPHONY CONCERTS.

The Boston Symphony orchestra announces 118 concerts in its forthcoming season. Max Fiedler will open the season in Boston, Friday afternnon, and the New York series will begin Thursday evening, November 9. The soloists announced are Geraldine Farrar, Mme. Homer, Mme. Schumann-Heink, Josef Hofmann, Alwyn Schroeder and Katheen Parlow for New York, while in Boston will be heard Elena Gerhard, Alma Gluck, Berta Morena, Maud Powell, Zimbalist, Katherine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, George Proctor and others. Some of these will also appear in New York. Mr. Fiedler plans to present an extraordinary number of novelties, among which will be Max Reger's new Comedy Overture, opus 120, which will be played at the opening Boston concert. Other works promised are a new tone poem, by Granville Bantock, entitled "Dante and Beatrice"; "Symphonie Francaise," by Theodore Dubois; "Kikimorra," by Liadow; Elgar's second and ninth symphonies; Wallace's symphonic poem, "Villon"; the prelude to Bruneau's "Messidor"; Enesco's Symphony and Roumanian Suite; the introduction to the third act of Victor Herbert's "Natoma"; Gustav Mahler's second and ninth symphonies; Sibelius's fourth symphony; a suite for wind instruments and two military marches by Richard Strauss; Strasser's Symphony in G; the overture to Ethel Smyth's opera, "The Wreckers," and a long list of smaller works by modern composers.

STANDARD UNION,
Brooklyn, N. Y.

Max Fiedler, the conductor of the Boston Symphony Orchestra, arrived in New York last Tuesday full of health and enthusiasm, and went immediately to Boston where the first rehearsal of the season will be held to-morrow morning. His first programme comprises Schumann's "Spring" symphony, Weber's "Jubilee Overture," and the first performance in America of Reger's new "Comedy Overture," op. 120. The annual auction sales of the orchestra in Boston were successful, as usual, that city still being very loyal to its great musical institution. Prof. Hooper, of the Brooklyn Institute, reports that renewals of subscriptions are being rapidly made by the Brooklyn patrons of the orchestra, and another great season may be expected in this city.

NO MUTTON CHOP OR WELSH RABBIT COMPLETE WITHOUT IT.

rom EAGLE,
ddress Brooklyn, N. Y.
ate SEP 30 1911

MUSICIANS GATHERING FOR A BUSY SEASON

Instrumentalists Are Tuning Up for Rehearsals by the Noted Organizations.

CHANCES FOR THE NOT-RICH

In Brooklyn Music School Settlement and Luyster Sight-Singing Society.

Max Fiedler, the conductor of the Boston Symphony Orchestra, is to hold the first rehearsal of the season in Boston on Monday next, the programme including Schumann's "Spring" symphony, Weber's Jubilee Overture and the first performance in America of Reger's new comedy overture, op. 120.

Auction sales of seats for the season in Boston were successful, as usual, that city still being loyal to its great musical institution. Professor Hooper reports that renewals of subscriptions are being rapidly made by the Brooklyn patrons of the orchestra for its concerts at the Acedemy of Music. Hence another enjoyable season may be expected in this borough.

WORLD
ss New York City.

Max Fiedler, conductor of the Boston Symphony Orchestra, which opens its sesion in Boston on next Friday afternoon, has announced an interesting list of novelties which he expects to perform in Boston during the winter, some of which are sure to be heard in New York. Among the compositions is Max Rogers's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled "Dante and Beatrice"; Theodore Dubois' "Symphonie Francaise"; Elgar's new "Symphony"; Josef Holbrooke's tone poem, "Ulalume"; a Legend by Liadoff called "Kikimorra"; Mahler's Second and Ninth Symphonies, which have never been heard in Boston, and Wallace's symphonic poem "Villon," which was heard in New oYrk for the first time lats year.

Altogether Mr. Fielder announces thirty-eight works that are new to Boston and a large portion of them are yet to be heard in America. On October 18 and 14 the orchestra will celebrate its thirtieth anniversary with a programme consisting of three works which have had the most performances of their kind in Boston, the "Eroica Symphony" of Beethoven, "The Unfinished" of Schubert, and the "Academic Overture" of Brahms. On October 20th and 21st will come the Litzt centennial celebration, the chief item of which will be the "Dante" Symphony.

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Boston Symphony.

Among the novelties placed this season by the Boston Symphony Society, under the leadership of Max Fielder, will be Max Reger's new "Comedy Overture, Op. 120," which will be heard for the first time in America at the opening concert in Boston next week. Other works will be a new tone-poem by Granville Bantock, called "Dante and Beatrice"; Theodore Dubois's "Symphonie Francaise"; Liadoff's Legend, called "Kikomorra"; Elgar's new symphony, and Josef Holbrooke's tone-poem, "Ulalume." Altogether, Fiedler announces thirty-eight works that are new to Boston, and many of them are yet to be heard in America. The society will celebrate its thirtieth annisersary on October 13 and 14, and the Liszt centennial celebration will come on October 20 and 21.

Harold Bauer will be the soloist at the Liszt centenary concerts under Walter Damrosch, on October 27 and 29. The programme will include the "Faust" symphony. Among the soloists engaged for later concerts are Katharine Parlow (her first appearance in New York this season).

[23]

EVENING SUN,
ress New York City.

According to this season's plans of the Quinlan agency the foremost among its artists, Schumann-Heink, who is just now finishing her operatic and concert engagements with Frank Van Der Stucken in the cities of Germany and Paris and London as well, will return to this country early in November. She will give a series of twelve concerts with the Boston Symphony Orchestra, two of these in New York on Nov. 9 and 11. She will also give her first New York recital in several seasons on Nov. 28 in Carnegie Hall. Her tour will extend across the continent.

Pachmann, the pianist, is here for his farewell American visit after thirty years of public life. He opened his tour in Toronto. His first New York recital will be on Friday, Oct. 20, and his last on April 18. He also goes to the Pacific coast.

A newcomer, Elena Gerhardt, is a soprano known in Germany these five years, who will make her American début on Jan. 9, and remain until May. Still another newcomer will be Zimbalist, a Russian violinist, who has been sharing honors abroad with Mischa Elman and Fritz Kreisler.

Zimbalist is 21 years old and has been before the public about seven years. He is a pupil of Leopold Auer. He will make his début in Boston with the Boston Symphony Orchestra on Oct. 27, and will be heard in New York with the Philharmonic on Nov. 2 and 3.

TIMES
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THE répertoire of the Boston Symphony Orchestra for the coming season has just been announced, and reveals a list of novelties of startling length. Many of these novelties, however, have already been heard in New York. They include Elgar's new symphony, which Walter Damrosch will perform here; Arensky's variations for string orchestra; Bantock's "Dante and Beatrice"; the prelude to Bruneau's "Messidor"; Enesco's Symphony and Roumanian Suite; the introduction to the third act of Victor Herbert's "Natoma"; Wallace's "Villon"; Debussy's "Gigue Triste"; the third of the "Images," which include "Iberia" and "Rondes de Printemps"; Gustav Mahler's second and ninth symphonies; Sibelius's fourth symphony; Richard Strauss's suite for wind instruments and two military marches; Strasser's symphony in G; the overture to Ethel Smyth's opera, "The Wreckers," and Dubois's "Symphonie Française." Modern composers are still further represented by a long list of works which have been performed before, and, of course, there will be numerous performances of classic works.

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Max Fiedler, the conductor of the Boston Symphony Orchestra, which opens its season in Boston on next Friday afternoon, has announced an extremely interesting list of novelties which he expects to perform in Boston during the winter, some of which are sure to be heard in Philadelphia.

Among the most interesting items is Max Reger's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock, entitled "Dante and Beatrice," Theodore Dubois' "Symphonie Francaise," Elgar's new "Symphony," Josef Holbrooke's tone poem "Ulalume," a legend by Liadoff called "Kikimorra," Mahler's Second and Ninth Symphonies, which have never been heard in Boston, and Wallace's symphonic poem, "Villon," which was heard in New York for the first time last year. Altogeth Mr. Fiedler announces 38 works that are new to Boston, and a large portion of them are yet to be heard in America. On October 13 and 14 the orchestra will celebrate its thirtieth anniversary with a programme consisting of three works which have had the most performances of their kind in Boston, the "Eroica Symphony" of Beethoven, "The Unfinished" of Schubert and the "Academic Overture" of Brahms. On October 20 and 21 will come the Liszt contennial celebration, the chief item of which will be the "Dante" Symphony.

Last year's subscribers to the Philadelphia ... may renew their subscriptions for the five concerts by making applicati... H. Harris, Heppe's Piano Rooms, before Wednesday, October 11. The public sale of season tickets will open at the piano rooms on Monday morn... 16.

PRESS,
New York City.
OCT 1 191

Zambalist, a young Russian violinist, will make his debut in Boston in October with the Boston Symphony Orchestra.

MORNING TELEGRAPH,

New York City.

OCT 1 1911

Max Fiedler, the conductor of the Boston Symphony Orchestra, which opens its season in Boston on next Friday afternoon, has announced the list of novelties which he expects to perform in Boston during the Winter, some of which will be heard in New York.

Among the most interesting items is Max Reger's new "Comedy Overture, Op. 120," which will be played for the first time in America at the first Boston concert this week. Other works that will draw the attention of music lovers are a new tone poem by Granville Bantock entitled "Dante and Beatrice," Theodore Dubois' "Symphonie Francaise," a legend by Lindoff called "Kikimorra," Elgar's Second and Ninth Symphonies, which have never been heard in Boston, and Wallace's symphonic poem, "Villon," which was heard in New York for the first time last year. Altogether Mr. Fiedler announces thirty-eight works that are new to Boston, and a large portion of them are yet to be heard in America.

HERALD

New York City

OCT 1 - 1911

SOON the curtain will be rung up on the musical season, with its flood of concerts. Already the big orchestras are out with their prospectuses, and from the announcements the evenings and matinees when there will not be a concert in New York are going to be scarcer than hens' teeth.

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SUN

New York City.

OCT 1 - 1911

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EVENING POST,

New York City.

SEP 30 1911

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VARIETY

NEW YORK CITY

SEP 30

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Philadelphia, Sept. 27.

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AMERICAN,

Philadelphia, Pa.

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RECORD,

PHILADELPHIA, PA.

OCT -1

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TELEGRAPH

PHILADELPHIA, PA.

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EVENING BULLETIN,

Philadelphia, Pa.

SEP 30 1911

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TIMES,

Brooklyn, N. Y.

SEP 30 1911

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TIMES

SEP 28 1911

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NEWS

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SEP 30 1911

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JOURNAL

PROVIDENCE, R. I.

OCT 1 - 1911

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[24]

MORNING TELEGRAPH,

New York City.

OCT 1 191

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EVENING POST,

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SEP 30 19

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VARIETY

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RECORD,

PHILADELPHIA, PA.

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EVENING BULLETIN,

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SEP 30 191

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TIMES,

From

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COURANT HARTFORD, CONN.

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THE GOLDEN RULE, LTD."

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Newspaper Clipping Bureau of the World

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From JOURNAL

Address

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[24]

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The First Established and Most Complete Newspaper Clipping Bureau in the World

From EVENING POST.

Address New York City.

Date OCT 6 - 1911

Boston Symphony Orchestra.

With its first pair of concerts on the 9th and 11th of November, respectively, the Boston Symphony Orchestra will open its twenty-sixth consecutive season in New York, its first concert having been given here in the season of 1886-1887.

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At three pairs of the concerts the same soloist will appear at both the evening and afternoon concerts. In November the soloist at both the concerts will be Madame Schumann-Heink. Kathleen Parlow, the violinist, will be the soloist at both the December concerts, while for January Josef Hofmann has been engaged for both concerts, and these will be his only appearances with orchestra in New York this season. Hofmann had no idea of returning to America in the season of 1911-1912, but Mr. Ellis, the manager of the Boston Symphony Orchestra, prevailed upon him to make a special trip to this country, in order to appear with the Boston Symphony Orchestra at a series of its concerts in Boston and various other cities.

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Date OCT 7 - 1911

MUSIC

MAX FIEDLER TRIES IN VAIN TO INTRODUCE NEW STRAUSS WORK IN BOSTON SYMPHONY ORCHESTRA SEASON OPENING IN NEW YORK NOVEMBER 9.

By Harry Chapin Plummer.

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The programme included Weber's Jubilee overture, Schumann's symphony in B flat major No. 1, opus 38, and Reger's "A Comedy Overture," opus 120.

1884

[25]

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The programme included Weber's Jubilee overture, Schumann's symphony in B flat major No. 1, opus 83, and Reger's "A Comedy Overture," opus 120.

AMERICAN

OCTOBER, 7, 1911.

GLUCK SOLOIST AT SYMPHONY

By FREDERICK JOHNS.

The thirty-first season of the Boston Symphony Orchestra commenced yesterday afternoon. There are no official ceremonies attending the opening of the Symphony season. The audience assembles a few minutes earlier and applauds the most popular members of the orchestra as they file into their seats.

Alwin Schroeder, Anton Witek, A. Maquarre and George Longy were clapped approvingly and there was quite a salvo when Director Max Fiedler mounted the conductors' stand.

Herr Fiedler bowed from the waist again and again until the audience ceased to discommode the poor man. Then the concert started.

The first number was Weber's Jubilee Overture which, as every one knows, winds up with the melody we call "America," the English "God Save the King," and the Saxons, for whom it was composed almost a hundred years ago, "Heil dir im Siegerkranz."

Alma Gluck, Soloist.

Yesterday's soloist was Mme. Alma Gluck of the Metropolitan Opera company, who had never sang before at these concerts. She is very tall and slender and she wore a clinging robe of dark green with some kind of a dark fuzzy hat.

Little did she know that from the middle of the hall she looked like a nice stalk of asparagus. Miss Gluck is Roumanian by birth but has lived most of her life in New York. She has been given excellent roles at the Metropolitan and filled them acceptably.

Yesterday she sang the aria "Con vezzie con lusinghe" from "Il Seraglio" by Mozart and the air "Depuis le jour" from "Louise" by Charpentier.

Mme. Gluck has a very rich soprano voice with big round liquid tones until she gets above G when she becomes a very ordinary singer. Her high voice is neither brilliant nor lustrous, but on the other hand it is sweet and never shrill.

She sang the Mozart number very daintily and delightfully and the Louise aria as if she did not appreciate its abandon and voluptuousness.

A "Comedy" Overture.

There was a novelty on the program in the shape of a Comedy Overture by Max Reger, whom some intelligent people consider the greatest composer in the world.

To my mind Reger is about as far from composing original, inspired, immortal music as the fellow who wrote, "When You Know You're Not Forgotten by the Girl You Can't Forget." Yet Reger is a wizard at orchestration and can use every instrument in the band in ways that nobody but Richard Strauss ever dreamed of, while the song composer probably thumped it out with one finger on a battered piano.

The comedy overture is supposed to be comical, but I didn't see anybody smile. It is about as solemn as his "Variations on a Merry Theme," which were played by the Boston orchestra last season.

In glorious contrast to the noisy meanderings of Reger, was the First Symphony of Schumann, that beautiful work composed when the master was in love and in springtime. The difference between Schumann and Reger is the difference between an orator who talks sense and an orator who just talks.

The orchestra is the Boston Symphony Orchestra. Its personnel is practically unchanged. It plays with unimpaired excellence and, considering that it has just reassembled after a five-months' rest, with great smoothness and elasticity. Mr Fiedler is firm and fiery as ever. It was a thoroughly enjoyable afternoon.

TRANSCRIPT.

SATURDAY, OCT. 7, 1911

THE SYMPHONY CONCERT

THE NEW YEAR BEGINS WITH FEW CHANGES

An Audience, an Orchestra and a Conductor That Are As of Old—The Founder's Bust—Mr. Fiedler's Robustious and Rhetorical Schumann—Bossi's Scholarly Exercises—A Brand New Overture by Reger That Left Hearers Wondering How It Should Actually Sound—Mme. Gluck of the Metropolitan Sings and Notably in an Air from "Louise"

Five months make the recess in the Symphony Concerts, but when they were resumed yesterday afternoon at Symphony Hall a single week might have separated the final concert of the thirtieth season from the opening concert of the thirty-first. The audience, the elect audience, of these Friday afternoons is becoming a fixed quantity. It fills the house to the last seat and it likes to sit in the same seats from year to year. The auditorium is gradually dividing itself into neighborhoods, where daughters join their mothers when they become of concert-going age and where an occasional newcomer adds the proper zest of change. Yesterday, the audience for these afternoon concerts seemed a shade more feminine than ever; it was as willingly hatless as though the battle over the discarding of them had not been fought and won only last December; while strongest impression of all to the masculine—and doubtless one that is very erroneous—the modes, as the dressmakers say, seemed hardly to have changed at all. Yet if the audience yielded no new sensations on that score, Mme. Gluck, the singer of the day, did. Heretofore Miss Farrar has surpassed all her sisters in the strange wonder of the dresses she has worn at the Symphony Concerts. Until she tries again. Mme. Gluck has left her far behind. Not for nothing, in clothes, as "Arms and the Man" long ago proved, is one born in the Balkans.

The aspect of the stage was as little novel as that of the auditorium. Mr. Fiedler remained Mr. Fiedler in gesture and in all that he did. The audience received him warmly, liked his version of Schumann's "Spring" symphony and liked still more the half-archaic, half-modern flavor of the intermezzi to Goldoni's plays that he revived from the programme of Dr. Muck that first discovered the Teutonized Italian, Bossi, who wrote them. There were more departures before Reger's new overture, at the end of the programme, than there usually are when the final piece is better known. Otherwise Mr. Fiedler held his audience as of old. Changes in the personnel of the orchestra have been few, and there were barely two new faces to catch the eyes of those wont to scrutinize and remember the men. Mr. Fiedler had evidently had ample time to rehearse them for when he willed, they played as fast as he wished—which is not always easy—and as loud. In fact, the one really new thing of the day was the bust of Mr. Higginson that had been placed an hour before the beginning of the concert in a niche midway of the corridor, along Huntington avenue. It is the bronze bust of his head and shoulders, highly characteristic in expression and pose that has stood for a year past in the Museum of Fine Arts. Bela Pratt, the sculptor, made it and A. W. Longfellow, the architect, prepared the place for it. In an arched and recessed frame of yellowish Sienna marble, it stands on a similar pedestal against a background of dark greenish marble. "Henry Lee Higginson. Founder and Sustainer of the Boston Symphony Orchestra" is the inscription that it bears, and admiring friends placed the bust in Symphony Hall in spite of Mr. Higginson's mild resistance to their will. It is the only public testimony to his share in the life and the glories of the orchestra.

Mr. Fiedler's programme was characteristically diversified. It began with the thunderous and somewhat hollow pomp of Weber's "Jubilee" overture, which sounds, after all these years, more than ever as though it were written to hail some happy sovereign of Pumpernickel moving to his place among his loyal burghers. Weber was happy with romantic subjects; they stimulated him to such deathless overtures, if not to such deathless operas, as those to "Freischütz," "Oberon" and "Euryanthe." His Majesty, Friedrich August I. of Saxony, for the fiftieth anniversary of whose coronation, Weber wrote the overture, was not a romantic personage, and he kindled the composer to no more than a succession of pompous orchestral flourishes. They sounded in 1818; they still sound; and Mr. Fiedler made the orchestra play them with an exceeding muscularity and sonority. If the Symphony Orchestra had a chorus, the piece to follow would have been Händel's coronation anthem, "Zadock, the Priest." Wagner's "March of Homage" might have ensued and we should have run the gamut of empty but reverberant ceremonial music then.

As it was, Mr. Fiedler plunged forthwith into Schumann's symphony in B-flat, the symphony of the awakening spring, according to the poem by the obscure Böttger that the musical scholiasts have now attached to it. Those who dislike the ways of Mr. Fiedler could readily quarrel with the pace at which he took the symphony and the quality of tone that he gave it. He played all of it, they will say, and not altogether unjustly, very loud; he played the first movement and the Finale very fast and the Romanza of the Larghetto very slowly; while the familiar details of the music—the horn calls, the cadenza for the flute and the like—stood sharply against the tonal mass. All this is Mr. Fiedler's way with the classics, and it is a pity to begin to quarrel with it anew at the very outset of his final year. Certainly the symphony sounded elate enough to be the rejoicing of all Germany in the spring and its moods, and not merely the delight therein of the rather sensitive and secluded Robert Schumann, while his romantic voice, which can be delicate and introspective, was robustious indeed. Never have the strings of the orchestra sounded more muscular; the wood-winds were of their richest tones in the slow movement, and the brass was duly big and flaring. Moreover, since the men were fresh to their work, even Mr. Fiedler's pace did not much blur detail. Perhaps all this is the way to make amends for Schumann's thick orchestration, and it seemed sonorous enough yesterday. Perhaps this is the way to make the symphony sound like a magnificent and eloquent improvisation for the concert-room. The books say that Schumann wrote it almost at a heat, in four days even, because the impulse and the moods of the music possessed him. They were so spontaneous, indeed, that Schumann does not labor with his form or his scoring. He made the music run in long flights of elate or musing fancy that flower into detail of themselves. No more than his pianoforte pieces is it rhetorical music. It sounded too much so yesterday.

Perhaps, after all, the concert was predestined to musical rhetoric. Four of Bossi's intermezzi to Goldoni's comedies were the next orchestral pieces. and Bossi is an Italian who would fain write German-wise. More Germans than Italians, the cynics of Milan say, have heard his music and much more heartily applauded it. Any how, he is altogether a superior person, who does not write for the theatre, who looks skew-eyed upon Puccini and all his brood, and who will have none of fat and easy Italian melody. He thumbs his Goldoni, perhaps for a centenary; he bethinks himself of suites of the eighteenth century in which Goldoni wrote and sets to the making of these intermezzi Goldoniani according to the archaic forms and the rhythm of old dance tunes. They are duly scholarly and the pedants of Leipsic itself could not pick a flaw in them. They are mildly interesting at the start and more interesting toward the end when the amorous viola sighs out a serenade to a tinkling, twiddling accompaniment of the other strings or when they chatter through a "burleska," imitating and outdoing each other quite like Goldoni's personages when they are all talking breathlessly at once. Bossi has not made himself wholly German yet.

Presumably, the pace at which Mr. Fiedler took Reger's new "Comedy Overture" was the composer's own since he had charged the conductor with the first performance of it. Presumably Reger wished the muscularity of tone with which the conductor bade his men clothe it. Reger's ear is delicate enough in his string quartets; but outside his Serenade, it has not been thus far very sensitive orchestrally. The band named in the score is Mozartian; the music in itself suggests that it might be played most fittingly by a small orchestra. It was played yesterday to the full strength of the required instruments, very sonorously and at a rushing pace. Now unmistakably Reger's themes in the overture are lightly invented for light handling. They are intended to be gay, and with his usual fecundity of invention he has embroidered them with all sorts of ornaments even to a little fugue. The music seems to be always running away into these brief excursions, stopping to chatter hilariously for a moment, and then springing back into its normal and formal course, or hushing itself into mysterious whispers. It needs a very light hand for this patter; it needs a discriminating hand that will lighten Reger's tendency to unduly heavy and sharp orchestration; his humors, his fancies need to be opened. He is brilliant with an effort which needs to be hidden. In the scherzi of his chamber music and in the orchestral Serenade, he does not sound heavy and coarse. Rather he seems to have an aptitude for music that can extract gayety from counterpoint and humors from elaboration. Now the "Comedy Overture" did seem heavy and coarse, but it had read better than it sounded. The listener, who had glanced at it, wondered whether it could not have been played another way.

Between whiles, Mme. Alma Gluck of the Metropolitan Opera House sang an air out of Mozart's "Il Seraglio" and the only possible excerpt from Charpentier's "Louise," as young opera singers usually sing at the Symphony Concerts. They have been much elated at the invitation, and they become much frightened at the fulfilment of it. Wherefore, whatever their first number, they take their nervousness, as it were, out of the true pitch, which is not the way to disclose the graces of Blonda's suave tune from "Il Seraglio." Moreover, Mme. Gluck's voice is not altogether the voice for it. Her tones are rich and expressive as soprano tones go, but they lack the fineness and the transparency that this light music of Mozart demands. Once Mme. Gluck began to feel secure, she sang Blonda's piece intelligently and correctly, but with no particularly persuading elegance, with few touches of the finer vocal instinct and distinction that it is possible to bring to it. Mozart is not the fashion of the day in opera houses. Charpentier is, and in this speech from "Louise" wherein the girl muses upon her happiness with her lover, he has written music of intense sensuous ecstasy. It has little tricks of manner; it is a little too obviously cadenced and paragraphed; it is meant—and why should it not?—to be effective in the theatre. None the less it remains the voice of a passion that for the moment is caressing itself. The music is exacting; it holds to the upper tones of the singer's voice and it bears them over relentless intervals. Once, at the Boston Theatre, Miss Garden declaimed what she could of it. Mme. Gluck sang it without omission or slur, without a hint of its exactions, with a dark beauty of tone that kindled and sustained its deep and ecstatic fires.

H. T. P.

JOURNAL—SUNDAY,

OCTOBER 8, 1911.

30TH ANNIVERSARY OF THE SYMPHONY

Notable Event Will Be Celebrated This Week By Special Program.

The Symphony Orchestra this week will celebrate the thirtieth anniversary of its birth. On Friday afternoon, Oct. 21, 1881, in old Music Hall, the first public rehearsal was given and on the following evening the first concert. The orchestra consisted of sixty-five local musicians with George Henschel as conductor. The program comprised Beethoven's overture "Dedication of the House," Haydn's Symphony in B flat, the ballet music from Schubert's "Rosamonde" and Weber's "Festival Jubilee" overture. The soloist was Annie Louise Carey, who sung as her first number the "Che Faro" aria from Gluck's "Orfeo" and the big aria from Bruch's "Odysseus."

Twenty pairs of concerts and rehearsals were given that season and the public rehearsals were rehearsals in fact as well as in name as Mr. Henschel did not hesitate to stop the orchestra and go over parts of the music on which they were at work.

Since that time the orchestra has given a total of twenty-nine hundred and fourteen concerts. Henschel was the conductor for three years. Mr. Henschel was succeeded by Mr. Gericke who came from Vienna to hold the post of conductor for five years. Then came Nikisch for four years, Paur for five years, Gericke again for eight years, Muck for two years and Mr. Fiedler has now been with the orchestra three years.

The first number of this week's anniversary program will be the "Eroica" symphony of Beethoven, the second the "Unfinished" symphony of Schubert and the last number will be the "Academic" overture of Brahms.

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HERALD,

OCTOBER 8, 1911.

2914 CONCERTS IN 30 YEARS

Boston Symphony Orchestra to Celebrate Notable Anniversary the Coming Week.

FIRST SOLOIST MISS CARY

Greatest Successes to Be Repeated—Dates for Other Brilliant Events.

The Boston Symphony orchestra at its next public rehearsal and concert, on Oct. 13 and 14, will celebrate the 30th anniversary of its birth. On Friday afternoon, Oct. 21, 1881, in old Music Hall, the first public rehearsal was given, and on the following evening the first concert. The orchestra consisted of 65 local musicians, with Georg Henschel as conductor. The program included Beethoven's overture, "Dedication of the House"; Haydn's symphony in B flat (No. 12 B and H), the ballet music from Schubert's "Rosamonde" and Weber's "Jubilee" overture. The soloists were Miss Annie Louise Cary, who sang "Che faro," from Gluck's "Orfeo," and an aria from Bruch's "Odysseus." The general admission to the rehearsal was 25 cents, and the prices for the concert on the following evening were 50 and 75 cents.

Twenty pairs of concerts and rehearsals were given that season, and the public rehearsals were rehearsals in fact as well as in name, for Mr. Henschel did not hesitate to stop the orchestra and go over parts of the music on which they were at work.

Orchestra Has Given 2914 Concerts.

Since that time the orchestra has given 2914 concerts. Mr. Henschel was the conductor for three years, and Bernard Listemann concert master for the first four years. Mr. Henschel was succeeded by Mr. Gericke, who came from Vienna to hold the post of conductor for five years. Then came Mr. Nikisch for four years, Mr. Paur for five years, Mr. Gericke again for eight years, Dr. Muck for two years and Mr. Fiedler has now been with the orchestra three years.

Bernard Listemann, as concert master, was succeeded by Franz Kneisel, who held the post from the season of 1885-86 until the end of the season of 1902-03. He was succeeded for one year by Mr. Arbos, and then came Mr. Hess, who held the position for five years. One year he was away on a leave of absence and his place was taken by Carl Wendling of Stuttgart. The present concert master, Anton Witek, is now beginning his second year in this place.

While it would have been possible to have reproduced at this concert the first program, with the exception of the soloist, for Mrs. Raymond (who was Miss Cary) has long since retired from public singing, Mr. Fiedler deemed it better not to do so, and he has taken three works that, generally speaking, have been the most popular with the patrons of the orchestra since it began.

The first number will be the "Eroica" symphony of Beethoven, the second the "Unfinished" symphony of Schubert and the last number will be the "Academic" overture of Brahms. There will be no soloist.

CAMBRIDGE CONCERTS

The usual series of eight symphony concerts will be given by the Boston Symphony Orchestra in Sanders Theatre during the course of the coming winter. The concerts will be on Thursday evenings and begin at 8 o'clock. The dates are Oct. 19, Nov. 16, Dec. 14, Jan. 18, Feb. 8 and 29, March 28 and April 25.

The soloists already engaged are Katharine Goodson, pianist; Lilla Ormond, mezzo-soprano; Kathleen Parlow, violinist, who made her first appearance in Boston last spring; Rudolph Ganz, pianist; Josef Hofmann, pianist, and Heinrich Warnke, the distinguished 'cellist of the orchestra.

Subscribers of last season may secure their old seats by applying to George H. Kent, University Book Store, on or before next Wednesday, Oct. 11. On receipt of checks tickets will be mailed. All unclaimed seats will be offered for sale at the George H. Kent University Book Store, Harvard square, Cambridge, on next Saturday, Oct. 14, at 8 o'clock in the morning.

SUNDAY POST,

OCTOBER 8, 1911

Symphony Orchestra's 30 Years

Conductors Who Have Made Themselves Famous in Boston --- Evolution of the Orchestra --- The Programmes and Audiences --- Anniversary Programmes This Week.

The 31st season of the Boston Symphony Orchestra opened with the concerts of last night and Friday afternoon, and the 30th anniversary of the orchestra will be observed at the concerts of this week, the programme of which will offer three orchestral pieces which have been popular, in the best sense of that word, with the Symphony audiences since first the orchestra was able to play them.

To speak in such a manner of such well-worn classics as Beethoven's "Eroica" symphony; Shubert's unfinished symphony and Brahms' "Academic Overture"—the Symphony programmes of this week—sounds strange at this time. But it must be remembered that the Boston Symphony Orchestra is not today the organization that it was 30 years ago. Then the public rehearsals, on Friday afternoon, were real rehearsals instead of official concerts, as they are now. Then Mr. Georg Henschel, the first conductor of the orchestra, used to stop his men during the performance as often as they are now stopped at the private rehearsals in Symphony Hall.

In the old days the soloists came mainly from the ranks of local musicians. Today, one must not only be famous, but very famous, to be invited to appear with Boston's organization, and for a composer of orchestral music a place on its programmes means the highest honor that exists for him in this country.

This enviable state of affairs is not, perhaps, over deeply appreciated by those who attend the Symphony concerts, week in and out, season after season, and applaud with more or less warmth the playing which even at the poorest affords a superb exhibition of the capacities of the modern orchestra.

Major Henry L. Higginson organized the Boston Symphony Orchestra in 1881, and the first concerts were held Oct. 21 and 22 of that year. The orchestra consisted of 65 musicians from local musical circles and the programme comprised Beethoven's overture, "Dedication of the House," Haydn's Symphony in B-flat (No. 12 B & H), the ballet music from Schubert's "Rosamunde," and Weber's Festival Jubilee overture, which opened the concerts of last week. The soloist, Annie Louise Cary, who then sung the "Che Faro" from Gluck's "Orfeo" and the big aria from Bruch's "Odysseus," has long since retired from her public career. The prices for the first concerts were 25 cents general admission, and 50 and 75 cents for the Saturday evening concerts. Twenty pairs of concerts were given that season.

Since that time the orchestra has given a total of 2914 concerts. Henschel conducted for three years and Bernard Listemann, now in Chicago, was concertmeister. Mr. Henschel was succeeded by Wilhelm Gericke, who was at the time fourth assistant conductor at the Opera House at Vienna. Even then the American way of doing things was commencing to create surprise, for when Mr. Gericke arrived in Boston and read the programme of the concerts that Mr. Henschel, and before him the orchestra of the Harvard Musical Association had given, he was amazed to find that here, in its musical infancy, Boston had heard as much or more of the music of the day than he had heard in Vienna! Since that time other European conductors have had similar experiences in visiting Boston—Messrs. Saint-Saens, D'Indy, Richard Strauss, have all learned lessons when they came from over the seas to educate us to the latest European music in that field.

Gericke held his position as conductor of the Boston orchestra for five years, and at the end of his first Boston engagement went back to Europe, a more experienced and more famous musician by far than when he arrived here. Nikisch came for four years, Paur for five years, and then Gericke again for eight years, when he retired from his activities as a conductor. Gericke was succeeded by Dr. Muck, a very popular conductor, who stayed in Boston for two years, and who is expected to return to this city next season. Dr. Muck turned over his baton to Max Fiedler, the present conductor of the orchestra.

Of these conductors, Georg Henschel was an able programme maker and a good musician, if not a brilliant interpreter, who appreciated the musical conditions that existed in Boston. He led the band through its earliest struggles with some resulting glory to himself. Mr. Henschel was not a very experienced or especially competent conductor, but he did hold the orchestra together during the years when it was struggling to its feet, and he did much to prepare audiences as well as players for the advent of Gericke, whose name must be forever associated with the world-famous organization, which he, and no other, built up here in Boston. This fact is realized more fully with the passing of every year, even by those who were once prejudiced against Mr. Gericke on account of the stiffness of his bearing and the classic calm of his methods in conducting. It is true, Gericke was not as "emotional" or as "romantic" as some of the conductors who followed him, but he was a man of the highest ideals, and of untiring energy in bringing about their realization. He was a rigid disciplinarian, he knew the technic of everyone of the instruments of the orchestra, as no man has succeeded him, has known it, and his feeling for sheer purity and beauty of tone, as well as his sense of artistic values, has not been equalled by any other conductor who has appeared in Boston.

Mr. Gericke, when he came here, made himself particularly unpopular for a period by the steps that he took to reorganize the Symphony Orchestra, in a manner which made it a far more solid and harmonious and efficient body of players than it had ever been before. Many a local light was removed from his position and a better man put in. This naturally offended a number of the resident players and their following, but it was not long before the results of the conductor's policy commenced to become gratifyingly evident, and Boston had been saved from that provincialism which is sure death to any serious artistic effort. When Mr. Gericke left Boston, not to return in any public capacity, he left behind him an orchestra of probably unrivalled efficiency. His followers, so far as the technic of the thing goes, have simply stood upon his shoulders.

Dr. Muck came to Boston with a flourish of trumpets and drums, the sanction of the Kaiser back of him, and immediately became a favorite in social and as well as musical circles of the city. He found a practically perfect instrument awaiting his hand, and he was free to handle this instrument as he listed. An admirable musician, and a man of uncommon personality, he put himself high in the favor of the majority of his audiences.

Mr. Fiedler's accomplishments since he came to Boston are known to all. He has not only constructed excellent programmes, but he has introduced in this city an unusual number of novelties by composers of Boston and elsewhere. He has interpreted the music of the composers most congenial to him, as Strauss, Sibelius, etc., in an unforgettable manner, and better than anything has made the Symphony Orchestra and the visits of the Symphony Orchestra to other cities more appealing to the general public than they have ever been before. The management have reason to congratulate themselves upon Mr. Fiedler's extended engagement and the concerts of this final season promise to be of exceptional interest and value to the music-lover.

AMERICAN— Oct 8, 1911

HENRY L. HIGGINSON BUST JUST PLACED IN SYMPHONY HALL

Major Higginson was the founder of the famous Boston Symphony Orchestra.

BUST OF HIGGINSON IN SYMPHONY HALL

Founder of Famous Organization Is Honored on 30th Anniversary of Its Founding.

The thirtieth anniversary of the Boston Symphony Orchestra is marked by the installation in the Huntington avenue lobby of Symphony Hall of a bronze bust of Major Henry L. Higginson, founder of this famous musical organization.

Subscribers to the regular Symphony season saw the bust at last night's concert, the opening of the thirty-first season It is the work of Bela Pratt and is the gift of a number of Major Higginson's friends. It stands on a pedestal of Sienna marble, with a background of Alps green marble.

The following inscription indicates Major Higginson's relation to the orchestra:

HENRY LEE HIGGINSON
FOUNDER
AND SUSTAINER
OF THE
BOSTON SYMPHONY ORCHESTRA

In further honor of the anniversary time Conductor Fiedler has chosen for this week's concert program three compositions which are particular favorites with Symphony audiences. They are Beethoven's "Eroica" Symphony, Shubert's "Unfinished" Symphony and Brahm's "Academic" Overture.

The Boston Symphony Orchestra was founded by Major Higginson thirty years ago, succeeding the Harvard Musical Association. The first conductor was Georg Henschel. Bernard Listemann was concert master. The opening concert was given on Saturday evening, October 22, 1881, in what was then Music Hall, now the Orpheum Theatre. The program was:

Beethoven: Overture, "Consecration of the House."
Gluck: Aria, "Orpheus."
Haydn: Symphony in B-flat major (B. & H. No. 12).
Schubert: Ballet Music, "Rosamunde."
Max Bruch: Scena, "Odysseus."
Weber: Festival Overture.
Soloist: Miss Annie Louise Cary.

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TRANSCRIPT.
SEPTEMBER 30, 1911

THIRTY YEARS OF THE SYMPHONY ORCHESTRA

From Small and Troubled Beginnings to a Position Among the Foremost Orchestras of the World—The Record of the Early Years—Its Conductors and Their Work—Steadily Broadening Activities—The Gradual Conquest of New York—The Band and Its Public

INCIDENTALLY anniversaries look forward, since out of pasts and presents, with symphony orchestras as with all other human things, futures are born. Primarily, however, they look backward. Accordingly, now, when the celebration of the thirtieth anniversary of the foundation of the Boston Symphony Orchestra is at hand, Mr. Apthorp has told in another column the intimate tale of its beginnings that only he, of Bostonian writers about music, could tell so intimately. Since, moreover, the orchestra now has a double public and a double fame, since New York, by just title of support and appreciation, shares it for ten concerts yearly with Boston, Mr. Krehbiel has recalled in still another column his memories of its beginnings and its progress there. Of the reviewers of concerts in New York none has more steadily followed or known more closely its rising course there. It is for the younger generation of writers about music to set down their appreciation of the orchestra as it is today, of the orchestra as Dr. Muck broadened and intensified its standards of performance, as Mr. Fiedler now maintains its new course, as an ambitious and astute management has more and more widened its activities. Between the primitive orchestra, so to say, that Mr. Apthorp and in a measure Mr. Krehbiel recall, and the highly contemporary orchestra that the younger reviewers know today stood a middle orchestra—the band that Mr. Nikisch, Mr. Paur and Mr. Gericke in his second term lead.

Now historians when they write more or less contemporary history have been known to pass lightly over middle periods. Origins, as they call them, are beyond the recollection of their hearers. Human nature being human nature, beginnings have a lively interest for those that know at first hand present upspringings and fruitions from them. By like stirring of human nature, they may be interested in such account or judgment of immediate actualities as the historian may give. But, if he is too expansive over the middle period between, they will merely glance along his pages or turn them over altogether. They have heard his tale of the beginnings; they are eager to hear his judgments of the present end. From his allusions along the way, they will gather his middle part. Moreover, do they not know those middle years that he records so diligently, out of their own recollections? He is wisest when he is content to set spark to them.

Mr. Nikisch, for example, still lives in Bostonian recollection as the first conductor whom the Symphony Orchestra bred toward subsequent fame and as the only conductor of it who made play upon his audiences and his men with what our mothers would have called a "romantic" personality. Mr. Gericke when he had finished his second term with the Symphony Orchestra sought the retirement that his long years of meticulous and exhausting work had made him covet. Mr. Paur's prestige waned through the Philharmonic Society in New York, the Metropolitan Opera House and the Pittsburg Orchestra until now he lives and works in relative German obscurity. Dr. Muck returned to his European reputation as a conductor of unique deserts, with a like American reputation added thereto. Mr. Fiedler, in all probability, will go forth to new European labors as a conductor established on both sides of the Atlantic. Mr. Nikisch was merely a rising man when he became the conductor of the Symphony Orchestra. He returned to Europe to advance steadily along the road of his present eminence. Mr. Gericke in his first term as a conductor stamped his methods and his standards upon the orchestra. Of them were borne and still endure its technical perfections, its regard for quality of tone, its sense of euphony. Upon these he insisted; upon these he labored; through them he expressed himself. His audiences counted all this no display of personality, because it lacked all flare, all flamboyance. Mr. Nikisch gave them a personality of another sort that they were pleased to call romantic and that for the moment they could hear in the performances of the orchestra and in the interpretation, as the musical dialect calls it nowadays, of the music played. They thought of Mr. Nikisch's orchestra, though they still called it the Symphony Orchestra. Mr. Paur, in turn, flavored the concerts with a personality that was different indeed, but that was still vivid, a personality that equally made its immediate effect upon the music, the orchestra, and its hearers. Mr. Nikisch had the diversity, the unexpectedness of the romantic temperament. Mr. Paur had the concentration of an unswerving intensity. Like Mr. [illegible] ght the utmost in all things. The orchestra had been primitive under Mr. Henschel, it had become expert under Mr. Gericke; it had turned romantic under Mr. Nikisch and Mr. Paur.

Mr. Gericke, returning for a second term, restored the balance again. He abated not a whit his zeal for technical perfections, his exquisite sense of quality and euphony of tone. He was soon able to begin again with these proficiencies where he had ended and to advance upon the refining and the perfecting of them. He had only to make ready anew a familiar and sensitive instrument. When, however, he came to play upon it, the player had also changed. Perhaps, trusting his instrument more, he dared to attempt more. Quite as probably, he had felt the new musical winds, as we like rightly or wrongly to call them, that set toward new intensities of expression. Be the impulse what it may, in the long course of his second term, he laid a second foundation of the Symphony Orchestra today. To him it already owed its technical and tonal qualities. From him in his final years it received the impulses toward the accenting, the dramatizing, the variously imparting eloquence that now distinguishes it. Like a singing teacher who had first prepared a voice, he animated and colored it. To none of its conductors has the Symphony Orchestra owed more. He left it firmly set upon the foundations of its present virtue.

To Mr. Gericke succeeded Dr. Muck to lift the orchestra to new heights of accomplishment. A perfected instrument awaited him; he appreciated, respected, preserved its perfections. He could hardly refine upon the technique in which Mr. Gericke had schooled the band or upon the tonal quality to which his ear was almost as sensitive as had been Mr. Gericke's own. He could, however, begin where Mr. Gericke ended in the broadening of the eloquence and in the heightening of the accent of his orchestral voices. The technical and tonal perfections were, so to say, fixed qualities, and in them and through them Dr. Muck sought and attained a diversity of characterizing eloquence. In him was and is the discriminating, the responsive, the penetrating faculty that enabled him to divine and to disclose the individuality of each composer, of each composition that he played. He made his orchestra as discerning and as characterizing, as responsively eloquent. There was no mistaking the power of Dr. Muck over his men and over his audiences; but his was a multiform personality that took shape and substance from the music in hand. The personality of Dr. Muck, the man, was clear enough; but its distinctive trait was the quality that in the concert-room made it seem the single voice of the composer in the particular piece. The imperial fate that took him from the orchestra has nearly run its course. A kinder fate may yet restore him to it. Now, for three years—and for a fourth to come—Mr. Fiedler reigns in his stead. There is debate of the signal virtues and of the shortcomings that are the complement of them in a conductor of his ambition and zeal, of his intensities, of his sense of direct and effective eloquence. Anniversaries are not occasions for debate of the present. Suffice it that Mr. Fiedler has done his individual, considerable and probably abiding service to the orchestra. He has established the concerts as they were never established before, in the cities that it regularly or occasionally visits. Until he came, it had been an orchestra that played to the connoisseur, the amateur, the instructed. Hearing it under him, that paradoxical, evasive, but undoubtedly existent person, the average concert-goer has been interested and pleased.

That Mr. Fiedler should have done the orchestra this particular service bears witness to the gradual change that has transformed it from a local orchestra that only Boston and Cambridge and here and there a New England city knew to a band that ranges now from Washington on the south to Chicago on the west; that might traverse the whole country, did will and obligation, time and opportunity permit it so to do; that is cited in Europe among the orchestras of the world almost as familiarly as the Philharmonic Society of Vienna or the Gewandhaus band of Leipsic. The evolution has been gradual and natural rather than willed or forced. Even in Mr. Henschel's time, it paid visits to New England cities. As its prestige began to wax, it experimented with New York. Out of a few scattered concerts in those earliest years, it now goes regularly or occasionally to the more considerable and musically minded cities of New England. The occasional journeys to New York have expanded into monthly concerts in a chain of cities beyond it. The Middle West sought it when it had risen high. A week of concerts at first sufficed there. Now a second has been added to them. In every city and under much changing circumstance the orchestra has gathered and held its public. In thirty years and especially within the last decade, it has reached what must be nearly the sum and summit of such possibilities. With due regard for the physical and nervous energy of its conductor and its men, with due regard to its standards of performance, it can hardly undertake many more concerts. To increase them might threaten the very qualities that have made other publics, and its own, too, eager to hear it. Ambitious as those who control its fortunes are, they must respect the qualities upon which those fortunes depend. The conductors, the virtuosi, the connoisseurs, have spread the fame of the orchestra in Europe, which in its heart believes nothing of musical achievement in America that Europeans do not confirm. They will be quick to note any decline in its virtues; they will even say they have never quite believed in them. The golden mean of neither too much for its artistic criteria or too little for a widening public and a necessary income, must be the determining, the sedulously cherished standard of the immediate years to come.

Week by week the audience at the Symphony Concerts sits at the end, for the immediate hour, of a long evolution—and takes the process for granted. It hears, for example, Mr. Longy with his oboe, Mr. Wendling with his horn or Mr. Kloepfel with his trumpet achieve some little marvel of imagination, intuition and virtuosity. Or it hears the string choir when it is most shimmering or most fervid; or the wood winds, when they seem like opalescent sound; or the brasses, when they speak in mellow depth and richness. It hears and forgets how little by little the orchestra has become a band of individual virtuosi and then of virtuosi coöperating to a single end. The conductor but hears and orders the quality of tone that the music and his ear exacts; the men produce it. The conductor wills his euphonies or sonorities. They achieve them. The composer has made the play in dramatic music; the conductor "produces" it; but each man in the orchestra must be an actor in it. These same audiences expect to hear the newest m[illegible] pique their curiosity or kindle high their expectations. Yet, hearing, they forget that the catholicity, the open-mindedness, the tireless eagerness that have made the programmes of the orchestra as comprehensive and informing as they are, have been a gradual evolution to an established standard. They hear a classic, and it is of the repertory, they say. True, but the upbuilding and the maintaining of that repertory has not ceased since Mr. Gericke began to form it in the eighties. They listen to the singers, the pianists, the violinists who are now the "soloists" of the Symphony Concerts. There are few among them whom a rising or an established reputation has not sealed among the internationally and more or less exaltedly elect. Seeing and hearing these, they run an amused, may be a patronizing, eye over the "soloists" of the earlier concerts. The long, slow evolution upward to these heights of accomplishment and reputation in the "soloists," they neither know nor heed. As little, perhaps, do they perceive that they have advanced also in this evolutionary process. At bottom it is a part of the evolution of a whole community, of an elder Boston into a new.

In all these years, moreover, the audiences of the old Music Hall and of the new Symphony Hall have gone forward, consciously or unconsciously, with the concerts themselves. It is the custom to say that Mr. Higginson bestowed the concerts upon Boston and upon the other cities to which they now minister. He would not have founded them, he would not have extended them, had he not believed that a public awaited them. He could not in reason have maintained them and set them above all financial exigency had not that public in its turn and kind responded generously and loyally to them. From the beginnings by far the largest part of the audiences at the Symphony Concerts has been content with them, perhaps too content. It has left the ambitious or the grumbling minority to be the propulsive force of change and progress. It has barely been aware of the processes that have gradually altered its standards and whetted its desires. It enjoys the reputation of an exacting public; it is its conductors, its managers, its own eager minority and, maybe, a little, the reviewers whom it likes to chide, have made it and held it such. It has been, it often is, passive, in spite of much stimulation. It is a little prone now to take the Symphony Concerts as an institution to which it discharges its duty and is content. Such a public, so minded, with the propulsive minority to trouble it on due occasion, safeguards the present; but a wider public, perhaps, must care for the future. Newcomers to Symphony Concerts say the audiences look middle-aged, lacking the youth upon which they must depend in another musical generation. The wise in the scrutiny of publics say that another must be speedily added to that which now maintains the concerts—the public that is slowly developing a tentative curiosity about music in its higher estates. There are enough Bostonians of the younger generation to accept the Symphony Concerts as an inheritance, and becoming experienced, to come gradually to like them as their fathers or oftener their mothers did before them. If Mr. Fiedler has repelled certain connoisseurs, he also begun the winning of a public that hitherto was fearsome of them or that barely knew they existed. A foreseeing management is beginning in turn to seek out this public, upon which, quite as much as upon that of the parquet on Friday afternoons, depends the future audiences of Symphony Hall. The public that inherits and the public that is groping may yet in a fourth and a fifth decade make the widest, the worthiest public that the orchestra has yet known.

H. T. P.

The Earlier Years

The Troubled Beginnings Under Mr. Henschel — The Reorganization and the New Policy Under Mr. Gericke—The Public and the Orchestra

THURSDAY, March 3, 1881, is a memorable date in Boston musical annals, although it may be doubted whether more than one person suspected it at the time. On the afternoon of that day came the eighth, and last, of the sixteenth season of Symphony Concerts given in the Music Hall by the Harvard Musical Association, an affair which surely no one in those days —with the possible exception of John Sullivan Dwight—regarded as an "event." It was nevertheless eventful. The fifth number on the programme was:

Henschel: Concert Overture (MS. 1870), first time.

This was conducted by the composer in person; and hereby hangs the tale.

The Harvard Musical Association's Symphony Concerts, begun in December, 1865, and immensely successful at first, had been for some years dragging out a rather neglected and financially feeble existence; and there seemed little chance of anything turning up to check their decline. Most people who cared to think about the matter at all thought our local musical conditions in a discouragingly bad way; for very few knew that, for several years, there had been a man in Boston with a whole new scheme of symphony concerts fully matured in his head, and ready to subsidize them out of his own pocket; and, of these few, only one or two had any inkling of who the man was. But he was there, waiting patiently for but one thing to enable him to make his scheme a fact. This man, as all Boston soon found out, was Mr. Henry L. Higginson. The whole plan was his conception, and, like Colonel Sellers, he was only waiting for a "missing ingredient," for an orchestral conductor in whom he should have sufficient confidence to warrant his taking the first practical step. And it was the H. M. A. Symphony Concert of March 3, 1881, that at last brought this "missing ingredient" to his appreciative notice.

Miss Lilian Bailey, the admirable young soprano, had recently returned from Europe for a concert tour in this country, bringing in her train her London teacher, Mr. Georg Henschel, the baritone, who soon afterwards married her. Both sang at the concert in question, which billed a quite unusual array of solo performers; for, besids the two artists already named singing solos and a duet, Dr. Louis Maas played a pianoforte concerto of his own. There were only three purely orchestral numbers on the programme, one of which was Mr. Henschel's overture; and the H. M. A. concert committee had willingly granted his request to be allowed to conduct it himself. The result was an overwhelming "Veni, vidi, vici" success. It may even be said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power, and effectiveness of the performance. Here seemed to be a man who held an orchestra in the very hollow of his hand, and could make it do what he list! Mr. Higginson, who was in the audience, may be fancied as breathing a soft, but heartfelt, "Eureka!"

The First Concert

Whether his mind was made up on the spot, or he first consulted some of the professional friends whose opinion he was accustomed to value, the present writer knoweth not. Certainly he was quick in [illegible]ng to action. The [illegible]ston Sy[illegible]hestra was very [illegible] with Mr. Arthur Henschel as c[illegible] and Bernhard Listemann as co[illegible]aster. The opening concert was giv[illegible] the following fall, in the Music Hall, on Saturday evening, Oct. 22, 1881, the programme being:

Beethoven: Overture, "Consecration of the House."
Gluck: Aria, "Orpheus."
Haydn: Symphony in B-flat major (B. & H., No. 12).
Schubert: Ballet Music, "Rosamunde."
Max Bruch: Scena, "Odysseus."
Weber: Festival Overture.
Soloist: Miss Annie Louise Cary

Be it said, en passant, that I believe this was Miss Cary's last appearance in public. Though she hardly appeared to advantage in the Gluck air (sung in English), her singing of Penelope's great scene in Max Bruch's "Odysseus" was by all odds the most completely superb I ever heard her do. She retired from public life at her greatest.

And Mr. Henschel? Well, the Sunday and Monday papers were of various opinions about his conducting; there was certainly no unanimous praise. A good deal of fault was found, in some quarters, with his manner, which was undeniably and even somewhat robustiously dramatic. Still his conducting did, in some way, seem to warrant Mr. Higginson's high expectations of him. His command of the orchestra seemed as sure, and, as the phrase goes, "magnetic" as at the H. M. A. concert of the preceding spring; the performance was throughout vigorous, fiery, and exciting; in the Haydn Symphony even rather excessively strenuous. It was, however, a

HOLE IN PAGE

disappointment to find Mr. Henschel's command over the orchestra decidedly more secure than his command over himself; he hurried rapid tempi inordinately, and the playing of the symphony smacked more of Berlioz, or Verdi, than of good Papa Haydn. But this might well have been the effect of the natural nervousness attending a first official appearance. There seemed to be no cause for discouragement, for the "magnetic" quality was still clearly there.

Mr. Henschel

But the second concert made us stare! What had happened in the interval? I, for one, have never been able to answer this question fully to my own satisfaction. If what was adverse in the criticisms of his conducting at the first concert had affected Mr. Henschel, one could not but wonder at a man of so pronounced, not to say overbearing, a personality being so thin-skinned and flinching. But somehow he did seem cowed; not only had he quite put off his robustious manner, but, with it, all his mastery. What the real reason was is, as I have said, problematical; the fact remains that, after the opening concert, Mr. Henschel lost his grip—and never regained it! Of course a man of his talent, genius, and musicianship could not go on conducting an orchestra for three years (this was the term of his engagement) without learning something of his trade; but the old magic of his conducting, which he had twice so brilliantly displayed, was irrevocably gone.

The truth is—and at this distance of time we can, as the Germans say, pour pure wine over it—that the choice of Mr. Henschel as conductor was made without due circumspection. For not only is a composer's conducting of his own composition, in general, a ticklish criterion of his ability in that line, but it was perfectly well known that Mr. Henschel was very nearly a complete tyro in the art. He may have conducted a thing or two in his life before coming to America, but he had never held a position as orchestral conductor anywhere. Betting on his technical skill was, to say the least, risky. And Mr. Higginson could not have been long in realizing that, instead of putting his finger upon the conductor whose coming he had so long awaited, he was (in plain English) paying Mr. Henschel a high salary, for those days, for learning his trade in public. No doubt, on the other hand, Mr Henschel had no easy time of it, with the critical hornet's nest he raised about his ears; but then, what could he expect?

The Orchestra

Twenty concerts and twenty public rehearsals made up the first season of the Boston Symphony Orchestra (1881-82). The younger generation of today should know that the organization, in its first few years, was by no means what it grew to be afterwards. Its material, derived largely from the old orchestra of the Harvard Musical Association, was not entirely of the best; for the quality of that older band had been pretty accurately indicated by a talented visiting French violinist, Ovide Musin, when he spoke of it as "une agrégation fortuite d'elements hétérogènes"—a fortuitous aggregation of heterogeneous elements. That H. M. A. Orchestra was, in the full sense of the term, a "scratch team"; and most of its material was taken up into the new organization. Still it should not be forgotten that the new orchestra was considerably larger than its predecessor, and the added material was, for the most part, of better quality, in some cases extremely good. There is no denying, however, that the new orchestra contained some unfortunate elements.

Bernhard Listemann, the concert-master—or, as we then said, the "leader"—was a really remarkable artist, though a violinist of a school that has now virtually passed away: an excellent musician, with a streak of something very like genius, one who played with the authority of a master, he had a highly developed left-hand technique, but, in the slang of his guild, "hardly any bow arm at all." His tone was harsh, unmusical and lacking in resonance; he had little sense for elegance or finish of style. He did some truly great things in solo playing (the Beethoven and Joachim concertos, for instance), but was the last man in the world for the position of concert-master. He was a nervous, high-strung man, with little self-command, and constitutionally unable to follow a conductor; not that he consciously and wantonly took charge of the orchestra, like Ferdinand David, of the old Leipzig Gewandhaus, but that he simply had to play things his own way; he could not help it! He had, moreover, a fatal bent for hurrying the tempo in exciting passages. And it may well be doubted how much of such hurrying at the opening Symphony Concert was due to Mr. Henschel's nervousness, and how much to Listemann. For conductors of far more experience and authority than Mr. Henschel could do nothing with him; his practical influence upon the orchestra was essentially a demoralizing one.

Thus the Boston Symphony Orchestra had, from the first, some elements of superiority over its predecessor of the Harvard Musical Association. First and foremost of these was its being really a fixed and definite organization, the players having (or being supposed to have) nothing to do but rehearse and play under one conductor, without frittering away their energies, or losing their esprit de corps, by filling haphazard engagements outside. Other good items were the greater time it could spend on rehearsals, its superior numerical force, and at least a sprinkling of better material. That its playing still left a good deal to be desired, judged by a high standard, need hardly be said. Yet it may be doubted how much acrimonious criticism its shortcomings would have called forth, from press and public, had the playing of the old H. M. A. Orchestra been all we had to compare it with; but, fortunately or unfortunately, this was not the case. For some years previous, the flying visits of Theodore Thomas's New York Orchestra, unquestionably one of the finest in the world at the time, had given us striking practical examples of absolutely superb orchestral performance; and, considering the expectations raised by the founding of the Boston Symphony Orchestra, it was not unnatural that people should compare it with Thomas's, instead of with its older resident forerunner. The trouble was that the

[illegible] throughout Mr. Henschel's conductorship. Neither was it unnatural, though not entirely just, that most of this adverse criticism should fall to the lot of Mr. Henschel himself. His conductorship was no bed of roses.

The Public

The material success of the Symphony Concerts, in the way of drawing large audiences, was, however, indisputable from the first and it has never waned since. In the second season (1882-83) the number of concerts and public rehearsals was raised to twenty-six each; it was not till the third season that the number was permanently fixed at twenty-four. And, looking back upon the matter from a distance of thirty years, I think one can say quite distinctly that this material success of the enterprise was, in the beginning and for some time after, the most noteworthy item in the whole business. One very striking new element, directly connected therewith, was not long in making itself felt: the enormous swath the Symphony Concerts cut, the unprecedentedly large place they filled in the musical life of our city. This was to be recognized as the beginning of essentially new conditions. Indeed, the founding of the Boston Symphony Orchestra has often been accepted as the transition from the old to the new musical Boston; and this is, to a certain extent, correct. Barring occasional visits from Theodore Thomas, we had thitherto relied wholly upon our own resources, in the matters of conductor and orchestra; but now an era of importation began. Mr. Henschel was the first of a long line of imported conductors. And the importing system, once begun, flourished wondrously!

I have spoken of the swath the Symphony Concerts cut. Good earnest of this is the fact that, with the exception of the choral clubs—the Apollo, Cecilia and Boylston Club, which could hardly be called concert-giving organizations for the general public, as their audiences were made up exclusively of subscribing members, and no tickets to their concerts were publicly sold—everything else of the musical sort in the city suffered. The Harvard Musical Association gave only one more season of concerts (in the Boston Museum, ending on March 9, 1882); but this was natural enough. Resident artists who had for years been giving successful recitals or chamber-concerts suddenly found their audiences dwindling away; neither did distinguished visiting singers or players have a very good time of it. Probably the most notable instance of all was the Händel and Haydn Society. This organization, in addition to its regular performances of oratorios, had, for some time past, been giving triennial festivals, of a week's duration; it had been in the habit of applying to rich music-lovers in the city to subscribe to a "guaranty fund" for each festival, but had been so successful financially as never to have had to draw upon it; the triennial festivals had paid their own way and even made money. But, for the one given shortly after the establishment of the Symphony Orchestra, the Händel and Haydn found itself forced to draw upon nearly the whole of its guaranty fund. It never gave another triennial!

New Ways and Old

Of course this aspect of the Symphony Orchestra's success called forth no little grumbling; people were not wanting who called the new organization "our musical dog in the manger." Proverbial expressions, like "Live and let live," were worked pretty hard. But this all-absorbing quality was really part and parcel of those new conditions at which I have already hinted. Some well-qualified judges thought these conditions intrinsically regrettable; for they certainly put an end to the musical autonomy of Boston, to our relying upon our own resources alone. I think, however, that it is quite idle to discuss this point, for I cannot but hold these conditions, whether good or bad, to have been practically inevitable, and their growth fully in accordance with the nature of things.

A prominent feature in modern life is its tendency to bring about an ever-increasing solidarity all over the civilized world. The telegraph, telephone, improved facilities for rapid and comfortable travel, the enormous growth of the press, have, as it were, bound all cities and countries more and more closely together, and tended to efface local idiosyncrasies; different countries have insensibly drifted into adopting common standards of life, comfort and luxury. What one has, the rest want also. In the so-called "march of progress" none wishes to lag behind. This has become a great, inexorable condition of modern life; there is no fighting against it, it is inexpugnable. As Carlyle said of Democracy: it is here, and we must make the best of it. The very Spirit of the Times forces us to accept it.

This is quite enough to indicate my line of argument. To cut short a long and tedious discussion, let me ask two simple questions: Where would Boston now be in the general musical race if she had continued to rely on her own resources ever since 1881? And how many of us would be satisfied with her position? Moreover, if some of us be still inclined to lament our loss of musical autonomy, let us reflect that Boston does not by any means stand alone in this respect, but that her situation is that of every other prominent musical city in the world—New York at the head of them! Boston has grown to be a great and recognized musical centre; and no musical centre nowadays relies exclusively upon its own resources, not even Paris—though Paris comes nearest to doing it. What a city cannot do for and by itself, it has to pay others to do for it. My friends, we must swim with the current; stemming it is out of the question. Furthermore, an old-fashioned naphtha launch cannot race with a modern motor boat.

Mr. Henschel's Programmes

But to return: with and in spite of all that has been said of Mr. Henschel, it should not be forgotten that he was an exceedingly cultivated musician and a man of genius. Such a man must needs, in one way or another, exert a good influence. As a programme-maker, Boston has seldom seen his equal; he had quite peculiar tact and insight in this matter. The programmes for the three years of his conductorship may not look very enticing now; but ah! if there is anything that makes an old stager feel[illegible] aware of the flight of Time, it is

[illegible] from 1881 to 1884 could hardly have come within a very brilliant period of musical production; for, of the twenty novelties of the important sort brought out ("first time") by Mr. Henschel, barely two or three remain on the active list today. Cowen's "Scandinavian" Symphony (given on Jan. 27, 1883) may still be played occasionally in England, but hardly elsewhere. What do we now know of Volkmann's second Symphony, in B-flat major (Dec. 22, 1883), or Raff's "Winter" Symphony, No. 11, in A (Jan. 19, 1884)? Joachim Raff was a much-discussed man then, and a new work of his was looked forward to with interest. Eheu, fugaces! If I mention Brahms's "Tragic" Overture, George W. Chadwick's "Thalia," Bizet's "Roma," and the Prelude to Wagner's "Parsifal," I think I give all of Mr. Henschel's "novelties" that have held their own down to our time. Yet I have still to speak of the most thrilling of all (most thrilling then!): Dvorák's first Symphony, in D major (Oct. 27, 1883). The work is dead as a door nail now, but made our hearts beat when we first heard it! The opening phrase may still be acknowledged as one of the most superb in all orchestral writing; but, as one got to know the symphony better, one began to see that that lordly phrase was about all there was in it. And one phrase cannot keep a whole symphony alive.

One element in Mr. Henschel's programmes was very welcome to audiences at the time, though it has lapsed almost completely from the "serious" concert repertory since: light French and German overtures—to Hérold's "Zampa," Nicolai's "Lustigen Weiber von Windsor," Auber's "Lac des Fées," and several others. Such things have quite naturally fallen out of line, for I doubt if anybody but a few of us older ones would enjoy them today; they have even stopped getting more than perfunctory applause at the "Pops." Tempus edax rerum has swallowed few of his children more thoroughly than the old French Opéra-Comique and German Singspiel repertories!

What Mr. Henschel did toward improving the personnel of his orchestra, after its first establishment, did not amount to much—compared with what came later. His first step was even singularly unlucky: removing Wulf Fries from his position of leading 'cellist, a position he had held honorably for many years in the orchestras of the Harvard Musical Association and the older Philharmonic and Germania. Fries was universally beloved and respected, as man and artist, and his deposal was very generally resented: true, he was beginning to grow old, but not so old as all that. His removal came just before the seventh concert of the first season, and he resigned his membership in the orchestra before the fifteenth concert. Worst of all, his successor, young Mr. Carl Bayrhoffer, proved a flat failure. He, in turn, was replaced, at the beginning of the second season, by Wilhelm Müller (brother of Müller-Berghaus, of orchestral transcription fame), a superb orchestral 'cellist, with a well-earned world-wide reputation as a quartet player, but rather heavy and uninteresting in solo work. But the real effective remodelling of the orchestra came after Mr. Henschel's retirement, with the accession of Mr. Wilhelm Gericke.

Mr. Gericke

Mr. Gericke, when Mr. Higginson first found him out, was fourth conductor at the Vienna Court Opera, besides conducting some other things in the Austrian capital. Mr. Higginson could not have made a luckier choice. And just here let me tell a little anecdote, sharply characteristic of one of the persons concerned. Leaving the United States, Mr. Henschel went out on the same steamer as Amalia Materna, the great Wagnerian soprano, who was a warm intimate friend of Mr. Gericke. Chatting with her on deck one day, Mr. Henschel said, suddenly changing the conversation: "By the way, I hear you know Mr. Gericke very well, who is to succeed me at the Symphony Concerts in Boston." On her assenting, he went on, in his emphatic way: "And now will you please tell me one thing? Can he conduct?" Materna's answer is not reported; but one can fancy her assuming the expression of face with which she used to cry out: "Armsel'ge, schweig'!" to poor Gutrune, in the last scene in "Götterdämmerung." Conduct? Ay, that he could!

Mr. Gericke was not only a fully equipped and experienced conductor and musical drill-master, with a strong touch of the martinet, but also a man of rare organizing faculty and inflexible backbone; he was not in the least timid about assuming responsibility. His general musicianship, too, was conspicuously sound. If he had a shortcoming at that time, it was that the scope of his musical reading and sympathy was rather restrictedly Viennese, and he shared with most of his fellow-townsmen the notion that what the Kaiserstadt did not know was not worth knowing. His standards and traditions were all of Vienna, which, in those days, was not the most go-ahead musical centre in the world. The following story (which I know to be true) is significant:

Shortly after Mr. Gericke's arrival in Boston, B. J. Lang asked him if he would not be interested to see the programmes of past symphony concerts in our city; to which he replied that he had already seen them all, and even studied them carefully. "All" sounded rather startling; so Lang asked him how many seasons of programmes he had seen. "Oh, there have been only three," answered Mr. Gericke. "Ah, I see," said Lang, "you mean the programmes of the Boston Symphony Orchestra; but would n't you like to see the programmes for the seventeen years of concerts given here by the Harvard Musical Association, before the Symphony Orchestra existed?" Mr. Gericke's eyes opened wide at this, and he eagerly accepted the offer. So Lang gave him the two bound volumes of programmes, which he returned in a few days, saying: "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna!"

The programme for the opening concert of the fourth season, Mr. Gericke's first, given on Oct. 18, 1884, was:

Beethoven: Overture (Leonore, No. 3).
Vieuxtemps: Concerto for violin, in A minor.
Joh. Seb. Bach: Prelude, Andante and Gavotte. Arranged for Strings by Bachrich. (First time)
Volkmann: Symphony in D minor. (First time)
Raiolet: [illegible] Leopold Lichtenberg

[illegible] unlike Mr. Henschel's as can well be imagined. Quiet and self-contained in manner, with no thought of the dramatic or the picturesque, he still gave a certain impression of strictness, even of severity; his air was not untinctured with a suggestion of military command. His beat was precise and incisive, but wholly unostentatious; yet one felt somehow that, as Thomas Hughes said of "old Brooke" at foot-ball, "his eye was everywhere." His whole demeanor may be described as half way between the modern "romantic" conductor's histrionic high pressure and the studied business-like unruffledness of Theodore Thomas. I have sometimes wondered whether Thomas did not wish, now and then, that Nature had made him less physically graceful; for his whole mental attitude was self-effacing, and his manner always seemed to say: "Don't look at me, but listen to the orchestra"! Mr. Gericke, after his first bow, seemed quite to ignore the audience; but his authoritative appeal to the orchestra's attention was so evident, his consciousness of being at the head of things and of ruling everyone under him, so unmistakable, that he had nothing of Thomas's apparent insouciance. And he really did rule the orchestra: with a rod, too, that had something of iron in it. This was immediately recognized by both press and public. The [illegible] brilliant; his conducting bred confidence, rather than enthusiasm.

New Methods

For a while Mr. Gericke seemed to sail prosperously on smooth waters: after the critical tempest amid which Mr. Henschel had lived, moved, and had his being, it was as if sweet Peace smiled once more. Except for such differences of opinion on matters of "interpretation" as must inevitably come up everywhere, he had practically the whole press with him, and the public was cordially appreciative. But, if peace reigned in his relations with press and public, his relations with the orchestra were not quite so serene. There were heart-burnings galore. Indeed the situation was quite new to a large percentage of our Boston orchestral players, and to the liking of few of them. Here was a body of men, most of whom had for years been used to (both actually and necessarily) slip-shod methods and lax rule; and these men found themselves brought suddenly face to face with a most strict, accurate, and meticulous drill-master, who took for granted that his word should be law. It soon became evident enough that Mr. Gericke was not only a strict and careful, but an excessively fatiguing rehearser. Listemann, who, as I have said, was a nervously impetuous player, with little sense for finish of style, found him particularly hard to stand. "Ach, Sie wollen ja Alles so spitz-fein haben!" (Oh, you want everything so polished up to the nines!) was his continual complaint. The truth is that Mr. Gericke belonged to a school of conductors who wish to do everything themselves, who are willing to recognize no initiative but their own, and insist upon every item in a composition being played exactly their way. Many conductors, on the other hand—and great ones, too—are not only willing but eager to leave a great deal to the taste and initiative of the so-called "first" players under them: to the first flute, first oboe, first horn, etc., especially in incidental solo passages. And this difference of attitude is well worth considering, for it springs from a corresponding difference of musical point of view.

The whole question resolves itself into the following: Is orchestral performance, like solo performance, to be a realization of one man's conception of a composition, or is it to be a piece of "concerted" playing, in which several individuals coöperate, each in his own way, toward a common end? In other words, are the various voices in the orchestra to be sharply individualized, like the different characters in a drama, or is the whole performance to be the expression of a single individuality? Of course every artist has to answer these questions for himself. I surely shall hint at neither "Yes" nor "No" for either of them; if I venture upon a suggestion, it is that much must depend upon the character of the composition itself. But there could be no doubt about Mr. Gericke's answer: he was distinctly and emphatically of the "single individuality" school. And, being so, he chose the thorny path!

The squabbles that arose from this situation were for some time of the sort historians call "intestine;" they were kept well within the walls of the Music Hall. If some stray items of news of the tempest in that big tea-pot leaked out now and then, they were looked upon as mere bits of gossip, interesting chiefly to those whom they might concern. I forget now how long it was before Mr. Gericke set his veto upon admitting outsiders to private rehearsals (some few lucky music-lovers had theretofore enjoyed this privilege); but the time did come, and the veto was significant of a good deal. But with Mr. Gericke's second season (1885-86) another thundercloud burst, and the tempest became general. Mr. Gericke found himself to be as much of a storm-centre as Mr. Henschel had been before him.

The fact is, Mr. Gericke had come to Boston with a perfectly definite purpose: to assert and realize his own standard of orchestral performance. And his mind was fully made up from the first. He was not going to conduct performances that did not satisfy him! He thus took the first year of his conductorship here as a significant example of the old adage: "You can't make a silk purse out of a sow's ear;" and saw clearly that the next thing to do was to be rid of the sow's ear. In a word, he saw that the orchestral forces at his disposal were irremediably inadequate, and set about curing their inadequacy with a will. He accordingly entered upon a course of weeding out and supplying new-made vacancies as he saw fit, that brought a fine hornet's nest about his ears.

After the close of his first season he deposed Listemann from his concert-mastership; and of course Listemann forthwith resigned his membership in the orchestra, as Wulf Fries had done before him, under Mr. Henschel. Nor was Listemann's the only head that fell.

HOLE IN PAGE

A Reorganized Orchestra

For the season of 1885-86 Mr. Gericke brought Mr. Franz Kneisel with him from Vienna, as his new concert-master; a position to which the then young violinist soon proved himself, as it were, predestined by Heaven. A more admirable concert-master never drew bow. Fritz Giese, too, brought over some years before by the Mendelssohn Quintette Club, succeeded Wilhelm Müller as leading 'cellist. Neither did these make up all the new blood that was infused into the orchestra; press-notices of the opening concert made quite a point of "the many new faces on the platform." If Mr. Higginson, in 1881, had inaugurated the "system of importation" with Mr. Henschel, Mr. Gericke, in 1885, began applying that system unstintingly. Of course, the decapitated ones growled, and their friends with them. That was natural enough. Yet, looking back upon the business from a distance of twenty-six years, one cannot but wonder at the hullabalioo it raised! People seemed to lose all sense of proportion. Some of the expressions of resentment had even a smack of trades union irritability. One would have thought Mr. Gericke was trying to revive the "effete monarchies" in this country; indignant patriots asked: "Is an orchestral conductorship an irresponsible dictatorship?" or, "Are free-born American citizens to be subjected to the indignity of autocratic rule?" For a while, there was quite an epidemic of writing to the newspapers; nor were some regular critics on the press less virulent than wrathful correspondents. But it was really only our new musical conditions in Boston showing more and more influence; we were but in the birth-throes of the Modern Idea.

Luckily Mr. Higginson fully grasped the idea, and backed up Mr. Gericke manfully. It took some courage; more than can well be appreciated nowadays. But Mr. Higginson never lacked courage—physical or moral. For one thing, the good results of Mr. Gericke's application of the "system" were soon apparent and unmistakable; no one could long be blind to the fact that the Boston Symphony Orchestra was not only a real orchestra, in the fullest sense of the word, but was fast growing into a remarkably fine one. As an instance of Mr. Higginson's readiness to do his share in the work of improving its personnel, let me relate a little incident that happened at the close of Mr. Gericke's third season here (1886-87).

At an informal supper, given at the house of a Boston music-lover, after the last concert, I was chatting with Mr. Higginson about the orchestra, when Mr. Loeffler, overhearing the word "oboe" as he was passing by, joined us and said: "Would n't you like to have the first oboe of the Opéra-Comique in Paris?" "Yes, I should," replied Mr. Higginson, "and I should n't mind having the first flute, too!" "Do you know I think they could be had, both of them," went on Mr. Loeffler. "Then go and get them!" was Mr. Higginson's laconic answer. And sure enough, Messrs. Molé and Sautet were first flute and first oboe in the Symphony Orchestra next season. This is but one instance out of many.

One of Mr. Gericke's ambitions, however, came to nothing. I will only allude to it here, as it is rather an esoteric matter; but it shows into what minute details he was willing, and anxious, to go in improving the orchestra. He was at one time eager to have "French" trombones—instruments of smaller calibre and shallower mouthpiece than the "German" model; but to do this would have been extravagantly expensive, and Mr. Higginson had enough opportunities for spending money already.

But, with the exception of this unrealized "dream of French trombones," Mr. Gericke made steady and admirable headway. By the end of his five years' engagement he had quite succeeded in bringing the orchestra up to the standard which we have now known for over twenty years. Too much stress can hardly be laid upon his labors in this cause; for be it said distinctly and emphatically that he—with Mr. Higginson's backing and Mr. Kneisel's aid—made the Boston Symphony Orchestra. The orchestra, as we know it, was his work, his creation.

The "novelties" brought out by Mr. Gericke in the course of his first engagement are not to be accurately estimated by referring to back files of the Boston Symphony Orchestra programmes; for he was rather careless in his use of the phrase "First time." Several things so marked by him had really been given here before by the Harvard Musical Association, the Philharmonic Society or Theodore Thomas. We were in the pre-Russian period then, and the prominent modern composers were Wagner and Brahms; Richard Strauss was just beginning to show his head above the horizon. Comparatively few of Mr. Gericke's "novelties" have held their own in the concert repertory to this day, the following are the best worth noting: Volkmann's Symphony in D minor (Oct. 18, 1884); Brahms's third Symphony, in F major (Nov. 6, 1884); Volkmann's Overture to "Richard III." (Mar. 14, 1885); Dvorák's second Symphony, in D minor (Oct. 23, 1885); Brahms's fourth Symphony, in E minor (Nov. 27, 1886); Lalo's "Symphonie Espagnole," for violin and orchestra, with Mr. C. M. Loeffler in the solo part (Nov. 12, 1887); Smetana's Overture to "Die verkaufte Braut" (Dec. 31, 1887); Peter Cornelius's Overture to "Der Barbier von Bagdad" (Oct. 27, 1888); Richard Strauss's "Aus Italien" (Dec. 22, 1888).

Of new works by American composers (some of which have lived, and some not) the list is: Arthur Whiting's Concert Overture (Feb. 6, 1886); George W. Chadwick's second Symphony, in B-flat major (Dec. 11, 1886); Arthur Foote's Overture "In the Mountains" (Feb. 5, 1887); Chadwick's "Melpomene" Overture (Dec. 24, 1888); Otto Singer's "Symphonic Fantasie" (March 24, 1888); Arthur Whiting's Pianoforte Concerto, in D minor, played by himself (Nov. 17, 1888); Max Vogrich's Pianoforte Concerto, played by Adele aus der Ohe (Feb. 9, 1889); MacDowell's second Pianoforte Concerto, in D minor, played by Teresa Carreño (April 13, 1889); John K. Paine's "An Island Ode" (April 20, 1889).

Of course there were many more "novelties" than I have here mentioned; but they are pretty well buried now, in library records.

Such is the history of the Boston Symphony Orchestra, for the first eight years of its existence; from the beginning through its period of struggles and growth, down to the time when it was left by Mr. Gericke a complete and splendid organization. The idea and its first realization were solely Mr. Higginson's; its complete perfection we owe, as I have said, to Mr. Wilhelm Gericke. Since then it has had other conductors, some of whom kept it well up to his high standard, some allowed it to lapse slightly therefrom; but, save in the way of occasional exceptional luck in finding some extraordinarily superb first wind-players, it may be said without invidiousness that no one has really raised it above that standing. I am here speaking of the quality of the playing; what may be called the general efficiency of the orchestra has indubitably been gradually increased since. Its augmented numerical force, the doubling of the wood-wind, the only recently-acquired eighth horn, are all of real value. But the standard of playing was set by Mr. Gericke. From the time when he first left it, in the spring of 1889, it has steadily stood well in the front rank of the recognizedly great orchestras of the world.

W. F. A.

The Records of the Beginnings

Mr. Higginson's Announcing Letter—The Players in the First Season and the Players in the Thirty-First—A Grist of Early Programmes

BEING thirty years old, the Symphony Orchestra has its sufficient archives. In them, though nominally of its library, lie, for example, the yellowing scores and parts of novel music that has not survived the performance that introduced it here, or of classics, as once they seemed, that have long vanished into the limbo of the neglected or the hades of the overlooked. On leisure occasion, its conductors have rummaged among them and once, at least, Dr. Muck, in a neglected overture of Grieg, made a rewarding discovery. On shelves, and growing thicker and thicker with each season, stand the bound volumes of the programme books. Among them beginning in the eighties, waxing in the nineties and waxing yet more in the last decade are the volumes labelled "Trips," that witness the more frequent journeyings of the orchestra to other cities and the increasing publics that have rewarded them. Other archives still, in the very modern form of a card catalogue, list alphabetically by the composers, every piece that the orchestra has played, once or many times, with the date of the performance. Yet others number the members of the orchestra from year to year and perhaps preserve the contracts that sealed them of it. From the beginning, with all its artistic standards and ambitions—or perhaps because of them—the Symphony Orchestra, on its business side, has been very methodical. These financial records—and there is a vault of them—concern only him who has long freed the orchestra from pecuniary limitation or anxiety. Very few of the other records concern Mr. Higginson in his relations to the public of the Symphony Concerts, because even from the beginnings of the orchestra that he founded he has let it speak for him. One, however, deserves to be extracted and reprinted now, partly because it is nearly forgotten, partly because it was the first intimation that Boston at large received of the establishment of the orchestra. The letter which, with its caption, follows was handed to the Boston newspapers simultaneously in April of 1881:

IN THE INTEREST OF GOOD MUSIC

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step as well as the natural impulse in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Händel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget either how admirably their work has been supplemented by the taste and critical judgment of Mr. John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid. Such details of this scheme as concern the public are stated below.

The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance.

Mr. Georg Henschel will be the conductor for the coming season.

The concerts will be twenty in number, given in Music Hall on Saturday evenings from the middle of October to the middle of March.

The price of season tickets with reserved seats for the whole series of evening concerts will be either $10 or $5, according to position.

Single tickets, with reserved seats, will be seventy-five cents or twenty-five cents, according to position.

Besides the concerts, there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents, and no reserved seats.

The intention is that this orchestra shall be made permanent here, and shall be called "The Boston Symphony Orchestra."

Both as to the condition and result of success the sympathy of the public is asked.

H. L. Higginson.

[30]

original orchestra, the recruiting of which W. F. A. has described in another of these articles. Four of the men who played in the first concert of the first season, on Saturday evening, Oct. 22, 1881, will play, also, in the first concert of the thirty-first season next Saturday evening, Oct. 7, 1911. They are Mr. Akeroyd and Mr. Kuntz of the first violins; Mr. Fox of the flutes and Mr. Schumann of the horns. Of the rest many have died; some are living in retirement; and a few still practise their profession here or elsewhere. In the succeeding list, the dead are marked with a (D.) and the four players of continuous service are distinguished with stars:

Conductor: Henschel, Georg.

FIRST VIOLINS

Listemann, Bernhard, Concertmaster.
(D) Allen, Charles N.
Suck, D. Henry.
Listemann, Fritz.
(D) Dannreuther, Gustav.
(D) Meisel, Carl.
* Akeroyd, Julius.
Strauss, H.
* Kuntz, Daniel.
Van Raalte, Albert (also played second violin).
Eichler, Carl (also played second violin).
Akeroyd, Vincent (also played second violin).

SECOND VIOLINS

(D) Eichler, Julius.
Higgins, Charles F. (Special player.)
(D) Trautmann, Carl.
Dorn, W.
Mullaly, Henry G.
Schuchmann, Frank E.
Oliver, F. A. (Special player.)
Proctor, J. B. (Special player.)
Hartmann, Hermann. (Special player.)
(D) Haldemann, Harry.
Behr, John.

VIOLAS

Post, Louis.
Heindl, Henry.
(D) Weintz, Charles J.
Beyer, Edward.
(D) Schlimper, F. W.
(D) Von Ette, Edward.
Eltz, Richard.
Tower, R. E.
(D) Cutter, Benjamin.
Patz, G. A.

VIOLONCELLOS

(D) Fries, Wulf.
Suck, August.
Bayrhoffer, Carl.
Heindl, Alex.
Behr, Carl.
(D) Stockbridge, A. B.
(D) Korth, Max.
(D) Rietzel, W.

DOUBLE BASSES

(D) Stein, August.
(D) Greene, Henry A.
(D) Steinmann, H.
(D) Jennewein, Leonhard.
Butler, Herbert J.
Bletterman, John.
Flockton, John M.
(D) Messerschmidt, August.

FLUTES

(D) Heindl, Edward M.
* Fox, Paul.

OBOES

(D) De Ribas, A. L.
Fischer, Paul.

CLARINETS

Strasser, Eustach.
Whitmore, O. A.

HORNS

Schormann, Edward.
(D) Lippoldt, Louis.
(D) Gumpricht, A.
* Schumann, C.

BASSOONS

(D) Eltz, Paul.
Regestein, Ernst.

CONTRA BASSOON

Hausknecht, Jean.

TRUMPETS

(D) Bagley, E. M.
Bowron, Benjamin.

TROMBONES

(D) Rigg, Albert.
Moore, David H.
Stewart, George W.

TUBA

(D) Nichols, W. C. (Also librarian.)

TYMPANI

(D) Simpson, H. D.

HARP

(D) Freygang, Alex.

THE PRESENT PLAYERS

In contrast, in twenty respects, here follows a list of the players in the orchestra as it is constituted today. The advance of the band in numbers and in quality speaks for itself. At the beginning it was an assembly of resident players, gathered more or less at haphazard. Now it is almost wholly a body of picked European virtuosi who have settled here, since the orchestra gives them highly-paid employment, or who have joined it for a term of years. Originally it numbered seventy; now it numbers 101.

Conductor: Fiedler, Max.

Violins, Witek, A., concertmaster; Noack, S.; Strube, G.; Eichheim, H.; Barleben, K.; Fiumara, P.; Tischer-Zeitz, H.; Goldstein, S.; Roth, O.; Kuntz, D.; Rissland, K.; Bak, A.; Akeroyd, J.; Currier, F.; Werner, H.; Kurth, R.; Hoffmann, J.; Krafft, F. W.; Ribarsch, A.; Mullaly, J.; Fiedler, B.; Marble, E.; Fabrizio, C.; Grünberg, M.; Theodorowicz, J.; Mahn, F.; Traupe, W.; Goldstein, H.; Berger, H.; Eichler, J.

Violas—Ferir, E.; Gietzen, A.; Kluge, M.; Hoyer, H.; Spoor, S.; Hartmann-Pauer, O.; Kolster, A.; Forster, E.; Van Wynbergen, C.; Kautzenbach, W.

Violoncellos—Schroeder, A.; Warnke, H.; Keller, J.; Nagel, R.; Barth, C.; Nast, L.; Belinski, M.; Hadley, A.; Warnke, J.; Smalley, R.

Basses—Kunze, M.; Gerhardt, G.; Agnesy, K.; Jaeger, A.; Seydel, T.; Huber, E.; Ludwig, O.; Schurig, R.

Flutes—Maquarre, A.; Brooke, A.; Battles, A.; Fox, P.

Oboes—Longy, G.; Lenom, C.; Sautet, A.

Clarinets—Grisez, G.; Mimart, P.; Vannani, A.

Bassoons—Sadony, P.; Mueller, E.; Regestein, E.

English Horn—Mueller, F.

Bass Clarinet—Stumpf, K.

Contra-Bassoon—Mosbach, J.

Horns—Hess, M.; Lorbeer, H.; Hain, F.; Phair, J.; Wendler, G.; Gebhardt, W.; Hackebarth, A.; Schumann, C.

Trumpets—Kloepfel, L.; Mann, J.; Heim, G.; Merill, C.

Trombones—Hampe, C.; Alloo, M.; Mäusebach, A.; Kenfield, L.

Tuba—Lorenz, O.

Harp—Schuecker, H.

Tympani—Neumann, S.; Kandler, F.

Percussion—Rettberg, A.; Zahn, F.; Senia, T.; Burkhardt, H.

Organ—Marshall, J. P.

Librarian—Sauerquell, J.

THE EARLY PROGRAMMES

In the first years of the orchestra there were no programme books, filled with the learned or amusing notes and the swarming advertisements that now beguile the intermissions and the waste-places of the Symphony Concerts. The small white sheet with its reticent black lettering that is still the "official programme" of the concerts was the only programme then. Bound, the twenty sheets of the first season make a strangely thin volume beside their bulkier neighbors. Scrutinized, these programmes do not differ so much in substance and arrangement from those that the conductors of the orchestra have made in recent years, are of unique mark and accomplishment, has passed; a few "novelties" of this first season have become classics or semi-classics of the thirty-first; a little music that would now be justly or unjustly counted below the standards of the concerts appears on Mr. Henschel's lists. Once and again, he repeated a new piece, like Brahms's Tragic Overture, at successive concerts; on one occasion he was both conductor and "soloist"; and he gave leave to the pianists and the violinists to play solo pieces as well as the preordained concerto. Elsewhere W. F. A.'s article contains the programme of the first concert. Sundry others of the first season follow herewith:

II. Concert (Oct. 29, 1881):
Tragic Overture, Op. 81 (New).....Brahms
Concerto for pianoforte in A minor.....Grieg
Symphony in C. No 1.....Beethoven
Piano soli.....Schumann
Warum? (Why?).....
Scherzo in C-sharp minor.....Chopin
March in B-flat (from the Suite, Op. 113).....Lachner
Soloist: Mr. William H. Sherwood.

V. Concert (Nov. 19, 1881):
Overture; Recitative and air, "Joseph and His Brethren").....Méhul
Symphony in E-flat (Eroica).....Beethoven
Songs with Piano—.....Rubinstein
a. The Dream.....Henschel
b. Gypsy Serenade.....
(Violin obbligato, Mr. Listemann.)
Overture (Faniska).....Cherubini
Soloist: Mr. Theodore J. Toedt.

VI. Concert (Nov. 26, 1881):
Overture, scherzo and finale.....Schumann
Concerto in D, for violin.....Jos. Joachim
Minuetto in A.....Boccherini
Sinfonia in D (1760).....C. Ph. Emanuel Bach
Soloist: Mr. Bernhard Listemann.

VII. Concert (Dec. 3, 1881):
Overture, "Magic Flute."....Mozart
Air. "Mitrane," 1686.....Rossi
Symphony in B-flat. No. 4.....Beethoven
Ballet music. (No. 1 of Gevaert's Suites de Danses Célèbres.....Gluck
Air. "Abu Hassan."....Weber
Overture, "La dame blanche."....Boieldieu
Soloist: Miss Emily Winant.

IX. Concert (Dec. 17, 1881).
BEETHOVEN BORN DEC. 17, 1770.
Overture to Goethe's Egmont.
Concerto for pianoforte. In G, No. 4.
Two songs with pianoforte: (Goethe's "Wonne der Wehmut," "Mignon").
Mrs. Henschel.
Symphony in C minor, No. 5.
Soloist: Mr. George W. Sumner.

XI. Concert (Jan. 7, 1882):
Introduction "Melusine," romantic opera, op. 24.....Grammann
Concerto for pianoforte in C minor (MS.)...Maas
Symphony in F (Pastorale), No. 6....Beethoven
Piano soli.
a. Etude (Waldesrauschen); b. Midsummernight's Dream-Fantasy.....Liszt
Overture. "Zampa".....Hérold
Soloist: Dr. Louis Maas.

XIV. Concert (Jan. 28, 1882):
Masonic Funeral Music.....Mozart
(Born Jan. 27, 1756)
Concerto for Pianoforte in E-flat, No. 5.....Beethoven
Notturno-Serenade in D for four small orchestras. (First time).....Mozart
Piano Solo—.....Mozart
a. Fantasy in C minor.....Rheinberger
b. Ballad.....Liszt
c. "Venezia e Napoli".....Mozart
Symphony in D. (Koechel No. 504).....
Soloist: Professor Carl Baermann.

XVII. Concert (Feb. 18, 1882):
Overture, "Leonore," No. 1, op. 138...Beethoven
Rhapsody for Contralto, Male Chorus and Orchestra. (New).....Brahms
Symphony in F. No. 8.....Beethoven
Concerto for Violin in E minor.....Mendelssohn
Overture, "Phèdre." (First time).....Massenet
Soloists: Miss Mary H. How, Mr. Alfred de Sève.

XX. and final Concert (March 11, 1882):
Prelude from the music to ("Edipus Tyrannus".....Paine
(Conducted by the Composer.)
Trio for soprano, tenor and bass, from Psalm cxxx., op. 31.....Henschel
Wedding March, from the music to Shakspeare's "Midsummer Night's Dream," op. 61.....Mendelssohn
The Ninth (Choral) Symphony in D minor.....Beethoven
Soloists: Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor; Mr. V. Cirillo, bass.

The Orchestra in New York

The Conditions Which It Found There—Its Progress Through Them—The Rewards of Appreciation and Support That It Has Received

WHEN the invitation from the Evening Transcript to contribute to this page something about the early history of the Boston Orchestra in New York reached me I was several hundred times as far from my records as the summer rusticator is generally from the proverbial lemon, and I was little cheered by the subsequent suggestion that I make the article "out of my head, as the young housewife did her first pudding." A newspaper reviewer who has done little else for thirty-five years than write about concerts and operas must needs have use for his data to stir up his memory of a set of incidents which occurred a quarter of a century ago, which are of a class with the thousand and one incidents so like them which he has been called upon to record more or less perfunctorily since. But the Transcript was persistent and so the effort is made with considerable distrust as to the value of the product, out of admiration for the organization and, I hope, what will be recognized as an honest appreciation of achievements which the conditions prevailing in New York place in a very different light from the achievements in the orchestra's home city.

OF MUSIC AND MUSICIANS.

BOSTON SYMPHONY'S 30 YEARS.

ORCHESTRA MADE BY GERICKE.

First Concert on October 22, 1881—How the Band Developed Under its "Autocratic" Leader—The Splendid Results.

The first concert of the Boston symphony orchestra was given on October 22, 1881, with Georg Henschel as conductor. The present autumn, therefore, brings the famous organization to its 30th anniversary—an occasion which is to be recognized in the program of the concerts on the 20th and 21st. The orchestra has had numerous phases in its development, coincident, in the main, with the different conductorships. The Boston Transcript, in its issue of September 30, published several articles in which the course of the orchestra's development is indicated. The principal article of the group by William Foster Apthorp tells, among other things, how the orchestra was really created during the first term of Mr Gericke, the orchestra's second conductor, who never was an easy taskmaster:—

The real effective remodeling of the orchestra came after Mr Henschel's retirement, with the accession of Wilhelm Gericke. Mr Gericke, when Mr Higginson first found him out, was fourth conductor at the Vienna court opera, besides conducting some other things in the Austrian capital. Mr Higginson could not have made a luckier choice.

Mr Gericke was not only a fully equipped and experienced conductor and musical drill-master, with a strong touch of the martinet, but also a man of rare organizing faculty and inflexible backbone; he was not in the least timid about assuming responsibility. His general musicianship, too, was conspicuously sound. If he had a shortcoming at that time, it was that the scope of his musical reading and sympathy was rather restrictedly Viennese, and he shared with most of his fellow-townsmen the notion that what the Kaiserstadt did not known was not worth knowing. His standards and traditions were all of Vienna, which, in those days, was not the most go-ahead musical center in the world.

For a while Mr Gericke seemed to sail prosperously on smooth waters; after the critical tempest amid which Mr Henschel had lived, moved, and had his being, it was as if sweet Peace smiled once more. Except for such difference of opinion on matters of "interpretation" as must inevitably come up everywhere, he had practically the whole press with him, and the public was cordially appreciative.

But, if peace reigned in his relations with press and public, his relations, with the orchestra were not quite so serene. There were heart-burnings galore. Indeed the situation was quite new to a large percentage of our Boston orchestra players, and to the liking of few of them. Here was a body of men, most of whom had for years been used to (both actually and necessarily) slipshod methods and lax rule; and these men found themselves brought suddenly face to face with a most strict, accurate and meticulous drill-master, who took for granted that his word should be law.

It soon became evident enough that Mr Gericke was not only a strict and careful, but an excessively fatiguing rehearser. Emmann, who, as I have said, was a nervy impetuous player, with little sense for of style, found him particularly hard nd. "Ach, Sie wollen ja Alles so ein haben!" (Oh, you want everything ished up to the nines!) was his con- complaint. The truth is that Mr ke belonged to a school of conductors wish to do everything themselves, who willing to recognize no initiative but ir own, and insist upon every item in a omposition being played exactly their way.

Many conductors, on the other hand—and great ones, too—are not only willing but eager to leave a great deal to the taste and initiative of the so-called "first" players under them; to the first flute, first oboe, first horn, etc., especially in incidental solo passages. And this difference of attitude is well worth considering, for it springs from a corresponding difference of musical point of view.

With Mr Gericke's second season (1883-86) another thundercloud burst, and the tempest became general. Mr Gericke found himself to be as much of a storm-center as Mr Henschel had been before him. The fact is, Mr Gericke had come to Boston with a perfectly definite purpose to assert and realize his own standard of orchestral performance. And his mind was fully made up from the first. He was not going to conduct performances that did not satisfy him! He thus took the first year of his conductorship here as a significant example of the old adage: "You can't make a silk purse out of a sow's ear;" and saw clearly that the next thing to do was to be rid of the sow's ear. In a word, he saw that the orchestral forces at his disposal were irremediably inadequate and set about curing their inadequacy with a will. He accordingly entered upon a course of weeding out and supplying new-made vacancies as he saw fit, that brought a fine hornet's nest about his ears.

After the close of his first season he deposed Listemann from his concert-mastership; and, of course, Listemann forthwith resigned his membership in the orchestra, as Wulf Fries had done before him, under Mr Henschel. Nor was Listemann's the only head that fell.

For the season of 1885-86 Mr Gericke brought Franz Kneisel with him from Vienna, as his new concert master; a position to which the then young violinist soon proved himself, as it were, predestined by heaven. A more admirable concert master never drew bow. Fritz Giese, too, brought over some years before by the Mendelssohn quintet club, succeeded Wilhelm Muller as leading 'cellist. Neither did these make up all the new blood that was infused into the orchestra; press notices of the opening concert made quite a point of "the many new faces on the platform."

If Mr Higginson, in 1881, had inaugurated the "system of importation" with Mr Henschel, Mr Gericke, in 1885, began applying that system unstintingly. Of course, the decapitated ones growled, and their friends with them. That was actual enough. Yet, looking back upon the business from a distance of 26 years, one cannot but wonder at the hullaballoo it raised! People seemed to lose all sense of proportion. Some of the expressions of resentment had even a smack of trades union irritability.

One would have thought Mr Gericke was trying to revive the "effete monarchies" in this country; indignant patriots asked: "Is an orchestral conductorship an irresponsible dictatorship?" or, "Are free-born American citizens to be subjected to the indignity of autocratic rule?" For a while, there was quite an epidemic of writing to the newspapers; nor were some regular critics on the press less virulent than wrathful correspondents. But it was really only our new musical condition in Boston showing more and more influence; we were but in the birth-throes of the Modern Idea.

Luckily Mr Higginson fully grasped the idea, and backed up Mr Gericke manfully. It took some courage; more than can well be appreciated nowadays. But Mr Higginson never lacked courage—physical or moral. For one thing, the good results of Mr Gericke's application of the "system" were soon apparent and unmistakable; no one could long be blind to the fact that the Boston symphony orchestra was not only a real orchestra, in the fullest sense of the word, but was fast growing into a remarkably fine one.

The idea and its first realization were solely Mr Higginson's; its complete perfection we owe, as I have said, to Wilhelm Gericke. Since then it has had other conductors, some of whom kept it well up to his high standard, some allowed it to lapse slightly therefrom; but, save in the way of occasional exceptional luck in finding some extraordinarily superb first wind players, it may be said without invidiousness that no one has really raised it above that standing. I am here speaking of the quality of the playing; what may be called the general efficiency of the orchestra has indubitably been gradually increased since. Its augmented numerical force, the doubling of the wood-wind, the only recently-acquired eighth horn, are all of real value. But the standard of playing was set by Mr Gericke. From the time when he first left it in the spring of 1889, it has steadily stood well in the front rank of the recognizedly great orchestras of the world.

Mr Gericke was succeeded by Mr Nikisch and Mr Paur, and then he returned to Boston for his second term as conductor of the symphony orchestra. Mr Nikisch and Mr Paur, in the article by H. T. Parker, are described as "romantic." Of Mr Gericke in his second term and of Dr Muck and Mr Fiedler, Mr Parker's views, considerably abridged, are as follows:—

Mr Gericke, returning for a second term, restored the balance again. He abated not a whit his zeal for technical perfections, his exquisite sense of quality and euphony of tone. Be the impulse what it may, in the long course of his second term, he laid a second foundation of the symphony orchestra to-day. To him it already owed its technical and tonal qualities. From him in his final years it received the impulses toward the accenting, the dramatizing, the variously imparting eloquence that now distinguishes it. Like a singing teacher who had first prepared a voice, he animated and colored it.

To Mr Gericke succeeded Dr Muck to lift the orchestra to new hights of accomplishment. A perfected instrument awaited him; he appreciated, respected, preserved its perfections. He could hardly refine upon the technic in which Mr Gericke had schooled the band or upon the tonal quality to which his ear was almost as sensitive as had been Mr Gericke's own. He could, however, begin where Mr Gericke ended in the broadening of the eloquence and in the hightning of the accent of his orchestral voices. In him was and is the discriminating, the responsive, the penetrating faculty that enabled him to divine and to disclose the individuality of each composer, of each composition that he played.

Now, for three years—and for a fourth to come—Mr Fiedler reigns in his stead. There is debate of the signal virtues and of the shortcomings that are, the complement of them in a conductor of his ambition and zeal, of his intensities, of his sense of direct and effective eloquence. Anniversaries are not occasions for debate of the present. Suffice it that Mr Fiedler has done his individual, considerable and probably abiding service to the orchestra. He has established the concerts as they were never established before, in the cities that it regularly or occasionally visits. Until he came, it had been an orchestra that played to the connoisseur, the amateur, the instructed. Hearing it under him, that paradoxical, evasive, but undoubtedly existent person, the average concert-goer has been interested and pleased.

Symphony Season Opens in Boston.

The first rehearsal and concert of the present season of the Boston symphony orchestra were held in Boston on Friday and Saturday. A new overture by Reger, which Mr Fielder brought with him from Europe, was performed for the first time. It is styled a "comedy overture." The work did not make a strong impression. Mme Gluck, the opera singer was the soloist.

The Metropolitan's Season.

The season of the Metropolitan opera house in New York, according to [illegible] proud announcement, "[illegible] represents a higher degree [illegible] variety and eclectism than is [illegible] found in any other great [illegible] institution. Adhering to the traditions and policies which have made the Metropolitan opera house what it is, the management will continue to present all operas in their original languages—French, Italian, German and English. The repertory will be increased by a number of novelties and revivals." The Metropolitan opera company announces the production during the forthcoming season of the opera "Mona," the work of two Americans, the composer being Prof Horatio Parker of Yale university, and the librettist Bryan Hooker. "Mona" was awarded the prize in the national opera contest, organized by the Metropolitan opera company three years ago. Among the other new operas which will be performed the management makes special mention of "Boris Godounoff," by the Russian composer Moussorgsky, and "Lobetanz," by Thuille. The American premiere of "Le Donne Curiose," by Ermanno Wolf-Ferrari, is also announced. The season at the Metropolitan opera house will begin on Monday evening, November 13, and will last 22 weeks. The season will include some performances of "Parsifal" and a complete cycle of "The Ring." By an agreement between the Metropolitan opera company and the Chicago opera company, the latter will give six performances on Tuesday nights beginning February 13. The conductors will be Arturo Toscanini, Alfred Hertz, Giuseppe Sturani, Josef Pasternack and others. The Russian dancers have been re-engaged. The singers engaged are the following:—

The Field

When Major Higginson was persuaded (I think that statement fits the case) to include New York in the orchestra's itinerary, the metropolis, unlike the other cities to which he ministered, was no more suffering from a paucity of symphonic music than it is now. On the contrary, it was, as it still is, suffering from a plethora; it had too much of the good thing for assimilation and proper digestion. Mr. Theodore Thomas was still with us, conducting his own Symphony Concerts, his Young People's Concerts and the concerts of the Philharmonic Society. Mr. Walter Damrosch was continuing the concerts of the Symphony Society, founded by his lamented father, whose services in behalf of good music in concert-room and opera house can scarcely be over-estimated. Mr. Van der Stucken, young, ambitious and tremendously energetic, was giving us "Novelty Concerts," and Mr. Seidl, having won a great popularity at the opera, was eager to extend it into the concert field and saw his opening not so much in changing the kind of concert programmes as in introducing that modern reading of the classics which has wrought much good but more evil in the taste of the public. The new works introduced by Mr. Van der Stucken were not urgently needed, for the rivalry between Mr. Thomas and Dr. Damrosch had for some years kept that pool in rather violent agitation. Neither of these gentlemen was content to wait for the new compositions brought forth by German composers to be published. They produced them from manuscript on which the ink was scarcely dry. As an illustration let one circumstance serve: Both conductors received scores of a Brahms symphony at the same time. Dr. Damrosch went straightway to Schirmer's music shop for the parts, but found that only one set of them had been imported and it was already in the hands of his rival, who promptly announced it for his next concert, which was to take place two or three days later. Dr. Damrosch hired a band of copyists, tore his score into sections, the copyists worked all night, and the next day the symphony was played. When Mr. Van der Stucken tried to habilitate himself by means of novelties, he could find only one way to irritate popular curiosity and adopted it; he gave most of his attention to the works of American composers—was it for good or ill? I am still unable to say because of a strong conviction that it is quite as harmful to coddle a class in art as it is to neglect it. I merely mention this fact to convey an idea of the conditions of orchestral affairs in New York when the Boston Orchestra first came to the metropolis.

The Coming

It was in February (the 14th), 1887; the place Steinway Hall; the conductor, Mr. Gericke; the solo-performer, the youthful Kneisel, who had already served one term as concert-master in Boston, and who played Beethoven's concerto with that smoothness, delicacy and loveliness of tone which, under the direction of Mr. Gericke and Kneisel's leadership, became the distinguishing characteristic of the orchestra's playing, as it remained (having become a tradition which I hope will never depart from the organization), as the quality of its wind-choir did later.

Thinking back now to those days a quarter of a century ago, I am inclined to think that it was this euphony of the string-band which more than anything else won the hearts of New Yorkers. We were even then proud of the "muscularity" of the Philharmonic's strings and the magnificent substratum of fundamental tone which came from that band's fourteen double-basses. Mr. Thomas, himself a violinist, had inculcated in us admiration for technical precision, but his was, after all, a heavy method compared with the crisp, sharply incisive and rhythmical accentuation of Mr. Gericke and the Viennese method introduced by Mr. Gericke and Mr. Kneisel. The Boston conductor's keen sense of euphony which led him (somewhat unduly, as some of the musical quidnuncs in New York thought) to keep down the volume of brass tone, led to a kind of criticism which some wag (I can't recall who it was) summed up in the phrase "Fraulein Gericke und seine Damen Kapelle," but even they were startled into admiring notice when on the second visit, Mr. Gericke brought forward the Richter concert arrangement of scenes from "Siegfried" and "Götterdämmerung." Here we heard such virility without rudeness as I wish might have become characteristic of all our Wagnerian performances in opera-house as well as concert-room. But how wofully have our ears been assaulted since, especially in the most recent concerts of the Philharmonic Society!

The Progress

For four seasons the orchestra gave its concerts in Steinway Hall, and then that most perfect music-room that New York ever possessed, so far as I know, was put to baser uses and the orchestra moved to Chickering Hall in Fifth avenue, not as good as Steinway Hall acoustically and smaller, yet it was large enough. Always in those days the audiences were small, neither of the rooms being filled until near the close of Mr. Nikisch's régime from 1890 to 1893, and there being a very, very large percentage of deadheads. With growth of appreciation of the quality of the orchestra's playing and decrease in the number of concerts given by local organizations there, the paid attendance also grew. And to end this feature of my sketch, it has kept on growing ever since until its audiences are larger than that of the Philharmonic or the Symphony Society's concerts. Also there has been a change in the personnel of the audiences. In the old Steinway and Chickering Hall days a distinct New England physiognomy characterized the audiences and (I hope I may say it without giving offence) the element which stamped this physiognomy upon it was not greatly in evidence at the concerts of the Philharmonic Society, which twenty years ago still represented the fine flower of the city's musical culture as it had done for half a century. But the audiences which now gather in Carnegie Hall, though still largely pervaded by the original element, embraces all classes of New York's music lovers.

For the season of 1893-94 the orchestra moved to Carnegie Hall, whence they were seduced to the Metropolitan Opera House by a tempting offer made by Mr. Grau, the Philharmonic Society and, until the erecting of Carnegie Hall, the Symphony Society having transferred their concerts to the big house in upper Broadway in consequence of the Academy of Music's loss in prestige and caste. The occupancy of the Metropolitan Opera House endured from the season of 1894-95 to 1897-98, Mr. Paur being conductor there, and since then Carnegie Hall has been the theatre of its concerts. The programmes of the concerts have from the beginning been made up of numbers chosen from the schemes given in Boston—generally from those made up in the course of the four weeks immediately preceding. Until the coming of Mr. Paur novelties were conspicuous by their absence. I have racked my memory in vain to recall any considerable number of works introduced to New York by Mr. Gericke and Mr. Nikisch in the early years. I think of a symphony by Sgambati, but am not sure of any fellows for it until the consulship of Paur—under whom Richard Strauss's "Thus Spake Zarathustra" and some other works which have since made a deal of noise in the world literally as well as figuratively, were first heard by New Yorkers. Since then the programmes have not been so conservative as they were under Gericke and Nikisch, but the people who have patronized one or more of the local organizations as well as the Boston Orchestra have frequently had occasion to complain of the disregard of local activities shown by the Boston conductors. When a symphony was played by the Boston band after it had already been heard once or oftener in New York, some persons were uncharitable enough to think that the Boston conductor was deliberately trying to provoke comparison. There were occasions when such a comparison could have been ill-endured by the visitors, and then it was a pleasure for those who had kept themselves informed of the band's doings at home to realize that it was only because the compositions were fresher in the minds and fingers of the "gentlemen from Boston," as one of my colleagues is fond of calling them, than others that they were put upon the programme, and that it was not New York alone which had to be considered by Philadelphia, Baltimore, Washington and in a smaller degree Brooklyn. I make an exception in the case of the borough across the East River because there the concerts being given under the auspices of the organization called the Brooklyn Philharmonic Society, particular consideration, though slight, had to be paid to the wishes and tastes of the old audiences to which Mr. Theodore Thomas had catered—tastes which for a reason, the psychology of which deserves to be investigated, were not so severe as those of the audiences that took their musical entertainment in the borough of Manhattan. Then Brooklyn concerts began in the winter of 1887-88, when one concert was given; another followed in the next season, both being independent ventures. Since 1891-92 the concerts have been given in conjunction with the Brooklyn Philharmonic Society, as stated, at the Academy of Music until its destruction by fire, then at the Baptist Temple until the advent of the new Academy, which has been their home since.

What the orchestra was in its first lustrum New York was not permitted to learn, and the activities of Mr. Henschel do not come legitimately itno this desultory review. But perhaps I may contribute a mite to the history of that early period. In the early summer of 1884 or 1885 I spent an afternoon with Mr. Henschel at the home of one of his friends in a beautiful old house overlooking the Hudson. We talkod music, of course, and I asked questions concerning Major Higginson's undertaking. Mr. Henschel was enthusiastic in praise, but laid stress not on what he had done for the orchestra, but what the orchestra had done for him. "I had little or no experience in conducting when I took the appointment," he said, "and shall never forget what it did for me. I learned more in six months in Boston than I would have learned in as many years in Germany."

The Reviewers

A word touching the attitude of the newspaper reviewers of New York toward the Boston Orchestra. It was kind from the beginning. My old colleagues in Boston will realize what this means when they recall the amusing jealousy which existed at that time between the musical people (or their mouthpieces) of the two cities. Too often the success of an artist in one city meant his sure failure in another—that is, so far as success and failure could be influenced by newspaper criticism. In his humble way one of the New York writers labored to break down these foolish barriers, which were not at all imaginary. A case in point: An artist from Europe made her first American appearance in New York. She was treated, not harshly, not unjustly, but somewhat severely by the New York critics. To one of them she went, utterly discouraged, and said she was inclined to return to her home at once. "Why?" asked the critic. "Because I made a failure on my first attempt yesterday." "Do you admit that?" Certainly; I felt it in the hall and I read it in this morning's papers." "Then," said the critic, benevolently, "don't go home; go to Boston." "Why Boston?" "Because if you have failed here, as you say, you will succeed in Boston." Persuaded that the advice was honestly meant, she acted on it. In a fortnight after her first appearance she was the toast of musical Boston. And she deserved her success.

The Public

It is only natural that foreign wares should make a stronger appeal than local. I have sat with Bostonians in Carnegie Hall at a Philharmonic and heard their rapturous exclamations and their comparisons which were derogatory to their own home organization, and I was compelled to admit that to some extent my own enthusiasm for the Boston orchestra was greater in the latitude and longtitude of New York than in Boston—a fact which I explained on the ground that the players were keener of edge in the metropolis than at home, because they knew they were competing with excellent organizations and playing for experienced audiences who were all the more alert and appreciative because the band had its home elsewhere. This, too, has been conceded by the conductors [illegible] themselves. By this I am not criticising the organization or apologizing for my confrères who are frequently inclined to think that more good comes out of Nazareth than abides in Jerusalem; I am simply emphasising the fact that by long and patient steps the Boston orchestra has won as warm a place in the hearts of New Yorkers as it occupies in Boston.

H. E. K.

[31]

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TRANSCRIPT, MONDAY, OCTOBER 9, 1911

MUSIC AND MUSICIANS

SATURDAY RITES AT SYMPHONY HALL

The Regular Beginning of the Evening Concerts—Mr. Fiedler, Mme. Gluck and Bossi Warmly Received—Fact, Rumor and Remarks from the Opera House—A New Singer and the Impending Maeterlincks—Miss de Swirsky's Dances—Mr. Kubelik Discovers a Composer—Orchestral Plans for Chicago and New York—Mr. Dippel Beset Again—Items as They Pass.

THE Symphony Concert of Saturday evening completed the rites for the beginning of a new season. As usual, flowers and greenery decorated the conductor's music stand, while by exception a wreath of laurel stood against a corner of his little platform. Mr. Fiedler, when he first came to his place, was long but not very loudly applauded, and the more exacting audience of Saturday clapped the "good old 'Jubilee' overture" and the conductor's version of Schumann's "Spring" less than did the more easily pleased public of Friday. The house on Saturday kept its warmest applause for Bossi's "Intermezzi Goldoniani," which pleased it much, and for Mme. Gluck's impassioned, but nowhere exaggerated, singing of her air from Charpentier's "Louise." It was proof, once more, of her ability to produce tones that were flawless musically and so the better means to the imparting of the emotion with which she enriched them. And Charpentier's music, in spite of its momentary tricks, has the voice of passion in it. There were signs of a public ... to the concerts in parts of the two ... Yet it seemed to catch instinct... standards and discrimination of ...

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Josef Hofmann will make his only appearance with the orchestra during the season at both the January concerts. Mr. Hofmann had no intention of returning to America this Winter, but Mr. Ellis, the manager of the Boston Symphony, made arrangements with him whereby he returns to play a series of concerts with the Boston Symphony exclusively.

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[32]

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Est ...1884

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Mr. Fiedler gives in Boston to-day the first performance anywhere of Roger's new comedy overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to be off the press by the first of the year. The soloists will be Mme. Homer, Mme. Schumann Heink, Miss Kathleen Parlow, Josef Hofmann and Miss Bessie Belle Collier.

The five Brooklyn concerts this season will fall, as usual, on Friday evenings in the Academy of Music, the dates being Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22.

...York, 1884

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Mr. Fiedler gives in Boston to-day the first performance anywhere of Roger's new comedy overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to be off the press by the first of the year. The soloists will be Mme. Homer, Mme. Schumann Heink, Miss Kathleen Parlow, Josef Hofmann and Miss Bessie Belle Collier.

The five Brooklyn concerts this season will fall, as usual, on Friday evenings in the Academy of Music, the dates being Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22.

Established in New York, 1884

TRANSCRIPT, MONDAY, OCTOBER 9, 1911

MUSIC AND MUSICIANS

SATURDAY RITES AT SYMPHON HALL

The Regular Beginning of the Evening Concerts—Mr. Fiedler, Mme. Gluck and Bossi Warmly Received—Fact, Rumor and Remarks from the Opera House—A New Singer and the Impending Maeterlincks—Miss de Swirsky's Dances—Mr. Kubelik Discovers a Composer—Orchestral Plans for Chicago and New York—Mr. Dippel Beset Again—Items as They Pass.

THE Symphony Concert of Saturday evening completed the rites for the beginning of a new season. As usual, flowers and greenery decorated the conductor's music stand, while by exception a wreath of laurel stood against a corner of his little platform. Mr. Fiedler, when he first came to his place, was long but not very loudly applauded, and the more exacting audience of Saturday clapped the "good old 'Jubilee' overture" and the conductor's version of Schumann's "Spring" less than did the more easily pleased public of Friday. The house on Saturday kept its warmest applause for Bossi's "Intermezzi Goldoniani," which pleased it much, and for Mme. Gluck's impassioned, but nowhere exaggerated, singing of her air from Charpentier's "Louise." It was proof, once more, of her ability to produce tones that were flawless musically and so the better means to the imparting of the emotion with which she enriched them. And Charpentier's music, in spite of its momentary tricks, has the voice of passion in it. There were signs of a public new to the concerts in parts of the two balconies. Yet it seemed to catch instinct... standards and discrimination of ... evenings.

[32]

From WORLD

Address New York City.

Date OCT 8 - 1911

With its first pair of concerts on Nov. 8 and Nov. 11 respectively, the Boston Symphony Orchestra will open its twenty-sixth consecutive season in New York, its first concert having been given here in the season of 1886-1887.

Max Fiedler, who is now in his last year as conductor of the orchestra, has arranged his usual interesting set of programmes and the orchestra itself has never been in better condition as to morale and discipline. No significant changes have been made in the membership. Two distinguished viola players have been brought over from Europe to fill vacancies in that section and an additional first trombone has been engaged. This is the sum total of the changes. All the principal members of the orchestra will be the same as last year.

The two series of five concerts will fall as usual on Thursday evenings and Saturday afternoons, coming once a month. The evening concerts will fall on Nov. 9, Dec. 7, Jan. 11, Feb. 22 and March 21, and the afternoon concerts on Nov. 11, Dec. 9, Jan. 12, Feb. 24 and Mar. 23. The programmes for the evening and afternoon concerts are always entirely different.

In November the soloist at both the concerts will be Madame Schumann-Heink, who appears with the orchestra here for the first time in several years. Kathleen Parlow, the violinist who had such a remarkable success here a year ago, will be the soloist at both of the December concerts, while for January Josef Hofmann has been engaged for both concerts and these will be his only appearances with the orchestra in New York this season.

Among the novelties which may be promised are a new comedy overture by Reger, which was played in Boston at the first concert yesterday for the first time anywhere in the world; a new symphony by Sibelius and Debussy's "Gigue," which is a companion piece to the "Rondes de Printemps" and "Iberia."

It was Mr. Fiedler's hope when he left America last spring that he would be able to bring back with him the symphony of Richard Strauss, but there is absolutely no possibility of its performance this year, as the first movement is still only in pencil sketch and not a mark has been set on paper of the second movement. Strauss is very busy on a number of different compositions and there is no chance of this being finished in time for performance this year. . . .

From TIMES,

Address Brooklyn, N. Y.

Date OCT 7 1911

Max Fiedler gives in Boston to-day the first performance anywhere of Reger's new Comedy Overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn at one of the early concerts. The soloists will be Madame Homer, Madame Schumann-Heink, Miss Kathleen Parlow, Josef Hofmann and Miss Bessie Belle Collier.

The five concerts this season will fall as usual on Friday evenings in the Academy of Music, the dates being November 10, December 8, January 12, February 23, and March 22.

From EVENING MAIL.

Address New York City.

Date

Boston Symphony.

With its first pair of concerts on November 9 and 11 the Boston Symphony orchestra will open its twenty-sixth consecutive season in New York. Practically the entire subscription of last year has been renewed and only a limited number of tickets will be available for new subscribers.

The two series of five concerts each will be given as usual on Thursday evenings and Saturday afternoons. The evening concerts will fall on November 9, December 7, January 11, February 22 and March 21, and the afternoon concerts on November 11, December 9, January 13, February 24 and March 22. The programmes for the evening and afternoon concerts are, as always, entirely different.

From EVENING POST,

Address New York City.

Date OCT 7 1911

At an informal supper, given at the house of a Boston music-lover, after the last concert of the Symphony Orchestra, some years ago, Mr. W. F. Apthorp was chatting with Mr. Higginson about the orchestra, when Mr. Loeffler, overhearing the word "oboe" as he was passing by, joined them and said: "Wouldn't you like to have the first oboe of the Opéra-Comique in Paris?" "Yes, I should," replied Mr. Higginson, "and I shouldn't mind having the first flute, too!" "Do you know I think they could be had, both of them," went on Mr. Loeffler. "Then go and get them!" was Mr. Higginson's laconic answer. And sure enough, Messrs. Molé and Sautet were first flute and first oboe in the Symphony Orchestra next season.

From MORNING TELEGRAPH,

Address New York City.

Date OCT 8 - 1911

NOTES OF THE MUSIC WORLD

With its first pair of concerts on the 9th and 11th of November, respectively, the Boston Symphony Orchestra will open its twenty-sixth consecutive season in New York, its first concert having been given here in the season of 1886-1887. At the box-office, Carnegie Hall, Monday morning the general sale of season tickets for both concerts will begin.

Mr. Max Fiedler now reaches his last year as conductor of the orchestra. No significant changes have been made in the membership. Two viola players have been brought over from Europe to fill vacancies and an additional first trombone has been engaged. All the principal members of the orchestra will be the same as last year.

The two series of five concerts will fall as usual on Thursday evenings and Saturday afternoons, coming once a month. The evening concerts will fall on November 9, December 7, January 11, February 22 and March 21, and the afternoon concerts on November 11, December 9, January 12, February 24 and March 23. The programmes for the evening and afternoon concerts are always entirely different.

At three pairs of the concerts the same soloist will appear at both the evening and afternoon concerts. In November the soloist at both the concerts will be Madame Schumann-Heink, who appears with the orchestra here for the first time in several years. Kathleen Parlow, the violinist here a year ago, will be the soloist at both of the December concerts, while for January Josef Hofman has been engaged for both concerts. These will be his only appearances with an orchestra in New York this season. Hofman had no idea of returning to America in the season of 1911-1912, but Mr. Ellis, the manager of the Boston Symphony Orchestra, prevailed upon him to make a special trip to this country in order to appear with the Boston Symphony Orchestra at some of its concerts in Boston and various other cities.

In February Mr. Alwin Schroeder, the 'cellist of the orchestra, will be the soloist at the Thursday evening concert. On Saturday afternoon the soloist will be Miss Geraldine Farrar, of the Metropolitan Opera Company, this being her only concert appearance in New York during the Winter.

The soloist at the evening concert in March will be Mme. Louise Homer, of the Metropolitan Opera Company, while on Saturday afternoon, the last concert of the season, a special programme has been arranged to mark the farewell appearance of Max Fiedler in this city.

As for novelties, Mr. Fiedler will try out in Boston a number of compositions new to this country. The best of them he will bring to New York. Among those may be promised a new comedy overture by Reger, which was played in Boston at the first concert yesterday for the first time anywhere in the world; a new symphony by Sibelius and Debussy's "Gigue," which is a companion piece to the "Rondes de Printemps" and "Iberia."

It was Mr. Fiedler's hope when he left America last Spring that he would be able to bring back with him the new symphony of Richard Strauss, but there is absolutely no possibility of its performance this year, as the first movement is still only in pencil sketch and not a mark has been set on paper of the second movement. Strauss is very busy on a number of different compositions and there is no chance of this being finished in time for performance this year.

From STAATSZEITUNG,

Address New York City.

Date OCT 8 - 1911

Mit dem ersten Paar seiner Konzerte, welche am 9., bezw. 11. November stattfinden, eröffnet das Bostoner Symphonie-Orchester seine 26. New Yorker Saison. Mit dem morgigen Tag beginnt der allgemeine Verkauf der Saisontickets. Wie wir erfahren, ist fast die gesammte Subskription der vorangegangenen Jahre auch für die kommende Saison erneuert worden, so daß nur ganz wenige Neuabonnements ausgegeben werden konnten.

Die berühmte Orchestervereinigung wird sich mit Ausnahme von zwei neuen Bratschisten und einem in Europa gewonnenen Trombone-Spieler mit dem unübertrefflichen Personalstand des verflossenen Jahres vorstellen. Die Solisten sind durchweg Künstler von Weltruf; wir nennen nur die Namen Schumann-Heink, Kathleen Parlow, Louise Homer, Josef Hofmann, Alwin Schroeder und — last but not least — Geraldine Farrar. Das Schlußkonzert der Saison wird als Abschieds-Konzert des verdienten Dirigenten Herrn Max Fiedler besonders anziehend gestaltet werden.

Herr Fiedler wird eine ganze Reihe von Novitäten in Boston herausbringen, um die besten davon in New York zu wiederholen. Wir nennen: Max Reger's neue „Lustspiel-Ouvertüre", eine neue Symphonie von Sibelius und Debussy's „Gigue". Die Hoffnung Fiedler's, Richard Strauß' letztangekündigte Symphonie, die „Alpen-Symphonie", hier zur Darstellung zu bringen, kann dagegen nicht in Erfüllung gehen, da deren erster Satz nur als Bleistiftskizze existirt, während von dem zweiten auch noch kein Notenköpflein feststeht. Da heißt es sich denn in Geduld fassen.

From EAGLE,

Address Brooklyn, N. Y.

Date OCT 7 1911

INSTITUTE CONCERTS START WITH RECITAL

By Corinne Rider-Kelsey, Soprano, and Claude Cunningham, Barytone.

PROGRAMMES FOR THE SEASON

Completed by Several Organizations. Mr. Fiedler's Talk With Richard Strauss.

Max Fiedler, conductor of the Boston Symphony Orchestra, now in Boston,, sojourned, last summer, at Garmisch, Bavaria, almost next door to Richard Strauss, whom he often met. It is a great disappointment to Mr. Fiedler that he cannot play, as he had expected, a new symphony on which Strauss is at work. It will be in two movements; the first is in pencil-sketch, while the second remains in the composer's mind. It will probably be played in the season of 1912-13, and will be called "The Alps Symphony," the first movement being descriptive and the second, meditative. Strauss played the first movement for Mr. Fielder, who was much impressed by it.

He gives in Boston today the first performance anywhere of Reger's new "Comedy Overture," the score and parts of which he brought with him fresh from the printers; it will probably be heard in Brooklyn at an early concert. Debussy has promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to come from the jress by the first of the year.

The soloists will be Madame Homer, Madame Schumann-Heink, Miss Kathleen Barlow, Josef Hofman and Miss Bessie Belle Collier.

The five concerts this season will fall as usual on Friday evenings in the Academy of Music, the dates being November 10, December 8, January 12, February 23 and March 22.

From AMERICAN, BROOKLYN EDI

Address New York City.

Date OCT 8 - 1911

Brooklyn Won't Hear New Strauss Symphony

First Movement Still a Pencil Sketch, While Second Is in Composer's Mind.

Max Fiedler, the conductor of the Boston Symphony Orchestra, reached Boston a week ago with an interesting budget of news about his plans for the coming season. He spent the Summer at Carmisch, Bavaria, almost the next door neighbor to Richard Strauss, of whom he has seen a great deal.

His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements, and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called "The Alps Symphony," the first movement being descriptive, the second meditative.

Strauss played over the first movement for Mr. Fiedler, who was much impressed with it, but there is absolutely no chance of its being performed this year.

He gave in Boston yesterday the first performance anywhere of Reger's new Comedy Overature, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to be off the press by the first of the year.

The soloists will be Madame Homer, Madame Schumann-Heink Miss Kathleen Parlow, Mr. Joseph Hofmann and Miss Bessie Belle Collier.

The five concerts this season will fall as usual on Friday evenings in the Academy of Music, the dates being November 10, December 8, January 12, February 23 and March 22.

[33]

From TRIBUNE,

Address New York City.

Date OCT 8 - 1911

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will open its twenty-sixth season in New York next month with brighter prospects than it has ever had, despite the remarkable patronage that has been given to it in the last two or three years. The public sale of season tickets will open at the box office, Carnegie Hall, to-morrow morning. Only a limited number of seats is left, because practically the entire list of subscribers of last year has been renewed for the coming season. As early as last February subscribers began to send in their applications for renewals, and by June 17, when the renewal books were closed, less than 10 per cent had failed to come in. This means that, with the usual normal sale of season tickets, there will be very few tickets indeed for single concerts available to the general public.

The usual two series of evening and afternoon concerts will be given. The evening concerts fall on Thursday evenings, the dates being November 9, December 7, January 11, February 22 and March 21, at 8:15. The afternoon concerts, at 2:30 o'clock, fall on Saturdays, the dates being November 11, December 9, January 13, February 24 and March 23.

As in the past, C. A. Ellis, the manager of the orchestra, has used his utmost efforts to secure as distinguished a list of soloists as can be had, and this year, as last, he has succeeded in his aim. The soloists will be Mme. Schumann-Heink, Miss Geraldine Farrar, Mrs. Louise Homer, Miss Kathleen Parlow, Josef Hofmann and Alwin Schroeder. Experience has shown that where the soloist is of sufficient distinction to appear in New York with the Boston Symphony Orchestra it is a good plan to have him at both concerts of a given pair, although the programmes of the evening and afternoon concerts are always entirely different. This usage is followed to a large extent this year. Mme. Schumann-Heink will be the soloist at both of the November concerts. Miss Kathleen Parlow, who will appear here for the first time with the Boston Symphony, will be the soloist at both of the December concerts. As for January, Josef Hofmann will make his only appearances with the orchestra in New York, at the two concerts of that month. Arrangements have been made with Mr. Hofmann whereby he returns to America next winter simply and solely to make a number of appearances with the Boston Symphony Orchestra and to give one recital in New York and one in Boston.

In February Miss Geraldine Farrar will be the soloist at the afternoon concert, thus making her only concert appearance of the season in New York, and on Thursday evening, in the same month, Alwin Schroeder will appear. Mr. Schroeder was announced for last year, but was prevented from appearing by a serious illness.

In the final concerts, in March, Mrs. Louise Homer will be the soloist at the Thursday night concert, while a programme of special interest will be arranged for the Saturday afternoon to mark Mr. Fiedler's farewell appearance here. This will be Mr. Fiedler's last year with the orchestra.

It is difficult at this time to say what novelties Mr. Fiedler will perform at the New York concerts. For his Boston concerts he has arranged a long and interesting list, and the best of these will be heard here. At his first concert in Boston, yesterday, he gave the first performance anywhere of Reger's new Comedy Overture, Op. 120. It was his hope to be able to perform this year the new symphony of Richard Strauss, but there is absolutely no possibility of this, inasmuch as the work will not be completed inside of a year. Mr. Fiedler, however, has the promise of Debussy's long-expected "Gigue," the companion piece for "Iberia" and "Rondes de Printemps."

Estab 1884

From

Address

Date OCT 7 -

Last year's subscribers to the Boston Symphony's local concerts will have until next Wednesday to renew subscriptions and retain their old seats. All applications should be made to Miss H. Harris. The public sale for new subscribers will open October 16. Mr. Fiedler reached Boston a week ago with an interesting batch of news about his plans for the coming season. He has been spending the summer in Bavaria, almost next door neighbor to Richard Strauss. He is disappointed in that he will not be able to play the new symphony on which Strauss is at work. The first movement is in the form of a pencil sketch while the second movement is entirely in the composer's mind. It will probably be called the "Alps Symphony," the first movement being descriptive, the second meditative. Mr. Fiedler gave in Boston Friday the first performance anywhere of Reger's new comedy overture. This is likely to be heard in Philadelphia at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps" and "Iberia." He is planning to give in Philadelphia a Wagnerian program at the fourth concert on February 19.

Estab 84

From SUN

Address

Date

Estab 84

BOSTON SYMPHONY ORCHESTRA.

Outline of Its Plans for the Season Beginning November 9.

The Boston Symphony Orchestra opens its public sale of season tickets to-morrow morning at the box office of Carnegie Hall with the brightest prospects the orchestra has had in this city since it first began to come here, twenty-five years ago. Before the end of last season the subscribers to the series of concerts that the orchestra gives in New York had begun to renew for this year, and when the books for renewals were closed on June 17 it was discovered that less than 10 per cent. of last year's subscribers had failed to renew. The result is that the orchestra at the end of the coming public sale will have the largest subscription it has had in its history and this year, as last, Carnegie Hall will be crowded at every performance.

The usual two series of five concerts will fall as usual on Thursday evenings, the dates being November 9, December 7, January 11, February 22 and March 21, at 8:15 o'clock. The Saturday afternoon concerts at 2:30 will fall on November 11, December 9, January 13, February 24 and March 23. Following the custom which has been the rule the last few years, some of the soloists have been engaged for both evening and afternoon concerts of a pair, while, as has always been the case, the programmes for the afternoon and evening concerts will be entirely different. Thus at the November concerts the soloist will be Mme. Schumann-Heink. It is a number of years since she last appeared here with the Boston Symphony, and this year she has been engaged for a long series of concerts during the fall.

Kathleen Parlow played first with the Boston Symphony Orchestra in Boston last spring and made the same success there that had distinguished her in New York during the winter. She has been engaged to play at both of the concerts in December.

Of the pianists of to-day none has risen to a higher point in the favor of New York audiences than Josef Hofmann. Last year Mr. Ellis, the manager of the Boston Symphony Orchestra, made arrangements with Hofmann whereby the latter agreed to change his plans for the coming season and come to America simply to play at a series of concerts with the Symphony Orchestra and give one recital in New York and one in Boston. Altogether Mr. Hofmann will play a dozen times with the orchestra and he is down for both New York concerts in January. These will be his only appearances with orchestra in New York this year.

At the February concerts Miss Geraldine Farrar will be the soloist on Saturday afternoon and Alwin Schroeder, who was prevented from appearing as announced last year on account of illness, will play at the Thursday evening concert.

At the Thursday night concert in March the soloist will be Mme. Louise Homer, while the Saturday afternoon concert will be devoted to a special programme marking Mr. Fiedler's farewell.

As for plans of the season, Mr. Fiedler has made many. This is to be his last year with the Boston orchestra, and he is preparing for Boston a most elaborate list of new works, the best of which undoubtedly will have a hearing in New York. For example, at the first concert in Boston, last Saturday night, he played for the first time not only in America but in the world Reger's new comedy overture No. 120.

He had hoped to be able to put on Strauss's new symphony this year, but there is no prospect of this being finished in time, for when Mr. Fiedler left Strauss last month the first movement was only in the form of a pencil sketch, and the second movement was as yet in the composer's brain. He has the promise, however, of Debussy's Gigue and several other works of equal interest, including a new symphony by Sibelius, Eljar's new symphony and two scherzos by Nicode.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date OCT 7 -

Music Notes

THE concerts of the Boston Symphony Orchestra at the Academy of Music this season will as usual be five in number, occurring on Monday evenings, November 6, December 4, January 8, February 10, and March 18. One of the novelties likely to be heard here is Reger's new "Comedy Overture," which Mr. Fiedler played for the first time anywhere in Boston this week. Dubussy also has promised to send Mr. Fiedler the first score of his "Gigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be on the press by the first of the year. A Wagnerian program will be presented at the fourth concert.

Es k, 1884

From

Address

Date OCT 9 -

Max Fiedler of the Boston Symphony orchestra has about thirty-eight musical novelties which he will bring out in concerts this season. Among them are Mahler's second and his ninth symphony; then a new comic overture by Reger; a tone poem, "Dante and Beatrice," by Bantock; a "French Symphony," by Dubois; a legend, "Kikimorra," by Liadoff, and Holbrook's "Ulalume." The orchestra celebrates this season its thirtieth anniversary.

E k, 1884

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The First Established and Most Complete Newspaper Clipping Bureau in the World

INQUIRER

From

Address PHILADELPHIA, PA.

Date OCT 8 - 1911

along the Media-West Chester line.

Last year's subscribers to the Boston Symphony concerts will have until next Wednesday, October 11, to renew their subscriptions and retain their old seats. All applications should be made to Miss H. Harris in Heppe's piano rooms, 1119 Chestnut street. The public sale for new subscribers will open Monday morning, October 16.

w York, 1884

From RECORD.

Address PHILADELPHIA, PA.

Date OCT 8 1911

* * *

Last year's subscribers to the Boston Symphony concerts will have until next Wednesday to renew subscriptions and retain old seats. All applications should be made to Miss H. Harris, in Heppe's piano rooms, No. 1119 Chestnut street. The public sale for new subscribers will open Monday morning, October 16. Conductor Max Fiedler reached Boston a week ago with interesting news as to his plans for the season. He has been spending the summer at Garmisch, in Bavaria, almost next door to Richard Strauss. Fiedler's one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. Strauss played over the first movement for Fiedler, who was much impressed with it, but there is absolutely no chance of the work's being performed this year.

Fiedler gave in Boston yesterday the first performance anywhere of Reger's new comedy overture. This is likely to be heard in Philadelphia at one of the early concerts. Debussy has promised to send the first score of his "Gigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be off the press by the first of the year. Fiedler is planning to give in Philadelphia a Wagnerian program at the fourth concert, on Monday, February 19.

1884

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HERALD, THURSDAY,

OCTOBER 12, 1911.

SYMPHONY ORCHESTRA

Particular interest is attached to the Symphony concerts of this week, for the program has been arranged by Mr. Fiedler to commemorate the 30th anniversary of the orchestra. There will be no soloist. The program will consist of Beethoven's "Eroica" symphony, Schubert's "Unfinished" symphony and Brahms's "Academic" overture. The "Eroica," in whole and in parts, and the "Unfinished" hold the record for the number of performances by the orchestra. The "Eroica" has been played in the last 30 years in Boston and elsewhere 91 times, and the "Unfinished" 101 times. These numbers include several commemorative performances of the funeral music of the "Eroica" and the andante of the "Unfinished."

SYMPHONY IN CAMBRIDGE

The subscription books for the Cambridge concerts of the Boston Symphony Orchestra are now open for renewals at Kent's University bookstore in Harvard square. The unclaimed seats will be placed on sale for the season at that place on Saturday morning. The concerts, as usual, will be eight in number, on Thursday evenings at 8 o'clock, Oct. 19, Nov. 16, Dec. 14, Jan. 18, Feb. 8, Feb. 29, March 28 and April 25. The soloists will be Rudolph Ganz, Lilla Ormond, Kathleen Parlow, Josef Hofmann, Katharine Goodson and Heinrich Warnke.

From

Address PHILADELPHIA, PA.

Date OCT 8 191

Among the novelties played this season by the Boston Symphony Society will be Max Reger's new "Comedy Overture, Op. 120," which will be heard for the first time in America at the opening concert in Boston next week. Other works will be a new tone-poem by Granville Bantock, called "Dante and Beatrice;" Theodore Dubois' "Symphonie Francaise," Liadoff's Legend, called "Kikomorra;" Elgar's new symphony, and Josef Holbrooke's tone-poem, "Ulalume." Altogether, Mr. Fiedler announces thirty-eight works that are new to Boston, and many of them are yet to be heard in America. The society will celebrate its thirtieth anniversary on October 13 and 14, and the Liszt centennial celebration will come on October 20 and 21.

Es rk, 1884

From AMERICAN,

Address Baltimore, Md.

Date

Estabi 84

Boston Symphony Orchestra.

Max Fiedler, the conductor of the Boston Symphony Orchestra, reached Boston a week ago with an interesting bunch of news about his plans for the coming season. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called The Alps Symphony, the first movement being descriptive, the second meditative.

He gave in Boston yesterday the first performance anywhere of Reger's new Comedy Overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Baltimore at one of the early concerts. Debussy has also promised to send him the first score of his Gigue, a companion piece to Rondes de Printemps and Iberia, which is expected to be off the press by the first of the year.

The soloists will be Madame Homer, Madame Schumann-Heink, Miss Kathleen Parlow and Mr. Josef Hofmann.

From

Address PHILADELPHIA, PA.

Date OCT 8 1911

The Boston Symphony Orchestra, Max Fiedler conductor, will give five concerts in Philadelphia this season, at the Academy of Music, on the following dates. Mondays, November 6, December 4, 1911; January 8, February 1, and March 18, 1912.

Estabi 884

The orchestra comprises 101 members, and the following artists will appear during their season here: Mme. Homer, contralto, of the Metropolitan Opera Company; Mme. Schumann-Heink, contralto; Miss Kathleen Parlow, the world-renowned Canadian violinist, and Josef Hofmann, the popular pianist.

The Boston Symphony is always warmly welcomed in Philadelphia.

From EVENING SUN,

Address New York City.

Date OCT 10 1911

Esti 884

The Boston Symphony Orchestra with Max Fiedler as conductor will give five Thursday evening and five Saturday matinée performances at Carnegie Hall beginning in November and closing in March. The subscription sale of seats opened yesterday.

From PRESS,

Address Philadelphia, Pa.

Date OCT 8 1911

Last year's subscribers to the Boston Symphony concerts will have until next Wednesday, October 11, to renew their subscriptions and retain their old seats. All applications should be made to Miss H. Harris, in Heppe's Piano Rooms, 1119 Chestnut Street. The public sale for new subscribers will open Monday morning, October 16.

Estabi 84

Mr. Fiedler reached Boston a week ago with an interesting bunch of news about his plans for the coming season. He has been spending the Summer at Garmisch, in Bavaria, almost next door to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements and now the first movement is only in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called the "Alps Symphony," the first movement being descriptive, the second meditative.

Strauss played over the first movement for Mr. Fiedler, who was much impressed with it, but there is absolutely no chance of its being performed this year.

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From EVENING NEWS.

Address Baltimore, Md.

Date

Es rk, 1884

MUSIC LOVERS LOOK FOR RARE SEASON

Performances Will Open October 20 With Hutcheson's Recital.

Baltimore's schedule of notable musical performances for the current season, which will be opened by Ernest Hutcheson's recital at the Peabody on October 20, promises an unusual volume of rare pleasure and edification for music-lovers. The list of attractions prepared by our purveyors includes a gratifying number of the world's fruits of highest accomplishment in art development. The provision is so ample that there is more danger that we shall experience satiety than there is that we shall suffer from unappraised appetites.

The opera season is fairly assured, which means that we may expect 10 evenings of well selected works, admirably presented. The Chicago managers propose to give us a taste of Wagner with Gadski or Fremstad, which will greatly enrich their scheme. Mary Garden is to appear as Carmen, which role should afford her unusually fruitful material. Many of last year's singers will be employed in this season's presentation, which is not regrettable, for most of them were so successful as to merit a warm welcome on their reappearance. The management would do well to consider bringing a somewhat smaller orchestra to the Lyric. With a more compact body of players, in place of the long lines necessitated by the architectural conditions where 80 men are involved, the orchestra would be under more complete control, which would result in truer unity and less veiling of the singers' voices. Naturally, this curtailment would have to be confined to the strings, which is a pity, for they are the noblest element in the orchestra, and they are not themselves the principal transgressors, but their presence in such large numbers pushes the wind players back across the line of intimate influence.

Symphony Concerts.

The Boston Symphony Orchestra will give its usual five performances in Baltimore with distinguished soloists, and the reorganized New York Philharmonic Orchestra, under its new conductor, Stransky, will visit us three times. Ernest Hutcheson will play George Boyle's new piano concerto at one of the Philharmonic concerts. The success of this work at the recent Worcester Festival was phenomenal. The severest critics were extremely laudatory of both the composition and its presentation. Baltimore musicians will look forward to its home production with keen interest.

There will be the usual performances by the Oratorio Society, the Musical Art, Mr. Randolph's opera class and the concerts (invitation functions) given by the German singing societies.

Peabody Recitals.

The Peabody recital series will be more interesting than ever before. Many established favorites, viz.: Hutcheson, Wirtz, Van Hulsteyn, Harold Bauer, Joseph Lhevinne and Emmanuel Wad would be sadly missed by the Baltimore public if they failed to do the wheel-horse work of the scheme. Of the, to us, less familiar artists are Alma Gluck, who as a member of the Metropolitan Opera Company, two years ago, charmed with her personality and musical art; Theodor Hemberger, an accomplished musician and violinist, who has this year joined the Peabody faculty; Austin Conradi, talented pianist and composer, who was graduated from the Peabody last spring; Mabel G. Siemonn, a delicious soprano singer, who has been engaged by Savage for opera; Elsom Zimbalist, whose success as a violinist has been most brilliant; George F. Boyle, the composer-pianist, whose two art activities (writing and performing music) seem to cooperate to the advantage of each; Adelin Fermin, whose vibrant barytone voice and musical temperament won for him a warm place in Baltimore's regard last season; Elena Gerhardt (soprano), who comes with the enthusiastic indorsement of high authorities; Kathleen Parlow (violinist), who has won rare laurels in the musical centers of Europe; Yolanda Sassoli, who was introduced to the Baltimore public by Madame Melba, and who is quite unique in her manifestation of the harp; Harold D. Phillips (organist), a member of the Peabody staff, who is an erudite musician and a brilliant performer; Alexander Heinemann, who is without doubt unrivaled as a male singer of classical songs, and Katharine Goodson, the English pianiste, who is said to rank very high in her art.

The Kneisel Quartet.

Mr. Randolph has, as usual, engaged the Kneisel Quartet for three chamber music concerts, and he has also secured the Flanzaley Quartet and the Barrere wind-instrument players for one appearance each. The Flonzaley Quartet has in the few years of its public playing won such a measure of enthusiastic approval as is almost unique. Press notices from Berlin, Dresden, Weimar, Leipzig, Stuttgart and London are unanimous in according it the highest possible praise.

The Barrere Ensemble is composed of two flutes, two oboes, two clarinets, two French horns and two bassoons. Barrere's artists not only present a novel combination of instruments, but they are said to secure wonderful effects.

In addition to the above cited musical functions we shall doubtless have some visits of touring artists. Altogether our promised volume of performances and

From EVENING SUN,

Address New York City.

Date OCT 11 1911

MUSIC AND MUSICIANS

SOME STORIES OF MATERNA AND ANNIE CARY.

As Well as Gericke, the Henschels and the Boston Symphony a Generation Ago—The Hub Is About Celebrating a Thirtieth Anniversary—Some Hullaballoo About It, Too

There's a rare budget of yarns out of Boston these days. The Symphony Orchestra is about celebrating the thirtieth anniversary of its foundation, by an unknown citizen, who had a scheme of concerts fully matured in his head and was ready to subsidize them out of his own pocket. This man, as all Boston soon found out, was Mr. Henry L. Higginson. The *Transcript*, in a two-page-long look backward, declares that, like Col. Sellers, he was only waiting for a "missing ingredient." At the Harvard Musical Association's last concert one year, he found it. Miss Lillian Bailey sang in old Music Hall and her London teacher, George Henschel, in his own "Concert Overture," appeared as a conductor.

The Boston Symphony Orchestra was soon formed, with Mr. Henschel as conductor and Bernhard Listemann as concert master. The opening concert—they did not say "inaugural programme" then—was given in the Music Hall, on Saturday evening, Oct. 22, 1881, as follows: Beethoven, overture, "Consecration of the House"; Gluck, aria, "Orpheus"; Haydn, symphony in B-flat major (B. & H., No. 12); Schubert, ballet music, "Rosamunde"; Max Bruch, scena, "Odysseus"; Weber, "Festival Overture"; soloist, Miss Annie Louise Cary.

Mr. W. F. Apthorp, Boston's programme annotator of the pre-Philip Hale years, remarks on this American occasion: "Be it said, en passant, that I believe this was Miss Cary's last appearance in public. Though she hardly appeared to advantage in the Gluck air (sung in English!), her singing of Penelope's great scene in Max Bruch's 'Odysseus' was by all odds the most completely superb I ever heard her do. She retired from public life at her greatest."

Mr. Wilhelm Gericke, the second to command when Mr. Higginson found changes necessary, was fourth conductor at the Vienna Court Opera, besides conducting some other things in the Austrian capital. Apthorp to-day believes Mr. Higginson could not have made a luckier choice. "And just here let me tell a little anecdote, sharply characteristic of one of the persons concerned." He goes on to narrate that, leaving the United States, Mr. Henschel went out on the same steamer as Amalia Materna, the great Wagnerian soprano, who was a warm intimate friend of Mr. Gericke. Chatting with her on deck one day, Mr. Henschel suddenly changed the course of their conversation.

"By the way, I hear you know Mr. Gericke very well, who is to succeed me at the Symphony concerts in Boston." On her assenting, he went on in his emphatic way: "And now will you please tell me one thing? Can he conduct?" Materna's answer is not reported, but, says Apthorp, one can fancy her assuming the expression of face with which she used to cry out: "Armsel'ge, schweig'!" to poor *Gutrune* in the last scene in "Götterdämmerung." Conduct? Aye, that he could, the veteran critic concludes.

Mr. H. E. Krehbiel, in an added word on the twenty-six years of the Boston Orchestra's visits outside its own town, recalled another famous story of old days. "When Major Higginson was persuaded (I think that statement fits the case) to include New York in the orchestra's itinerary, the metropolis, unlike the other cities to which he ministered, was no more suffering from a paucity of symphonic music than it is now. Mr. Theodore Thomas was still with us, conducting his own Symphony Concerts, his Young People's Concerts and the concerts of the Philharmonic Society. Mr. Walter Damrosch was continuing the concerts of the Symphony Society, founded by his lamented father, whose services in behalf of good music in concert room and opera house can scarcely be overestimated. Mr. Van der Stucken, young, ambitious and tremendously energetic, was giving us "Novelty Concerts," and Mr. Seidl, having won a great popularity at the opera, was eager to extend it into the concert field, introducing that modern reading of the classics which has wrought much good but more evil in the public taste."

The new works introduced were not urgently needed, for the rivalry between Mr. Thomas and Dr. Damrosch had for some years kept this pool in rather violent agitation.

Neither of these New York leaders was content to wait for the new compositions brought forth by German composers to be published. "They produced them from manuscript on which the ink was scarcely dry. As an illustration let one circumstance serve: Both conductors received scores of a Brahms symphony at the same time. Dr. Damrosch went straightway to Schirmer's music shop for the parts but found that only one set of them had been imported and it was already in the hands of his rival, who promptly announced it for his next concert, which was to take place two or three days later. Dr. Damrosch hired a band of copyists, tore his score into sections, the copyists worked all night, and the next day the symphony was played."

In a final word touching the attitude of the newspaper reviewers of New York toward the Boston Orchestra, the local dean declares: "It was kind from the beginning. My old colleagues in Boston will realize what this means when they recall the amusing jealousy which existed at that time between the musical people (or their mouthpieces) of the two cities. Too often the success of an artist in one city meant his sure failure in another. In his humble way, one of the New York writers labored to break down these foolish barriers, which were not at all imaginary." He tells how an artist from Europe made her first American appearance in New York, where she was treated, "not harshly, not unjustly, but somewhat severely" by the New York critics.

To one of them she went, utterly discouraged, and said she was inclined to return to her home at once. "Why?" asked the critic. "Because I made a failure on my first attempt yesterday." "Do you admit that?" "Certainly; I felt it in the hall and I read it in this morning's papers." "Then," said the critic, benevolently, "don't go home; go to Boston." "Why Boston?" "Because if you have failed here, as you say, you will succeed in Boston." Persuaded that the advice was honestly meant, she acted on it. In a fortnight after her first appearance she was the toast of musical Boston. And she deserved her success, the story ends.

SUN,

Baltimore, Md.

Boston Symphony

MAX FIEDLER, conductor of the Boston Symphony Orchestra, reached Boston a week ago with interesting news about his plans for the season. He has been spending the summer at Garmisch, Lavaria, almost next door to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements, and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called "The Alps Symphony," the first movement being descriptive, the second meditative.

Strauss played over the first movement for Mr. Fiedler, but there is no chance of its being performed this year.

He gave in Boston yesterday the first performance anywhere of Reger's new "Comedy Overture," the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Baltimore at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to be off the press by the first of the year.

The soloists will be Mme. Homer, Mme. Schumann-Heink, Miss Kathleen Parlow and Josef Hofmann.

[35]

From EVENING NEWS,

Address Baltimore, Md.

Date

BOSTON SYMPHONY'S PLANS FOR SEASON

Reger's New Comedy Overture Will Probably Be Given Here.

Season ticket holders of last year's series of Boston Symphony Concerts have until October 12 in which to renew their subscriptions and retain their old seats, after which time the books will be closed, to be opened for new subscribers on the following Monday. All applications should be made to W. A. Albaugh, at his office, Charles and Fayette streets.

Max Fiedler, the conductor of the Boston Symphony Orchestra, reached Boston a week ago with news about his plans for the season. He has been spending the summer at Garmisch, in Bavaria, almost next-door neighbor to Richard Strauss, of whom he has seen a great deal. His great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work.

He gave in Boston the first performance anywhere of Roger's new comedy overture, the score and parts of which he brought over, with him fresh from the printers. This is likely to be heard in Baltimore at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be off the press by the first of the year.

The soloists will be Mme. Homer, Mme. Schumann-Heink, Miss Kathleen Parlow and Josef Hofmann.

From

Address PROVIDENCE, R. I.

Date OCT 8 1911

THE Boston Symphony Orchestra opened its season in Boston on Friday, under the leadership of Max Fiedler. The novelty of the programme was a new comedy overture by Reger, for which this was the first performance anywhere. Mr. Fiedler brought the score and parts with him from Europe on his return two weeks ago, the work being fresh from the press. It will probably be given in this city at one of the early concerts.

Mr. Fiedler, in commenting on the opening season, said that 38 of the works included in his list for the year are new to Boston, though he may not perform quite all of them.

"I only wish," said Mr. Fiedler, "that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer, and there is no possibility of its being finished in the next six or eight months.

"He has played for me, so far as he could, the first movement of his symphony, and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestral rehearsal. He will probably call it the 'Alps Symphony.' In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields, and finally he reaches the lofty snow-capped peak. Then, like the true Strauss that he is, he uses the same music to descend with, but with everything diminished, to make the descent faster than the ascent. Altogether I think it is going to be a most notable work."

From REPUBLICAN,

Address Springfield, Mass.

Date OCT 8 - 1911

Other Notes and Comment.

For those who have grown accustomed to a comfortable feeling of security in regard to the artistic future of the Boston symphony orchestra, there was a disturbing item of news in August Spanuth's Berlin letter to the New York Staats-Zeitung a few days since, says Musical America. It has been generally understood that Dr Karl Muck was to return to the post now filled—at his instigation—by Max Fiedler, in the autumn of 1912, to remain at the head of the Boston band for a more or less indefinite period; it has been believed that the agreement was ratified contractually some time ago. This would seem to have been somewhat premature complacence, for, according to Mr Spanuth, there is now a possibility of the negotiations coming to naught because of a disagreement on the question of salary. Certainly Germans in general, and Berliners in particular, would not deplore a turn or twist that would save Dr Muck to them and the kaiser's opera.

From PUBLIC LEDGER, PHILADELPHIA, PA.

Address

Date OCT 8

Mr. Fiedler, conductor of the Boston Symphony Orchestra, reached Boston a week ago with interesting news of his plans for the coming season. He has been spending the summer at Garmisch, in Bavaria, almost next door to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements, and now the first movement is only in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called the "Alpa Symphony," the first movement being descriptive, the second meditative. Strauss played over the first movement for Mr. Fiedler, who was impressed with it, but there is absolutely no chance of its being performed this year. Fiedler recently gave in Boston the first performance anywhere of Reger's new comedy overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Philadelphia at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps," and "Iberia," which is expected to be off the press by the first of the year. He is planning to give in Philadelphia a Wagnerian programme at the fourth concert on Monday, February 19.

H. Evan Williams, the Welsh-American

From EVENING GLOBE,

Address New York City.

Date OCT 10 1911

A new "Comedy Overture" by the industrious Max Reeger had its first performance anywhere at the opening concert of the Boston Symphony Orchestra last week. Philip Hale wrote in the Boston Herald of the event as follows:

"Mr. Fiedler brought with him from Europe the score of Reger's new overture which has just been published, and the performances yesterday was the very first. The overture is scored lightly as far as the number of instruments is concerned. The trombones are not employed, and there are two of each wood wind instruments, two trumpets and four horns; nor does Reger find it necessary to call in the aid of a large battery, for kettledrums and a triangle are the only pulsatile instruments. Notwithstanding this modesty in resources, the instrumentation is for the most part heavy, clumsy, and at times it is raw. The themes are without marked significance, nor do they gain in the elaborate contrapuntal treatment that characterizes Reger's music. There are animated pages; liveliness of tempo, and the frequent hurlyburly may persuade a hearer who is thus easily affected that the composer has really something to say and is fortunate in expression.

"It would be folly to deny Reger's technical skill, but in this overture, as in the great majority of the pages of his orchestral works he shows a lack of fine taste, hardly any appreciation of color or nuances, an inability to provide contrasts, and above all an absence of poetic spirit. This man is now nearly forty years old, and it is high time for him to disclose an imaginative gift if he wishes to be accepted by a generation to come. Meanwhile the Regerites compare their idol to Bach and Beethoven and Reger festivals are held solemnly to the deep and abiding joy of the initiated.

The soloist of the concert was Mrs. Alma Gluck, who was warmly praised for her singing of airs from Mozart's "Seragnio" and Charpentier's "Louise."

This week the Boston orchestra celebrates its thirtieth anniversary by offering as a programme the three works oftenest performed at its concerts—Beethoven's "Eroica" symphony, Schubert's "Unfinished" symphony, and Brahms5s "Academic Festival Overture."

POST, SATURDAY, OCTOBER 14, 1911

SYMPHONY HAS 30TH BIRTHDAY

BY OLIN DOWNES

The programme of the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall was designed in honor of the 30th anniversary of that organization, and it offered three works which have long been favorites with the symphony audiences. This programme was: Eroica Symphony, Beethoven; Unfinished Symphony, Schubert; Academic Overture, Brahms. There was no soloist.

There was an eloquent performance of Beethoven's epic, a work which is assuredly a token of one of the most extraordinary steps ever taken by a composer. It seems that in his third symphony, almost without warning, Beethoven suddenly emerged from the Mozart and Haydn mould, and becomes himself, in one startling explosion. One other man did an equally amazing thing, although he did not build such a mighty cathedral as Beethoven. This was Berlioz when he wrote the Fantastic Symphony. The distance between the second and third symphonies represents perhaps the greatest step that Beetnoven, the arch-enemy of custom, took in the whole course of his artistic development. It is a much greater step from the first two symphonies to the Eroica, for instance, than between the Eroica and the Fifth, or even the Fifth and the Ninth. The Eroica Symphony is truly a heroic and colossal masterpiece, that grips one the harder with every hearing.

Schubert's Symphony was well placed on the programme. It offers a striking example of how romantic a composer may be, while adhering very closely to an established classical form, and it unquestionably contains some of the most beautiful music in existence. Schubert has filled his symphonic mould with very rich and emotional substance. It is futile to speculate upon what the other two movements would have been. They are not, so far as we know, and art has seldom suffered a greater loss. Brahms' "Academic" overture brought a brilliant and exhilarating conclusion to the concert. At the concerts of next week the centenary of Franz Liszt will be observed with a special programme: Symphonic poem, "Les Preludes"; Symphony after Dante's "Divina Commedia"; piano concerto in E-flat; Symphonic poem, "Tasso; lament and triumph"; soloist, Rudolph Ganz.

ADVERTISER, SATURDAY MORNING, OCTOBER 14

SYMPHONY ORCHESTRA'S 30TH ANNIVERSARY

THIS WEEK'S PROGRAMME IS COMMEMORATIVE

Beethoven's Heroic Symphony Gave Conductor Fiedler Opportunity to Shine Brilliantly.

By Louis C. Elson.

PROGRAMME.

Beethoven. Heroic Symphony.
Schubert. Unfinished Symphony.
Brahms. Academic overture.

There was no soloist. The programme was supposed to be commemorative of the fact that the Boston symphony orchestra began just 30 years ago, but it might be difficult to discover just how these numbers celebrated the event. The symphony had a funeral march, which might typify that all adverse criticism had long since been buried. The "unfinished" symphony might intimate that the great work of these concerts is still going on, but we are puzzled to account for the academic overture. The three works cannot be regarded as especial favorites in a greater degree than the "Tannhauser" overture, Beethoven's fifth symphony, Tschaikowsky's sixth, Schubert's C major, or a dozen other works that could be named.

But who need quarrel with the logic that led to three solid and poetic works exquisitely and grandly played. Nevertheless, since memories are in order, let us also begin to reminisce upon this auspicious occasion.

The orchestra was born of strife and battle. The conservatism of the Harvard Musical Association and its orchestra, over 30 years ago, led to the formation of a much more radical organization, the Philharmonic orchestra, which played at Liszt, and Berlioz, and Wagner, with more enthusiasm than technique. The two rival orchestras managed to cause many empty benches for each other. Then came the great musical benefactor of our city, Henry L. Higginson, and presented what each of the warring factions were striving for. He took Saturday night for his concerts, so that he might interfere with no other enterprise, for at that time Saturday night was almost barren of any entertainments, a remnant of the Puritan custom which held Saturday night as part of the Sabbath.

Henschel was the first conductor and gave programmes that were brimful of novelties. He always used to begin the season with Beethoven's "Dedication of the House," a sort of musical grace before meat that might have been revived for this occasion.

It would be an old story to tell of the different conductors who followed, Gericke, the elegant, Paur, the enthusiastic, Nikisch, the freely poetic, Muck, the thrilling, for their work is known to every Bostonian. But it seems fitting, at this 30th anniversary, to state emphatically, that had it not been for Mr. Gericke the Boston Symphony orchestra might have been the equal of the Chicago orchestra, or of the New York Philharmonic, a great organization, but not the foremost band of America and perhaps of the world.

It was Mr. Gericke's courage in replacing the veteran concert-meister, Listemann, with the young Franz Kneisel, in weeding out some of the older musicians who had come to look upon the orchestra as a species of old men's home, and bringing in a number of young men of the highest talent who were to grow up with the orchestra, it was this that made the wonderful organization that we enjoy today. Several of the men whom Gericke brought over in the first years of the orchestra are with the band today, in full vigor of musicianship.

Having gathered the material that was to hold together with something like permanency, Gericke drilled it with a rod of iron. We are quite aware of the limitations of that eminent conductor. The abandon of Muck, the fury of Paur, the freedom of Nikisch, were foreign to his Chesterfieldian style, but he did what none of these could have done; he became an unrelenting drillmaster until the orchestra was technically beyond all of its competitors. When the later conductors stepped in they found a noble instrument ready for them to play upon. Therefore in the commemorative service let the names of Higginson and Gericke be remembered together.

Meanwhile the Beethoven symphony is waiting. There is a vein of the grandiose in Mr. Fiedler that causes him to shine with especial brightness in the first movement of this work. The intense gusts of passion which mark the end of the closing theme, the dins and alarums of battle which are in the development, the power of the coda, all these were portrayed with warlike vigor. This movement was not over-driven, but was read with commendable restraint. The repeat of the exposition was cut out, a wise proceeding in so long a programme. The figure treatment was kept very clear in all of its manifold phases, and that return of the chief figure upon the horn, in the tonic, directly against the strings in the dominant was softened down so that its audacious harmonies shocked no one.

The scherzo was taken at a great speed, but it has plenty of warrant for this, and the trio displayed the horns prominently. Even today, when every possible resource of every instrument is exploited, there is nothing in the repertoire that excels this as an exposition of the true spirit of the horn. The three horns might have blended a trifle better. The glory of the funeral march was chiefly in the fine playing of the oboe, but the movement was perfect in its reading, not too slow, as we are apt to have it sometimes. The symphony made a great success, and Mr. Fiedler was enthusiastically recalled twice, and finally the orchestra arose in response to the continued applause.

To listen to the "Unfinished Symphony" was like taking a cool and refreshing bath and washing away all the worrying thoughts and puzzling dissonances that the modern musical problem-makers have poured over us.

At the best one could say with Longfellow:—

"Their mighty thoughts suggest,
Life's endless toil and endeavor;
And tonight I long for Rest."

And rest it was; delightful, cool rest, in unforced harmonies and beautiful melodies. And Mr. Fiedler gave it all with becoming simplicity. He did not endeavor to read more into the score than was evident in it. Only in the second movement the pianissimo effects were pushed almost to inaudibility. The mystery of the opening phrase of the first movement, and the ineffable beauty of the subordinate theme, were done full justice to. Every contrast was well defined, and the work was as successful as any performance of it could be. There is a trifle too much of repetition in the measures of this work to make it the ideal of the 20th century.

Brahms' "Academic" overture gained by coming after the Schubert instead of the Beethoven work. Its treatment was as always interesting, and its funny bassoon passages were well played. It also evoked great enthusiasm and again Mr. Fiedler was recalled by the popular applause.

Therefore the "commemoration" was especially successful, and after all, even though, as above stated, the numbers commemorated nothing in particular, it was eminently fitting to mark the 30th milestone with a programme that was purely orchestral, and with works that were purely classical.

SYMPHONY'S 30TH ANNIVERSARY

Commemorated by Program of the Classics.

Fiedler and Orchestra Receive Pronounced Applause.

The Boston Symphony Orchestra is observing in its concerts this week the 30th anniversary of its first public rehearsal and concert, which were held Oct 21 and 22, 1881. The program performed yesterday afternoon, and to be repeated tonight, consists of two symphonies, the "Eroica" of Beethoven and Schubert's "Unfinished," and the "Academic" overture of Brahms.

Yesterday there was no attempt made at festal display, or at any obvious or unusual means of denoting a public celebration, such as the decoration of the platform by garlands, inscriptions, or even of some symbol or sign of the span of years. The conductor's desk was devoid of embellishment, even of a score, for Mr Fiedler conducted from memory. A note of a few lines in the program told simply the historical association which made these concerts commemorative of the orchestra's founding, since those of next week, following more nearly upon the original dates, are to be made commemorative of Liszt.

Needs No Panegyric.

The occasion was the more appropriate for its want of ceremony and pompous display; more appropriate to the history of the orchestra and to the dignity of its present eminence. There is no need at this time for a panegyric upon the distinguished career and attainments of the organization. The loyalty and commendation of a great public expressed from week to week is to be preferred as more spontaneous and sincere and as springing deeper from the heart than any contrived and formal eulogium.

Mr Fiedler's selection of the two symphonies showed a like sense of the fitness of things. There could be no more lofty purpose of a symphony orchestra nor a more significant and vital test of its art than to publish abroad to the people year after year the symphonies of Beethoven. With him the supreme instrumental form came to its finest flower. He crystallized it into an enduring speech whose epic proportions time has only revealed the more clearly.

He is the keystone of the symphonic arch. Weighing the formulas of Haydn and Mozart, he sifted, condensed and knit them more closely; then as the vicissitudes of life deepened and purified the riches of his spirit he broadened and expanded these formulas until they could contain the serenity and the conflict of his soul.

Schubert and His Work.

The way was then prepared for Schubert, the master singer, the first great lyricist of romanticism. A true poet, gifted in the creation of spontaneous, upspringing song, he wrote for the orchestra in this fragment of two movements, as though the tones of his exquisite melodies were wedded to words, which each listener might hear to match the fancy of his own mood.

Two such symphonies are a fit program for a great orchestra dedicated to the true service of symphonic music. The addition of the Brahms supplied for closing the gayety of garnished college songs which were irrelevant, and one might say irreverent, after what had preceded. They added no new thought to the symposium of the symphony which had already been heard, but many were doubtless sent home in a cheerful mood, revived by the spirit of college days, inasfar as Brahams caught it, and not being a college man he escaped such things.

The playing of the first two numbers was what the orchestra has taught this audience to expect. There was the firm and well-knit ensemble and the familiar euphony of tone. To this there was an understanding and appreciation of the spirit of Beethoven and of the Schubert.

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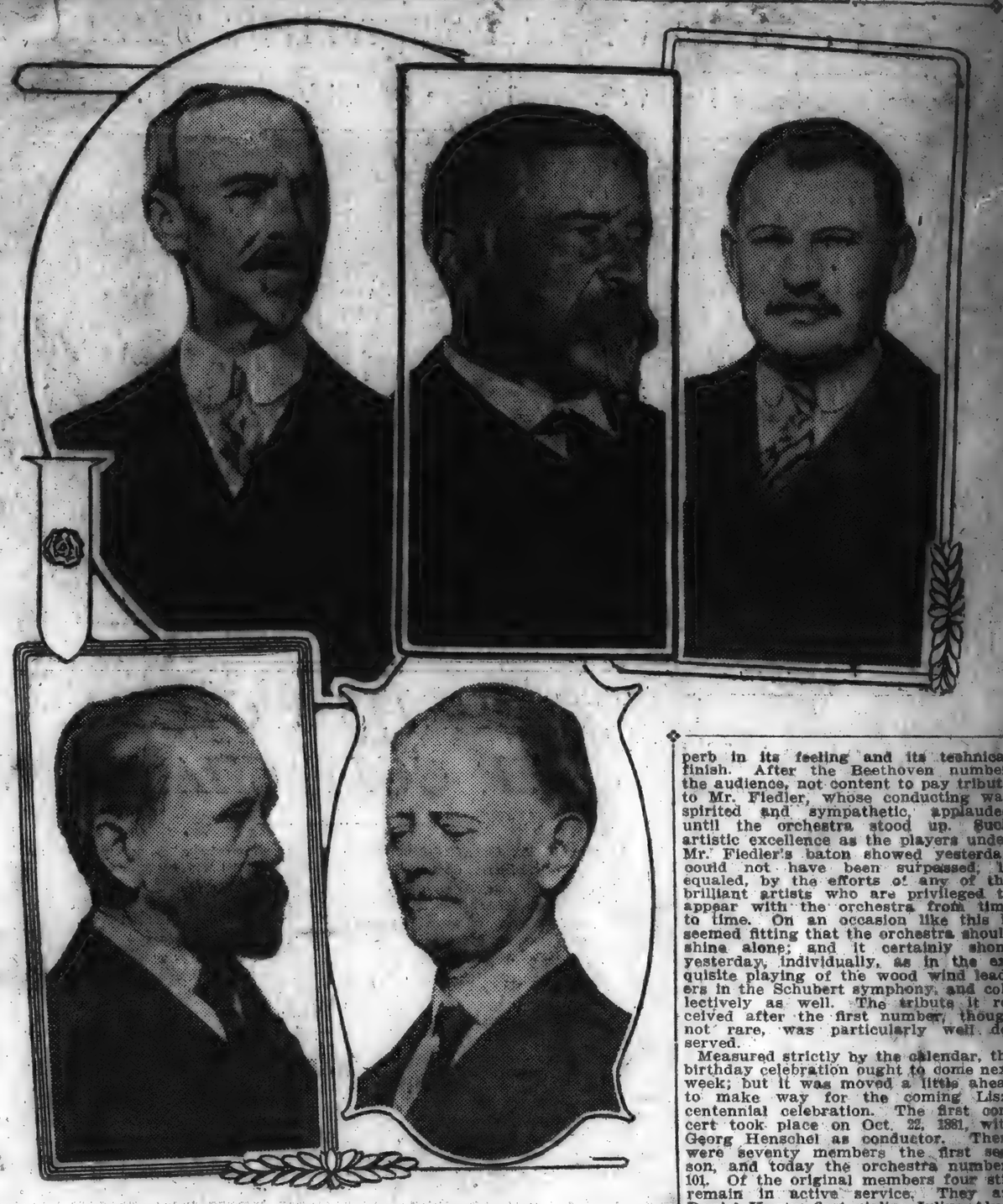
JOURNAL—SATURDAY, OCTOBER 14, 1911

Symphony Founder; Four Original Members Still With It



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Measured strictly by the calendar, the birthday celebration ought to come next week; but it was moved a little ahead to make way for the coming Liszt centennial celebration. The first concert took place on Oct. 22, 1881, with Georg Henschel as conductor. There were seventy members the first season, and today the orchestra numbers 101. Of the original members four still remain in active service. They are Daniel Kuntz, first violin; Julius Akeroyd, second violin; Paul Fox, flute, and C. Schumann, horn. Mr. Akeroyd originally sat among the first violins. These pioneers, who are not all veterans in appearance, were present yesterday, and they celebrated the occasion by posing for a picture for The Journal.

Maj. Henry L. Higginson, the founder of the orchestra and its chief patron ever since, remained in the background yesterday, but there is a possibility that he may be persuaded to come to the front tonight. The beautiful bronze bust of him put in place a week ago in the main lobby of the hall is naturally attracting a great deal of attention at this time.

It has already been stated in The Journal that the appeal for support or "sympathy" which Maj. Higginson made to the public in April, 1881, was handsomely responded to from the first. Yesterday there was another striking demonstration of this unfailing substantial interest in the splendid work of the orchestra. The line of people waiting for seats in the second balcony extended from Symphony Hall up Huntington avenue as far as the Boston Opera House, and the seats on sale were disposed of long before the demand for them could be satisfied.

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Yesterday, at any rate, the orchestra played in a fashion that challenged comparison with its finest work in the past, and that means with the best playing ever heard here or anywhere else.

JOURNAL—SUNDAY, OCTOBER 15, 1911.

LISZT PROGRAM FOR SYMPHONY

Conductor Fiedler Plans to Commemorate Birthday of Composer.

The entire musical world has been celebrating the centenary and the birth of Franz Liszt, and it is but natural that Mr. Fiedler, who is an enthusiastic admirer of the great Hungarian, should have the Symphony Orchestra take its share in the commemoration. It so fortunately happens that the third concert of the current season falls within a day of Liszt's birthday, for he was born at Oedenburg, Hungary, Oct. 22, 1811. Mr. Fiedler has arranged a program devoted entirely to his works, and Rudolph Ganz, the distinguished pianist, has been engaged as the soloist.

The chief item on the program is the Dante Symphony. This work, curiously enough, has been performed but twice in our Symphony concerts, both times under Gericke. Its first performance was on Feb. 26 and 27, 1886, and its last on May 1 and 2, 1903. For a large part of the patrons of the Symphony concerts the symphony will be a novelty. In the second part, the "Paradiso," voices are used, as in the finale of the Faust Symphony; but in this only women's voices are employed. The orchestra will have the association of sixty voices from the Musical Art Club of Boston, of which Berta Schoff is president.

The Dante Symphony will be preceded by the famous symphonic poem, "Les Preludes," and these two will make the first part of the program. The second part will comprise the concerto for piano in E flat major, No. 1, and the symphonic poem, "Tasso's Lamento e Trionfo."

TRAVELER, SATURDAY, OCTOBER 14, 1911.

Boston Symphony Orchestra.

The entire musical world unites the coming week in celebrating the centenary of Franz Liszt. Conductor Fiedler of the Symphony Orchestra, who is an enthusiastic admirer of the great Hungarian, is to unite in this world celebration of Liszt and give a programme devoted entirely to his work. The date of the Saturday concert falls on Oct. 21, only one day earlier than the date of the Liszt centenary. Rudolph Ganz, the distinguished pianist, is to be the soloist on this occasion. The chief number on the programme is the Dante Symphony, which has been performed by the orchestra but twice previously. This symphony is in two parts: part one, the "Inferno," part second contains the "Purgatorio" and the "Paradise." The symphony will be preceded by the symphonic poem "Les Preludes." The concerto for piano in E flat major, No. 1, and the symphonic poem "Tasso's Lamente e trionfo" constitute the second part of the programme.

Cambridge Symphony Concert.

The first symphony concert in Cambridge will be given on next Thursday evening in Sanders Theatre, Harvard University, at 8 o'clock. The soloist will be Rudolph Ganz. The programme comprises the "Egmont" overture, Tschaikowsy's "pathetic symphony," Liszt's concerto for pianoforte in A major and Liszt's symphonic poem "Tasso."

[37]

SYMPHONY'S 30TH ANNIVERSARY

Commemorated by Program of the Classics.

Fiedler and Orchestra Receive Pronounced Applause.

The Boston Symphony Orchestra is observing in its concerts this week the 30th anniversary of its first public rehearsal and concert, which were held Oct 21 and 22, 1881. The program performed yesterday afternoon, and to be repeated tonight, consists of two symphonies, the "Eroica" of Beethoven and Schubert's "Unfinished," and the "Academic" overture of Brahms.

Yesterday there was no attempt made at festal display, or at any obvious or unusual means of denoting a public celebration, such as the decoration of the platform by garlands, inscriptions, or even of some symbol or sign of the span of years. The conductor's desk was devoid of embellishment, even of a score, for Mr Fiedler conducted from memory. A note of a few lines in the program told simply the historical association which made these concerts commemorative of the orchestra's founding, since those of next week, following more nearly upon the original dates, are to be made commemorative of Liszt.

Needs No Panegyric.

The occasion was the more appropriate for its want of ceremony and pompous display; more appropriate to the history of the orchestra and to the dignity of its present eminence. There is no need at this time for a panegyric upon the distinguished career and attainments of the organization. The loyalty and commendation of a great public expressed from week to week is to be preferred as more spontaneous and sincere and as springing deeper from the heart than any contrived and formal eulogium.

Mr Fiedler's selection of the two symphonies showed a like sense of the fitness of things. There could be no more lofty purpose of a symphony orchestra nor a more significant and vital test of its art than to publish abroad to the people year after year the symphonies of Beethoven. With him the supreme instrumental form came to its finest flower. He crystallized it into an enduring speech whose epic proportions time has only revealed the more clearly.

He is the keystone of the symphonic arch. Weighing the formulas of Haydn and Mozart, he sifted, condensed and knit them more closely; then as the vicissitudes of life deepened and purified the riches of his spirit he broadened and expanded these formulas until they could contain the serenity and the conflict of his soul.

Schubert and His Work.

The way was then prepared for Schubert, the master singer, the first great lyricist of romanticism. A true poet, gifted in the creation of spontaneous, upspringing song, he wrote for the orchestra in this fragment of two movements, as though the tones of his exquisite melodies were wedded to words, which each listener might hear to match the fancy of his own mood.

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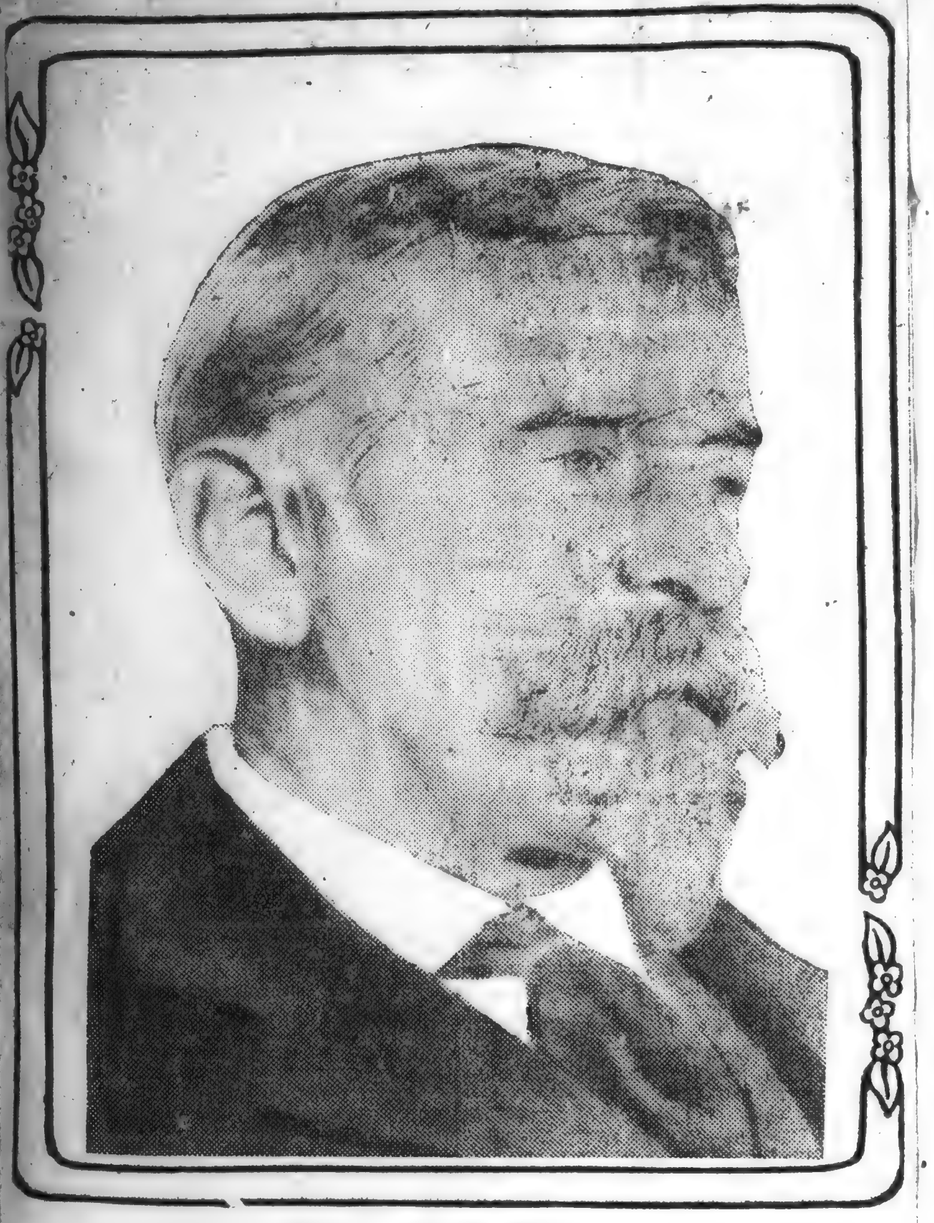
Symphony Orchestra Gives Its 30th Anniversary Concert



Maj. Henry L. Higginson.

Dignified Program of Favorite Works Chosen to Mark the Occasion.

INFLUENCE OF ORGANIZATION

By PHILIP HALE.

The second public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 3, "Eroica".....Beethoven
Symphony in B minor, "Unfinished"..
Schubert
Academic Festival overture.....Brahms

This program was in commemoration of the 30th anniversary of the first public rehearsal of the Boston Symphony Orchestra, Oct. 21, 1881.

It was in April, 1881, that Maj. Henry L. Higginson made a public announcement "in the interest of good music." Acknowledging the work done in the past by the Harvard Musical Association and the Handel and Haydn Society, gratefully admitting that he was about to build on the foundations they had laid, he modestly stated his purpose of establishing a full and permanent orchestra, which should offer "the best music at low prices." Referring to such orchestras in European cities, he said that their essential condition was their stability, "whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere."

This permanent orchestra in Boston was to number 60 selected musicians. The concerts were to be 20 in number. "Besides the concerts there will be a public rehearsal on one afternoon of every week, with single tickets at 25 cents, and no reserved seats."

The orchestra of 1911-12 numbers 98 men, not including the organist and the librarian. At the end of last season the orchestra had given 2914 concerts. Its reputation is not confined to the United States, for it is ranked as among the few great orchestras of the world, an orchestra surpassed by none.

Desiring to benefit his fellow-townsmen by giving them the opportunity of hearing the best music at a reasonable price, cheerfully maintaining the orchestra as well as founding it, Maj. Higginson built for himself an abiding monument without thought of his own glory. Kings, princes, dukes have supported orchestras for their own idle pleasure. The city of Boston boasts of the orchestra which it owes to the more than princely generosity of a citizen.

Mr. Henschel was the first conductor and his three years of service stirred up strife. An admirable program maker, he had not then the experience and the authority to shape the orchestra into a perfect organization. The newspapers of 1881-84 published articles, critical and controversial, that now seem unnecessarily severe, when they were not flippant, childishly ungrateful and futile. Maj. Higginson was neither discouraged nor disgusted. He engaged Mr. Gericke, a strict disciplinarian, a musician of the highest ideals, who had an unusually fine sense of proportion and euphony. Mr. Gericke, bringing players from Europe, created the virtuoso orchestra, that ever since he left Boston in 1889 has excited the admiration of the general public and the most fastidious judges. His first term was for five years.

Mr. Nikisch followed. His experience had been almost wholly in the opera house and at times in the concert hall his operatic training and his flaming temperament led him into extravagant readings of the classics. When he first heard the orchestra he wondered at its technical proficiency and exclaimed: "All I have to do now is to poetize." Nor was this said arrogantly; for Mr. Nikisch was born, not only a leader of men, but with a highly poetic, warmly imaginative nature. He returned to Europe in the spring of 1893.

Emil Paur was his successor, an earnest conductor, enthusiastic, desirous of broad and o'erpowering effects, too often impatient in matters of detail. He was especially successful as an interpreter of work by Strauss and Tschaikowsky. After Mr. Paur's term of five years Mr. Gericke came back. While he was still a rigid disciplinarian, his taste had broadened during his absence; welcomed compositions of the modern romantic school, nor did he shrink from acquainting the audiences with music of the latter day Frenchmen. While the orchestra under him reached the highest standard of technical proficiency, it was allowed a greater elasticity of expression, a warmer eloquence than when he ruled here for the first time.

Dr. Muck succeeded Mr. Gericke, who, serving eight years, had conducted in all for 13 seasons. Mr. Fiedler came to Boston in the fall of 1908. What the two have accomplished is fresh in the minds of all.

These conductors all contributed in one way or another to the reputation of the orchestra and aided Maj. Higginson in the maintenance of his purpose. The musicians who played under them should not be forgotten. Not only the concert masters, but many virtuosos, now dead or no longer connected with the organization, influenced their associates, capable and emulous. There have been very few orchestras in the world that contained so many virtuoso musicians, not craving individual display, but united in the desire for a perfect ensemble. And this is true of the Boston Symphony orchestra as it stands today.

The history of this organization, when it comes to be written in full, will be largely a history of the development of music in this country since 1881. The catalogue of the works produced; the list of illustrious singers, pianists, violinists, who have assisted at these concerts; the record of judicious encouragement given to local composers, native born or adopted; these, too, are a part of the glorious work.

It was meet and proper to celebrate this anniversary with quiet dignity, without thought of ceremony or parade. This anniversary should lead us all to reflection and a lively sense of gratitude. May the day never come when the Boston Symphony Orchestra will be taken as a matter of course by the people of this city!

MARY GARDEN IN CONCERT HERE

Operatic Soprano Will Be Heard in Symphony Hall Next Sunday.

Miss Mary Garden, the famous operatic soprano, who is making a short concert tour of this country prior to the opening of the opera season in Philadelphia, will give a concert in Symphony Hall on Sunday evening, Oct. 22, at 8 o'clock, assisted by Paul Morenzo, tenor, Herbert Sachs-Hirsch, pianist, Andre Benoit, accompanist.

Miss Garden is known on two continents as a woman and operatic singer of pronounced individuality. She has created many parts and has stamped some of them as her own. Thus it is difficult to imagine another Melisande in Debussy's opera. There will naturally be curiosity to hear her in concert. Paul Morenzo, a Spaniard, has been successful in Italy, France and Germany. He is said to have a tenor voice of excellent quality. Mr. Sachs-Hirsch is only 17 years old. His parents wisely refused to allow him to appear as a child prodigy.

MISS MARY GARDEN

GERALDINE FARRAR COMING

The only opportunity that the many admirers of Geraldine Farrar in Boston will have to hear her in this city during the current season will be at a concert to be given in Symphony Hall, under the management of Charlss A. Ellis, on Saturday afternoon, Nov. 4. Miss Farrar is now in the West on a concert tour, under the direction of Mr. Ellis, and she will appear in Boston just before she begins her winter's work at the Metropolitan Opera House. She is not announced as a soloist with the Symphony orchestra at all this year. With Miss Farrar is associated Edmond Clement, the French tenor, who last year made so many warm friends and admirers in this city. They will have the assistance of 50 musicians from the Boston Symphony orchestra, with Gustav Strube as conductor. With Miss Farrar and Mr. Clement, as accompanist, is Frank La Forge.

The program will be announced in due time. Mail orders for seats in the mean time may be sent to Symphony Hall.

LISZT CENTENARY

The entire musical world has been celebrating the centenary of Franz Liszt. It is only natural that Mr. Fiedler, an enthusiastic admirer of the Hungarian, should have the Symphony orchestra share in the commemoration. The third concert falls within a day of Liszt's birthday, Oct. 22. Mr. Fiedler has arranged a program devoted entirely to his works, and Rudolph Ganz will be pianist.

The chief piece on the program is the "Dante" Symphony, which has been performed only twice at the Symphony concerts, both times under Mr. Gericke. The first performance was on Feb. 26 and 27, 1886, and the last on May 1 and 2, 1903. For many of the patrons the Symphony will be absolutely a novelty, and for all it will have the savor of novelty. The full title of the work is Symphony After Dante's "Divina Commedia." The Symphony is in two parts: the first is the "Inferno"; the second is "Purgatorio," with the "Magnificat" for female voices. The orchestra will have the aid of 60 voices from the Musical Art Club.

The "Dante" Symphony will be preceded by the symphonic poem "Les Preludes." The second part will include the piano concerto in E-flat major No. 1, and the symphonic poem "Tasso's Lament and Triumph."

VLADIMIR DE PACHMANN

Mr. de Pachmann will give his first recital in Boston this season in Jordan Hall Saturday afternoon, Oct. 21, at 3 o'clock. Famous the world over, incomparable, unique as an interpreter of Chopin, he is not, as some might think, only a specialist. The program of the recital should be of great interest. It includes [illegible] Sonata, op. 39, flat major, Rondo; Liszt, Second Polonaise, Waldesrauschen, Etude de Concert No. 2, Mazurka Brilliante, A major, Hungarian Rhapsody No. 9 (Carnival at Pest) and Tarantella, "Venezia e Napoli." Tickets are now to be had at Symphony Hall.

SYMPHONY IN CAMBRIDGE

The first Symphony concert in Cambridge will be given next Thursday evening in Sanders Theatre, Harvard University, at 8 o'clock. The soloist will be that excellent pianist, Rudolph Ganz, who will then make his first appearance in this part of the country in several years. The program will include Beethoven's "Egmont" overture, Tschaikowsky's "Pathetic" symphony,

BOSTON ORCHESTRA IS LEADER OF ALL

Only American Institution to Which Artistic Europe Is Willing to Bow.

By FREDERICK JOHNS.

The Boston Symphony Orchestra completed its thirtieth year with the concerts of Friday and Saturday. To the present generation it is so much a part of the city that it is hard to believe our fathers knew it not.

It is the only artistic institution of America to which Europe bows. It is the glory of Boston and the envy of the other American cities who hear it infrequently.

The great European orchestras have been building their reputations for long periods. The Boston Orchestra became great at a leap. Inside of five years after its organization by George Henschel in 1881, it had become one of the finest orchestras in the world.

Boston's indebtedness to Major Henry F. Higginson is greater than she can repay. His audacity in founding an orchestra of such proportions in a city which was known only as the most musical of an unmusical nation was sufficiently astonishing, but it was outstripped by his dashing raid upon the great orchestras of Europe and the carrying off of their best men.

Gave a Wholesale Order.

His methods were typically American. He was impatient of waiting during the years necessary to develop the musicians at hand. He said:

"Go to Europe and bring back the best players who can be found, no matter how much you have to pay for them."

Musical Europe is grateful to Major Higginson. He caused the pay of performers in its best orchestras to be raised so that a musical career was not so altruistic as of yore.

When Gericke came in 1884 he found a band which contained some of the best players of Europe. He continued to strengthen the orchestra, and each season returned with several new men who had won fame in the older countries.

With such a membership it didn't take long to get magnificent results. By the time the Symphony Orchestra was five years old it was giving performances worthy of the best German traditions.

Much is written about conductors and we hear grave discussions as to whether Henschel, Gericke, Nikisch, Paur, Muck or Fiedler have benefited the orchestra most.

Major Higginson's liberality was more beneficial than any of these. He provided men whose skill was so great that no music ever written was too difficult for them to perform. With such men no conductor could fail.

New York orchestras have at times imported conductors whose brilliancy and reputation outshone the incumbent of the Boston desk, but these conductors never approached the results achieved from the Boston Symphony Orchestra.

Paur Was Popular.

Emil Paur was successful in Boston. For several seasons in the early nineties he pleased concert-goers. Yet when he left Boston he proved unequal to the task of building good orchestras in Pittsburg and elsewhere.

There is no orchestra in the United States which contains scores of proven virtuosi in its ranks, but they are to be found in the Boston Symphony. That is why it plays better than any other American orchestra.

For more than a quarter of a century it has been undisputed as the premier orchestra of America. During most of this time it has been considered among the two or three great orchestras in the world.

Here in Boston we think it superior to the Berlin Philharmonic, the Leipsic orchestra or the Conservatory orchestra of Paris. It would be too much to expect Europe to acknowledge this, but we have a right to feel proud that our orchestra is considered the equal of these wonderful bands.

Such men as Witek, Noack, Strube, Ferir, Schroeder, Warnke, Maquarre, Longy, Lenox, Sautet, Sadony, Mueller, Kloepfel and many others are known not only in the United States but in Europe as great musicians, composers and performers, but they play in the band of the Boston Symphony with many others equally skillful.

Credit to Gericke.

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MONITOR

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LISZT CENTENARY PROGRAM

Mr. Fiedler, who is an admirer of Franz Liszt has arranged for the Symphony orchestra to share in the commemoration of the centenary of the great Hungarian. As the third concert of the current season falls within a day of Liszt's birthday, Oct. 22, 1811, Mr. Fiedler has arranged a program devoted entirely to his works and Rudolph Ganz, the pianist has been engaged as the soloist. The chief item on the program is the Dante symphony.

This work has been performed but twice in Symphony concerts, both times under Gericke. Its first performance was on Feb. 26 and 27, 1886, and its last on May 1 and 2, 1903. For a large part of the patrons of the Symphony concerts the symphony will be a novelty. The full title of the work is "Symphony After Dante's 'Divina Commedia.'" It is in two parts; the first is the "Inferno"; the second part is divided into the "Purgatorio" and the "Paradiso."

In the finale of the second part, the "Paradiso," the human voice is used as in the finale of the Faust Symphony; but in this women's voices are employed instead of men's for the "Benedictus." In this the orchestra will have the association of 60 voices from the Musical Art Club of Boston, of which Miss Berta Schoff is president.

The Dante symphony will be preceded by the symphonic poem "Les Preludes," and these two will make the first part of the program. The second part of the program will comprise the concerto for piano in E-flat, major No. 1, and the symphonic poem "Tasso's Lamento e trionfo."

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At the Symphony concerts of this week the Liszt centenary (Liszt was born Oct. 22, 1811, and died July 31, 1886) will be observed in a significant fashion by the first performance in some years in this city of the great "Faust" symphony, with female chorus in the last part; of the symphonic poem, "Tasso's Lament and Triumph," of which certain pages strikingly foreshadow Cesar Franck; of the tone-poem, "Les Preludes," perhaps the most commonplace of all the tone-poems and of objectionable popularity; and the E-flat piano concerto, to be played by Rudolph Ganz.

This programme ought to revive thought of Liszt, his puissant personality and his picturesque career, his heroic achievements in the cause of art and his real position in musical history.

The last matter is all too debatable ground. It is hardly nearer solution today than it was in 1886, and it certainly offers one of the most interesting problems in the evolution of the musical art. And in the meantime, all opposition to the contrary, Liszt is performed more frequently every year, and seems to have been gaining the popular ear more generally with the passing of each season. Nor is it given to many men to be discussed so actively for a quarter of a century after death. If this discussion were coming to an end there would be nothing; but it seems to be only at the beginning. Every decade brings to our notice some new and surprisingly modern quality in Liszt's music which unfolds into singularly significant relation to the most advanced tendencies of the day.

Liszt as a youth landed in Paris when that city was a raging hotbed of ideas. Hugo was there, as well as Berlioz, Chopin, Lamartine, George Sand, Delacroix, Rossini, de Musset and dozens of other men of talent or genius who were adding to the flame. Liszt had appreciation and capacity for every one of them. There was no man so abreast and so at one with the spirit of his times and perhaps no man who advanced so eagerly along the paths opened by the Romanticists.

There were great composers in those days—Chopin, Berlioz, Schumann, Wagner, to name four of the biggest luminaries, and Liszt learned from them all. Think of a man who practised exercises in finger dexterity with Czerny and 9 years later commenced to write Hungarian Rhapsodies! Liszt heard Paganini play and then became the greatest pianist, according to report, that the world has ever seen. He listened to Chopin and incorporated many of Chopin's most original and characteristic effects in his transcendental piano studies, where they became only a part of the great tonal frescoes that he projected with an instrument that had been thought wholly impossible for such purposes. But Liszt had wisdom enough to know that for him the distinguished poetry of Chopin and the delicate aroma that clings about Chopin's smallest thing was not.

The Hungarian Rhapsodies, the B-minor piano sonata and the other later piano pieces have their origin of style far more in the principles imparted by the academic Czerny than in the works of the proudest of all musical poets. But how transformed! Think of Czerny's figures and then read for a single instance the second page of the piano concerto in A-major and wonder at the incredible magic of it. Liszt, after all, had a good deal that was entirely his own to say.

He encountered Berlioz, color-mad, and Wagner, the dramatic symphonist, and he created a form which embodied all the giddy dreams of Berlioz, and offered the means for an artistic unity in musical composition that was never attained by Wagner in his lifetime. The charge of plagiarism has been brought against Liszt, and, latterly, against Wagner, in harmonic matters. But who was the plagiarist? They say that Wagner helped himself with both hands to the ideas of Liszt. We know that Liszt was one of the first of Europe's great musicians to render the scores of Wagner. And who was it, please, who first got the idea of the leading motive of a theme which should represent some definite idea and serve to bind together a musical composition? Wagner has secured the credit for this, but how about Berlioz, with the Fantastic Symphony, in 1828? For that matter, how about Beethoven and the Fifth Symphony? It seems better to assume that the whole triumvirate, Liszt, Wagner and Berlioz, upon whose shoulders rest the firmament of modern music, were so affected by the Zeitgeist that they commenced simultaneously to express in tones the new potency that was at work, and that is only now unfolding itself in its fulness, in the scores of such men as Strauss and the late Mahler. Mahler, indeed, could never have existed without Berlioz, and Strauss tumbles from the laps of Wagner and Liszt.

And yet of all these men, it is questionable whether Liszt, possibly the least endowed with the musically creative talent of any of them, did not see the farthest. We must, also, in considering Liszt's development as a composer, remember the tremendous odds against which his spirit had to strive to achieve worthy expression. Liszt was born a virtuoso. From the earliest possible age he was adored by all the world. He had only to go on as a public hero, and forget all that he ever dreamed about the straight and narrow path of eternal truth. And it is easier for a camel to crawl through the eye of a needle than for such a temperament, under such circumstances, to put the leash on himself and his ideas and work great statues for posterity. One of these statues is, unquestionably, the Dante symphony. We are accustomed to think of Liszt

Liszt passed through his [illegible] oats period and kept sight of [illegible] shining very far away. With [illegible] of a true artist, and in spite of [illegible] vanity and his weakness for the [illegible] of the flesh, he followed this goal, [illegible] proaching constantly nearer to it, to [illegible] day of his death. In the last days at Weimar he was playing the music of Franck and others considered madmen at the time. Yet he could also find room in himself to encourage such a composer as Edward Grieg, and, in spite of Brahms' falling asleep to the tune of the B minor sonata, accelerate that retarded classic along his absolute musical path. Which is of the most value, the capacity for concrete achievement or the mystic vision? We think the latter. Liszt achieved much, as a composer as well as a virtuoso, but he wrote very little that can bear cold analysis and come out unscathed, with the title, "Masterpiece." The quality that holds us, one is prone to believe, is the dream of Tomorrow that shines out, here or there, and often amid pages of musical waste, in the majority of the compositions of his second and third "periods."

The "Dante" symphony was first performed in Boston under Wilhelm Gericke, Feb. 26 and 27, 1886, and again under Gericke May 1 and 2, 1903. Mr. Gericke, who shied at much modern music—and what is more modern than this symphony?—had for the work a wholesome respect. For a large part of the Symphony audiences next week it will be an absolute novelty. Its two parts consist of the "Inferno," wherein Liszt is as picturesque as ever was Berlioz in his allusion to the curse over the door of hell, and his motto for the trombones, and the last part, where he strives to reproduce the spirit of the "Purgatorio" and the "Paradiso." It is in this movement that the women's voices are employed instead of the male voices for the Benedictus. The Symphony Orchestra will have the assistance of 60 members of the Musical Art Club of Boston, Miss Bertha Schoff, president.

From STANDARD UNION,

Address Brooklyn, N. Y.

Date OCT 13 1911

Max Fiedler, conductor of the Boston Symphony Orchestra, reached Boston a week ago with an interesting bunch of news about his plans for the coming season. He has been spending the summer at Garmisch, in Bavaria, almost next door neighbor to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements, and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called "The Alps Symphony," the first movement being descriptive and the second meditative. Strauss played over the first movement for Mr. Fiedler, who was much impressed with it, but there is absolutely no chance of its being performed this year. He gave in Boston yesterday the first performance anywhere of Reger's new comedy overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn ot one of the early concerts. Debussy has also promised to send him the first score, of his "Cigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be off the press by the first of the year. The soloists will be Mme. Homer, Mme. Schuman-Heink, Miss Kathleen Parlow, Josef Hofmann and Miss Bessie Collier. The five concerts this season will fall as usual on Friday evenings in the Academy of Music, the dates being Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22.

Estal 1884

From EVENING POST,

Address New York City.

Date OCT 18

Alma Gluck.

Few singers have so rapidly and so deservedly risen to fame as Alma Gluck. Her career is briefly sketched in the Boston Symphony Orchestra's programme book as follows:

Mme. Alma Gluck—her maiden name was Reba Fierson—was born at Bucharest, Rumania, May 11, 1886. She came to New York in her sixth year, and has since dwelt there. She studied with Buzzi-Peccia. Her first appearance on the stage was as Sophie in "Werther" at the New Theatre, New York, November 16, 1909. Her first appearance at the Metropolitan Opera House was as the Blessed Spirit in "Orfeo," December 23, 1909. She has also taken these parts at the Metropolitan: Leonora in "Stradella," Nedda in "Pagliacci," Freia in "Rheingold," Mimi in "La Bohème" (first appearance in this part at the Metropolitan March 20, 1911), Marguerite in "Faust," Lucinde in "Armide," Jane in "Germania," Esmeralda in "Verkaufte Braut," Gertrude in "Maestro di Cappella." Mme. Gluck sang for the first time in Boston as Mimi in Puccini's "La Bohème," performed by the Metropolitan Company at the Boston Opera House, March 30, 1910. She sang the solo soprano music in Verdi's "Requiem," performed by the Handel and Haydn Society in Symphony Hall, February 12, 1911.

How much Mme. Gluck is in demand now is made obvious by the following dates: She sang with the Toronto Symphony Orchestra October 3, with the Boston Symphony Orchestra in Boston October 6 and 7, and at the Newark (N. J.) Auditorium October 9. This week Miss Gluck is in Maine to sing at the music festivals in Bangor and Portland. She appears as soloist with the Philadelphia Orchestra October 20 and 21. Then she goes to Milwaukee for a concert, October 24, and sings at the Peabody Institute, in Baltimore, October 27.

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AMERICAN—SUNDAY, OCTOBER 15, 1911.

BOSTON ORCHESTRA IS LEADER OF ALL

Only American Institution to Which Artistic Europe Is Willing to Bow.

By FREDERICK JOHNS.

The Boston Symphony Orchestra completed its thirtieth year with the concerts of Friday and Saturday. To the present generation it is so much a part of the city that it is hard to believe our fathers knew it not.

It is the only artistic institution of America to which Europe bows. It is the glory of Boston and the envy of the other American cities who hear it infrequently.

The great European orchestras have been building their reputations for long periods. The Boston Orchestra became great at a leap. Inside of five years after its organization by George Henschel in 1881, it had become one of the finest orchestras in the world.

Boston's indebtedness to Major Henry F. Higginson is greater than she can repay. His audacity in founding an orchestra of such proportions in a city which was known only as the most musical of an unmusical nation was sufficiently astonishing, but it was outstripped by his dashing raid upon the great orchestras of Europe and the carrying off of their best men.

Gave a Wholesale Order.

His methods were typically American. He was impatient of waiting during the years necessary to develop the musicians at hand. He said:

"Go to Europe and bring back the best players who can be found, no matter how much you have to pay for them."

Musical Europe is grateful to Major Higginson. He caused the pay of performers in its best orchestras to be raised so that a musical career was not so altruistic as of yore.

When Gericke came in 1884 he found a band which contained some of the best players of Europe. He continued to strengthen the orchestra, and each season returned with several new men who had won fame in the older countries.

With such a membership it didn't take long to get magnificent results. By the time the Symphony Orchestra was five years old it was giving performances worthy of the best German traditions.

Much is written about conductors and we hear grave discussions as to whether Henschel, Gericke, Nikisch, Paur, Muck or Fiedler have benefited the orchestra most.

Major Higginson's liberality was more beneficial than any of these. He provided men whose skill was so great that no music ever written was too difficult for them to perform. With such men no conductor could fail.

New York orchestras have at times imported conductors whose brilliancy and reputation outshone the incumbent of the Boston desk, but these conductors never approached the results achieved from the Boston Symphony Orchestra.

Paur Was Popular.

Emil Paur was successful in Boston. For several seasons in the early nineties he pleased concert-goers. Yet when he left Boston he proved unequal to the task of building good orchestras in Pittsburg and elsewhere.

There is no orchestra in the United States which contains scores of proven virtuosi in its ranks, but they are to be found in the Boston Symphony. That is why it plays better than any other American orchestra.

For more than a quarter of a century it has been undisputed as the premier orchestra of America. During most of this time it has been considered among the two or three great orchestras in the world.

Here in Boston we think it superior to the Berlin Philharmonic, the Leipsic orchestra or the Conservatory orchestra of Paris. It would be too much to expect Europe to acknowledge this, but we have a right to feel proud that our orchestra is considered the equal of these wonderful bands.

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There were great composers in those days—Chopin, Berlioz, Schumann, Wagner, to name four of the biggest luminaries, and Liszt learned from them all. Think of a man who practised exercises in finger dexterity with Czerny and 9 years later commenced to write Hungarian Rhapsodies! Liszt heard Paganini play and then became the greatest pianist, according to report, that the world has ever seen. He listened to Chopin and incorporated many of Chopin's most original and characteristic effects in his transcendental piano studies, where they became only a part of the great tonal frescoes that he projected with an instrument that had been thought wholly impossible for such purposes. But Liszt had wisdom enough to know that for him the distinguished poetry of Chopin and the delicate aroma that clings about Chopin's smallest thing was not.

The Hungarian Rhapsodies, the B-minor piano sonata and the other later piano pieces have their origin of style far more in the principles imparted by the academic Czerny than in the works of the proudest of all musical poets. But how transformed! Think of Czerny's figures and then read for a single instance the second page of the piano concerto in A-major and wonder at the incredible magic of it. Liszt, after all, had a good deal that was entirely his own to say.

He encountered Berlioz, color-mad, and Wagner, the dramatic symphonist, and he created a form which embodied all the giddy dreams of Berlioz, and offered the means for an artistic unity in musical composition that was never attained by Wagner in his lifetime. The charge of plagiarism has been brought against Liszt, and, latterly, against Wagner, in harmonic matters. But who was the plagiarist? They say that Wagner helped himself with both hands to the ideas of Liszt. We know that Liszt was one of the first of Europe's great musicians to render the scores of Wagner. And who was it, please, who first got the idea of the leading motive of a theme which should represent some definite idea and serve to bind together a musical composition? Wagner has secured the credit for this, but how about Berlioz, with the Fantastic Symphony, in 1823? For that matter, how about Beethoven and the Fifth Symphony? It seems better to assume that the whole triumvirate, Liszt, Wagner and Berlioz, upon whose shoulders rest the firmament of modern music, were so affected by the Zeitgeist that they commenced simultaneously to express in tones the new potency that was at work, and that is only now unfolding itself in its fulness, in the scores of such men as Strauss and the late Mahler. Mahler, indeed, could never have existed without Berlioz, and Strauss tumbles from the laps of Wagner and Liszt.

And yet of all these men, it is questionable whether Liszt, possibly the least endowed with the musically creative talent of any of them, did not see the farthest. We must, also, in considering Liszt's development as a composer, remember the tremendous odds against which his spirit had to strive to achieve worthy expression. Liszt was born a virtuoso. From the earliest possible age he was adored by all the world. He had only to go on as a public hero, and forget all that he ever dreamed about the straight and narrow path of eternal truth. And it is easier for a camel to crawl through the eye of a needle than for such a temperament, under such circumstances, to put the leash on himself and his ideas and work great statues for posterity. One of these statues is, unquestionably, the Dante symphony. We are accustomed to think of Liszt as one of the most fortunate of musicians, but we must realize that [illegible] such as this would have proved the doing of any lesser man.

Liszt passed through his musical wheat oats period and kept sight of his goal shining very far away. With the faith of a true artist, and in spite of his own vanity and his weakness for the things of the flesh, he followed this goal, approaching constantly nearer to it, to the day of his death. In the last days at Weimar he was playing the music of Franck and others considered madmen at the time. Yet he could also find room in himself to encourage such a composer as Edward Grieg, and, in spite of Brahms' falling asleep to the tune of the B minor sonata, accelerate that retarded classic along his absolute musical path. Which is of the most value, the capacity for concrete achievement or the mystic vision? We think the latter. Liszt achieved much, as a composer as well as a virtuoso, but he wrote very little that can bear cold analysis and come out, unscathed, with the title, "Masterpiece." The quality that holds us, one is prone to believe, is the dream of Tomorrow that shines out, here or there, and often amid pages of musical waste, in the majority of the compositions of his second and third "periods."

The "Dante" symphony was first performed in Boston under Wilhelm Gericke, Feb. 26 and 27, 1886, and again under Gericke May 1 and 2, 1903. Mr. Gericke, who shied at much modern music—and what is more modern than this symphony?—had for the work a wholesome respect. For a large part of the Symphony audiences next week it will be an absolute novelty. Its two parts consist of the "Inferno," wherein Liszt is as picturesque as ever was Berlioz in his allusion to the cursé over the door of hell, and his motto for the trombones, and the last part, where he strives to reproduce the spirit of the "Purgatorio" and the "Paradiso." It is in this movement that the women's voices are employed instead of the male voices for the Benedictus. The Symphony Orchestra will have the assistance of 60 members of the Musical Art Club of Boston, Miss Bertha Schoff, president.

From STANDARD UNION,

Address Brooklyn, N. Y.

Date OCT 13 1911

Max Fielder, conductor of the Boston Symphony Orchestra, reached Boston a week ago with an interesting bunch of news about his plans for the coming season. He has been spending the summer at Garmisch, in Bavaria, almost next door neighbor to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work. The work will be in two movements, and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called "The Alps Symphony," the first movement being descriptive and the second meditative. Strauss played over the first movement for Mr. Fielder, who was much impressed with it, but there is absolutely no chance of its being performed this year. He gave in Boston yesterday the first performance anywhere of Reger's new comedy overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Brooklyn ot one of the early concerts. Debussy has also promised to send him the first score, of his "Cigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be off the press by the first of the year. The soloists will be Mme. Homer, Mme. Schuman-Heink, Miss Kathleen Parlow, Josef Hofmann and Miss Bessie Collier. The five concerts this season will fall as usual on Friday evenings in the Academy of Music, the dates being Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22.

Estal 1884

From EVENING POST,

Address New York City.

Date OCT 18

Est 1884

Alma Gluck.

Few singers have so rapidly and so deservedly risen to fame as Alma Gluck. Her career is briefly sketched in the Boston Symphony Orchestra's programme book as follows:

Mme. Alma Gluck—her maiden name was Reba Fierson—was born at Bucharest, Rumania, May 11, 1886. She came to New York in her sixth year, and has since dwelt there. She studied with Buzzi-Peccia. Her first appearance on the stage was as Sophie in "Werther" at the New Theatre, New York, November 16, 1909. Her first appearance at the Metropolitan Opera House was as the Blessed Spirit in "Orfeo," December 23, 1909. She has also taken these parts at the Metropolitan: Leonora in "Stradella," Nedda in "Pagliacci," Freia in "Rheingold," Mimi in "La Bohème" (first appearance in this part at the Metropolitan March 20, 1911), Marguerite in "Faust," Lucinde in "Armide," Jane in "Germania," Esmeralda in "Verkaufte Braut," Gertrude in "Maestro di Cappella." Mme. Gluck sang for the first time in Boston as Mimi in Puccini's "La Bohème," performed by the Metropolitan Company at the Boston Opera House, March 30, 1910. She sang the solo soprano music in Verdi's "Requiem," performed by the Handel and Haydn Society in Symphony Hall, February 12, 1911.

How much Mme. Gluck is in demand now is made obvious by the following dates: She sang with the Toronto Symphony Orchestra October 3, with the Boston Symphony Orchestra in Boston October 6 and 7, and at the Newark (N. J.) Auditorium October 9. This week Miss Gluck is in Maine to sing at the music festivals in Bangor and Portland. She appears as soloist with the Philadelphia Orchestra October 20 and 21. Then she goes to Milwaukee for a concert, October 24, and sings at the Peabody Institute, in Baltimore, October 27.

[39]

GLOBE—OCTOBER 15, 1911.

MUSIC AND MUSICIANS.

Symphony to Observe Liszt Centenary—"Divine Comedy" To Be Revived.

DELORES GALLI,
Prima Ballerina of Boston Opera Company, Soon to Arrive Here.

The Symphony Orchestra will observe at its concerts of Friday and Saturday the anniversary of Liszt's birth, which falls on Sunday, Oct 22. It is a century since Liszt was born; a quarter of a century since he died. Rarely does a man become known until his obituary is written, and the world begins to fit together his life and his works. They sometimes fit badly.

Twenty-five years is comparatively a short time to trace out the profile of a man's life and to measure its shadow. According to the eyes and mind which saw and comprehended, that of Liszt has been drawn in various aspects—with the halo of a god, the mantle and sword of a Don Juan, the cowl of a priest and the grand manner of a worshiped and feted virtuoso. His was not a personality to be easily encompassed. It was these multiplied and wide-ranging vicissitudes of his life, imprinted upon his keen nervous organism and kindling the fires of his imagination, that gave the thought and purpose of his musical speech a greater value than its phraseology always possessed.

To Liszt music was a transcript of life, as it was to be known through nature, poetry, legend, pictures, art, his fellow men, and every concept of a rich and varied experience. For him the confines of the pure symphonic formula were too restricted for the portrayal of emotional thought. He would have his tone poems for orchestra as intimate and spontaneous a creation of feeling as his marvelous improvisations at the piano. If at times they become prolix and overloaded, it is not due to his lack of mastery over the orchestra, more than to the very wealth of his imagery.

The ardent and fiery nature of the Magyar blazed through and illuminated his every effort. To repair the defects of his early education, his thirst for general knowledge of life and of men led him into orgies of omnivorous reading. When 21 he wrote Pierre Wolf: "Provided I do not go mad, you will find an artist in me. Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethovn, Bach, Mozart and Weber are all around me." He was practicing the piano meanwhile from four to five hours a day.

His youthful mind was stirred by the revolutionary spirit, fomenting in the State, in literature and music. He espoused it with fervor, for it was an expression of himself. His individuality made his genius as a pianist unrivalled and supreme, even after Thalberg had lured the ears of Paris for a time; but it denied him recognition as a creator of music. During the last 39 years of his life, he played the piano in public not more than half a dozen times. It was as a composer that he thirsted for recognition.

Eclipsed by Wagner.

To supply the temporal needs of Wagner and to bring his works to the light, he had contributed from a purse never closed, and had labored as a conductor at Weimar with tireless zeal, with love, and finally against the intrigues of a jealous intendant. The Princess Sayn-Wittgenstein was of keener vision to foresee and resent the rise of Wagner to the overshadowing of her knight of the Altenburg than was Liszt himself. With his characteristic generosity of heart, he would say, "I can wait."

Liszt had smiled when Schindler, whose cards bore the inscription "friend of Beethoven," said that, because of his rubato, his playing of the master's concertos was "the superlative of all aberrations of taste, a crime against the divine art." Indeed, even his playing was accepted by gradations. There was always one last reservation. At first he was a good, all-round pianist, but could not play Beethoven. Then his Beethoven was accepted, but the transcriptions were not. When he wrote original pieces, hearing was denied them but granted to the transcriptions. The symphonic poems and the choral works had to pass in review in similar fashion.

As a pianist, his influence must live by the attempts in words of those who heard to portray and describe. As a composer for the piano he extended and broadened the resources of the instrument without surpassing the limitations of a technic necessarily inferior to his own. Much that he wrote for piano is unquestionably mediocre, but there are songs to be treasured, and there are transcriptions which will not cease to add new lustre to the art of the lyre, as those of the 42 Schubert songs which, while embellishing the original, keep and illumine, rather than obscure or debase its spirit.

Dante's "Divine Comedy."

This week the symphonic poem after Dante's "Divine Comedy" is to be heard for the first time since 1903, and for the second since Mr Gericke played it in 1886.

Liszt began the study of Dante in 1837, while staying at Lake Como with the Countess d'Agoult. In a letter to Wagner from Weimar, June 2, 1855, he takes notice that his friend is reading Dante and adds: "I on my part shall furnish a kind of commentary to his work. For a long time I have had in my head a Dante symphony, and in the course of this year it is to be finished. There are to be three movements, Hell, Purgatory and Paradise, the first two purely instrumental, the last with chorus." He concludes by promising the dedication to Wagner, who replies with a prolix and solemn plea for a Buddhist Nirvana in place of Dante's Paradise, the illogical sequence of which in his mind, made the title of the whole a literally truthful one.

In a letter to Wagner written sometime between July 12 and 20, the next year, Liszt says the score was finished the day preceding, and that it takes a little less than an hour in performance.

Borodine, in a letter to his wife from Jena, July 18, 1877, told of his visit to Liszt at Weimar, and of his request for an autograph when Liszt took a sheet of music paper and wrote the last phrases of his "Divine Comedy," which "was not yet published."

On Friday and Saturday Rudolph Ganz will make his reappearance as soloist. He has chosen the first concerto in E flat. A long line of pianists have played it at these concerts, Paderewski, Rosenthal, de Pachman, Mark Hambourg, Samaroff, George Proctor, Germaine Schnitzer, Aus der Ohe, Mr Ganz once previously himself, and others.

The other orchestral numbers will be "The Preludes" and the symphonic poem, "Tasso."

From EVENING MAIL,

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra, which has just celebrated its thirtieth year of existence, in Boston, made its programme to include the numbers which have been played the most frequently during that period. These were the Beethoven "Eroica" symphony, which had its forty-seventh and forty-eighth performances, and the "Unfinished" of Schubert played for the forty-third and forty-fourth times. The programme this week will be devoted to Liszt in commemoration of the hundredth anniversary. Mr. Fiedler will present the Dante Symphony, which has not been given in eight years. Rudolf Ganz will be the soloist, and he will play the E flat concerto. At the first New York concert Thursday evening, Mr. Fiedler will give "Also Sprach Zarathustra" of Richard Strauss, and Mme. Schumann-Heink will be the soloist.

ork, 1884

From HALL NEW YORK City

Address

Date OCT 14 1911

Symphony Hall in Boston has been the scene of a gala music festival during the last week, which marked the thirtieth anniversary of the founding of the Boston Symphony Orchestra, and the two concerts presented were the 2,918th and 2,919th in the history of the redoubtable organization. The program at both performances was made up of the two symphonies that have been most frequently played in Boston by the Boston Symphony Orchestra, the "Eroica" of Beethoven, which had its forty-seventh and forty-eighth performances, and the "Unfinished of Schubert," which was played for its forty-third and forty-fourth time, these performances counting the rehearsals and concerts.

With the first rendition in eight years of the great "Dante Symphony" of Franz Liszt, the centenary of the birth of the Hungarian composer will be observed next week. The other works on the program are "Les Preludes" and the "Lamento e trionfo di Tasso," with Rudolph Ganz as soloist.

Max Fiedler announces that he plans to give at the first concert in

apin Plummer.

New York, on Thursday evening, November 9, the tone poem, "Zarathustra," of Richard Strauss.

rk, 1884

From TRIBUNE

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

This last week the Boston Symphony Orchestra has been celebrating in Boston its thirtieth birthday. The programme was made up of the two symphonies that have been most frequently played in Boston by the orchestra. The Liszt centenary will be celebrated this week with the first performance in eight years of the Dante Symphony. The other works on the programme are "Les Preludes" and "Tasso's Lamento e Trionfo," with Rudolph Ganz as soloist. Mr. Fiedler announces that he plans to give at the first concert in New York, on Thursday evening, November 9, the "Zarathustra" of Richard Strauss.

Establis

From

Address

Date

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The coming week will be celebrated the Liszt centenary, with the first performance in eight years of the "Dante Symphony." The other works on the programme are "Les Preludes" and "Tasso's Lamento e trionfo," with Rudolph Ganz as soloist.

Mr. Fiedler announces that he plans to give at the first concert in New York on Thursday evening, November 9, the "Zarathustra" of Richard Strauss.

, 1884

From

Address

Date OCT 7

Boston Symphony Orchestra

The season ticket holders of last year's Boston Symphony concerts in Infantry hall have until next Saturday, Oct. 14, in which to renew their subscriptions and hold their old seats. The general sale of season tickets will open on Monday morning, Oct. 16. All applications for renewals should be made to C. A. Ellis, care of Steinert & Sons, 327 Westminster street, and the sale will be at Steinert's store.

The concerts will be five in number and will fall on Tuesday evenings, Oct. 24, Nov. 21, Jan. 2, Feb. 13, and April 2. The soloists will be Mme. Schumann-Heink, whose only appearance here it will be this season; Miss Lilla Ormond, Miss Kathleen Parlow, Miss Katharine Goodson and Mr. Josef Hofmann. This will be Mr. Hofmann's only appearance here also.

Max Fiedler, the conductor of the Boston Symphony orchestra, reached Boston a week ago with an interesting bunch of news about his plans for the coming season. He has been spending the summer at Garmisch in Bavaria, almost next door neighbor to Richard Strauss, of whom he has seen a great deal. His one great disappointment is that he will not be able to play, as he had expected, the new symphony on which Strauss is at work.

The work will be in two movements, and now the first movement is in the form of a pencil sketch, while the second movement is entirely in the composer's mind. It will probably be called "The Alps Symphony," the first movement being descriptive, the second meditative. Strauss played over the first movement for Mr. Fiedler, who was much impressed with it, but there is absolutely no chance of its being performed this year.

He gave in Boston yesterday the first performance anywhere of Reger's new "Comedy" overture, the score and parts of which he brought over with him fresh from the printers. This is likely to be heard in Providence at one of the early concerts. Debussy has also promised to send him the first score of his "Gigue," a companion piece to "Rondes de Printemps" and "Iberia," which is expected to be off the press by the first of the year.

r, 1884

E

From EVENING WORLD,

Address New York City.

Date OCT 14 1911

Boston Symphony Orchestra has been celebrating at home this week its thirtieth birthday. Beethoven's "Eroica" and Schubert's "Unfinished" symphonies, the compositions most frequently played by it since Major Higginson founded the orchestra, were the principal numbers of the programme. Every New York music lover wishes many happy returns of the day to this superb band of players, which the metropolis has grown to consider as its own. The first concert of the Boston men here this season is announced for Nov. 9.

Establi *884*

From NEW YORK HERALD

Address BROOKLYN EDI

Date OCT 16 1911

Renewals of subscriptions for the five philharmonic concerts to be given by the Boston Symphony Orchestra in the Academy of Music this winter are coming in rapidly and the prospects are favorable for even a larger subscription than last year. Holders of last year's season tickets have until next Saturday in which to renew subscriptions for the seats occupied by them last year. After this date ticket holders of last year who wish to change their seats will have the choice of such seats as are not already subscribed for. The general sale of seats will open on Friday, October 27, at four o'clock in the afternoon, at the Brooklyn Academy of Music building.

Establi *4*

From EAGLE,

Address Brooklyn OCT 14 1911

Date

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Est *1884*

[40]

From STANDARD UNION,

Address Brooklyn, N. Y.

Date OCT 15 1911

Renewals of subscriptions for the five Philharmonic concerts to be given by the Boston Symphony Orchestra in the Academy of Music this winter are coming in rapidly and the prospects are favorable for even a larger subscription than last year. Holders of last year's season tickets have until next Saturday in which to renew subscriptions for the seats occupied by them last year. The general sale of seats will open on Friday, Oct. 27, at 4 P. M., at the Academy of Music building.

Est 1884

From SUN,

Address New York City.

Date OCT 15 1911

This last week the Boston Symphony Orchestra has been celebrating in Boston its thirtieth birthday, the concerts being the two thousand nine hundred and eighteenth and nineteenth that it has given since it was organized. The programme was made up of the two symphonies that have been most frequently played in Boston by the Boston Symphony Orchestra. The symphonies were the "Eroica" of Beethoven, which was having its forty-seventh and forty-eighth performances, and the "unfinished" of Schubert, which was being played for its forty-third and forty-fourth times, these performances counting the rehearsals and concerts. The coming week will be celebrated the Liszt cenrenary, with the first performance in eight years of the Dante symphony. The other works on the programme are "Les Preludes" and "Tasso's Lamento e Trionfo," with Rudolph Ganz as soloist. Mr. Fiedler announces that he plans to give at the first concert in New York on Thursday evening, November 9, the "Zarathustra" of Richard Strauss.

Es

From CITIZEN,

Address Brooklyn, N. Y.

Date OCT 14 1911

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Es

From TIMES,

Address New York City.

Mme. Schumann-Heink sails for this country on Oct. 19, after a Summer abroad in both concert and opera performances. Mme. Schumann-Heink will open her season in this country with a tour of ten concerts with the Boston Symphony Orchestra in November. Her New York recital will take place in Carnegie Hall on the afternoon of Tuesday, Nov. 28.

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From TIMES,

Address New York City.

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From PRESS,

Address New York City.

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Est 1884

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Address New York City.

Date OCT 14 1911

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Es k, 1884

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Esi 1884

From EVENING POST,

Address New York City.

Date OCT 14 1911

Good for Boston! It places Schubert in its symphonic affections right next to Beethoven, as will be seen from the following note received from the Hub: "This last week the Boston Symphony Orchestra has been celebrating in Boston its thirtieth birthday, the concerts being the two thousand nine hundred and eighteenth and nineteenth that it has given since it was organized. The programme was made up of the two symphonies that have been most frequently played in Boston by the Boston Symphony Orchestra. The symphonies were the 'Eroica' of Beethoven, which was having its forty-seventh and forty-eighth performances, and the 'Unfinished' of Schubert, which was being played for its forty-third and forty-fourth time, these performances counting the rehearsals and concerts. The coming week will be celebrated the Liszt centenary, with the first performance in eight years of the Dante Symphony. The other works on the programme are 'Les Preludes' and 'Tasso's Lamento e Trionfo,' with Rudolph Ganz as soloist."

E , 1884

From STAATSZEITUNG,

Address New York City.

Date OCT 15 1911

Das Bostoner Symphonie-Orchester veranstaltet in der laufenden Woche eine Liszt-Jubel-Feier in Boston, wobei des Meisters „Dante"-Symphonie, die „Préludes" und „Taffo" zur Wiedergabe gelangen. Für das erste New Yorker Konzert, am 9. November, verspricht Herr Fiedler u. A. Richard Strauß' „Zarathustra".

E 884

From EVENING WORLD,

Address New York City.

Date OCT 14 1911

The Boston Symphony Orchestra has been celebrating at home this week its thirtieth birthday. Beethoven's "Eroica" and Schubert's "Unfinished" symphonies, the compositions most frequently played by it since Major Higginson founded the orchestra, were the principal numbers of the programme. Every New York music lover wishes many happy returns of the day to this superb band of players, which the metropolis has grown to consider as its own. The first concert of the Boston men here this season is announced for Nov. 9.

Kurt Schindler announces to members of the MacDowell Chorus the first rehearsal of Liszt's "St. Elizabeth" for Monday night at No. 108 West Fifty-fifth street.

Estab 1884

From EVENING STAR,

Address Washington, D. C.

Date OCT 15 191

Boston Symphony Orchestra.

Season tickets for the Boston Symphony Orchestra concerts in Washington will be placed on sale at Droop's music store, 13th and G streets northwest, Wednesday morning. Although a few of last year's subscribers have given up their seats, the local representative of the management has a long waiting list of new subscribers to take up what seats remain. There is every probability that the subscription will be larger than ever and that it will be difficult for non-subscribers to get seats for any of the single concerts.

The concerts will be given in the New National Theater on Tuesday afternoons at half-past 4 o'clock, November 7, December 5, January 9, February 20 and March 19. The season is unusually interesting from the fact that it marks the close of Mr. Fiedler's engagement as conductor of the orchestra, which terminates next May.

The orchestra, itself, returns practically unchanged. This last week it has been celebrating the thirtieth anniversary of its first concert.

The plans for the five concerts in Washington call for the four distinguished soloists. A February concert will be devoted entirely to excerpts from the music dramas of Richard Wagner.

At the first concert the soloist will be Mme. Ernestine Schumann-Heink. In December Washington will have its first opportunity to hear Kathleen Parlow, a young violinist. She is a native of the far Canadian northwest.

Josef Hofmann will be the soloist at the January concert. Mr. Hofmann had no intention of returning to America this year, but the manager of the Boston Symphony Orchestra persuaded him to come for fourteen concerts.

At the March concert, which will be Mr. Fiedler's farewell, the soloist will be Mme. Louise Homer of the Metropolitan Opera House.

Estab

From AMERICAN,

Address Baltimore, Md.

Boston Symphony Orchestra.

The general sale of subscription tickets for the Boston Symphony concerts in Baltimore will open tomorrow (Monday) morning, October 16, at Albaugh's ticket office, corner Charles and Fayette streets. The usual series of five concerts will be given on Wednesday evenings, the dates being November 8, December 6, January 10, February 21 and March 20. Mr. Fiedler will again be the conductor of the orchestra, but as his engagement ends at the close of the current season these last five concerts will be his final appearances in this city.

As is always the policy of the management of the Boston Symphony Orchestra, efforts have been made to secure for Baltimore as brilliant soloists as are available for the season, and again these efforts have been successful. At the first concert the soloist will be Ernestine Schumann-Heink, the greatest of German contraltos. Madame Schumann-Heink appears with the Boston Symphony Orchestra at a series of its concerts in the early part of November, and her appearance with the orchestra in Baltimore will be the only opportunity music lovers of this city will have to hear her.

For the December concert the management is glad to be able to announce the first appearance here of Kathleen Parlow, the young Canadian violinist.

Josef Hofmann, who was one of the soloists here last year, will again be the soloist this season, appearing at the January concert. Hofmann's success last year was so remarkable that Mr. Ellis, the manager of the Boston Symphony, persuaded him to return to America this winter solely to play a series of fourteen concerts with the orchestra.

For the February concert no soloist has been engaged. The most successful concert of last year was the special Wagner program offered by Mr. Fiedler, and this year Mr. Fiedler has in mind another special program, probably of Russian music.

For the final concert in March, which will be Mr. Fiedler's farewell appearance here, Madame Louise Homer, the brilliant contralto of the Metropolitan Opera House, has been engaged. Madame Homer occupies among American singers the position held by Madame Schumann-Heink among the German singers, and her following is as large and as loyal.

The orchestra returns with very few changes in its membership. The orchestra has just been celebrating its 30th anniversary.

ork, 1884

[41]

ARTICLE INCOMPLETE

From POST,

Address Washington, D. C.

Date OCT 15 [illegible]

Establis

SYMPHONY SEAT SALE.

Season Tickets for Boston Orchestra May Be Purchased Wednesday.

A limited number of season tickets for the Boston Symphony Orchestra concerts in Washington will be placed on sale at Droop's music store, Thirteenth and G streets northwest, next Wednesday morning, October 18. The favor in which this organization is held in Washington shows no diminution. A few of last year's subscribers have given up their seats, and Mrs. Katie Wilson Greene, the local representative of the management, has a long waiting list of new subscribers. Consequently there is every probability that the subscription will be larger than ever and that it will be still more difficult for nonsubscribers to get seats for any of the single concerts.

The concerts will again be given in the National on Tuesday afternoons at 4:30 o'clock, the dates being November 7, December 5, January 9, February 20, and March 19. The season is unusually interesting from the fact that Mr. Fiedler's engagement with the orchestra terminates next May.

The plans for the five concerts in Washington call for the presence of four distinguished soloists and one concert devoted to Wagner.

At the first concert the soloist will be that most popular of contraltos, Ernestine Schumann-Heink.

In December Washington will have its first opportunity to hear Kathleen Parlow, the violinist, who in the three years of her brief career has risen to a point where she can safely endure comparison with the greatest violinists of our time. Miss Parlow, who is just out of her teens, is a native of the far Canadian Northwest. The greater part of her childhood was spent in San Francisco.

Josef Hofmann, who was heard with so much pleasure with the Boston Symphony a year ago, will be the soloist at the January concert.

At the March concert, which will be Mr. Fiedler's farewell, the soloist will be Mme. Louise Homer, of the Metropolitan Opera House, also a great favorite in Washington.

From POST,

Address Washington, D. C.

Date OCT 15 19

THE season has been opened with a keenness by the local musical societies and musicians that bodes well for one of good work and more than the usual interest. Several new clubs and choruses have been organized, including in their membership some of the leading singers and dramatic readers of the city. Those interested in a series of Sunday night concerts by the Washington Symphony Orchestra, under the leadership of Heinrich Hammer, may be encouraged in their efforts toward this end by learning that the Boston Symphony and New York Philarmonic orchestras probably will be the only visiting organizations this season, as a return of Herbert and his lighter programs is in doubt.

Esta 884

From EVENING STAR,

Address Baltimore, Md.

Dat

Boston Symphony Orchestra

With the possibility that the current season may be the last in some time in which the Boston Symphony Orchestra is to visit Baltimore, the five concerts this year take on a more than usually interesting prospect. The only question concerning this is the fact that next year there may be no suitable place in which the concerts may be given.

Es k, 1884

This year the usual five concerts will be given on Wednesday evenings in the Lyric Theater, the dates being November 8, December 6, January 10, February 21 and March 20. The general sale of season tickets opens at Albaugh's ticket office, at Charles and Fayette streets, Sunday morning, October 16.

From EVENING SUN,

Address Baltimore, Md.

Date

SYMPHONY SOLOISTS

May Be Last Season Here Of Boston Orchestra For Some Time.

With the possibility that the current season may be the last in some time in which the Boston Symphony Orchestra is to visit Baltimore, the five concerts this year take on a more than usual interesting prospect. This year the usual five concerts will be given on Wednesday evenings in the Lyric Theatre, the dates being November 8, December 6, January 10, February 21 and March 20.

E ork, 1884

At the first concert the soloist will be Mme. Ernestine Schumann-Heink. In December the soloist will be Kathleen Parlow, the young Canadian violinist. Josef Hofmann, the pianist, is to play at the January concert. At the February concert there will be no soloist, and Mr. Fiedler is planning a special program. For the last concert Mme. Louise Homer, the eminent contralto of the Metropolitan Opera House, has been engaged.

From AMERICAN,

Address Philadelphia, Pa.

Date OCT 15 19

SOLOISTS TO APPEAR HERE

Principals who will sing at concerts arranged by the Boston Symphony Orchestra and the Philadelphia Orchestra.

MANY MUSICAL EVENTS SCHEDULED FOR WEEK

Alma Gluck, Soprano, First Soloist of Season With Philadelphia Orchestra

ACTIVITIES IN OPERA

By H. T. Craven

Alma Gluck, the gifted young soprano of the New York Metropolitan Company, will be the first soloist of the season with the Philadelphia Orchestra. This artist, although of Roumanian descent, is properly rated as an American. Her training and artistic education were obtained in New York, and it was been at the Metropolitan Opera House there that she has won her most conspicuous triumphs.

Madame Gluck sang many times in this city during the last season given by Mr. Gatti-Casazza, at the Academy of Music, and last year she appeared in "Orfeo" when that classical masterpiece was revived at Broad and Poplar streets. At the concerts which will be given by the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening of this week Madame Gluck will be heard in the aria by Mozart, "Il Re Pastore."

Mr. Pohlig will offer for his leading orchestral feature the Symphony No. 1 in G Minor, by Kalinnow. This work was played in last season's symphony series. Its beauties won immediate acceptance, although the rather gunny quality of the score came as something of a surprise from a member of the Moscovite school of composition, usually distinguished by its insistence on the note of "weltschmerz" and melancholy. The orchestra will also be heard in Goldmark's very familiar "Sakuntala" overture and in Smetana's, sparkling overture to his charming Bohemian opera, "The Bartered Bride."

Special Opera Ballet

It was announced that a special ballet divertissement will be given at the Metropolitan Opera House in conjunction with the popular-priced English performance of "Haensel und Gretel" on the evening of November 11. This feature of the attractive double bill will be offered for Signorina Rosa Galli, the new premiere danseuse, who has been heralded as an artist of much personal comeliness. She will also lead the ballet when "Samson" is given, and she will appear first at the opera house in the opening performance of "Carmen," figuring the divertissement introduced into the fourth

The two conductors at the opera house have been busily engaged during the last week in preparations for the new operas and revivals for the coming season, which is so soon to open. Cleofonte Campanini has been working on "Samson" and also studying "I Gioielli della Madonna" (The Jewels of the Madonna), and "Cendrillon," while Alfred Szendrei has been at work on "Haensel und Gretel," "Die Walkuere," and "Lohengrin." Preparations the addition, well under way for the r "Il Nozze di Figaro" (The Marri garo), which is to be given at the inee under the baton of Mr. Ca

Mr. D general manager, is consideri uction of Verdi's exquisite o "The Mazoni Requiem," o Saturday night of

the popular series. Some of the most noted singers of the company will be employed in the solo parts if this work is presented.

Artists for the company are arriving now almost daily from Europe. Minnie Saltzmann Stevens, who probably will be the Isolde when Wagner's music drama is revived, is expected in this country in a few days. Madame Stevens has been singing at Covent Garden and in the continental opera houses. Last summer she appeared in Bayreuth, where Mr. Dippel heard her and subsequently engaged her.

Newcomer Among Singers

Another newcomer who is soon to join the forces is Agnes Berry. She hails from Chicago, and all her artistic education has been derived in America. She is but 23 years old. Marcel Charlier, one of the assistant conductors for the French operas, is the last arrival at the opera house. He conducted many times here during the administration of Oscar Hammerstein, accomplishing his best results in "Louise" and "The Tales of Hoffmann."

The Boston Symphony has announced the distribution of its soloists for its twenty-seventh season in Philadelphia. At the opening concert, on November 6, in the Academy of Music, Ernestine Schumann-Heink will appear. Kathleen Parlow, the Canadian violinist, is engaged for the December concert, Josef Hofmann for January and Louise Homer for March. For the February concert Conductor Max Fiedler is preparing a special program, to be given without a soloist.

The Philadelphia Choral Society has begun rehearsals for its fifteenth season under the direction of Henry Gordon Thunder. Seventy-five new members of the organization have been already enrolled; but the society would like at least 125 more, in order to form a choral body of exceptional resources. The management has just secured the services of Nina Dimitrieff, the Russian soprano. She will sing in the production of Gounod's "Redemption," to be given in the Academy of Music on the evening of November 21. There will be 850 voices in the chorus under Mr. Thunder.

A Versatile Artist

Mme. Dimitrieff is coming to this country with recommendations from Europe. Her repertoire consists of the leading soprano roles of twenty-three operas, and her work as an interpreter of songs in French, German, English, Italian and Russian and the principal roles of all the standard oratorios stamp her as an artist of versatility. She is the daughter of a Russian general. At the age of 9 she entered the Smolna's Convent at St. Petersburg, where her voice attracted the attention of the Italian queen, Helene. She was decorated for her artistic piano playing at the convent by Maria Feodorovana, the former Russian empress, who heard her before she began her vocal studies. Madame Dimitrieff had won favor with her singing in grand opera and concerts in Europe and the United States. The Worcester Festival Committee last year selected her for the character of Marguerite in Berlioz's "Damnation of Faust." She has appeared in New York recital at Mendelssohn Hall, also as a soloist with the Russian Symphony in Carnegie Hall and the Hippodrome, and as soloist on the orchestra's transcontinental tour in about 100 concerts.

Many concerts are soon to enliven the musical atmosphere here. Ellis Clark Hammann, the pianist, will play selections from Beethoven, Schubert, Schumann, Chopin, Pugno, Liszt and an original "etude" at his recital to be given in Witherspoon Hall on Thursday evening of this week. The same artist will also furnish the accompaniments for Emily Stuart Kellog's song recital, which the contralto will give in Griffith Hall tomorrow evening. Miss Kellog will offer numbers by Debussy, Tosti, Schumann, Tschaikowsky and other composers. William Latta Nausslu's "Lecture Talks" on the Philadelphia Orchestra programs will begin on Thursday afternoon of this week in the New Century Drawing Rooms. On the following Thursday night John Braun, the tenor, will give his annual song recital in Witherspoon Hall, and on Tuesday night, October 31, David Bispham will be heard in Witherspoon Hall in songs and recitations to music. On Wednesday night, October 25, Walter Golz, a Philadelphia pianist, will give a recital in Griffith Hall. Mr. Golz has spent four years in study abroad. Evan Williams, the Welsh tenor, is scheduled for a song recital in Witherspoon Hall on November 2.

From

Address

Date OCT 15 19

at 8:15.

The soloist for the opening concert, on Oct. 24, will be Kathleen Parlow, the violinist, the only one of the five announced for the season who is new to this city. The programme will include the "Eroica" symphony, Saint-Saens's concerto for violin in B-flat, and Liszt's symphonic poem, "Tasso."

The orchestra has practically the same personnel that it had last season. The viola section has two new members who take the place of older members who have retired, and an extra trombone has been added to the brass section.

* * *

Two of the [illegible] announced

Establ 4

From RECORD,

PHILADELPHIA

Address

Date OCT 15 19

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra is to give in Philadelphia in the course of the coming winter will open at No. 1119 Chestnut street tomorrow morning. The season will be the twenty-seventh successive year in which the orchestra has been coming to this city. Philadelphia, as it happens, is the first city outside of New England that the orchestra ever visited. As a matter of fact up to the spring of 1886, when the orchestra came here, it had given concerts only in Boston and some of the neighboring towns in New England. The orchestra was in its fifth year when it first came here, Gericke being in the second year of his first engagement. The orchestra itself is at the beginning of its thirty-first season. Madame Schumann-Heink will appear at the November concert, Kathleen Parlow at the December concert, Josef Hofmann in January and Louise Homer in March. For the February concert Conductor Fiedler contemplates a program of special character without a soloist. The concerts will be given in the Academy of Music, as usual, on Monday evenings, the dates being November 6, December 4, January 8, February 19 and March 18. The coming season will be the third and last of Fiedler at his post, as his engagement terminates

Estab 884

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From PUBLIC LEDGER
Address PHILADELPHIA, PA.
Date OCT 15 1911

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA

KATHLEEN PARLOW — VIOLINIST

MME. SCHUMANN-HEINK — CONTRALTO

LOUISE HOMER — CONTRALTO

JOSEPH HOFFMANN — PIANIST

For its twenty-seventh season in this city the management of the Boston Symphony Orchestra has secured four of the greatest artists now in this country as soloists. They are Madame Schumann-Heink, who will appear at the November concert; Miss Kathleen Parlow, who will appear at the December concert; Josef Hofmann, in January, and Madame Louise Homer, in March. For the February concert Mr. Fiedler contemplates a programme of special character without a soloist. The concerts will be given in the Academy of Music, as usual, on Monday evenings, the dates being November 6, December 4, January 8, February 19 and March 18.

During the years in which this great orchestra has been making monthly visits to Philadelphia it has accomplished notable achievements in performances and has presented an illustrious list of conductors. Of the conductors it has had since its organization—and Philadelphia has been familiar with all except Georg Henschel, its first conductor—none has made more friends and warm admirers than Max Fiedler, who came to this country three years ago unheralded and unknown to all but those who follow the affairs of music closely. Mr. Fiedler's devoted enthusiasm has had not a little to do with the brilliant successes of the past three seasons. The coming season will be his last at this post, as his engagement with the Boston Symphony terminates next May.

From INQUIRER
Address PHILADELPHIA, PA.
Date OCT 15 1911

Boston Symphony Orchestra

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra is to give in Philadelphia in the course of the coming winter will open at Miss Harris' ticket office in Heppe's piano rooms, 1119 Chestnut street, tomorrow (Monday) morning. The coming season will be the twenty-seventh successive year in which the orchestra has been coming to this city. Philadelphia, as it happens, is the first city outside of New England that the orchestra ever visited. As a matter of fact, up to the spring of 1886, when it came here, it had given concerts only in Boston and some of the neighboring towns in New England. The orchestra was in its fifth year when it first came here, Mr. Gericke being in the second year of his first engagement.

For its twenty-seventh season in Philadelphia the management has secured four of the greatest artists now in this country as soloists. They are Madame

Estabi 884

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MADAM LOUISE HOMER

Schumann Heink, who will appear at the November concert; Miss Kathleen Parlow, who will appear at the December concert; Josef Hofmann in January, and

AGNES BERRY

Madame Louise Homer in March. For the February concert Mr. Fiedler contemplates a program of special character without a soloist. The concerts will be given in the Academy of Music, as usual, on Monday evenings, the dates being November 6, December 4, Jannary 8, February 19 and March 18.

From REPUBLICAN,
Address Springfield, Mass.
Date DEC 15 1911

Reger and His New Overture.

Philip Hale thought poorly of Reger's comedy overture, which was performed a week ago in Boston by the Symphony orchestra, at its first concert of the season. Mr Fiedler brought the score with him when he returned from his vacation abroad, and the performance in Boston was the first. Mr Hale praised Reger's forbearance in the use of instruments, but little else:—

The overture is scored lightly as far as the number of instruments is concerned. The trombones are not employed, and there are two of each wood wind instrument, two trumpets and four horns; nor does Reger find it necessary to call in the aid of a large battery, for kettledrums and a triangle are the only pulsatile instruments. Notwithstanding this modesty in resources, the instrumentation is for the most part heavy, clumsy, and at times it is raw. The themes are without marked significance, nor do they gain in the elaborate contrapuntal treatment that characterizes Reger's music. There are animated pages; liveliness of tempo, and the frequent hurly-burly may persuade a hearer who is thus easily affected that the composer has really something to say and is fortunate in expression.

It would be folly to deny Reger's technical skill, but in this overture, as in the great majority of the pages of his orchestral works, he shows a lack of fine taste, hardly any appreciation of color or nuances, an inability to provide contrasts, and above all an absence of poetic spirit. This man is now nearly 40 years old, and it is high time for him to disclose an imaginative gift if he wishes to be accepted by a generation to come. Meanwhile the Regerites compare their idol to Bach and Beethoven and Reger festivals are held solemnly to the deep and abiding joy of the initiated.

Estal 84

From PRESS,
Address Philadelphia, Pa.
Date OCT 15 1911

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra is to give in Philadelphia in the course of the coming Winter will open at Miss Harris' ticket office, 1119 Chestnut Street, tomorrow morning.

The coming season will be the twenty-seventh successive year in which the orchestra has been coming to this city. Philadelphia, as it happens, is the first city outside of New England that the orchestra ever visited. As a matter of fact, up to the Spring of 1886, when it came here, it had given concerts only in Boston and some of the neighboring towns in New England. The orchestra was in its fifth year when it first came here, Mr. Gericke being in the second year of his first engagement.

For its twenty-seventh season in Philadelphia the management has been able to secure four of the greatest artists now in this country as soloists. They are Madame Schumann-Heink, who will appear at the November concert; Miss Kathleen Parlow, who will appear at the December concert; Josef Hofmann, in January, and Madame Louise Homer, in March. For the February concert Mr. Fiedler contemplates a program of special character without a soloist. The concerts will be given in the Academy of Music, as usual, on Monday evenings, the dates being November 6, December 4, January 8, February 19 and March 18.

Esta 1884

From

Address

Date

Josef Hofmann and his family arrived on Friday, December 22, to spend the winter at their home in Aiken, S. C. Mr. Hofmann finished his annual tour through Russia only a few days before taking the steamer at Cherbourg. His Russian tour included a number of cities on the Volga, and Hofmann and his party did all of their travelling on the steamers which ply this beautiful and famous river; but at Astrakhan, the ancient Tartar city, famed for its caviar and Armenian beauties and where the Volga empties its wealth of fish into the Caspian Sea they were forced to leave the steamers for railroad travel, owing to the forming of ice floes, which caused hours of delay. The first railroad trip was from Astrakhan to Saratof. Shortly after starting and while Hofmann was eating his dinner in the so-called dining car, which was of the American baggage car variety, painted a bright yellow with blue trimmings and lighted with two candles, he experienced the sensation of his first railroad accident. With the sudden stopping of the train it was discovered that the engine, of ancient design, had been derailed by hitting, not a cow but a herd of camel. After Hofmann sees his family settled in their winter home he will come North for the January tour of the Boston Symphony Orchestra, visiting Philadelphia, Baltimore, Washington, playing twice in New York city and Brooklyn, Hartford, Providence and Boston. Later he will give recitals in New York, Boston and Chicago. The date here will be Saturday afternoon, January 27, in Carnegie Hall. These are the only appearances Hofmann will make during his stay in this country.

Estab 884

From SUN,
Address Baltimore, Md.
Date

Boston Symphony.

Josef Hofmann, the pianist, will make his only appearance in Baltimore this year at the third Boston Symphony concert, which will be given at the Lyric Theatre Wednesday evening, January 10. Mr. Hofmann comes to America this season to fill a series of engagements with the Boston Symphony. After filling engagements early in January he will spend the rest of the winter at his country home in Aiken, South Caroline.

E rk, 18

From WORLD
Address New York City.
Date DEC 24 1911

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Jan. 11 and 13 respectively. The soloist at both of these concerts will be Josef Hofmann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely at one of these concerts Mr. Hofmann will play his own fourth concerto.

E 84

From CALL
Address NEW YORK CITY
Date DEC 24 1911

Josef Hofman, the American pianist, will be the soloist of the third pair of concerts by the Boston Symphoney Orchestra, in Carnegie Hall, Thursday evening and Saturday afternoon, January 11 and 13, respectively, and in the Brooklyn Academy, Friday evening, January 12. It is expected that at one of the concerts Mr. Hofmann will essay his own Fourth concerto for pianoforte and orchestra.

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[43]

LISZT'S "DANTE"

THE SYMPHONY TO BE REVIVED TOMORROW

The Few Performances of It Nowadays—Liszt's Preoccupation with Music Suggested by "The Divine Comedy" and Wagner's Counsels to Him—The Resulting Symphony—Its Course Through the Hell, Purgatory and Paradise—Liszt's Hints in the Score

LISZT wrote to Wagner, June 2, 1855: "Then you are reading Dante? He is excellent company for you. I, on my part, shall furnish a kind of commentary to his work. For a long time I had in my head a Dante symphony, and in the course of the year it is to be finished. There are to be three movements, 'Hell,' 'Purgatory' and 'Paradise,' the two first purely instrumental, the last with chorus.

Wagner wrote in reply a long letter from London: "That 'Hell' and 'Purgatory' will succeed I do not call into question for a moment, but as to 'Paradise' I have some doubts, which you confirm by saying that your plan includes choruses. In the Ninth Symphony the last choral movement is decidedly the weakest part, although it is historically important, because it discloses to us in a very naive manner the difficulties of a real musician who does not know how (after hell and purgatory) he is to describe paradise. About this paradise, dearest Franz, there is in reality a considerable difficulty, and he who confirms the opinion is, curiously enough, Dante himself, the singer of Paradise, which in his 'Divine Comedy' also is decidedly the weakest part. . . . But perhaps, you will succeed better, and as you are going to paint a tone picture, I might almost predict your success, for music is essentially the artistic, original image of the world. For the initiated no error is here possible. Only about the 'Paradise,' and especially about the chorus, I feel some friendly anxiety."

Liszt persisted in his design, since the idea of writing music suggested by "The Divine Comedy" had long preoccupied him. His mistress, the Princess Sayn-Wittgenstein—these were the Weimar days—encouraged him and even proposed that panoramic pictures of scenes from the "Inferno," the "Purgatorio" and the "Paradiso" should be unrolled as the music proceeded. Liszt made light of the suggestion, went his way and finished the symphony. It was performed for the first time in 1857 and Wagner, who was then in the full tide of his friendship with Liszt and who had forgotten his misgivings over Liszt's design, admired it in a flood of adjectives.

"It was a fresh hearing of Liszt's 'Dante' symphony that revived the problem where place in our art world should be allotted to a creation as brilliant as it is masterly. Shortly before I had been busy reading the 'Divine Comedy,' and again had revolved all the difficulties in judging this work which I have mentioned above; to me the tone-poem of Liszt's now appeared the creative act of a redeeming genius, freeing Dante's unspeakably pregnant intention from the inferno of his superstitions by the purifying fire of musical ideality, and setting it in the paradise of pure and blissful feeling. Here the soul of Dante's poem is shown in purest radiance. Such redeeming service even Michael Angelo could not render to his great poetic master; only after Bach and Beethoven had taught one music to wield the brush and chisel of the mighty Florentine could Dante's true redemption be achieved."

This "Dante" symphony Mr. Fiedler has made the chief item in the programme of the two concerts of the Symphony Orchestra, tomorrow and Saturday, that are to commemorate the one hundredth anniversary of the birth of Liszt. In his lifetime the symphony was seldom played, and nowadays it is performed still more rarely. (Only twice in thirty years has it stood on the programmes of the Symphony Concerts, and a reviewer of music in New York, of middle age and long experience, was saying only the other day that he had never heard it.) Perhaps the necessity of a chorus of women in the finale stands in the way of more frequent performance; for it is the custom to count the "Faust" symphony the more interesting and grateful of the two; while more and more the symphonic poems have come to represent Liszt in orchestral concerts. Thus, to many hearers at Symphony Hall, the "Dante" symphony will be virtually new music, but long ago the analysts and the commentators began their meticulous or their rhetorical exercise with it, and Liszt himself is not sparing in indications of its course and significance.

The formal title is a "Symphony after Dante's 'Divina Commedia.'" The score is dedicated to Wagner in extravagant terms: "As Virgil led Dante, so hast thou led me through the mysterious regions of tone-worlds drunk with life. From the depths of my heart I cry to thee: 'You are my master, my inspiration,' and dedicate in unalterable love this work." All of which, like the music itself, is in Liszt's hyperbolic, romantic vein. The required orchestra is numerous and strong, and Mr. Fiedler has assembled sixty women from the Musical Art Club for the singing of the Magnificat at the end. In a newly published, vivid and "impressionistic" book about Liszt [Franz Liszt. By James Huneker. Scribners.] Mr. Huneker sets to a description of the symphony as follows:

I. Inferno:

Through me the way is to the city dolent;
Through me the way is to eternal dole;
Through me the way among the people lost.

These words, read by Dante as he looked at the gate of hell, are thundered out by trombones, tuba, double basses; and immediately after trumpets and horn make the dreadful proclamation (C-sharp minor): "Lasciate ogni speranza, voi che entrate" ("All hope abandon, ye who enter in.") Liszt has written the Italian lines under the theme in the score. The two "Hell motives" follow, the first a descending chromatic passage in the lower strings against roll of drums the second given to bassoons and violas. There is illustration of Dante's lines that describe the "sighs, complaints, and ululations loud":

Languages diverse, horrible dialects,
Accents of anger, words of agony,
And voices high and hoarse, with sound of hands,
Made up a tumult that goes whirling on
Forever in that air forever black,
Even as the sand doth, when the whirlwind breathes.

The Allegro Frenetico, in the development, paints the madness of despair, the rage of the damned. Again there is the cry, "All hope abandon" (trumpets, horns, trombones, tuba). There is a lull in the orchestral storm. Quasi Andante. Harps, flutes, violins, a recitative of bass clarinet and two clarinets lead to the episode of Francesca da Rimini and Paolo. The English horn sings the lamentation:

There is no greater sorrow
Than to be mindful of the happy time
In misery.

Before the 'cello takes up the melody sung by the clarinet, the "Lasciate" theme is heard (muted horn, solo,) and then Andante amoroso, comes the love duet, which ends with the Lasciate motive. A harp cadenza brings the return to the first Allegro, in which the Lasciate theme in combination with the two Hell motives is developed with grotesque and infernal orchestration. There is this remark in the score: "This whole passage should be understood as sardonic, blasphemous laughter and most sharply defined as such." After the repetition of nearly the whole of the opening section of the allegro the Lasciate theme is heard triple forte.

II. Purgatorio and Magnificat. According to the composer there is the suggestion of a vessel that sails slowly over an unruffled sea. The stars begin to glitter, there is a cloudless sky, there is a mystic stillness. Over a rolling figuration is a melody first for horn, then oboe, the Meditation motive. This period is repeated a half-tone higher. The Prayer theme is sung by 'cello, then by first violin. There is illustration of the passage where the sinners call to remembrance the good that they did not accomplish. This remorseful and penitent looking back and the hope in the future inspired Liszt, according to his commentator, Richard Pohl, to a fugue based on a most complicated theme. After this fugue the gentle Prayer and Repentance melodies are heard. Harp chords establish the rhythm of the Magnificat (three flutes ascending in chords of E-flat). And now an unseen chorus of women, accompanied by harmonium, sings: "Magnificat anima mea Dominum et exultavit spiritus meus, in Deo salutari meo" ("My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour"). A solo voice, that of the Mater Gloriosa, repeats the song. A short choral passage leads to "Hosanna Halleluia." The final harmonies are supposed to illustrate the passage in the twenty-first canto of the Paradiso:

I saw rear'd up,
In color like to sun-illumined gold,
A ladder, which my ken pursued in vain.
So lofty was the summit; down whose steps
I saw the splendors in such multitude
Descending, every light in heaven, methought,
Was shed thence.

The "Hosanna" is again heard, and the symphony ends in soft harmonies with the first Magnificat theme.

A "Tribute" for Mr. Witek

Mr. Witek, the present concern-master of the Symphony Orchestra, was long the concert-master of the Philharmonic Orchestra of Berlin. For seventeen years that ended last September, it has played for three months, at Scheveningen, the seaside spa in Holland, two miles from The Hague. The concerts are much sought by the townsfolk; they admired Mr. Witek and regretted, when he left the orchestra, a year ago, that they could take no formal farewell of him. They have now sent to him, in a richly bound book, duly inscribed, a testimonial with a thousand more or less distinguished signatories.

From PRESS,

Address New York City.

Date DEC 24 1911

Boston Symphony Concerts.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13 next, respectively. The soloist at both concerts will be Josef Hofmann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston orchestra. It is likely that Hofmann will play his own Fourth Concerto at one of these concerts.

Es 1884

CONCERTS NEXT WEEK

The Liszt Centenary—His "Dante" Symphony, a Piano Concerto and Two Symphonic Poems at the Symphony Concerts—Mr. Ganz to Reappear as the Pianist—The First Symphony Concert in Cambridge—Mr. de Pachmann's Recital

AT the Symphony Concerts of Friday afternoon and Saturday next, Mr. Fiedler, the orchestra, and Mr. Ganz for the assisting pianist, will commemorate the one hundredth anniversary of the birth of Liszt by a programme devoted wholly to his music and culminating in the infrequently performed "Dante" symphony. On the preceding Thursday evening, the orchestra will begin its annual series of concerts in Cambridge, with Mr. Ganz again assisting it and with Tschaikowsky's "Pathetic" symphony for the chief item of the programme. Finally, on Saturday afternoon, in Jordan Hall, Mr. de Pachmann, returning after three years of absence, will venture the first pianoforte recital of the year. By these triple tokens the season has begun.

/ / + / /

Symphony Hall: Symphony Concerts

Next Friday, Saturday and Sunday—the actual date of the anniversary—symphony orchestras, the world over, will celebrate the centenary of the birth of Liszt, with concerts of his music. His "Faust" and his "Dante" symphonies, his symphonic poems and his piano concertos await them. Mr. Fiedler for his commemorative programme has chosen from all three genres. The symphony will be "The Symphony After Dante's 'Divina Commedia,'" as Liszt called it, unheard here for eight years and played hitherto but twice in the whole course of the Symphony Concerts. The first part, "Inferno," and the beginning of the second part, "Purgatorio" require only the orchestra. At the end of the second part, "Paradiso," a choir of wonen's voices chants the Benedictus, and the Musical Art Club will provide the singers. From the symphonic poems, Mr. Fiedler has chosen the richly imagined "Tasso" and his beloved "Les Préludes." The concerto is the more familiar of the two—the first, in E-flat. In it Mr. Ganz will play the pianoforte part. He returns to America after some years of life and work in Berlin. By credible report they have ripened and refined an excellent pianist.

/ / + / /

Sanders Theatre: The Symphony Orchestra

By exception, the programme of the first Symphony Concert for the new year in Cambridge—at Sanders Theatre next Thursday at eight—contains no piece that has been recently played here in Boston. It comprises Beethoven's overture to Goethe's "Egmont"; Tschaikowsky's "Pathetic" symphony; Liszt's symphonic poem, "Tasso," and his less familiar concerto in A. Again Mr. Ganz will be the pianist, and they who will may hear, between the Symphony Concerts in Cambridge and Boston, Liszt's two concertos played on two successive days by the same virtuoso.

/ / + / /

From EVENING SUN,

Address New York City.

Date OCT 18 1911

MUSIC AND MUSICIANS

CONCERNING A 2,919TH CONCERT IN BOSTON.

Where Gericke Told B. J. Lang They'd Heard More Than Vienna Some Twenty-nine Years Ago—Tempests in the Teapot When Fries and Listmann Quit and Kneisel Came—Nearly Another "Boston Tea Party" There.

This last week the Boston Symphony Orchestra has been celebrating on its home stage its thirtieth birthday, the Saturday concert being the 2,919th that it has given. Apropos of this anniversary, the *Transcript* has some more stories to tell of the personnel of the orchestra in its early and growing years, recalled by the veteran W. F. Apthorp.

It is now retold how, shortly after Mr. Gericke's arrival in Boston, B. J. Lang asked him if he would not be interested to see the programmes of the past symphony concerts in that city, to which he replied that he had already seen them all and even studied them carefully. "All" sounded rather startling, so Lang asked him how many seasons of programmes he had seen. "Oh, there have been only three," answered Mr. Gericke.

"Ah, I see," said Lang, "you mean the programmes of the Boston Symphony Orchestra; but wouldn't you like to see the programmes for the seventeen years of concerts given here by the Harvard Musical Association before the Symphony Orchestra existed?" Mr. Gericke's eyes opened wide at this and he eagerly accepted the offer. So Lang gave him the two bound volumes of programmes, which he returned in a few days, saying: "I am completely dumfounded. I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna."

Mr. Henschel's first step toward improving the personnel of his orchestra, after its establishment, had been singularly unlucky; removing Wulf Fries from his position of leading 'cellist, a position he had held honorably for many years in the orchestras of the Harvard Musical Association and the older Philharmonic and Germania. "Fries was universally beloved and respected, as man and artist, and his deposal was very generally resented; true, he was beginning to grow old, but not so old as all that. His removal came just before the seventh concert of the first season, and he resigned his membership in the orchestra before the fifteenth concert. Worst of all, his successor, young Mr. Carl Bayrhoffer, proved a flat failure. He, in turn, was replaced at the beginning of the second season by Wilhelm Müller (brother of Müller-Berghaus of orchestral transcription fame), a superb orchestral 'cellist, with a well-earned world-wide reputation as a quartet player, but rather heavy and uninteresting in solo work." But the real effective remodelling of the orchestra came after Henschel's retirement and the accession of Gericke in 1884.

If peace reigned in Mr. Gericke's relations with press and public, his relations with the orchestra were not quite so serene. "There were heart-burnings galore. Indeed, the situation was quite new to a large percentage of our Boston orchestral players, and to the liking of few of them. Here was a body of men, most of whom had for years been used to slip-shod methods and lax rule. It soon became evident enough that Mr. Gericke was not only a strict and careful but an excessively fatiguing rehearser. Listemann, who was a nervously impetuous player, with little sense for finish of style, found him particularly hard to stand. 'Ach, Sie wollen ja Alles so spitz-fein haben!' (Oh, you want everything so polished up to the nines!) was his continual complaint. The squabbles that arose were for some time of the sort historians call 'intestine'; they were kept well within the walls of the Music Hall. Some stray items of the tempest in that big teapot leaked out. I forget now how long it was before Mr. Gericke set his veto upon admitting outsiders to private rehearsals."

Mr. Gericke's second year saw another thundercloud burst. "He entered upon a course of weeding out and supplying new-made vacancies as he saw fit, that brought a fine hornet's nest about his ears. After the close of his first season he deposed Listemann from his concert-mastership; and of course Listemann forthwith resigned his membership in the orchestra, as Wulf Fries had done before him, under Mr. Henschel." Nor was Listemann's the only head that fell. For the season of 1885-86 Mr. Gericke brought Mr. Franz Kneisel with him from Vienna as his new concert-master, "a position to which the then young violinist soon proved himself, as it were, predestined by Heaven. A more admirable concert-master never drew bow." Fritz Giese, too, brought over some years before by the Mendelssohn Quintette Club, succeeded Wilhelm Müller as leading 'cellist. If Mr. Higginson, in 1881, had inaugurated the "system of importation" with Mr. Henschel, Mr. Gericke, in 1885, began applying that system unstintingly.

Of course, the decapitated ones growled, and their friends with them. "Yet, looking back upon the business from a distance of twenty-six years, one cannot but wonder at the hullabaloo it raised. People seemed to lose all sense of proportion. Some of the expressions of resentment had even a smack of trades union irritability." The reviewer would have thought Mr. Gericke was triyng to revive the "effete monarchies" in this country. Indignant patriots asked: "Is an orchestral conductorship an irresponsible dictatorship?" or "Are free-born American citizens to be subjected to the indignity of autocratic rule?" For a while there was an epidemic of writing to the newspapers.

Mr. Higginson fully grasped the idea, and backed up Mr. Gericke manfully. It took some courage; more than can well be appreciated nowadays. "As an instance of Mr. Higginson's readiness to do his share, let me relate a little incident that happened at the close of Mr. Gericke's third season. At an informal supper, given at the house of a Boston music-lover after the last concert, I was chatting with Mr. Higginson about the orchestra," says Mr. Apthorp in introducing his last story.

Mr. C. M. Loeffler, overhearing the word "oboe" as he was passing by, joined in and said: "Wouldn't you like to have the first oboe of the Opéra Comique in Paris?" "Yes, I should," replied Mr. Higginson, "and I shouldn't mind having the first flute, too!" "Do you know I think they could be had, both of them," went on Mr. Loeffler. "Then go and get them!" was Mr. Higginson's laconic answer. And sure enough, Messrs. Molé and Sautet were first flute and first oboe in the Symphony Orchestra next season. This is but one instance out of many.

[44]

TIGHT BINDING

From TIMES,
Address Washington, D. C.
Date OCT 15 1911

BOSTON SYMPHONY ORCHESTRA COMES IN FIVE CONCERTS

Has Just Celebrated the Thirtieth Year of Its Existence.

A limited number of season tickets for the Boston Symphony Orchestra concerts in Washington will be placed on sale at Droop's music store, Thirteenth and G streets northwest, next Wednesday morning, October 18. The favor in which this great organization is held in Washington shows no diminution. A few of last year's subscribers have given up their seats, and Mrs. Katie Wilson Greene, the local representative of the management, has a long waiting list of new subscribers to take up what seats remain. Consequently there is every probability that the subscription will be larger than ever and that it will be still more difficult for non-subscribers to obtain seats for any of the single concerts.

The concerts will again be given in the New National Theater on Tuesday afternoons at 4:30, the dates being November 7, December 5, January 9, February 20, and March 19. The season is unusually interesting from the fact that this year is the final one of Mr. Fiedler's engagement with the Boston Symphony Orchestra.

The orchestra itself returns practically unchanged. This last week it has been celebrating mid scenes of great enthusiasm the thirtieth anniversary of its first concert, and it is starting on the fourth decade of its life more firmly established artistically and financially than ever before. Its supremacy in the United States is unquestioned, and more and more the belief gains that it is without a rival in the world. Certainly it has no superior.

The plans for the five concerts in Washington call for the presence of four very distinguished soloists, each one of them of great popularity, and one concert devoted entirely to excerpts from the music dramas of Richard Wagner.

At the first concert the soloist will be that most popular of contraltos, Ernestine Schumann-Heink. In December Washington will have its first opportunity to hear Kathleen Parlow, the violinist. Miss Parlow, who is just out of her teens, is a native of the far Canadian northwest. Miss Parlow is nothing if not a magnificent musician. Her technique is extraordinary, but beyond that she has the solid elements of musical training.

Josef Hofmann, who was heard with so much pleasure with the Boston Symphony Orchestra a year ago, will be the soloist at the January concert.

At the March concert, which will be Mr. Fiedler's farewell, the soloist will be Mme. Louise Homer, of the Metropolitan Opera House, also a great favorite in Washington and a great artist.

* * *

Address [illegible] OCT 14 1911

Boston Symphony Orchestra

The Boston Symphony orchestra announces its annual series of five concerts in Providence, to be given in Infantry hall on Tuesday evenings, the dates being Oct. 24, Nov. 21, Jan. 2, Feb. and April 2.

The general sale of season tickets for series opens at Stinert's music store, Westminster street, Monday morning, t. 16, and will continue there during the ek until Saturday, when such seats as not subscribed for will be placed on e for the first concert.

The orchestra announces an unusually illiant list of soloists. It comprises the eatest of living contraltos, Madame nestine Schumann-Heink; the extrainary Canadian violinist, Kathleen rlow, who is to be heard here for the t time with the orchestra; Lilla Orond, the charming mezzo-soprano, ose progress has been so rapid, and

me. Schumann-Heink, with Symphony Orchestra.

whose achievements have been so great; Katharine Goodson, the eminent English pianist, gratefully remembered from her playing here with the orchestra some years ago, and finally Josef Hofmann, who with Paderewski shares the honor of being regarded as the greatest of living pianists.

Kathleen Parlow, who is to be heard here for the first time, is a personality of extraordinary interest. Just out of her teens, she easily stands comparison with the greatest of living violinists. She was born in the Canadian Northwest, spent her childhood largely in San Francisco, and later was sent by wealthy and influential people to London and studied with Leopold Auer of St. Petersburg, the teacher of Mischa Elman.

Last winter she appeared in New York, and such scenes of enthusiasm as she created have not been witnessed since Paderewski first played in New York 20-odd years ago.

Later in the season she played with the Boston Symphony orchestra in Boston and with a like success.

The appearances here with the orchestra of Madame Schumann-Heink and Mr. Josef Hofmann will be the only opportunities Providence has of hearing these great artists during the coming winter.

Mr. Fiedler, who is beginning his last year of service with the orchestra, is arranging a series of more than ordinarily attractive programs. With this he may be trusted, because few conductors of our day or any other day have his skill in the arrangement of such programs. So far as the orchestra is concerned, it returns to Providence with practically the same personnel it had last year.

From EVENING STAR,
Address Baltimore, Md.
Date

WILL APPEAR WITH BOSTON SYMPHONY

Honor for Woman's Philharmonic Society—Season's Work.

Esta 1884

An event of first importance to the Woman's Philharmonic Society, which with the continued presidency and directorship of Mrs. Charles Morton and Joseph Pache, respectively, has just started its third season's work, will be its appearance this year with the Boston Symphony Orchestra.

This honor is regarded as being about the highest that can be paid in this country to any singing organization, and the ladies that constitute the membership of the chorus are not only highly enthusiastic over the invitation, but, moreover, look upon it as final confirmation of their ability as a body of singers devoted to the most finished form of vocal art.

Like all other musical organizations, great and small, the Boston Symphony will this year celebrate the centenary of Franz Liszt and at its March concert at the Lyric Director Fiedler will present the Hungarian master's Dante symphony. This work requires the assistance of voices and it is in it that the chorus will take part.

The First Established and Most Complete Newspaper Clipping Bureau in the World

From
Address
Date Oct 14/11 OCT 15

Boston Symphony Orchestra.

The management of the Boston Symphony Orchestra announces that next Saturday is the last day on which subscribers of last year may renew their subscriptions for the coming season, retaining their old seats. The books will be opened for new subscribers next Monday by C. A. Ellis, care of Steinert's Music Store, 327 Westminster street.

Est 88

From EVENING STAR,
Address Baltimore, Md.
Date

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From TRIBUNE
Address PROVIDENCE, R. I.
Date OCT 15

BOSTON SYMPHONY SEASON.

Five Concerts in Infantry Hall, Beginning Oct. 24.

The Boston Symphony Orchestra announces a series of five concerts in Providence during the current season to be given in Infantry Hall on Tuesday evenings, the dates being Oct. 24, Nov. 21, Jan. 2, Feb. 13 and April 2. The general sale of season tickets will open to-morrow (Monday) morning at Steinert's Music Store and will continue until next Saturday, Oct. 21, when the sale of seats for the first concert will begin.

The patronage given to this great orchestra at Providence has shown in the past few years a most graitfying increase and last year each concert was practically a "sell-out." In the number of concerts this city gets it ranks with Philadelphia, Baltimore, Washington and Brooklyn, New York being the only city outside of Boston which hears the orchestra oftener in the course of a winter.

MADAME SCHUMANN-HEINK.
Greatest of Living Contraltos, to Sing With Boston Symphony Orchestra Here.

Moreover, practically the same soloists are heard in Providence as appear in the large cities that constitute the Southern circuit of the orchestra.

This year, for example, the list of soloists is more than usually attractive. It comprises Madame Schumann-Heink, the greatest of living contraltos; Miss Lilla Ormond, the American mezzo-soprano who in the last few years has reached the topmost rank of her profession; Miss Kathleen Parlow, the extraordinary violinist; Miss Katharine Goodson, the eminent English pianist, and finally Josef Hofmann, who shares with Paderewski the honor of being probably the greatest pianist of the present time.

So far as Madame Schumann-Heink and Mr. Hoffmann are concerned their appearances here with the Boston Symphony Orchestra will be the only opportunities Providence will have to hear them this year. Both of these eminent artists are under special contracts with the Boston Symphony Orchestra which prevents their appearance other than with the Orchestra.

In the case of Hofmann he comes to America solely for the purpose of playing a series of concerts with the Orchestra and Madame Schumann-Heink will appear in recital only in the far West. Both of these artists are supreme. Both of them have a large and loyal following and either of them alone is sufficient to lend distinction to any series of concerts.

The stronger among the soloists will be Kathleen Parlow, the extraordinary young Canadian violinist, who in the last years has passed from triumph to triumph, first in Germany then in England and now in America. A slip of a girl, scarcely out of her teens, she can bear comparison with the greatest violinists of her time.

She was born in the Canadian Northwest, spent her childhood chiefly in San Francisco and as a girl was taken to London where she won the friendship and admiration of wealthy and influential persons who sent her to St. Petersburg to study with Leopold Auer, the great Russian pedagogue, the teacher of Mischa Elman and Zimbalist.

Her modest beginning in New York last winter, when she came to this country practically unheralded and made her debut in that city under, to say the least, rather discouraging conditions, was notable in that she created greater enthusiasm than has been seen since Paderewski first came over here 20 years ago.

Miss Lilla Ormond and Miss Katharine Goodson, both of them having many admirers in this city, are artists whose skill, sincerity and musicianship must create admiration wherever they are heard.

The orchestra will return practically unchanged. Mr. Fiedler returns this year for the last time, for his engagement with the orchestra comes to an end next spring. He may be trusted to give another series of those excellent programmes for which he is famous.

JOSEF HOFFMANN.
Whose Only Local Appearance Will be With Boston Symphony Orchestra.

From
Address
Date OCT 12

Boston Symphony Orchestra

The management of the Boston Symphony orchestra announces that next Saturday, Nov. 14, is the last day on which subscribers of last year may renew their subscriptions for the coming season, retaining their old seats. The books will be opened for new subscribers on Monday, Oct. 16. All communications should be addressed to C. A. Ellis, care of Steinert's music store, 327 Westminster street, and the sale will be as in the past at Steinert's store.

Est 1884

From EAGLE,
Address Brooklyn, N. Y.
Date DEC 24 1911

Josef Hofmann, the eminent pianist, will make his only appearance in Brooklyn this season at the third Boston Symphony concert, which will be given in the Academy of Music on Friday evening, January 12. Mr. Hofmann comes to America for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. Aside from his appearances with the orchestra he will give one pianoforte recital in New York and one in Boston. After filling these engagements early in January he will spend the remainder of the winter with his family at his country home in Aiken, S. C.

New York, 1884

From EVENING POST,
Address New York City.
Date OCT 19

Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of Mr. H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the eminent Boston sculptor Bela Pratt, and it has been set in a rich placement of Sienna marble, designed by A. W. Longfellow. The donors are friends of Mr. Higginson, who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirtieth anniversary of the first concert of the orchestra. The first pair of concerts in New York on Thursday evening, November 9, and Saturday afternoon, November 11, will present as soloist the eminent contralto, Madame Ernestine Schumann-Heink.

Est 1884

[45]

TRANSCRIPT, FRIDAY, OCTOBER 20, 1911

MUSIC AND MUSICIANS

A BEGINNING WITH THE LISZT CENTENARY

Mr. Ganz Plays the Less Familiar Piano Concerto at Cambridge—The Music and Its Present Quality—A Dancer and Others Write of Dancing—The Liszt Fetes in Europe—The Advance of the Chicago Orchestra—Kubelik Says a Good Word for Paganini—Items as They Pass

AT Cambridge, last evening, Mr. Ganz and the Symphony Orchestra played Liszt's concerto for the pianoforte and orchestra in A major—the second and the less often heard of the pair. This afternoon, at Symphony Hall, Mr. Ganz and the orchestra will play the concerto in E-flat, the concerto of the much debated triangle—the first and the more familiar of the two. Rarely are the two concertos played in the same city (virtually) by the same pianist and the same orchestra on two successive days. Probably the circumstance was mere coincidence; but, if by some happy chance, Mr. Ganz and the orchestra could also play the variations for pianoforte and orchestra that Liszt called "The Dance of Death," we should hear together his three most characteristic pieces in their kind—Liszt at a glance as it were.

It is a pity that this concerto in A, always the second concerto in more senses than that of enumeration, is not played oftener. It can be played, as Mr. Joseffy used to play it, as though it were a handful of delicately chiselled precious stones, giving off new glints and glamor as the pianist turned soft lights upon them. Or it can be played, as Mr. Ganz played it yesterday, as something gorgeous, dazzling, fantastical, a wondrous kaleidoscope of tonal rhetoric. (It must have seemed so to the generation of thefifties that first heard it, with ears well attuned to the gentle graces of Thalberg and to the dry polish of (say) Mendelssohn's piano pieces. Mr. Joseffy was all for the loveliness of the tonal tints with which the concerto is spattered. Mr. Ganz is all for the brilliancy of them. Mr. Joseffy may have taken thought of the tender Liszt whose playing Schurmann so admired. Mr. Ganz remembers the rhapsodic Liszt with thunders of power.

With either pianist, the concerto in A recalls the old prints of David dancing before a train of chanting Hebrews. There is the piano, dancing, reeling even, before the attendant and assisting orchestra. At moments, the two become a whirling or a songful unity. Again, some instrument in the orchestra, like the 'cello, for an instant leads the rhapsody. But the piano is not long to be subdued. It dances its own dance, now to light, now to sharp, now to massive rhythms. Sometimes it poses plaintively as when it hears the bizarre chromatic melody. Again it skips lightly. Or it whirls half-delirious with its own rhapsody. Finally, it surrenders utterly to it—shatters form into a hundred flinders, tears its own musical vestments into a hundred glowing tatters, flings them into the wind and the sun, and at last stands rigid in the radiance and whirl of them.

Liszt, the romanticist; Liszt, the rhapsodist; Liszt, the multi-fold, and no other, wrote it. Of course, it is extravagant music, since Liszt was a romantic of romantics. Of course, it is rhapsodic music, for it was Liszt who, with Berlioz, taught his time to write music wildly, impulsively. Of course, it is sonorous, because Liszt was giving the pianoforte power. Of course, it has its moments of plaintive song, since there was a Liszt of tender, even saccharine, imaginings. Of course, its unity is a unity of theme, rather than of academic form, since Liszt practised what he preached. And of course, color and rhythm are the quest and the achievement of it, for color and rhythm are the life of Liszt's music for the piano. He has written few more characteristic pieces than this second concerto, few that so completely, vividly and compellingly gain their end. Emancipation is in it, and the glories of a romanticism that has not yet faded into our modern shadows of subtlety and introspection. Last evening, at Cambridge, it happened to follow Tschaikowsky's Pathetic Symphony. The Russian seemed a heavy-handed barbarian searching out his soul in the dark places of introspection. Liszt was reeling and rhapsodizing in the sunshine of romance.

H. T. P.

The Cambridge Concerts

The Symphony Orchestra began last evening its annual series of concerts in Sanders Theatre at Harvard, and by way of innovation gave its hearers for the first time annotated programmes. Unusually, too some of the pieces that Mr. Fiedler chose have not been played at recent Symphony Concerts in Boston and one, Liszt's concerto in A for pianoforte and orchestra, is not likely to be played there during the current year. Of it there is a word in another column. Beethoven's overture to "Egmont," which Mr. Fiedler read largely and eloquently; Tschaikowsky's Pathetic Symphony, in which he lost elasticity in his effort to force and amplify expressive tone; and Liszt's "Tasso," which he could have made more polished and pliant, filled the rest of the programme. The Cambridge public of the orchestra cherishes Mr. Fiedler and Liszt and Tschaikowsky are excellent musical tonics for a more or less academic audience. The Russian is not reticent; the Hungarian rhapsodizes.

HERALD, SATURDAY, OCTOBER 21, 1911.

LISZT HONORED BY SYMPHONY

Centenary of Great Composer Celebrated by Orchestra, Which Renders His Music.

RUDOLPH GANZ ASSISTS

Noted Musician's Work, Influence, Generosity and Nobility Carefully Reviewed.

By PHILIP HALE.

The Boston Symphony orchestra at its third public rehearsal yesterday afternoon in Symphony Hall, Mr. Fiedler, conductor, celebrated the centenary of Liszt (born Oct. 22, 1811). The orchestra was assisted by Rudolph Ganz, pianist, and the Musical Art Club (women's voices) of Boston. Mrs. Sundelius sang the short solo in the "Magnificat" at the end of the symphony. The program included these works of Liszt: "The Preludes," symphonic poem No. 3; symphony after Dante's "Divine Comedy"; pianoforte concerto in E flat major, No. 1; "Tasso: Lament and Triumph," symphonic poem No. 2.

This festival ceremony in honor of Liszt, like nearly all mortuary or memorial services, was too long, and many in the audience grew restless and thought of trains and tea and left the hall before the apotheosis of Tasso. And yet the program was an interesting one. While the "Dante" symphony is inferior to the "Faust," and "The Preludes" contains some of Liszt's most vulgar music, the "Dante" symphony is not too familiar, and there are pages of "The Preludes" that show the influence of the composer over the contemporaries and followers of the last half-century. The "Mephisto" waltz, the scene in the tavern from Lenau's "Faust," is in many respects a finer work of art and more imaginative than either of the symphonic poems performed yesterday, but on the whole the program was well designed to display the genius of Liszt and to give pleasure to the audience.

Mr. Ganz's interpretation of the concerto was not so brilliant as the one he gave five years ago. Yesterday he and Mr. Fiedler seemed possessed by the demon of unrest. There was the effect of hurry rather than fleetness. Mr. Ganz, as was to be expected, showed technical proficiency, but his reading of the Adagio section was not poetic; it had neither vaporous charm, nor emotional appeal; and in pages of sheer bravura and those of plumed and clanking heroism there was a lack of the aristocratic elegance that should characterize a performance of this concerto. When this elegance and a certain well-bred arrogance in the delivery of the high-flown rhetoric and not displeasing rhodomontade are missing the concerto may well seem trivial and bombastic. Nor was the orchestral accompaniment fully worthy of the occasion. The brass was over blown in announcements of the defiant theme, and the chief impression made by the whole performance was one of haste, hustle and bluster. Mr. Ganz was loudly applauded, but it is to be hoped that his interpretation tonight will be less perfunctory; less restless, one marked by the finer qualities that as a rule are displayed by him in solo work and in ensemble.

The chorus of women's voices sang with full rich tone, although in the first few measures the intonation was not perfect. The deviation, however, was slight and only for a moment, and the effect of the chorus was pronounced after the preceding instrumental waste that follows the highly poetic opening of the "Purgatory" movement. The beautiful quality of Mrs. Sundelius's voice and her pure delivery caused the audience to regret that the solo allotted to her by the composer was so short.

The orchestral pieces were on the whole performed brilliantly, and, as usual, there were frequent displays of entrancing solo work. But it is now more pertinent to say a few words about Liszt. His bust, representing him as the smiler sure of his rank, looking benignantly on the world, including the adoring women, who brightened and at times vexed his life, rather than as the all-conquering virtuoso or the composer trampling disdainfully on traditions, was on high, surrounded by plants and flowers, emblems of immortality.

Liszt suffered as a composer from foolish adulation and still more absurd denunciation. It was not so many years ago that otherwise fair-minded musicians, professors in conservatories, composers of smug, respectable music, pianists and violinists of nimble fingers and lukewarm blood, would leave the concert hall with an air whenever one of Liszt's works was about to be performed. Liszt also suffered from admiring friends who helped themselves to his musical thoughts, to his new forms of musical expression, and using them for their own advantage, were applauded by the crowd, while Liszt himself was ignored or flouted. How much of Liszt there is in Richard Wagner's best!

Program music has existed from the early days of the art. No doubt David's performance before Saul had some definite program; but the symphonic poem, as it is now known, was invented and shaped by Liszt, and he has influenced in this respect composers of every nation. The modern Russians all hark back to Berlioz and Liszt. The modern Germans and even the ultra-modern French were made possible by this Hungarian, who, in Paris, Weimar or Rome, was first of all a citizen of the world.

In the mass of his compositions there is mysticism that is vague and insignificant; there is affected simplicity that is as childish prattle; there is pathos that is bathos; eloquence sometimes degenerates into bombast; there is frequently the odor of tanbark, the vision of the ringmaster cracking his whip and the man in tights and spangles leaping through paper hoops or kissing his hand from the trapeze. Liszt was first famous as a virtuoso, and, as Edward MacDowell once said, in every virtuoso there is the possibility of the rope-dancer; it is in his blood.

The faults of Liszt as a composer are open to every one. When they lie in the music for the piano, they have been too often exaggerated by the "Liszt pupil." Some of his pupils, including those who studied with him and those who spent an afternoon in Weimar, have been able to recognize and bring out only formulas of past days, effective in their period, now frayed and outworn. They have made salient that which should have been concealed. Nor have orchestral conductors always been fortunate in the interpretation of the greater works; they have been intoxicated by the pomp or fury and were unable to draw the line between sonority and vulgarity.

We are all inclined to judge a master of years gone by as though he were a contemporary, and, forgetting that he, in his day, was a daring innovator, a revolutionary, we cry out against his music as trite and moribund. Certain forms of Liszt's expression, forms that recall the reign of Rossini or Meyerbeer, are now distasteful to us, as are certain formulas of Wagner. Excessive modernity contains the seeds of early death. But the architecture that Liszt devised is still strong and beautiful, and is today a model for others who delight in strange ornamentation. The world of music owes Liszt a debt that it will be long in paying, and as other debtors, it often forgets what it owes and abuses the creditor.

The years go by and the generosity, the loving kindness, the nobility of Liszt, the man, are more and more clearly revealed. His purse, advice, assistance were ever ready. He would not cringe or flatter. His art was a religion. He was one of the very few composers that stood at ease in the presence of the mighty and were not snobbish toward the unfortunate, the misunderstood, the unappreciated. As a man in the world of his art he is therefore to be ranked with Handel and Hector Berlioz.

CONCERT NOTES.

The program of the Symphony concerts next week will include Cherubini's overture to "Lodoiska" (first time at these concerts); Brahms' symphony No. 4; Glazounoff's violin concerto (first time in Boston); Bantock's "Dante and Beatrice" (first time in America); Efrem Zimbalist, violinist, will play for the first time in this country.

Vladimir de Pachmann will give a piano recital in Jordan Hall this afternoon at 3 o'clock, when he will play pieces by Weber and Liszt.

Miss Mary Garden will sing tomorrow night in Symphony Hall arias by Charpentier, Puccini, Massenet and Herbert and songs by Debussy and Hue. Paul Morenzo, tenor, and Herbert Sachs-Hirsch, pianist, will assist her.

GLOBE—SATURDAY, OCTOBER 21, 1911

POST, SATURDAY, OCTOBER 21, 1911

AT THE SYMPHONY.

Liszt Centenary Program With "Divine Comedy."

Rudolph Ganz Plays E Flat Piano Concerto With Fine Artistry.

At the third public rehearsal yesterday afternoon the Boston Symphony Orchestra gave this program in commemoration of the centenary of Liszt's birth: "The Prelude," the "Divine Comedy" symphony after Dante, the 1st concerto in E flat for piano, Rudolf Ganz soloist, and the symphonic poem "Tasso." The Musical Art Club, Mrs Marie Sundelius, soloist, sang the music for women's voices in the second movement of the "Dante" symphony.

Yesterday, today and more particularly tomorrow—as at the Hungarian capital, Budapest—will yield more programs, more afternoons and evenings, devoted wholly to the works of Franz Liszt than have been common heretofore. For some this would have cost acute distress a generation ago. Even today two hours of Liszt may be called a fulsome baptism of the romantic thunders, terrors, passions and sighings.

Himself an evangel for Wagner, the Hungarian said he could wait for his own. While his mantle has been torn to bits to adorn the shoulders of a horde of "pupils," some scores genuine and hundreds spurious, he needed disciples, missionaries in his lifetime, but there were none with either his power, his understanding or his heart. It was too soon for eyes blinded either by the dazzling brilliance of his virtuosity as a pianist or by the superb daring of his career throughout Europe as a courtier, to behold his just merits as a composer, or as one who was to prepare the way for a new school and for a Strauss.

An artist, whose playing was an improvisation upon the phases of life, as man may know them through the senses, the mind, the spirit, he would make the orchestra a still more resourceful and eloquent instrument for such improvisation. When the tone poems cease to be extempore and rhapsodical and become notes merely, they lose their substance, quality and appeal. The calculated, measured and studied Liszt does not exist in his works more than it did in his performance, according to the word of those who heard it.

Portions of the "Dante" Prolix.

A more studious discernment might have curtailed or eliminated passages of the "Dante," as of the "Tasso," which an emotional inspiration spun out to excessive length. The repetition of the descending chromatic figure in the Inferno may seem prolix and without either melodic or rhythmical effect in picturing the imagined tortures of the damned. Liszt's was a copious imagery. He permitted it to run riot through many measures, and even so this portion of the work does not equal Berlioz' conjectures of Hell in his autobiographical "Fantastic" symphony and Berlioz traveled through many sorrows.

In the "Prayer" and "Repentance" of the "Purgatory," or second movement Liszt has given his fancy play with happier result. The far-sweeping antithesis of his nature never permitted the habit and manner of the practiced man of the world to efface the instinct of the priest as Mr Huneker in his timely and readable biography has pointed out.

Rarely in these pages of this movement does one feel a mere religious sentimentality. The scene is unduly prolonged, for Liszt could not have hastened the penitent's purging of his soul any more than the excursion into the tragic loves of Paola and Francesca, and there he has not sounded the almost unsupportable poignancy of Tschaikowsky's tone poem of the name, but in this movement he has led the hearer as into a sanctuary, wherein the hush and repose of a quiet, a devotional solemnity may possess the soul. In his richness of melodic phrase and of orchestral timbres he has spoken with a grave and exalted beauty.

Princess Wittgenstein Censor.

In his autobiography Wagner tells how he implored Liszt to leave the "Magnificat" with the illusion of a "shimmering" paradise with the voices of the women, and how Liszt agreed, but later succumbed to the dictum of the Princess Wittgenstein and restored the pontifical suggestion of deity. The Princess might have been jealous in later years with better reason.

Mr Ganz was welcome as an interpreter of Liszt. He was lyricist, romanticist, improvisationist and poet—yet without mannerism or excess and without bombast and sentimentality. The opening titanic declaration in octaves was superb in authority and in daring, yet the pianist played arabesque and embellishment with exquisite lightness and grace and sang the melodic phrases with admirable tonal purity, delicate nuance and true finesse of style. He was heartily applauded and repeatedly recalled.

The orchestra mastered the technical difficulties of the "Dante" with certainty and ease. The women's chorus sang acceptably, and the voice of Mrs Sundelius was of appropriate color in the few measures of solo. Mr Fiedler was recalled and applauded after the number.

At the back of the platform there was placed a bust of Liszt, surrounded and well set off by a framework of greenery. The audience filled the hall.

SYMPHONY PAYS HONOR TO LISZT

Rudolph Ganz and Musical Art Club Assist

BY OLIN DOWNES

Yesterday afternoon in Symphony Hall the Boston Symphony Orchestra, assisted by the Musical Art Club and Rudolph Ganz, pianist, honored the centenary of Franz Liszt, the wildest romanticist of them all. His music, heard today, is perhaps more astonishingly modern than on the day that it was written.

At the back of the stage stood a bust of the composer, surrounded by greenery, and if the eyes of this marble bust had suddenly flashed the old Promethean fire, it would not have been surprising with the flaming eloquence of the orchestra.

The programme was as follows: Symphonic Poem, No. 3, "Les Preludes;" Symphony after Dante's "Divina Commedia;" piano concerto in E flat, soloist, Rudolph Ganz; Symphonic Poem No. 2, "Tasso; Lamento e Trionfo."

These compositions, audaciously modern, and of singular brilliancy, carried away the majority of the audience. "Les Preludes" is becoming hackneyed, and yet, how it sounds! Mr. Fiedler got a deal of color from his scores. There are strange things in the Dante Symphony, things only to be found in the philosophy of Liszt, who, as James Huneker remarks in his new biography of the composer, waited and smiled during his lifetime for the recognition due him, and if he has reached heaven, is still waiting and smiling. Mr. Ganz gave an exceptionally exciting performance of the E-flat concerto, and even the bombast of the "Tasso" was stirring and titillating to the ears.

Picturesque Utterances

Mr. Fiedler showed unusual appreciation of the large rhetoric and the splurging color that are characteristics of most of Liszt's music, and characteristics which, rather surprisingly, do not pall on repeated hearings as much as we expect that they will. The composer fetches out effect after effect, like a master showman, which are seen to be of the flimsiest substance, and still one is caught up and swept away by his picturesque utterance. In the Dante symphony Liszt often attains true greatness, not only in the spirit of his message, but in the very letter of his potential musical ideas. This symphony is pictorial. It is like some tremendous old fresco. And even when the music halts and hobbles it is convincing. The first movement, as far as the end of the Paolo and Francesca episode, is fine coherent composition. Then for the rest of the movement the composer stumbles about and when he can say nothing, simply shouts, and still the music impresses. The gorgeousness of the final section is the same gorgeousness that we find in some of Caesar Franck, a direct heritage which Liszt left to his musical descendant, and as for color, the whole Catholic service can furnish nothing more sumptuous and mystical and rich in its imagery than the last part of this work. And the fugue, as Mr. Huneker has remarked elsewhere of the fugue in "Thus Spake Zarathustra," may not its measures present matter for whole schools to dissect in later years? In fact, Strauss' gigantic passage could hardly have been conceived, lacking this fugue of Liszt's as predecessor.

"The Princess Sayn-Wittgenstein," says Mr. Huneker in his biography, "averred that Liszt had launched his musical spear further into the future than Wagner. She was a lady of firm opinions, who admired Berlioz as much as she loathed Wagner. But could she have foreseen that Richard Strauss, Parsifal-like, had caught the whizzing lance of the Klingsor of Weimar, what would she have said? Put the riddle to contemporary critics of Richard II., who has, at least, thrown off the influence of Liszt and Wagner, although he too frequently takes snapshots at the sublime in his scores. Otherwise, you can no more keep Liszt's name out of the music of today than could good Mr. Dick the head of King Charles from the pages of his memorial."

Stood Test of Century

This truth descended upon the listener with additional force yesterday afternoon. One listened and said, "But I know that—and that—and that is Strauss, and that is Franck, and this—can it be some one else from Debussy?" Echoes, surely, but in the other way around! Nothing ages so quickly as music, but how superbly, and thus in spite of perfectly evident short-comings, did Liszt stand the test of a centenary yesterday afternoon in Symphony Hall!

Mr. Ganz played both of the piano concertos in Boston, the A major as well as the one in E-flat. He played the E-flat concerto when he first appeared with the Symphony Orchestra in 1906. Then he was a very promising virtuoso. Yesterday he came, entered and conquered his audience in an astounding manner; in such a manner that in the uttis it seemed as if the orchestra itself were applauding his brilliant feats.

It is always a satisfaction to hear this vigorous old battle piece played with such sureness and elan, while, on the other hand, it would be possible to find fault with certain qualities of Mr. Ganz's performance. It was masterly enough, wonderfully clean cut, and it gave one the delightful sensation that the pianist could play, not only that concerto as it stood—a formidable enough set of difficulties—but that he could have successfully met the demands of the piece, if these demands had been ten times what they were. But there is more than swiftness and speed and physical excitement in this concert, and this glitter and wit and nervous, subtle play was for us missing in Mr. Ganz's playing. Nor, although he played the melodic or ornamental passages with most beautiful quality of tone, did he give these passages as much distinction as they might have had. Leaving aside these details, which may rest partly with personal taste, Mr. Ganz's performance, in popular parlance, was a triumph that swept the audience from its feet and Mr. Ganz was repeatedly recalled.

The singers of the Musical Art Club were those who took part in a previous performance of the Dante symphony, under Mr. Gericke, in 1903, under the title of the "Thursday Morning Club," when the Choral Art Society and other singers assisted. They had been coached for the performance by Mr. Chalmers Clifton, and they sang with admirable beauty and balance and gradation of tone. Mrs. Marie Sundelius sang the few measures for the voice soloist. Her voice is peculiarly adapted for such passages. For this concert the concert hall was filled to its capacity, and a number of applicants for seats turned away. There was unusual enthusiasm from the beginning to the end.

JOURNAL—SATURDAY,

OCTOBER 21, 1911.

LISZT SELECTIONS SYMPHONY FEATURE

Centennial of Composer Occasion for Hungarian Revival.

This week the Symphony Orchestra displays a gallery of Liszt tone paintings in honor of the centennial of the pianist and composer who played such a big part in the musical development of the nineteenth century.

The program played yesterday afternoon, and which will be repeated tonight, is made up of the symphonic poem, "Les Preludes," the "Dante Symphony," the piano concerto No. 1, in E-flat major, and the symphonic poem, "Tasso."

Rudolph Ganz has the solo part in the concerto. In the symphony the orchestra is assisted by the Musical Art Club, with Mrs. Sundelius as soloist.

Liszt holds a place in the symphony programs well up among the classic figures. Only two seasons have gone by since the orchestra was established without the presentation of some one of the great Hungarian's works, and one of these desert patches, strangely enough, came last season. But the works on this centennial program are all more or less well known. "Les Preludes" is in the nature of a biennial favorite, and the E-flat major concerto has been played more than any other in recent years. Mr. Ganz himself played it here five years ago, and Rosenthal, Miss Samaroff and Miss Schnitzer have played it since then. The "Dante Symphony" has not been heard for about eight years and the "Tasso" piece for five.

A bust of Liszt, surrounded with palms and yellow chrysanthemums, had a prominent place at the rear of the stage yesterday. The chorus was also prominent, though Liszt directs that it shall be unseen or in a gallery; but this vision of fair singers certainly did not mar the performance yesterday. The chorus sang beautifully, helping the orchestra to disperse the doubts that Wagner raised over the effect of a tone painting of the glories of Paradise. Mrs. Sundelius, however, sang her little solo too tremulously.

Mr. Ganz gave a brilliant performance of the concerto and he was recalled enthusiastically several times.

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BOSTON SYMPHONY.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13 respectively. The soloist at both of these concerts will be Josef Hofmann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely that at one of these concerts Mr. Hofmann will play his own Fourth Concerto.

MONITOR, SATURDAY, OCTOBER 21, 1911

LISZT CENTENARY WIDELY OBSERVED

Program of the Third Concert of the Boston Symphony Orchestra Honors the Great Hungarian Master

The program of the third Symphony concert of the Boston Symphony orchestra was in celebration of the one hundredth anniversary of Franz Liszt, a date that is being honored the world over, and with a louder chorus of praise than 10 years ago would have been dreamed of. This first great master of the symphonic poem is gaining in appreciation today, when the colossal figure of Wagner no longer overshadows the whole musical sphere. For it was Wagner's rising star that dimmed the glory of his brilliant sponsor.

The program yesterday was entirely of Liszt's works, as follows: "Les Preludes," symphonic poem No. 3, symphony after Dante's "Divina Commedia"; 1, Inferno: Lento, allegro frenetico, quasi andante, andante amoroso (Francesca), tempo primo; 2, a, Purgatorio: Andante con moto, lamentoso, poco a poco piu di moto; b, Magnificat. Concerto No. 1, E flat major, for pianoforte and orchestra; Allegro maestoso, attaca Quasi, Adagio, attaca Allegretto vivace, attaca Allegro animato, Allegro maziale animato. Tasso, Lamento e Trionfo, Symphonic Poem No. 2. Soloist, Mr. Rudolph Ganz. The Musical Art Club of Boston assisted in the symphony, the solo sung by Mrs. Sundelius.

To what great master of them all could one listen for nearly two hours unjaded? The first number came as a pleasure, with melody, and with the rich, full orchestra colors. Is not Liszt after all more French than anything else, French of a sort? If he does not read us the tender Lamartine in "Les Preludes" he centainly expresses the qualities of romanticism and brilliancy, of emotion and here and there banality, which a foreign thought at least finds in Victor Hugo, to whom "Les Preludes" is dedicated. Berlioz was Liszt's truest compatriot—and Meyerbeer was his cousin german.

The first part of the Dante symphony was altogether excellent. There is nothing that can more perfectly typify "chaos and old night" than musical instruments. No ruins left after a fire, no dash of storm-ridden surf, gives so effective an impression of that which would reverse order and harmony as an orchestra gone wrong. So Dante's Inferno was commented upon by harsh trumpets and wailing reeds and strings with what one felt to be a satisfactory degree of unpleasantness.

The episode of Francesca and Paolo, condemned to be forever floating toward each other, and forever unable quite to reach each other, is pathetically sweet and sorry, with the mingling of harps, flutes, violins, the clarinets and the exquisite solo by the English horn, punctuated by the stern "Lasciate" motive, (renounce thou). Sardonic laughter follows, as Liszt describes the passage, and then a tremendous "lasciate" is heard again. This was all graphic, lovely and moving or stirring, but none of it terrifying. Interesting as a splendid sound picture, it does not get deeply at one's remorses or regrets.

In the second part, purgatorial and prayerful, the interest flags. There be who say that the "Paradiso" is the least great part of Dante's "Commedia." This may be because such commentators do not feel quite so at home in Dante's pure, peaceful fields of joy and glory as in the troublous regions lower down. However, that may be, the Liszt commentary on the "Purgatorio" seems vague, uncentered, to lack that defined, splendid sense of form as well as beauty which his other works always show—free as his architecture always was. Perhaps we have Wolf-Ferrari in our ears and the picture of heavenly joys which he found in Dante's "Vita Nuova," and were so delicately beautiful in the Cecilia voices. The program told us that Liszt perferred a good chorus of boys to the woman's chorus, and the shrilling of the boyish soprano might very well have given a different quality to these vocal passages than was felt yesterday. Mrs. Sundelius sang purely and clearly her moment's phrase. One wanted more. The audience liked the piano player. He was swift and brilliant and strong.

Of the Tasso poem the scherzo seemed most perfectly right. The martial phrases of the conquering poet soul were frankly military, with red coats and brass buttons in full display. The last passages, expressive of the life-victory set the feet a-tapping and a picture of the popular barn dance of suburban balls today came flashing across.

What is music? Who shall say why the uproarious finales of Beethoven and Brahms which were heard at the last two concerts gave impression of greatness, of power and, in Beethoven, of grandeur, while Liszt's noisy climax was heard as the sound of brass and catgut? Why were the Schumann larghetto and the Schubert melodies poignantly songful, while not one melody of the program yesterday touched a heart string? What is there in the combinations of these 12 half tones of the scale, multitudinous in orchestral color and in key though they appear, that can reveal either the greatness of a man's thought or its sterility? How shall a critic do more than say what each stirs within him?

The working of musical criticim is not very carefully studied, either by critic or reader. The cruelty of the past in this profession, however, has been modified by today's perception that true criticism is constructive. The real critic is a teacher with something to give; not a mere engine of destruction. Liszt's teacher-quality was part of his greatness. Schumann is probably the founder of the modern school of criticism in music, and his sympathetic studies of music and composers, perhaps did as much for his art as his own compositions did. His words of the young Liszt may well have been a formative influence upon the sensitive temperament, which had allowed its gifts to suffer eclipse for a year or more during the vicissitudes of Paris. Schumann said: "I have never found any artist except Paganini to possess in so high a degree this power of subjecting, elevating and leading the public. It is an instantaneous variety of wildness, tenderness, boldness and airy grace." And we know that it was hearing Paganini and determining to become the Paganini of the pianoforte that had roused the young Liszt from his melancholy a year or so before.

An odd little note of the time, however, and one which must amuse today's pianists, for whom Liszt blazed the trail, is found in a remark of Moscheles, who said of Liszt: "His technique beats everything; he does what he likes and does it exceedingly well, and his hands thrown high into the air descend seldom, astonishingly seldom, on the wrong key." Fancy writing as high praise of a virtuoso today that his hands descend astonishingly seldom on the wrong key!

The date of the Liszt centenary, Oct. 22, is also, interestingly enough, the exact date of the first concert of the Boston Symphony orchestra, the thirtieth anniversary of which was celebrated last week. One wonders if it was recalled in 1881 that the first concert of the enterprise, which has so abundantly realized its early hopes, was set for Liszt's birthday. And thinking of the orchestra and all that Major Higginson has done not only for music in Boston, but also for every American community, whether the orchestra or the Kneisel quartet or any of the Boston players have been actually heard there or not, one is reminded of the princely houses of old who stood sponsor to such musicians as Frank Liszt, for example, and were content with their service to the artistic world if they sent a youngster to school for a year or so or paid a great genius a few hundreds to serve their court with music much as their cooks served the tables. We read much of what princely patronage did for this and that great master, but perhaps even musicians themselves today rarely stop to measure the enormous beneficence of Major Higginson to their art.

Prince Nicholas Esterhazy, patron of Liszt, came of a family of Hungarian generals and friends of art. It would appear that the warrior heart loves music, and we recall here the fact, too, of Major Higginson's eminent military service to his country. The Esterhazys appear to some advantage in biographical dictionaries, but it is evident that the name lives for the world today chiefly because one of the family sent the little Franz Liszt to school.

Then came the days when the boy was heralded as "The Little Liszt," a boy wonder; when he was kissed on the forehead by Beethoven, stooping his thunderous brow to the smooth brightness of the boy; when to emphasize his extreme youthfulness he was carried on to platforms, and when he at last rebelled a playing puppet.

Success all over the world came in due time. Then there was the dedication of the bronze statue to Beethoven at Bonn (for which Liszt raised money), and to which Queen Victoria of England came and where Liszt's playing of Beethoven's concerto in E flat was the crowning triumph.

It is well to remember that Liszt, settled at Weimar to do nobler things for his art than leading the flashing battalions of the keyboard to victory, did more for Wagner than any other man, even more than Wagner's royal patron could avail to do. Chopin, Berlioz, Raff, Franck, Saint-Saens, owed much to Liszt's critical discernment, encouragement and generous help—to say nothing of the long list of his piano students.

Of the works selected for the present commemorative concert, the Dante symphony was the earliest of the splendid group of Liszt's symphonic poems. Here is a significant choice, in many ways, for even as the ideal of womanhood led Dante, so Liszt seems to have been notably sensitive to woman's influence. Late in his career he seems to have found at last a true womanly help and sympathy which transformed the man and developed that higher, serener mastery which marks his later career. It was after the Countess Wittgenstein had been his friend and collaborateur that Liszt began to compose religious music and to turn his thought more steadfastly to religion—which was, however, a subject that had always interested him.

The prominence of Italian influence, as hinted in this program with both Dante and Tasso in evidence, is also a reminder of the splendid eclecticism of the composer of the Hungarian rhapsodies.

continued

Continued [47]

TRAVELER,

OCTOBER 21, 1911.

Boston Symphony Orchestra.

The fourth Symphony programme, to be played Friday afternoon, the 27th, and Saturday evening, the 28th, introduces Efrem Zimbalist to Boston audiences and to this country. Zimbalist, like Parlow and Elman, is a pupil of Auer of St. Petersburg. He is about the same age as Elman, and has been playing with remarkable success in Europe for the past three years. Many connoisseurs consider him superior to Elman. He will play a Russian concerto, new to this country, by Glazounoff. The symphony played on this programme will be Brahms' in F minor No. 4. The other two numbers are novelties, although one of them is 100 years old, the Cherubini overture to "Lodoiska," the other being Granville Bantock's symphonic poem, "Dante and Beatrice." This had its first performance in Germany a few weeks ago.

TRANSCRIPT,

OCTOBER 21, 1911

Symphony Hall: Symphony Concerts

Brahms's fourth symphony, in E minor—the symphony of the intricate finale of variations—is the only familiar number on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening. One, however, of the new pieces is 110 years old, Cherubini's overture to his opera, "Lodoiska," originally performed at Paris in 1791. For a few years it was a much-debated piece, since the harmonies and modulations were counted unusually daring—for those days—and the orchestration unusually rich. Before many years, "Lodoiska," the opera, died of neglect, but the overture still keeps an intermittent life at concerts. The second new piece is Glazounoff's concerto for violin, originally written for Auer, occasionally played by his most noted pupil, Mischa Elman, and now to serve another pupil, Mr. Zimbalist, who is to make with it his first appearances in America. He has been applauded in Europe for his distinctions of tone, style and just interpretation. The newest piece of all, to be played for the first time in America, is Mr. Bantock's tone-poem, "Dante and Beatrice," heard first and impressively in London last spring. In the course of the week more will be said in this place about it.

POST,

OCTOBER 22, 1911

Boston Symphony

The fourth Symphony programme, which will be played on Friday afternoon the 27th and Saturday evening the 28th respectively, brings to Boston for the first time the Russian violinist, Efrem Zimbalist. In fact, it is Zimbalist's first appearance in America. Zimbalist, like Parlow and Elman, is a pupil of Auer of St. Petersburg. He is about the same age as Elman and has been playing in Europe for the last two or three years with great success. There are many connoisseurs on the other side who consider him a greater artist than Elman himself. He brings with him a concerto for violin which is strange to Boston and to America. It is by the Russian, Glazounoff, and was played for the first time by Zimbalist last spring.

The symphony will be Brahms' in E-minor No. 4. The other two items on the programme will be novelties although one is a matter of 100 years old. This will be the Cherubini overture "Lodoiska." The opera "Lodoiska" belongs to Cherubini's very early years in Paris, having been performed for the first time in 1791 at the Theatre de la Foire St. Germain, Cherubini himself conducting. Although the overture to this opera is considered one of the best things Cherubini composed, curiously enough it has never appeared in a Symphony programme.

The other novelty is a symphonic poem by Granville Bantock, entitled "Dante and Beatrice." This work was given its first performance in Germany a few weeks ago and its performance in Boston will be the first in America. Bantock is remembered as the composer of the delightful overture "Pierrot of the Minute," and of the "Omar Khayyam" that was given by the Cecilia last year.

GLOBE—

OCTOBER 22, 1911

Debut of Zimbalist, the Russian Violinist.

Efrem Zimbalist, the young Russian violinist, will make his first appearances in America next Friday afternoon and Saturday evening at the Symphony rehearsal and concert. He will play Glazounoff's new concerto.

Zimbalist is 20 years old, a pupil of Auer, Miss Parlow's teacher at St Petersburg. He was graduated from the conservatory the winner of the gold medal donated by the Russian Government, and a special prize of 1200 rubles. It is said that his was the only diploma marked "incomparable."

In his first year as a public performer he was twice engaged within the same season by the London Philharmonic, a thing unprecedented. Through the intercession of Queen Elisabeth he has been released from military service.

The orchestral novelty will be Granville Bantock's tone poem, "Dante and Beatrice," which will be played for the first time in America. It was first performed May 24 last, at the third concert of the London music festival. The occasion was made doubly notable in British annals by the first production of Elgar's second symphony. Schattschneider, in a concert at Bluthner Hall, Berlin, the second of this month, introduced Bantock's new piece to Germany.

The overture to Cherubini's obsolete opera, "Lodoiska," produced July 18, 1791, at the Foire, Theatre, Paris, will be played as a novelty. The symphony will be the

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RUSSIAN VIOLINIST SYMPHONY SOLOIST

Week in Musical Circles Offers Variety of Interesting Events.

The Symphony program for Friday afternoon and Saturday evening brings to Boston for the first time the Russian violinist, Efrem Zimbalist; in fact, it is Zimbalist's first appearance in America. Zimbalist, like Parlow and Elman, is a pupil of Auer of St. Petersburg. He is about the same age as Elman and many connoisseurs on the other side consider him the greater artist. He brings with him a concerto for violin which is strange to Boston and to America. It is by the Russian Glazounoff and was played for the first time by Zimbalist last spring. The symphony will be Brahm's in E-minor No. 4. The other two items on the program will be the Cherubini overture, "Lodoiska," which has never before been played at these concerts, and a symphonic poem by Granville Bantock, entitled "Dante and Beatrice," which had its first performance in Germany a few weeks ago. Its performance in Boston will be the first in America.

ADVERTISER,

OCTOBER 21, 1911

SYMPHONY CELEBRATES LISZT'S CENTENARY

GANZ BRILLIANT IN THE CONCERTO IN E FLAT

Concert for the Most Part Triumphant and Gloriously Exciting.

By Louis C. Elson.

PROGRAMME.

Symphonic Poem—"Les Preludes."
Symphony—"Dante."
Concerto in E flat, for Piano.
Symphonic Poem—"Tasso."
Soloist, Mr. Rudolph Ganz.

If the ghost of Hamlet's father had been present at yesterday's Symphony Rehearsal, he would have again sighed "Alas!"—"Liszt, Liszt, Oh Liszt!" for the entire programme was made up of numbers that Admirable Crichton of Music. It was a celebration of Liszt's centennial, the hundredth anniversary of his birth, two days in advance of the da

greatness threw Liszt's pioneer work into the shadow, and it is the greatest tribute to Liszt as a man, that, knowing this, he yet worked heart and soul to make Wagner known to the world. Yesterday afternoon, in such a programme, one could calmly judge of the great merits of the composer, and the brilliant colorist, the exquisite melodist, the Hungarian rhapsodist, each charmed in his turn. A one-man programme, such as this, runs in deadly danger of dulness, but it at least focusses the attention better than with others crowding in with their different thoughts. Phillips Brooks once told the present writer that he disliked picture galleries; if he loved a picture he wanted to see it alone. On this occasion we wanted to hear Liszt alone. And he stood the ordeal only a little less than Wagner or Beethoven could have stood it.

We consider "Les Preludes" the best of Liszt's symphonic poems. Its broad sweeps of aspiration, its lofty chief melody, its orchestration and its figure treatment, all combine to make an ensemble that is glorious. And Mr. Fiedler was entirely in his element in the work, for he is eminently great in heroic work, as any one who heard the Beethoven symphony of the week before would concede. The horns too deserve great credit for their breadth and purity in their important melody.

It was refreshing to find melody going hand-in-hand with modern orchestration and advanced development. Only Tschaikowsky seems to succeed Liszt in this vein of combination.

We have praised the horns, but all of the brasses, the trombones and trumpets, too, had a field day, and even the kettle-drummer did his part finely. "Les Preludes" had a reading that was simply glorious and we were not surprised to see the enthusiasm that followed it. Mr. Fiedler was wildly applauded, and the public seemed to realize that it had heard one of the memorable interpretations of these concerts.

Only Tschaikowsky, among the moderns, could have given such dramatic power to the opening of the Dante symphony. The gates of hell portrayed by deep basses and strings, and the trumpets and horns giving the dreadful inscription upon the portal, are touches that show a kinship to the Russian composer who followed. The whole picture is wonderful, but it might be prosy to describe its many strokes of Genius.

The awful tumult and frenzy of hades, the tender episode of Francesca da Rimini and her unhappy lover, the melancholy reminiscences of former happiness (upon the English Horn), the fierce and horrible laughter that derides this, the final return of the mighty theme—"Leave Hope Behind All Ye Who Enter Here"—all these made the first movement memorable and great.

The second movement, the picture of Purgatory, is dull. It seems that one of the punishments of that place of torture is fugue-writing. Paradise scarcely offered any real rewards for this contrapuntal punishment. The fierce harmonies in hell may have sounded like it, but one does not study Richter with the thermometer at 300 in the shade, and the first movement was by far the most exciting part of the tone picture. Purgatory seemed dangerously near to boredom. And even in the first movement, the episode of Francesca and Paolo seemed rather long-drawn out. The final Magnificat, sung by female chorus (the Musical Art club), with a short solo by Mrs. Sundelius, was excellent, however, and again much applause followed. Yet just in such a work we find it emphasized that Liszt is not a Wagner. At many points of the work, and in the first and last numbers of the concert, too, one could pick out very definite Wagnerian themes. But Liszt does not achieve Wagnerian success with them. What would not Wagner have done with the music of Francesca and her lover! It would have been a more sombre Tristan and Isolde.

Therefore, Wagner had the right of eminent domain and might well crib his father-in-law's melodies for the advantage of art.

The number that appealed most directly to the "hoi polloi" (if any such are at the symphony rehearsals), was the E-flat concerto. We find the second concerto, in A, a nobler work than the first one, in E-flat. Nevertheless, the first concerto, the one here played, will always remain the more popular of the two. It is far more of a rhapsody than a concerto, and the triangle solo is probably the boldest touch that was ever attempted with that instrument. It may not be generally known, but Liszt polished and repolished this work, in spite of its seemingly spontaneous character, and in Weimar they preserve two (unprinted) versions which are strikingly different from the one used in our concert-rooms. That startling figure of seven notes which plays so prominent a part in the development (Liszt playfully used to sing the words—"Das versteh't ihr alle nicht!"—to it), is in all three.

It has been denied that Liszt, in his rhapsodies, really reflected the character of the gypsies, but this work certainly has both Magyar and Tsigany touches as we have heard them in Buda-Pesth.

Mr. Rudolph Ganz played the concerto with a bravura and an abandon that was electrifying. The instrument seconded him well in his thundering octaves and heavy chord work, and never once did he blur anything even in the midst of the tonal tempest. Yet there was nothing extravagant or meretricious in the performance. It was just as Liszt wished it, a wild and impetuous rhapsody, not a classical concerto. Again the enthusiasm burst forth and the artist was recalled at the close of the concerto over and over again. It is seldom that one sees such excitement in an afternoon rehearsal.

One must always remember that when Liszt named some of his works "Poemes Symphoniques," he did not imply an approach to the symphonic form, for "Symphoniques" sometimes means merely "orchestral." It would be futile to prescribe a set form for "Tasso" or "Les Preludes," but figure development, which is the chief point and the intellectual side of symphony, is in all of the so-called symphonic poems of this master. Liszt was more influenced by Byron than by Goethe in his setting of "Tasso," but he brought into it a bit of realism by using an actual gondolier's boat-song in the first part of his tone-poem.

The second portion of this first part, picturing Tasso at the court of Ferrara, was [illegible] with much daintiness and contrasted [illegible] with the mournful style of the first [illegible] the frenzied pictures of [illegible]trophe

composer to give two hours [illegible] it sometimes causes the [illegible] thankful that he has got [illegible] posing and turned to decon[illegible] there was but little of this [illegible] reviewer yesterday. Liszt wa[illegible] versatile and was greater th[illegible] gave him credit for being, w[illegible] alive. Now, at last, when l[illegible] into his own, his disciples ove[illegible] for Strauss. Debussy and m[illegible] modern colorists are but follo[illegible]

LISZT COMMEMORATED

AN EXCEPTIONAL SYMPHONY CONCERT

The Ceremonial Touches—A Well-Designed Programme—The "Dante" Symphony, Two Symphonic Poems and a Piano Concerto, with Mr. Ganz—The General Excellence of the Performance—Liszt, the Composer, and Liszt, the Romanticist, as the Music Disclosed Him—His Old Innovations and His Enduring Influences

At the back of the stage, in Symphony Hall, yesterday afternoon, above the orchestra and the choir of women, and duly surrounded with the honoring palm and laurel stood a bust of Liszt. Inevitably it represented the Liszt of the later years—the elderly and a little flabby face, the thin, drooping locks of what had once been the leonine mane. In pictures the world has nearly forgotten the youthful Liszt of the sloping shoulders, the tightly drawn stock, the thick, dark, curling hair, the aquiline and aristocratic profile, the intent face, half mystic, half worldling, half man of emotions, half man of intellect. Treasured prints of sixty and seventy years ago recall this Liszt and in an image that is far more romantic, far more suggestive of his imagination, power and personality than the familiar representations of Monsieur l' Abbé or of the patriarch of Weimar and Baireuth. As it happened, however, the lights so fell on the bust in Symphony Hall as to give it a queer mocking smile, an expression of amused cynicism. It was as though the cloven hoof were lifting the abbé'e soutane—for no churchly consecrations could purge Liszt's nature of the innate devilment that was in it; as though he had finished his work in the world and knew the magnitude, the originality and the fruitfulness of it and was smiling in amused resignation at the long and mocking indifference to it. He could mock in his turn, too. Perhaps even, in the Elysian fields, he is smiling at all this centenary homage of a world that once would have him only a monstrous pianist but now sets him high among its composers. For it knows now that he, perhaps beyond any other man of the nineteenth century, altered the course of its music for the pianoforte and of its music for the orchestra. Whatever Liszt's individual shortcomings as a composer, he was a transforming and a generative force to which the whole subsequent course of contemporary music through our own Strauss and Debussy still responds.

Programme and Performance

The Germans and the Hungarians are taking many days of many concerts to celebrate this Liszt centenary. They are traversing the whole course of his compositions—the piano pieces, the songs, the symphonies and the tone-poems, the choral fragments, the masses and the oratorios of his final years. Here in Boston, the choral societies stir not, being doubtful, perhaps, whether Liszt is really a classic, safe now for the bourgeoisie whom he cheerfully and wholesomely shocked through his whole life. Except Mr. de Pachmann, at his recital today, the pianists hereabouts have forgotten the master who almost invented their present artistry, while Liszt's songs are no longer the fashion in the concert-room. Mr. Fiedler and the Symphony Orchestra have not neglected their opportunity, but they have only two concerts, each two hours long and with a common programme, in which to recall the Liszt who could write magnificently and imaginatively, who also could write thinly and commonly, who excelled in many genres and who wrote too much in each.

As it was, Mr. Fiedler ordered his programme wisely. He could choose between the "Faust" and the "Dante" symphonies. The "Faust" seems now Liszt's most sustained and enduring symphonic piece, characteristic from beginning to end, the expression of the man and of a whole epoch in the arts, masterly of design and execution, clearly, boldly, richly and individually imagined, and as finely accomplished according to Liszt's ways and means. The "Dante" symphony, however, is less often played; it is hardly less characteristic, and being deficient in the sustained power of the "Faust," is only the more truthful of the composer who imagined and wrought it. Mr. Fiedler chose the "Dante" symphony and added two of the symphonic poems: "Les Préludes," the most generally liked and oftenest played of them all; and "Tasso" (curiously long unplayed here), the warmest in imagination, the most glowing in orchestral voice. Perhaps only one of the symphonic poems and, instead of the second, an orchestrated Hungarian Rhapsody might have better illustrated the range of Liszt and the new voice of improvisation that he sent ringi[illegible] through the music of his time. The fou[illegible]mber for the longish concert was ine[illegible] one or the other of Liszt's piano con[illegible] Between them Mr. Fiedler and Mr. [illegible]ho played the solo part) chose t[illegible] in E-flat—the piece by Liszt [illegible]at heard oftenest at the Symp[illegible]ion[illegible]s.

This programme was wel[illegible] ac[illegible]d and an applausive audience seemed to hear it gladly. It was particularly warm to "Les Préludes," which piece it plainly knew and liked, and to Mr. Ganz, after his Busonian performance of the concerto—large, big, propulsive, rhetorical of tone, but a little hard and coarse withal. (Because Liszt was so uniformly brilliant, it is difficult to remember that he was also sensitive.) Mr. Fiedler's accompaniments are not always things of beauty, pliancy and sympathy, but he conducted the orchestral part of the concerto with unusual adroitness of tonal color. Even the famous and much-debated triangle sounded subtle. If Mr. Ganz slipped over some of the half-tints, the strings and the woodwinds provided them.

The conductor and the band were very eloquent, too, and very graphic in the tonal picturing of the Inferno in the "Dante" symphony. Undoubtedly Mr. Fiedler languished over the episode of Francesca and Paolo in the midst of it, but some of the music Liszt wrote for it is also languishing No one could make the music of the Purgatorio interesting—it is Liszt alternately tepid and dry—but the conductor, the orchestra and the choir of women from the Musical Art Club united to give the Magnificat a golden beauty of clear, rhapsodic, soaring tone. The long and unusual symphony evidently taxed the attention of the audience and there were many departures before the final "Tasso" began. They that remained heard it performed in a large, rich-toned, emphatically contrasting fashion that might have pleased a listening Liszt. He, too loved sonorities, though he might have wished them, in this instance, somewhat less rigid.

Liszt the Composer

So went an interesting afternoon, with much room for curious—and vain— speculation. How much of the applause (in which the Friday audiences are becoming profuse) was intended for the commemorated composer and how much for conductor, pianist and band? How much did the audience heed of Liszt's achievements and singularities as the music represented them? Probably not much. To it the concerto in E-flat seemed pleasantly familiar. It has become almost a hackneyed piece in recent years at the Symphony Concerts, where so many pianists have elected to play it. Yet fifty and sixty years ago it sounded very daring. It was Liszt's emancipation of the concerto from the cramping rigidities of the old sonata form; the loud striking of the rhapsodic note in his pianoforte music; the fresh affirmation of his gospel of new sonorities, new power, new pliancy and new beauty. The audience heard the symphony and was interested. The music in itself and in the performance quickened imagination. Probably only the reviewers, and here and there a pedant, took thought that in the "Dante," as in the "Faust," symphony Liszt had preserved form, without which there can be no music, and yet made that form serve elastically his imaginative and expressive scheme. The eternal problem of "programme music" is to keep the musical development running side by side with the development of the poetic, the pictorial or the intellectual scheme. The one must not straiten or thin the other.

In both his symphonies, and especially in the "Faust," which contains no such waste place as the Purgatory of the "Dante," Liszt has so coördinated his musical and poetic purpose and material. He develops the music; he develops also and colors his picture. He is preparing the way (as he is matching the achievement) for the Strauss of "Don Juan" and "Death and Transfiguration," and for a multitudinous tribe that fail in this coördination where Liszt and Strauss succeed. The "symphonic poem" or the "tone-poem" is a commonplace of musical nomenclature nowadays. If Liszt did not exactly invent the form, he developed it out of an experimental stage and established it firmly upon its rational basis of imaginative contrasts—"Tasso" is a "lament" and a "triumph"; "Les Préludes" sets struggle against contemplation—upon its structural unity of well-knit but variously transformed melodic material, upon its freedom from academic restrictions. The idea conditions the form; the form exists because it best serves the composer's design; and Liszt's was a freely and widely ranging imagination.

The Romantic Liszt

The dullest listener must have felt, too, that this imagination was glowingly, puissantly romantic. Liszt was a pioneer with the changes that he wrought in the music and the technique of the pianoforte; he was a pioneer with programme music, with the modern form and voice that oratorio has gradually taken, with the music-drama even, though he wrote none himself. If his music ever passes from the concert-room, and it has gained larger and larger place there, a thousand pieces that succeed it will proclaim what the books call his "influence." Liszt opened the way to the music of our particular time. Yet, also, with Wagner, he was the end and culmination of a musical epoch. Our music nowadays may be very subtle, like Debussy's; very cerebral, like Reger's; very grave and deep, like d'Indy's; very puissant and graphic, like Strauss's, but it is very seldom romantic, except among belated Russians. Liszt's was of the full flowering of the romantic time into which, in the arts, he was born, and through which he lived. He loved magnificence of idea and of expression; he loved extravagance. In rhapsodic fashion, he wrote music that was now all glowing power and again all empty bombast. He courted atmosphere and could compass it usually with a few strokes. He wrote sensuous music, yet when the mood seized him or the purpose kindled him, he could make it austere or mystical, grotesque, ugly, ironic. He had the romanticist's passion for the unusual, intricately expressed; for he knew that the essence of romance is strangeness. In his own time and ours he did not touch the Chatauquan imagination.

Liszt loved color and rhythm, opulent and varied sound, for the lust of the ear and the imagination of it. Yet he required literary, poetic, pictorial, ecclesiastical suggestion for almost all his music. He wrote too much, but he also wrote masterpieces. He invented melodies, struck off phrases too easily; yet some of them still pierce the listening imagination and stir the answering emotion. Many of his tonal pomps ring very hollow nowadays; a few of his colors have faded pitifully; but enough remains to keep the voice of romance still sonorous, the lights of romance still glowing, the rhythm of wildness still beating in his music. Much that was played yesterday, that will be played for a few days the world over, needs no serum of a centenary to quicken its vitality.

"Dante" and "Tasso"

So far as it might within the narrow limits of a single concert, the music that Mr. Fiedler played yesterday assembled and illustrated these traits. Liszt went for inspiration to no mightier source than "The Divine Comedy"; stretched no larger canvas than he stretched in the "Dante" symphony. The tone-picturing of Inferno, from the thundering brasses of the beginning through the screeching strings or the anguished wood-wind, through all the hints of devil-dances and devil torture, is huge, graphic, grotesque, panoramic, yet wholly musical. The melodic ideas, the orchestral handling, the imaginative design, the pictorial result, are one. The melancholy transition to the episode of Francesca and Paolo is as though the winds of hell were stilled and its lights unclouded. At moments the music of the pair is more saccharine than sensuous; but again the tones make them seem as ghosts of lovers pursuing the phantoms of their passion, singing its elegy. In the "Purgatorio," Liszt's imagination forsakes him, as it often did when he was striving most to kindle it. He would be mystically sensuous, and he is only pallid and dull. And when imagination failed, technical lagged. If ever there was an inept pedant's fugue, it is the fugue of this "Purgatorio." Instrumentally, even, it is a dull and stupid place except when the oboe and the horn sing their songs. For even in this limbo Liszt could write beautiful and searching melody. He goes on to the Magnificat and attains almost perfectly the mystic sensuousness, the pungent voluptuousness of ecclesiastic modes sopped with fleshly ecstasy that was his perverse and romantic goal. He loved the Magnificat; he could write for voices in glowing crescendos; and he liked to open a romantic heaven full of throbbing harps and pealing trumpets. His is no white and still Paradise; it is colorful, rhythmical.

"Tasso" is full of romantic pomps. A bitter pomp of lamentation begins it, as though there was no pain like the poet's pain; a chivalric pomp of the proud poet continues it; a courtly pomp, yet graceful withal, ensues; and the final "triumph" is a very bombastic pomp indeed. Not all of "Tasso" wears well; the end is already ringing hollow; but the music of the poet is still graphic, chivalric, romantic while the accents of his woe still keep their pang. Anyhow, the whole "symphonic poem" is wrought so musically, with such economy of well-imagined material, with such careful unity, with such assimilation of the musical and the poetic development, that the piece is still a little epitome of Liszt in his chosen form. "Les Préludes" seems common in invention, easy in structure, a ready-made "symphonic poem" beside it. Yet there and only there did the programme yesterday strike the martial note of which Liszt was romantically fond. True, there is an "allegro marziale animato" in the concerto, the beginning of the conclusion of the whole, the concentrated summary of which Liszt, who overvalued his constructive skill, wrote proudly. He believed it music by deliberate intellectual process. It sounds, as does all the rest of the concerto, like passionate and magnificent rhapsody in tones. With the piano Liszt had no need to take thought of means. He could strike as he would and it answered him. It kindled him too, and there, in spite of his "Dantes" and "Fausts" and "Tassos," his "St. Elizabeths" and his cathedral masses, is his most untrammeled, his most natural voice. Perhaps, it will prove also the most enduring. For him, in wildness—and in rhetoric—there is life.

H. T. P.

TIMES,
From
Address Brooklyn, N. Y.
Date OCT 21 1911

MUSIC AND MUSICIANS

Estal 884

The general sale of season tickets for the five Philharmonic concerts to be glevn by the Boston Symphony Orchestra in the Opera House during the coming winter will open on next Friday, October 27, at 4 P. M., at the Brooklyn Academy of Music Building, and the sale will continue thereafter at the hours when the ticket offices of the Institute are open. The seats that are put on sale on Friday are those unclaimed by former subscribers.

The season is particularly interesting for Brooklyn in that it will be the last year in which Mr. Fiedler is connected with the great Boston Orchestra, his engagement ending next spring. Of all the conductors that the orchestra has brought to Brooklyn—which includes all except Henschel, the first conductor—none has made more friends and obtained more solid favor with the Brooklyn public than this modest, enthusiastic man, who came from Europe practically unheralded and has made such a profound impression upon the musical life of this country.

The concerts this year as for the last several years will be given on Friday evenings, the dates being November 10, December 8, January 12, February 23, and March 22. The list of soloists is most distinguished. In November, Madame Schumann-Heink will appear; in December, Kathleen Par[illegible]low; in January, Jos[illegible]

HERALD, BOSTON, OCTOBER 22, 1911.

...of Major Henry Lee Higginson, by Bea Pratt, placed at the entrance to Symphony Hall. Architectural setting by A. W. Longfellow.

TRAVELER, SATURDAY, OCTOBER 21, 1911.

SYMPHONY OBSERVES THE LISZT CENTENARY

By EDITH BURNHAM.

The programme of the Symphony rehearsal yesterday afternoon was made up entirely of Liszt numbers, commemorative of the Liszt centenary, which falls on Oct. 22, Sunday. The great composer-poet was represented by two symphonic poems, "Les Preludes" and "asso," the Dante symphony and the concerto No. 1, E flat major.

The symphonic poems of Liszt are free, spontaneous expressions of a tone-poet; color and emotion play across them as naturally as across the features of a highly sensitive person, voices speak in them with the distinctness of human begins giving utterance to the depest thoughts of mind and heart, emotions too great for words sometimes grip and torture them, despair rocks them, then joy bursts through them, sweeping away everything before it, and the path of music is strewn with pearls of great price, rare, delicate flowers such as one expects to find hidden in nature's dearest spots, and sounds such as one expects to hear alone in nature's silences, where nothing human ever was.

"Les Preludes" is a poem that sweetly and sadly asks the question, "What is life but a great beginning for something beyond?" And the very beauty of the poem itself answers the question—such music could not be if there were no "beyond"; for the reflective, creative power of man as revealed in this symphonic poem necessitates a something out of which he came and a something to which he goes.

The "Tasso," symphonic poem is written around the life of the sad-fated poet Tasso, and is full of ehe deep melancholy of Byron's poem on Tasso. But, more than this, it breathes Liszt's own quiet sorrow of his lack of recognicion as a composer.

The Dante symphony is a great example of Liszt's power of expressing the subjective struggle of man through the medium of tone, tone so delicately shaded, so tremendously expanded to the very limit of its possibilitis that the entire gamut of man's existence is sounded in the space of a bare half hour.

The Magnificat at the close of the Purgatorio, however, expresses more than did Dante himself of the soul that stands o nthe mountain top of its existence, all its dross cast off in the seething darkness beneath, the eternal paradise of spirit-being ahead and beyond. A ladies' chorus of the Musica Art Club, with Mrs. Sundelius as soloist, sang the Magnificat, and Mr. Marshall was at the organ. The choru at time obstruded in the orchestration instead of completing the ensemble—it sometimes sang with loudness and not bigness.

Rudolph Ganz played the concerto with nervous energy instead of emo[illegible] brilliant moments. He was [illegible] the delicate, reflective passa[illegible] were full of tenderness and [illegible]ght.

Newspaper Clipping Bureau in the [illegible]

From

Address NEW YORK CITY

Date OCT 22 1911

BOSTON ORCHESTRA HONORS FOUNDER

BOSTON, Oct. 21.—Symphony Hall, the home of the Boston Symphony Orchestra, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the Boston sculptress, Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow. The donors are friends of Higginson, who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirtieth anniversay of the first concert of the orchestra.

The first pair of concerts in New York on Thursday evening, November 9 and Saturday afternoon, November 11, will present as soloist the noted contralto, Mme. Ernestine Schumann-Heink.

Estk, 1884

From STANDARD UNION,

Address Brooklyn, N. Y.

Date OCT 21 1911

MUSICAL NOTES.

At the Academy of Music next Friday, Oct. 27, at 4 P. M., the sale of season tickets for the five Philharmonic concerts to be given by the Boston Symphony Orchestra during the coming winter.

Est, 1884

From TRIBUNE,

Address New York City.

Date OCT 22 19

BOSTON SYMPHONY ORCHESTRA.

Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the Boston sculptor, Bela Pratt, and it has been set in a rich placement of Sienna marble, designed by A. W. Longfellow. The donors are friends of Mr. Higginson, who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirtieth anniversary of the first concert of the orchestra.

Esta 84

From EAGLE,

Address Brooklyn, N. Y.

Date OCT 22 1911

From WORLD

Address New York City.

Date [illegible]

Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the eminent Boston sculptor, Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow. The donors are friends of Mr. Higginson, who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirtieth anniversary of the first concert of the orchestra. The first pair of concerts in New York on Thursday evening, Nov. 9, and Saturday afternoon, Nov. 11, will present as soloist the eminent contralto, Mme. Ernestine Schumann-Heink.

1884

From [illegible]AMERICAN

Address [illegible]arm

Date OCT 22 19

BOSTON SYMPHONY.

The first pair of concerts promised for this season in this city by the admirable Boston Symphony Orchestra will take place at Carnegie Hall, on Thursday evening, November 9, and Saturday afternoon, November 11. The soloist on both occasions will be Ernestine Schumann-Heink. In this connection it may be mentioned that Symphony Hall, the Boston headquarters of the organization, has been enriched by the placing in the foyer of that building of a bronze bust of Mr. N. L. Higginson, the intelligent founder and supporter of the orchestra. This tribute, which is more than well deserved, was made by friends of Mr. Higginson who insist on remaining anonymous.

Establi

[49]

The general sale of season tickets for the five Philharmonic concerts to be given by the Boston Symphony Orchestra in the Opera House during the coming winter will open on Friday afternoon, October 27, at 4 o'clock p.m. at the Brooklyn Academy of Music building, the sale to continue when the Institute ticket offices are open. The seats for sale on Friday are those unclaimed by former subscribers. Mr. Fiedler's engagement with the great Boston Orchestra ends next spring; no conductor of the orchestra has made more friends and obtained more solid favor with the Brooklyn public than this modest, enthusiastic man who came from Europe practically unheralded. The concerts will, as usual, be given this season on Friday evenings, the dates being November 10, December 8, January 12, February 23 and March 22. In the list of distinguished soloists there are to be in November, Mme. Schumann-Heink; in December, Kathleen Parlow; in January, Josef Hofmann; in February, Bessie Bell Collier; in March, Mme. Louise Homer. Last year was by all odds the most successful the orchestra has ever had in this city, and the authorities at the Institute report that the coming season promises to be even better than that of last year. The programme for the first concert will be announced shortly.

Esta 1884

From EVENING MAIL,

Address New York City.

Date OCT 21 [illegible]

A bronze bust of Henry L. Higginson has just been placed in Symphony hall, Boston, the home of the Boston Symphony orchestra, as a tribute to the founder and the patron of this great organization. The bust is by the eminent sculptor Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow. There were no ceremonies and the donors desired to remain anonymous. It was first seen upon the thirtieth anniversary of the first concert.

Estal 1884

From NEW YORK SUN

Address

Date OCT 22 1911

Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the eminent Boston sculptor Bela Pratt, and it has been set in a rich placement of Siena marble designed by A. W. Longfellow. The donors are friends of Mr. Higginson who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirteenth anniversary of the first concert of the orchestra. The first pair of concerts in New York on Thursday evening, November 9, and Saturday afternoon, November 11, will present as soloist the eminent contralto Mme. Ernestine Schumann-Heink.

David Bispham will close his all English song recital in Carnegie Hall on the afternoon of Sunday next with a recitation of Tennyson's "Elaine" to the musical setting of Ada Weigel Powers, who on this occasion will play the accompaniment herself. Among other features which the barytone will offer are a group of classical and modern songs by foreign composers and several compositions by Americans. Richard Strauss's "Cæcilie," "The Evening Star" from "Tannhäuser" and Mendelssohn's "I'm a Roamer" will be among the former, while the American offerings will include Harriet Ware's "How Do I Love Thee," Louis Elbel's "Calm Be Thy Sleep," Dr. N. J. Eisenheimer's "The Sea's Wooing" and Sidney Homer's "The Song of the Shirt."

Estab 1884

From EVENING NEWS,

Address Baltimore, Md.

Date

WOMAN'S CHORUS TO SING WITH SYMPHONY

Philharmonic Body To Appear With Boston Organization At The Lyric.

The Woman's Philharmonic Chorus, of which Mrs. Charles Morton is president and Joseph Pache director, is starting its third season with the prospect ahead of an appearance with the Boston Symphony Orchestra.

No greater honor nor more flattering tribute to its ability could be paid the Chorus in this country, the members feel, than the invitation which Max Fiedler, director of the Symphony, has extended. Mr. Fiedler's invitation was read at the Chorus rehearsal last Tuesday. Like all the other musical organizations, great and small, the Boston Symphony is going to celebrate the Liszt centenary this season, and at his March concert at the Lyric Mr. Fiedler will present the "Dante" Symphony, for which the assistance of a body such as the Woman's Philharmonic Chorus is needed.

The Chorus resumed its meetings a short time ago and already has work for the season well under way. Three concerts will be given besides the appearance with the Symphony, the first one to take place late in November.

In the two years of its existence the Chorus has presented soloists who appear only under exclusive auspices, the list including Willie Hess, Alwin Schroeder, Tina Lerner and Alexander Heinemann. This season the assisting soloists will be as distinguished as in the past.

From STANDARD UNION,

Address Brooklyn, N. Y.

Date OCT 22 1911

The general sale of season tickets for the five Philharmonic concerts to be given by the Boston Symphony Orchestra in the Opera House during the coming winter will open on next Friday, October 27, at 4 P. M., at the Brooklyn Academy of Music Building, and the sale will continue thereafter at the hours when the ticket offices of the Institute are open. The seats that are put on sale on Friday are those unclaimed by former subscribers. The season is particularly interesting for Brooklyn in that it will be the last year in which Mr. Fiedler is connected with the great Boston Orchestra, his engagement ending next spring. Of all the conductors that the Orchestra has brought to Brooklyn, which includes all except Henschel, the first conductor, none has made more friends and obtained more solid favor with the Brooklyn public than this modest, enthusiastic man, who came from Europe practically unheralded, and has made such a profound impression upon the musical life of this country. The concerts this year, as for the last several years, will be given on Friday evenings, the dates being November 10, December 8, January 12. February 23 and March 22. The list of soloists is most distinguished. In November Madame Schumann-Heink will appear; in December, Kathleen Parlow; in January, Josef Hofmann; in February, Bessie Bell Collier, and in March, Madame Louise Homer. Last year was by all odds the most successful the Orchestra has ever had in this borough, and the coming season, so the authorities at the Institute report, promises to be even better. The programme for the first concert will be announced shortly.

Estab 1884

From RECORD,

Address PHILADELPHIA, PA.

Date OCT 22 1911

The sale of season tickets for the Boston Symphony concerts shows that there has been no diminution of interest in these events. The recent celebration of the thirtieth anniversary of the first public rehearsal and concert in Boston was made notable by the unveiling in the foyer in Symphony Hall of a magnificent bronze bust of Higginson, the founder and sustainer of the orchestra. The bust is the work of Sculptor Bela Pratt, and it is set in a rich placement of Sienna marble, which

Estab 884

From CITIZEN,

Address Brooklyn, N. Y. OCT 21 1911

Date

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Est 1884

From AMERICAN,

Address Baltimore, Md.

Date

Boston Symphony Orchestra.

The season sale of tickets for the Boston Symphony concerts, to be given in Baltimore during the coming winter, which has been in progress at Albaugh's ticket office during the past week, is most gratifying to the orchestra itself and to its many friends here in Baltimore. It promises to be the largest on record, and this, the twenty-seventh season in which the orchestra has come to Baltimore, should be the best it has ever had.

Est 1884

From EVENING STAR,

Address Baltimore, Md.

Date OCT 21 1911

Boston Symphony Orchestra

The season sale of tickets for the Boston Symphony concerts to be given in Baltimore during the coming winter, which has been in progress at Albaugh's ticket office during the past week, is most gratifying to the orchestra itself and to its many friends here in Baltimore. It promises to be the largest on record.

ew York,

From EVENING SUN,

Address Baltimore, Md.

Date

WILL SING WITH BOSTON SYMPHONY

Woman's Philharmonic To Give Vocal Part Of Liszt's "Dante."

When the Boston Symphony contributes its part to the universal celebration of the Liszt centenary at its March concert in the Lyric it will have the assistance of a Baltimore choral organization, the honor having been extended to the Woman's Philharmonic Chorus.

Max Fiedler, director of the orchestra, has just notified Joseph Pache, conductor of the chorus, of his desire to have the co-operation of the latter body, and after a consultation with the ladies of the chorus Mr. Pache notified Mr. Fiedler of his acceptance. Mr. Fiedler had ample opportunity for learning of the ability of the chorus through his attendance at several of the concerts given during the preceding two years of its existence, and stated that he was fully convinced that the chorus was equal in every respect to the high requirements of an appearance with the Boston Symphony. The "Dante" symphony of Liszt is to be one of the numbers of the March concert, and it is the vocal part of this seldom-heard score that the Philharmonic Chorus will present.

The chorus resumed its work a short time ago and rehearsals are now in regular progress. In addition to the symphony engagement, three individual entertainments will be given with soloists as famous as those who have assisted it in the past.

Only artists of unquestioned ability and reputation are engaged by the chorus for solo work, and the opportunity of hearing such celebrated people as Tina Lerner, Willie Hess, Alwin Schroeder and Alexander Heinemann has already been given the Baltimore people, and at prices far beneath the ordinary charges.

The chorus is desirous of increasing its associate membership roll and has accordingly sent out several hundred circular letters stating the requirements for such admission and inviting music lovers to join.

The officials of the chorus consist of Mrs. Charles Morton, president; Miss Margaret E. Dulaney, vice-president; Mrs. Charles T. Crane, treasurer; Mrs. Walter H. Billingslea, secretary, and Miss Amelia Clay Kerner, librarian.

HERALD, FRIDAY, OCTOBER 27, 1911.

Noted Russian Violinist at Symphony Rehearsal Today

Efrem Zimbalist Will Play for First Time in This Country, Rendering New Concerto.

HE IS BUT 22 YEARS OLD

Efrem Zimbalist, the Russian violinist, who in a few years has made a great reputation in Europe, so that he is classed by many with Mischa Elman, will play for the first time in this country at the public rehearsal of the Boston Symphony Orchestea this afternoon.

He gives this modest account of his early life: "I was born 22 years ago in Rostow. My father was the conductor of an orchestra there, and I began to play the violin when I was very young. In fact, at the age of 9 I played Spohr concertos in public. When I was 12 years old I was playing in Petersburg and Moscow, and at this age also I began to study with Leopold Auer. I studied with him for two years, and then I was sick for a long time. Two years later I renewed my studies with him, and four years ago I made what might be called my first real appearance in Berlin. Since then I have been touring constantly."

Mr. Zimbalist might have added that he was awarded on graduation at the Petersburg Conservatory the gold medal given by the government and a prize of 1200 rubles yearly for two years. His younger brother Sacha, now studying in Germany, gives promise as a 'cellist. Another younger brother is studying the violin.

Mr. Zimbalist will introduce this afternoon Glazounoff's violin concerto, which was played first five or six years ago in London by Mischa Elman. The concerto has not been played here. Mr. Zimbalist considers it the greatest of the Russian concertos, "much better than that of Tschaikowsky." He has with him a concerto by an American named John Paul of which he thinks highly. "I met him in London," he said. "He is very young and has written comparatively little as yet, but I think he is a genius." Mr. Zimbalist himself has composed works for violin and orchestra, violin and piano, also some songs.

After he was graduated he played in Berlin with success, and then, going to London in December, 1907, found himself famous the morning after his concert. He is of boyish appearance and speaks English so well that he came to this country unaccompanied.

Efrem Zimbalist.

Newspaper Clipping Bureau in the Wi... INQUIRER

From

Address PHILADELPHIA, PA.

Date OCT 22 1911

Boston Symphony Orchestra

The sale of season tickets for the Boston Symphony concerts in Philadelphia, which has been in progress during the past week at Heppe's piano rooms, shows that there has been no diminution of interest in these events. The musical public of this city has increased so rapidly in past years that while it gives, as it should, admirable support to its own fine orchestra, it still loyally supports the Boston Symphony, which has been coming here for twenty-six years.

The recent celebration of the thirtieth anniversary of the first public rehearsal and concert in Boston was made notable by the unveiling in the foyer in Symphony Hall of a magnificent bronze bust of Mr. Higginson, the founder and sustainer of the orchestra, which was presented by a number of friends of Mr. Higginson, who have elected to remain anonymous. The bust itself is the work of the eminent sculptor, Bela Pratt, and it is set in a rich placement of Sien marble, which was designed by A. W. Longfellow.

Esta 1884

HERALD, OCTOBER 26, 1911.

ZIMBALIST, THE VIOLINIST

The feature of this week's Symphony concerts will be the first appearance in America of Efrem Zimbalist, the Russian violinist. Zimbalist, like Mischa Elman and Kathleen Parlow, is a pupil of Auer of St. Petersburg and, like Elman, a Russian. Reports that have reached America concerning him lead one to believe that he ranks among the foremost violinists of our time. He will play a violin concerto by Glazounoff, which will be heard here for the first time. The rest of the program includes Cherubini's overture to "Lodoiska," Brahm's E minor symphony No. 4 and Bantock's tone poem, "Dante and Beatrice," which will be heard for the first time in this country.

From EVENING NEWS,

Address Baltimore, Md.

D

Tickets Selling Fast For Boston Symphony

The season sale of tickets for the Boston Symphony concerts to be given in Baltimore next winter, which has been in progress at Albaugh's ticket office during the last week, is gratifying to the Orchestra itself and to its many friends here in Baltimore. It promises to be the largest on record, and this, the twenty-seventh season in which the Orchestra has come to Baltimore, should be the best it has ever had.

E k, 1884

From POST,

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The season sale of tickets for the Boston Symphony concerts at the National during the coming winter, which has been in progress at Droop's music store, has fulfilled all expectations. When the single sale for the concerts opens there will only be a comparatively few seats on the floor available to purchasers.

The recent celebration of the thirtieth anniversary of the first public rehearsal and concert in Boston was made notable by the unveiling in the foyer in Symphony Hall of a magnificent bronze bust of Mr. Higginson, the founder and sustainer of the orchestra. The bust was presented by a number of friends of Mr. Higginson, who have elected to remain anonymous. The bust itself is the work of the eminent sculptor, Bela Pratt, and it is set in a rich placement of Sienna marble, which was designed by A. W. Longfellow.

Es 1884

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THE SYMPHONY CONCERT

A CHARACTERISTIC ANNIVERSARY CELEBRATION

Beethoven, Schubert and Brahms Make the Programme—Mr. Fiedler and the Orchestra on Their Mettle to an Unusually Applausive Audience—The Conductor's Eloquent Version of Beethoven's "Eroica" Symphony—Schubert Aided and Unaided—Brahms's "Academic Overture" for Stately Rejoicing

The anniversary concert of the Symphony Orchestra, yesterday afternoon, was as characteristic as the austerest Boston heart could have wished. Without and within Symphony Hall wore its usual autumn aspect. The audience was the usual audience of Friday afternoon, but seemingly much more minded than usual to applause. It heard, for example, a very just and eloquent performance of Beethoven's "Eroica" symphony in which Mr. Fiedler kept himself well in hand and in which the men in the orchestra were responsive to the conductor and on their mettle themselves. At the end, the audience twice and heartily recalled Mr. Fiedler and finally brought the band itself to its feet. The listeners were not less pleased with the beauty of the lyric song with which Schubert, the conductor, and the wind choir clothed the slow movement of his "Unfinished" symphony; and Brahms's "Academic Overture" held almost all of them to the end of the concert. "Gaudeamus Igitur," the Horatian ode of rejoicing, is one of the student songs out of which the overture is built. It is as familiar for stately jubilation in the Boston and the Cambridge of Mr. Higginson as it was in the Vienna and the Breslau of Brahms. Out of it and it alone, he has written the sonorous finale of his overture. Mr. Fiedler and the orchestra made it especially sonorous, would give it seemingly an anniversary accent and would end with it upon the climax of the day. The programme thus comprised only classic pieces of which the founder and sustainer of the orchestra is particularly fond. The announcing page of the programme book noted that the concert was a "commemoration of the thirtieth anniversary of the first public rehearsal and concert, Oct. 21 and 22, 1881," and further on in the pamphlet were long extracts from Mr. Apthorp's recollections of the early years of the orchestra, originally printed a fortnight ago in this place. Otherwise, the concert and all things appertaining to it ran their usual course. A celebration of an anniversary more characteristic of the orchestra, the founder and the public that supports it would be hard to imagine.

Mr. Fiedler cannot be generalized. Sometimes he seems a very remarkable conductor, achieving very remarkable performances. Again, being human, he vexes and disappoints his more sensitive hearers. A week ago he fell below expectation in his version of Schumann's "Spring" symphony. Yesterday he surpassed expectation in his version of Beethoven's "Eroica" symphony. The day was one of Mr. Fiedler's good days; the orchestra seemed more than ever a superb instrument; and it is hard to remember when a performance of the "Eroica" has so impressed an audience here and so stirred it to applause. Mr. Fiedler was at once continent and eloquent. Only the very finical could quarrel, in the intermission, with his tempi, although that he took the slow movement the shadow of a shade too slowly and that there was just a hint of undue haste in certain of the variations of the finale. Less sensitive ears, with no critical prestige to maintain, were content that the conductor rushed not a measure of the music into a blur and retarded not a measure that he wring another drop from it. In fact, in the choice of his tempi and in the quality of tone that he drew from the orchestra, Mr. Fiedler was very eloquent indeed. Throughout he varied his pace and his tonal mass skilfully, imaginatively.

The low whirr with which the scherzo began and from which it mounted to racing and exuberant gayety, the rich intermezzo of the horns in the trio, the broad, clear, exhilarating resumption of the scherzo itself were all good, almost thrilling, to hear. The conductor and his men found and held the golden mean for the Funeral March. It is a misunderstanding to make it almost neurotic with personal emotion as the Funeral March of Chopin's sonata is. It is a misunderstanding to make it operatically reverberant like Wagner's glorification of the dead Siegfried. This slow movement of the "Eroica" does rise here and there to intense outcry, and so, perhaps, gave a hint to Chopin. Here and there, again, it attains a plangency of lament that may have echoed in Wagner's ears. As a whole, however, it is the majestic voice of lamentation, as impersonal as a Greek tragedy, as deep and insistent as a grief that will not be denied because it is so great, so all-embracing. It was precisely this remote and austere intensity that Mr. Fiedler caught in the music yesterday. The Funeral March was massive and mighty lamentation. The chords that Mr. Fiedler drew from the band, the accent of the strings, the Mahleresque drum beats were of it; while in the voices of the winds was the intensity of the grief. It is hard to recall so just, so Beethovenish a reading. The listener felt, even after these hundred years, the masterful and still untouched isolation of the music in its kind.

Mr. Fiedler was as comprehending and expressive with the first movement and the finale. He did not try to be brilliant; he took no obvious thought of effects; he did not try to make the Beethoven of 1805 sound like the Strauss of 1911. Instead he caught exactly the large eloquence, the sinewy might, the rich and vitalizing power of the music. It strode; it sang; it gathered itself into concentrated intensity. The ear and the imagination answered to the richness of the under-voices, tingled to the incisive power of the transitions; felt the cumulative effect and the rhythmic vitality of the whole; for Mr. Fiedler ordered tempi, rhythm and quality of tone very elastically. Before and since Beethoven, men have written music. Beethoven still seems to create it. Nobody yet, anyhow, has matched the deep and puissant splendor of his melodies. Creation, not invention, is the word for them.

Mr. Fiedler and the orchestra went on to the allegro and the andante—the beautiful fragments—of the symphony that Schubert left unfinished. It is easy to believe that, had he lived and chosen to complete the piece, it would have surpassed all the rest of his orchestral music. Expression is our quest nowadays in music; we children of our musical and emotional hour have come to seek it everywhere. Sometimes, perhaps, we find it where it is not, or at least in the degree in which we are bound to have it. Pure song for the song's sake, pure music-making for the making's or the music's sake a little disconcerts us. We are coming to admire Mozart most, to answer most sympathetically to him, in his operas, like "Don Juan" or "Figaro" where he had to be more or less definitely expressive. We are not quite content with Schubert who was another pure singer. The musical heavens know that we ought to be, especially before the sheer beauty of this andante of the "unfinished" symphony. The beauty of ordered sound, the depth and the sweetness of pure lyric song could hardly further go, when there is such a choir of wind instruments as there was yesterday to give them voice. The distilled and disembodied beauty of song, sufficient to itself, a passion in itself, is here almost perfectly incarnate. Wise is the conductor, as Mr. Fiedler was yesterday, to let it sing itself, when he has such understanding virtuosi for its voices.

That same conductor may not be so wise, but at least he is in the fashion, when he tries to make the preceding allegro as dramatically expressive as he may. Mr. Fiedler took the contemporary way with it yesterday. He varied his tempi assiduously; made much of transition and contrast; emphasized particular phrases; heightened particular rhythms, ran the gamut indeed from the low grave voice with which the music begins to sharp lyric outcry. Only once or twice was he content with the poignant or the soothing beauty of the music unemphasized. Once at least he was almost tumultuous. Perhaps a new Schubert, dramatist of his own emotions, was in his birth-pangs in this allegro. Quite as probably, he remained still the old songful Schubert, only touched at the moment with more poignant and fitful emotions. The allegro, though its voice is occasionally broken, can still sing itself—when the latter-day conductors give it a chance.

The end was Brahms's "Academic Overture"—the overture that acknowledged a degree of doctor of philosophy, and that is built out of German student tunes, from the solemn chant of the "stately house" though the comic jingle about the Herr Papa—the leathery Herr Papa—to the well-ordered jubilation of "Gaudeamus Igitur." Brahms was no "specialist," as we should say nowadays, in occasional music. He had not the easy and superficial knack of it. He evolved his music out of much meditation, and travail of spirit when the inner purpose and not the outer occasion stirred him. Yet in this same "Academic Overture" he has written a ceremonial piece—and an altogether admirable one in its kind—that has served its purpose the world over these many years, and bids fair to serve it as extensively and as long. It is an essential part of many an academic ceremony into which music enters. It can serve as well, as the event proved yesterday, for the anniversary celebration of a great orchestra. H. T. P.

Newspaper Clipping Bureau in the World

From ITEM, PHILADELPHIA, PA.

Address

Date OCT 22 [redacted]

best of Liszt's Symphonic Poems.

The Boston Symphony Orchestra will give the first of its five concerts in this city at the Academy of Music, on Monday evening, November 6.

The Boston Orchestra is one of the leading orchestras of the world, and its visits to this city each recurring season have come to be eagerly looked forward to by lovers of symphonic music. Especially since the conductorship of Max Fiedler, who greatly broadened the scope of its programmes, has this orchestra taken its place with the truly great. It is feared this will be the last season this enthusiastic and devoted laborer in the cause of music will be with the Boston Orchestra. He is among the greatest of conductors. Remember Mahler. How many regretted allowing a slight inclemency of the weather to prevent their hearing him on what proved to be the last opportunity.

Established in New York, 1884

From PRESS,

Address Philadelphia, Pa.

Date OCT 22 [redacted]

The sale of season tickets for the Boston Symphony concerts in Philadelphia, which has been in progress during the past week at 1119 Chestnut Street, shows that there has been no diminution of interest in these events. The musical public of this city has increased so rapidly in past years that while it gives as it should admirable support to its own fine orchestra, it still loyally supports the Boston Symphony which has been coming here for twenty-six years.

The recent celebration of the thirtieth anniversary of the first public rehearsal and concert in Boston was made notable by the unveiling in the foyer in Symphony Hall of a magnificent bronze bust of Mr. Higginson, the founder and sustainer of the Orchestra, which was presented by a number of friends of Mr. Higginson who have elected to remain anonymous. The bust itself is the work of the eminent sculptor, Bela Pratt, and it is set in a rich placement of Sienna marble which was designed by A. W. Longfellow.

Established in New York, 1884

From CITIZEN,

Address Brooklyn, N. Y.

Date OCT 28 1911

The first concert of the Boston Symphony Orchestra, in the Academy of Music, on Friday evening, Nov. 10, will bring a programme devoted entirely to the music of Richard Wagner, with Madame Schumann-Heink as soloist. The orchestral numbers will comprise the prelude to "Die Meistersinger," prelude to "Lohengrin," prelude to "Love Death" from "Tristan and Isolde," the funeral music from "Gotterdammerung" and the overture to "Tannhauser." Madame Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Gotterdammerung" and Adriano's aria from "Rienzi."

For the organ recital preliminary to the Brooklyn Institute reading to-morrow afternoon, in music hall, Academy of Music, at 4 p. m., Scott Wheeler will play selections by two composers. These are Wolstenholm, whose Andantine and Finale will be given, and Tombelle, who will be heard in his paraphrase of "I Am the Resurrection and the Life."

In concluding his Brooklyn Institute course on "Six Great Operas that Have Shaped Musical History," Carl Fique will, next Tuesday evening, take up Michail Glinka's "A Life for the Czar," called "The Foundation of Russin's Musical Greatness." Glinka's period is from 1803 to 1857. The lecture-recital will be given in music hall, Academy of Music, at 8:15 p. m.

The coming concert of the Brooklyn Catholic Oratorio Society to be given on Sunday afternoon, Nov. 12, in the opera house of the Brooklyn Academy of Music, promises to be a very successful affair. After announcing its programme for this concert, the society received many letters from music lovers throughout Brooklyn, expressing their admiration for the excellence of the programme, and many are impatiently awaiting the first performance in America of Bantock's tone poem, "Dante and Beatrice," which will be given on that afternoon.

Frank Ormsby will be the tenor soloist, and William C. Carl will play the organ. The Brooklyn Orchestral Society, composed of seventy musicians, has been engaged.

JOURNAL- OCTOBER 26, 1911.

Boston's Favorite Prima Donna

Geraldine Farrar.

MISS FARRAR TO SING IN SYMPHONY HALL

Geraldine Farrar is due to make her only scheduled appearance in this city at Symphony Hall Saturday afternoon, Nov. 4, in a concert with Edmond Clement.

Mr. Clement will be a prominent figure here during the opera season, but Miss Farrar is not to make any appearances on the operatic stage except as a member of the Metropolitan Opera Company. She is studying one of the leading roles in Wolf-Ferrari's "Le Donne Curiose," a new opera which is to be one of the principal features of the next Metropolitan season.

This will therefore be the first season since Miss Farrar made her American debut that will not bring this most popular of American prima donnas back to her native Greater Boston either as opera singer or as symphony so[illegible]

TIMES, PAWTUCKET, R. I.,

OCTOBER 25, 1911.

CORDIAL WELCOME TO SYMPHONY ORCHESTRA

Delightful Concert Given by Boston Musicians in Infantry Hall.

The Boston Symphony Orchestra, the greatest exponents of high class music that visit Providence in the course of a season, returned last evening, playing the first in a series of five concerts. It was, so to speak, the beginning of a farewell, as Conductor Max Fiedler is to close his term of service with the orchestra this season, and Providence music lovers are probably seeing him this fall and winter for the last time.

The prevailing knowledge of this fact may account in a measure for the splendid audience that greeted Mr. Fiedler and his superb band of players. The vacant seats were few, far fewer than in some past seasons. It is evident as the time passes that this orchestra is widening its influence in Providence and Pawtucket—for the audiences include many residents of this city also—and there is little probability that the Providence management will ever again find it necessary to cut the concerts down to three in a season, something that happened a few years ago.

It is next to impossible to say anything new regarding the work of the orchestra itself. With Mr. Fiedler conducting, the same wonderful performances can always be expected. The rendition of the Beethoven "Eroica" symphony, the work chosen for last evening, was well nigh flawless, and an ovation was given the conductor and his players at the close.

Miss Kathleen Parlow, a young violinist new to Providence, was the soloist. Her offering, the concerto in B minor, by Saint-Saens, was finely played and justified the reputation which preceded the artist. The programme follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55, Beethoven; (1) Allegro con brio; (2) Marcia funebre: Adagio assai; (3) Scherzo: Allegro vivace; trio; (4) finale: Allegro molto. Concerto in B minor for violin and orchestra, No. 3, Op. 61, Saint-Saens; (1) Allegro non troppo; (2) Andantino quasi allegretto; (3) Molto moderato e maestoso: Allegro non troppo; symphonic poem, "Tasso: lamento e trionfo," Liszt.

EVENING NEWS.

From .....

Address Baltimore, Md.

Date .....

MUSIC LOVERS FEAR DISPOSAL OF LYRIC

Believe Its Use As Garage Would Reduce City's Concert List.

It is rumored and not denied by those who know that our wonderful concert hall is possibly to be sold to a firm which proposes to use it as a garage. Should this transaction be consummated, next autumn would find us without a suitable auditorium for concerts involving large bodies of performers, or for opera. The Boston Symphony Orchestra, which has so won its way to popular regard that one cannot calmly think of the discontinuance of its visits, would be forced to overstep Baltimore on its beneficent tours. The New York Philharmonic Orchestra, which will come to us three times this season, trusting to its virtues to attract patronage and asking no guarantee fund, would also be shut out. Without the Lyric, or a new building adapted to orchestral concerts and opera, Baltimore music would drop back a half century or more, leaving us hopelessly behind even most of the small cities of the country.

The situation requires prompt action to avert a mortifying calamity. As it stands today, the Lyric houses most potent influences for art culture, and the city could quite properly devote funds to its purchase and maintenance. Otto Kahn, who owns the Lyric, would doubtless sell it for $240,000, which sum he expended in purchasing the building and some adjoining lots. Self respect would be cheap at that cost, and we should certainly be seriously humbled by the absence of a suitable auditorium.

O. B. B.

MONITOR,

NOVEMBER 4, 1911

STRAUSS ON VANTAGE GROUND

Mendelssohn, overture, to "The Legend of the Fair Melusina," op. 32; R. Strauss, tone poem, "Thus Spake Zarathustra," op. 30; Debussy, prelude to "The Afternoon of a Faun"; D'Indy, symphonic variations, "Istar," op. 42.

When battle practise is carried on in autumnal fields, the soldiers whom an observer imagines to represent his own nation take their position on the hill, and the party he surmises to represent foreign invaders steals up the slope of the meadow to dislodge them. The men on the hill are out of view, screened by the oaks and birches; and they are protected from the attacking party by the brow of the ledge. There they wait, holding the height whereon you played in childhood, defending as you fancy your hearth and home and country from a landing party of the foe. It is surely a losing game for the attack as it comes, a half battalion or so, under the protection of the two knolls lying below the hill. From your doorway you see how it must end. The reconnoitering line will approach safely enough until within easy range of the entrenched side and will then meet speedy blank-cartridge checkmate.

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AMERICAN,

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JOURNAL—

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[52]

TIMES, PAWTUCKET, R. I.,

OCTOBER 25, 1911.

CORDIAL WELCOME TO SYMPHONY ORCHESTRA

Delightful Concert Given by Boston Musicians in Infantry Hall.

The Boston Symphony Orchestra, the greatest exponents of high class music that visit Providence in the course of a season, returned last evening, playing the first in a series of five concerts. It was, so to speak, the beginning of a farewell, as Conductor Max Fiedler is to close his term of service with the orchestra this season, and Providence music lovers are probably seeing him this fall and winter for the last time.

The prevailing knowledge of this fact may account in a measure for the splendid audience that greeted Mr. Fiedler and his superb band of players. The vacant seats were few, far fewer than in some past seasons. It is evident as the time passes that this orchestra is widening its influence in Providence and Pawtucket—for the audiences include many residents of this city also—and there is little probability that the Providence management will ever again find it necessary to cut the concerts down to three in a season, something that happened a few years ago.

It is next to impossible to say anything new regarding the work of the orchestra itself. With Mr. Fiedler conducting, the same wonderful performances can always be expected. The rendition of the Beethoven "Eroica" symphony, the work chosen for last evening, was well nigh flawless, and an ovation was given the conductor and his players at the close.

Miss Kathleen Parlow, a young violinist new to Providence, was the soloist. Her offering, the concerto in B minor, by Saint-Saens, was finely played and justified the reputation which preceded the artist. The programme follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55, Beethoven; (1) Allegro con brio; (2) Marcia funebre: Adagio assai; (3) Scherzo: Allegro vivace; trio; (4) finale: Allegro molto. Concerto in B minor for violin and orchestra, No. 3, Op. 61, Saint-Saens; (1) Allegro non troppo; (2) Andantino quasi allegretto; (3) Molto moderato e maestoso: Allegro non troppo; symphonic poem, "Tasso: lamento e trionfo," Liszt.

From EVENING NEWS,

Address Baltimore, Md.

Date

MUSIC LOVERS FEAR DISPOSAL OF LYRIC

k, 1884

Believe Its Use As Garage Would Reduce City's Concert List.

It is rumored and not denied by those who know that our wonderful concert hall is possibly to be sold to a firm which proposes to use it as a garage. Should this transaction be consummated, next autumn would find us without a suitable auditorium for concerts involving large bodies of performers, or for opera. The Boston Symphony Orchestra, which has so won its way to popular regard that one cannot calmly think of the discontinuance of its visits, would be forced to overstep Baltimore on its beneficent tours. The New York Philharmonic Orchestra, which will come to us three times this season, trusting to its virtues to attract patronage and asking no guarantee fund, would also be shut out. Without the Lyric, or a new building adapted to orchestral concerts and opera, Baltimore music would drop back a half century or more, leaving us hopelessly behind even most of the small cities of the country.

The situation requires prompt action to avert a mortifying calamity. As it stands today, the Lyric houses most potent influences for art culture, and the city could quite properly devote funds to its purchase and maintenance. Otto Kahn, who owns the Lyric, would doubtless sell it for $240,000, which sum he expended in purchasing the building and some adjoining lots. Self respect would be cheap at that cost, and we should certainly be seriously humbled by the absence of a suitable auditorium.

O. B. B.

MONITOR,

NOVEMBER 4, 1911

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AMERICAN

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AMERICAN—

OCTOBER 28, 1911.

AMERICAN DEBUT BY ZIMBALIST

By FREDERICK JOHNS.

Efrem Zimbalist is the name of the latest violinist. He made his American debut at the Symphony Rehearsal yesterday afternoon in a concerto by the Russian Glazounoff, which was also a novelty in Boston.

Zimbalist is a pupil of Leopold Auer, the celebrated violinist and teacher who, though a Hungarian, makes his home in St. Petersburg. Auer produced Mischa Elman and the report had it that Zimbalist was the equal of that extraordinary youth.

We know that he has an excellent technique, a rich and beautiful tone and a capacity for varied expression. Yesterday he lacked the magnetic qualities which make audiences get excited about violinists. The applause he received was perfunctory rather than enthusiastic. The concerto was rather conventional but not without charm.

An extremely interesting orchestral novelty is Bantock's "Dante and Beatrice," a tone poem which received its first American performance. Bantock is probably the greatest living English composer, not forgetting Sir Edward Elger.

Now he is snugly located in a professorship of music in an English college. His "Omar Khayyam" was performed in Boston last Winter by the Symphony-Cecilia combination.

Bantock has adopted the rather conventional idea of declaring two themes, one for Dante and one for Beatrice and happily uniting them. As descriptive music there isn't much to make you think of the poet, his sweetheart or even the period in which they lived. Taken, however, as music it is a very charming composition, full of unexpected orchestral effects and lyric beauties. It is an interesting example of a composer taking full advantage of a modern orchestra to produce good music.

Cherubini's Overture to the opera "Lodoiska" was played for the first time at these concerts, despite the fact that it is a century and a quarter old. It proved to be a spirited and fascinating piece.

GLOBE— NOVEMBER 4, 1911.

AT THE SYMPHONY.

"Thus Spake Zarathustra" Is Heard.

D'Indy's "Istar" and "The Afternoon of a Faun" Included.

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In singleness of purpose the two French works are not comparable with that of Strauss. They would each publish one principal idea, whereas the thoughts upon which the latter is built, while emanating from and pertaining to one character, are themselves various and diverse.

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Perhaps he, and after him, Strauss, conceived the "Joys and Passions" as the rebounding pendulum upon mediaeval aceticism and the mortification of the body in religious penance. Is the sodden fugue of "Science," in which the voices grovel as a mole burrows in the earth, satirical of the learning which stuffed the brain and starved the heart, and is the "convalescent" Zarathustra revived and quickened by the poetry and song of the renaissance whose poets and bards went out to hear and learn the song of the birds even as he was bidden to do?

Is Strauss himself satirical of all philosophizing when he begins his poem with the thrice-repeated sonorous figure, premise in the trumpet and confirmation in the orchestra and organ, the third time developed to such magnificent proportions as though the scroll of the heavens were rolled back and the answer emblazoned there?

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Debussy's exquisite prelude was enjoyed. There was applause after the Strauss which Mr Fiedler and the players received together. The orchestra will make its first Southern trip next week.

JOURNAL—

OCTOBER 28, 1911.

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Efrem Zimbalist, Russian Violinist, Makes American Debut.

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Zimbalist's artistic performance was glory enough for one afternoon. The newcomer is quite unlike his compatriot, Mischa Elman, in appearance and in manner. He is rather small and boyish-looking for his age, but he has the air of a veteran who has foresworn vanity and thinks not of himself but of his art. Elman is a youth of leonine individuality. Zimbalist is not a youth of striking personality at all, but only the master player, the sympathetic interpreter, the creator of prodigiously pure tones. Zimbalist's art does not lack virility or brilliancy, but its most prominent characteristics are flawless technique and a poetic feeling that seems to anathematize the raspy tone. The concerto itself was not particularly interesting. It was an instance of the performer magnifying the composition.

Zimbalist was recalled warmly several times when the fireworks were over. He could not have made his first appearance in this country before a friendlier or more appreciative audience.

The Bantock tone poem has a flashlight sort of brilliancy proceeding from a succession of stunning climaxes. But it is a praiseworthy work, nevertheless, with indisputable marks of unborrowed distinction; and it is to be regretted that it came at the end of the program, when so many persons had left the hall. It would have been better to put it at the beginning of the program, for though the Cherubini overture proved pleasing it did not prove indispensible.

The performance of the Brahms symphony in E minor, No. 4, was notable for its heartiness and not for its poli[illegible]

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This is an impression, in fact, that one constantly receives from the music of Bantock. There is no genuine coherence in his work heard yesterday, no continuity of thought. The Dante theme has a measure of dignity; the Beatrice theme is not distinguished, but it has a broad curve and a sweep which is highly effective when sufficiently orchestrated. Outside of these themes, rather commonplace, there is nothing. They are patches divided by noisy passages of the dullest sort of bombast. And this is the tone-poem to which Mr. Ernest Newman, the English music critic, alluded in 1902 as "the fine symphonic poem, 'Dante,' written last summer, and not yet performed!" If there is no present school of English music, it is not the fault of the patriots.

Mr. Zimbalist made an excellent impression. The modesty of his demeanor was particularly refreshing. He had an admirable command of the resources of his instrument; his tone is at once rich and full and refined in its quality; he is a thoughtful and exceedingly gifted musician. The concerto which he played seemed exceptionally dry at a first hearing, but the soloist made the music as interesting as possible, and perhaps even gave certain passages a value that was inherently lacking. Mr. Zimbalist was applauded with the warmest enthusiasm and recalled several times. It is a pleasure to hear that he will soon play again in this city.

The Brahms symphony alone was the work that was worth while and sufficient in itself yesterday afternoon. Many place the first and the second symphonies of Brahms highest in the category of his orchestral works, but it seems to the present writer that there is hardly a greater and finer piece of absolute music extant than this fourth symphony, the essence of Brahms' genius, purified of its dross, impersonal in its message, as the greatest art must be, perhaps one of the noblest symbols in music of that beauty of which we dream, and in our best moments strive toward, here in the midst of death.

The programme of the concert of next week is one of unusual interest: Mendelssohn's "Melusina" overture; Richard Strauss' "Also Sprach Zarathustra"; Debussy's "L'Apres Midi d'un Faun" D'Indy's remarkable "Istar" variations

ADVERTISER.

NOVEMBER 4, 1911

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There will be no soloist at the Symphony concerts next Friday afternoon and Saturday evening, but Mr. Fiedler has arranged a program of musical interest. It will include Mendelssohn's overture, "The Fair Melusine;" Strauss's tone poem, "Thus Spake Zarathustra;" Debussy's "Afternoon of a Faun," and Vincent d'Indy's "Istar." These symphonic variations by d'Indy were last played here six years ago under the direction of the composer. They picture the descent of Istar into hell, each one of the variations representing one of the seven stages of her revelation before the gods of the "immutable land."

POST,

OCTOBER 28, 1911

BOY VIOLINIST WITH SYMPHONY

Two "Novelties" Also on Friday Programme

Efrem Zimbalist, the 17-year-old Russian violinist, made his American debut yesterday afternoon with the Boston Symphony Orchestra, in Symphony Hall, on the occasion of the fourth public rehearsal of the season. For orchestral music there were two "novelties," written in 1791 and in 1911. The first was Cherubini's overture to "Lodoiska," a "Comedie Heroique" in three acts, and the second was Granville Bantock's tone-poem, "Dante and Beatrice." Brahms fourth symphony filled out the list.

The overture of Cherubini is already nearly dead, but Bantock's overture will die sooner. Cherubini was a great formalist. He did not follow tradition because he feared it, but because he had a very rare feeling for style and nobility of structure, and believed that by such means emotion or dramatic feelings were most adequately portrayed. The Lodoiska overture cannot rank as one of his important compositions. The Coda alone has a certain interest. The second theme shows strongly the influence of Mozart. There is a great deal of padding and repetition according to rule, and yet, this overture has a fineness of manner, a certain distinction of style absolutely lacking in the swollen music of Bantock.

After this [illegible] study of th[illegible] profundities and complexities of music. Music, heavenly maid, has become something of a blue-stocking in the century. She demands considerable attention and effort on the part of her suitor. She has gone out of the business of soothing sorrow and calming perturbed natures. Yet we were glad to have a chance to study Strauss, D'Indy and Debussy, and see whether we would "first endure, then pity, then embrace" their elusive or ascetic measures. With Strauss we had already found solid ground. Back of all his tremendous skill of orchestral combination there is something like Genius. If there had never been a Wagner, Strauss would show to better advantage, for one might suppose that vast scoring interfered with direct beauty of thought, had not the preceding Richard taught us the contrary.

"Also Sprach Zarathustra" received a superb reading. We begin to believe that Mr. Fiedler is one of the best Strauss interpreters in the world. He has grown even since he came to Boston, by connection with our great orchestra, and he will be prized more highly in Europe, after his return, than ever before. Every figure stood out clearly; every climax was worked up to with fervor. The trumpets and horns were of especial excellence in this work, the melodic duet of the latter and the three-noted figure of the former being remarkably effective. The impression of the tone-poem was one of colossal power. There was a sense of surety in the composition, a feeling that Strauss knew what he was aiming at and achieved it. Therefore, at the end, even though many an auditor could not have comprehended the full meaning of it all, almost everyone was applauding and Mr. Fiedler was recalled, the orchestra obliged to rise, and considerable enthusiasm reigned.

But we have not even yet come to sympathize with the tonal troubles of the Debussyan faun in that momentous afternoon. We feel sure that he must have been less disagreeable in the morning. What could he have had for lunch? It is quite possible that indigestion lay back of some of his unmelodic phrases. We feel more and more convinced that Debussy, even if he has discovered a new school of musical expression, is not going to play a large part in the musical evolution of the future. Strauss's work may lead us forward somewhere, D'Indy's may lead us back somewhere (into something old-enough to be new), but Debussy's art will move in its own little circle, joining on to no other development. The performance was dainty and poetic, but we found the work not to wear very well.

It was otherwise with D'Indy's "Istar." We were never so heartily impressed by the dignity and fitness of the work as yesterday afternoon. It was ingenious and most intelligent to think of reversing the variation process to picture the progress of the heroine through the seven gates. There was also more of melody than is found in some of D'Indy's works. There was less of that mediaeval asceticism that stares from his quartette and symphony work. Therefore "Istar" made a success only less pronounced than that of "Zarathustra."

It was a bold proceeding to give such a succession of earnest or elusive orchestral works, unrelieved by any solo. It was probably as much of a study-programme as any that has ever been given in the long series of symphony concerts. One little sop to Cerberus, at the beginning, and nothing more. There may have been more than one auditor who went away tune-hungry and wailing—"I have supped full of Horrors!" But to the musical student it was a great opportunity.

GREAT OPPORTUNITY FOR MUSICAL STUDENT

FOUND IN THIS WEEK'S SYMPHONY PROGRAMME

Succession of Earnest Orchestral Works Superbly Conducted by Mr. Fiedler.

By Louis C. Elson.

PROGRAMME.

Mendelssohn—"The Fair Melusina." Overture.
Strauss—"Thus Spoke Zarathustra." Tone-poem.
Debussy—"The Afternoon of a Faun."
D'Indy—"Istar."

There was no soloist. The afternoon was given up entirely to abstruse orchestral problems. Yet not quite entirely. The Fair Melusina must have been astonished to find herself in such company. Her limpid, rippling-water melodies seemed rather canal-like after Zarathustra had spoken, after the faun had complained, and after Istar had been undressed. Nevertheless we felt that the school of formalism had still something to say even in these days of Brobdignagian scores. In overture-writing Mendelssohn took to the water like a duck, as witness his "Calm Sea and Happy Voyage," his "Hebrides", and this waterscape.

We would have liked the tempo of this overture a trifle slower. Mr. Fiedler too often uses whip and spur when the composer gives any warrant for quickness. He must make haste a little more slowly. It is a sore temptation to hurry when the composer intimates an allegro and the strings are technically able to rush at almost any pace. But this haste was only in portions of the chief theme, where the figure of the waves might have been a trifle clearer. The beautiful mermaid was done justice to otherwise, and the fish course, which began this banquet left little to be desired.

AMERICAN—

OCTOBER 28, 1911.

AMERICAN DEBUT BY ZIMBALIST

By FREDERICK JOHNS.

Efrem Zimbalist is the name of the latest violinist. He made his American debut at the Symphony Rehearsal yesterday afternoon in a concerto by the Russian Glazounoff, which was also a novelty in Boston.

Zimbalist is a pupil of Leopold Auer, the celebrated violinist and teacher who, though a Hungarian, makes his home in St. Petersburg. Auer produced Mischa Elman and the report had it that Zimbalist was the equal of that extraordinary youth.

We know that he has an excellent technique, a rich and beautiful tone and a capacity for varied expression. Yesterday he lacked the magnetic qualities which make audiences get excited about violinists. The applause he received was perfunctory rather than enthusiastic. The concerto was rather conventional but not without charm.

An extremely interesting orchestral novelty is Bantock's "Dante and Beatrice," a tone poem which received its first American performance. Bantock is probably the greatest living English composer, not forgetting Sir Edward Elger.

Now he is snugly located in a professorship of music in an English college. His "Omar Khayyam" was performed in Boston last Winter by the Symphony-Cecilia combination.

Bantock has adopted the rather conventional idea of declaring two themes, one for Dante and one for Beatrice and happily uniting them. As descriptive music there isn't much to make you think of the poet, his sweetheart or even the period in which they lived. Taken, however, as music it is a very charming composition, full of unexpected orchestral effects and lyric beauties. It is an interesting example of a composer taking full advantage of a modern orchestra to produce good music.

Cherubini's Overture to the opera "Lodoiska" was played for the first time at these concerts, despite the fact that it is a century and a quarter old. It proved to be a spirited and fascinating piece.

GLOBE— NOVEMBER 4. 1911.

AT THE SYMPHONY.

"Thus Spake Zarathustra" Is Heard.

D'Indy's "Istar" and "The Afternoon of a Faun" Included.

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Reasons for the Bass C.

Other finely devised reasons have been advanced, while in Munich one may hear that Strauss, once at a rehearsal of the piece, when asked his reason for the C in the bass, simply said he wrote it C instead of B so the 'cellos could play it; that he could not expect them to tune down the C string in time.

Mr Puccini has also closed the first act of his "The Girl of the Golden West" with an unresolved major seventh in the aspiring violins when Johnson, a bold, bad man, has made Minnie for the first time discontent with the restricted life of the "Polka."

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After this we gave ourselves up to the study of the depths and darknesses, the profundities and complexities of modern music. Music, heavenly maid, has become something of a blue-stocking in this 20th century. She demands considerable attention and effort on the part of her auditors. She has gone out of the business of soothing sorrow and calming perturbed natures. Yet we were glad to have a chance to study Strauss, D'Indy and Debussy, and see whether we would "first endure, then pity, then embrace" their elusive or ascetic measures. With Strauss we had already found solid ground. Back of all his tremendous skill of orchestral combination there is something like Genius. If there had never been a Wagner, Strauss would show to better advantage, for one might suppose that vast scoring interfered with direct beauty of thought, had not the preceding Richard taught us the contrary.

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BOY VIOLINIST WITHSYMPHONY

Two "Novelties" Also on Friday Programme

Efrem Zimbalist, the 17-year-old Russian violinist, made his American debut yesterday afternoon with the Boston Symphony Orchestra, in Symphony Hall, on the occasion of the fourth public rehearsal of the season. For orchestral music there were two "novelties," written in 1791 and in 1911. The first was Cherubini's overture to "Lodoiska," a "Comedie Heroique" in three acts, and the second was Granville Bantock's tone-poem, "Dante and Beatrice." Brahms fourth smphony filled out the list.

The overture of Cherubini is already nearly dead, but Bantock's overture will die sooner. Cherubini was a great formalist. He did not follow tradition because he feared it, but because he had a very rare feeling for style and nobility of structure, and believed that by such means emotion or dramatic feelings were most adequately portrayed. The Lodoiska overture cannot rank as one of his important compositions. The Coda alone has a certain interest. The second theme shows strongly the influence of Mozart. There is a great deal of padding and repetition according to rule, and yet, this overture has a fineness of manner, a certain distinction of style absolutely lacking in the swollen music of Bantock.

GREAT OPPORTUNITY FOR MUSICAL STUDENT

FOUND IN THIS WEEK'S SYMPHONY PROGRAMME

Succession of Earnest Orchestral Works Superbly Conducted by Mr. Fiedler.

By Louis C. Elson.

PROGRAMME.

Mendelssohn—"The Fair Melusina." Overture.
Strauss—"Thus Spoke Zarathustra." Tone-poem.
Debussy—"The Afternoon of a Faun."
D'Indy—"Istar."

There was no soloist. The afternoon was given up entirely to abstruse orchestral problems. Yet not quite entirely. The Fair Melusina must have been astonished to find herself in such company. Her limpid, rippling-water melodies seemed rather canal-like after Zarathustra had spoken, after the faun had complained, and after Istar had been undressed. Nevertheless we felt that the school of formalism had still something to say even in these days of Brobdignagian scores. In overture-writing Mendelssohn took to the water like a duck, as witness his "Calm Sea and Happy Voyage", his "Hebrides", and this waterscape.

We would have liked the tempo of this overture a trifle slower. Mr. Fiedler too often uses whip and spur when the composer gives any warrant for quickness. He must make haste a little more slowly. It is a sore temptation to hurry when the composer intimates an allegro and the strings are technically able to rush at almost any pace. But this haste was only in portions of the chief theme, where the figure of the waves might have been a trifle clearer. The beautiful mermaid was done justice to otherwise, and the fish course, which began this banquet left little to be desired.

AMERICAN
OCTOBER 29, 1911.

Miss Farrar Is Anti-Osler

Man's Best Age 45, Says Star

MISS FARRAR, WHO SAYS 45 IS MAN'S BEST AGE

GERALDINE FARRAR

Prima donna, former Melrose singer from one of her latest and best photographs.

Between Geraldine Farrar and Dr. Osler a man has fifteen years of real life.

Miss Farrar said yesterday:

"No man is any good until after he is forty-five."

Dr. Osler said a man ought to be chloroformed at sixty.

Forty-five from sixty leaves fifteen.

This is the trouble with man, according to Miss Farrar:

"He doesn't know enough to be interesting till he is forty-five. And it's the same with a woman, except that she generally learns by the time she is thirty."

The little Melrose girl, who has grown up, just as the fairy tales tell, to be a great and wonderful opera star, leaned back in her sables with an air of finality. She was found as she was leaving the dining room of the Touraine. As she led the way up to her apartment, her dress fairly dazzled. The pointed train of bright blue satin was split down the middle and lined with cerise, so that at every step the brilliant lining flashed and quivered like uneven tongues of flame. The bodice was of filmy white stuff, cut very low in front, and as for the back, there wasn't any, except around toward the sides.

And Such a Diet.

"Ugh-h-h, but I am cold" she shivered, wrapping her magnificent long sables about her as she settled back in a great arm chair.

She was told that she is thinner than when she was here last Winter. She was pleased.

"Indeed I am thinner, and it does make me happy to have people notice it. Why even the most dissolute old loafer on the wharves seemed to notice it as I came down the gang plank on my return from Europe, and it has been some recompense for what I have been through.

"But oh, it just breaks my heart because I can't have any good things to eat. Never, never, never, do I allow myself a real hearty meal. No souces or gravies or raw fruit or anything rich. Just plain things such as the peasants might eat."

Then came the declaration about man's beginning of knowledge.

"No man is any good until after he is forty-five, he doesn't know enough to be interesting until then."

It seemed an opportune moment for asking her the inevitable question as to whether she is going to marry—anybody. She rose suddenly from her chair, and came forward with quick intensity.

"No!" She laughed and turned to her opera cloak, "I wouldn't do anything so undecisive and unnecessary," she said, looking back with a pleased smile as though she rather liked her witicism.

Marriage, For An Artist!

"That makes rather a god definition of marriage," was ventured. She laughed her assent, and then added quickly.

"But I don't mean for other people. I htink marriage is a very nice thing for lots of people. But for an artist—to have a lot of children—and let her work deteriorate—" Her beautiful bare shoulders rose in a shrug of horror, and the great string of pearls lying across her bosom, almost quivered with disdain.

From PRESS,

Address Philadelphia, Pa.

Date OCT 29 11

Estabd. 1884

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, November 6. The principal orchestral item on the program will be Richard Strauss' stupendous tone poem "Thus Spake Zarathustra," which has never been played here by the Boston Orchestra. Madame Schumann-Heink is to sing Bruch's aria from "Achilleus" and a group of songs with orchestra. The other orchestral numbers will be Beethoven's Overture "Egmont," Debussy's Prelude to "The Afternoon of a Faun" and Liszt's "Les Preludes."

From EVENING STAR,

Address Washington, D. C.

Date OCT 29

Boston Symphony Orchestra.

The first Boston Symphony Orchestra concert of the season will be given at the new National Theater Tuesday, November 7, at 4:30 o'clock in the afternoon. The soloist will be Mme. Schumann-Heink, who is to sing an aria by Max Bruch and a group of songs. The symphony will be Beethoven's "Eroica" and the other numbers will be Debu-

Estabd. 1884

AMERICAN HERALD, SATURDAY, OCTOBER 29,
OCTOBER 29, 1911.

GERALDINE FARRAR SINGS AT SYMPHONY

Prima Donna's Only Appearance During the Winter Season in Boston.

The special musical feature of the coming week will be the Farrar-Clement concert in Symphony Hall on next Saturday afternoon at 2:30 o'clock. Miss Farrar's appearance in Boston under any condition has always meant an overflowing house, and as this will be the only time she will be heard in Boston during the coming Winter, the demand for tickets is even larger than is usually the case.

Miss Farrar is not to sing this year with the Symphony Orchestra, nor is she to appear here in concert, for her duties in New York are so exacting that it is impossible for her to leave that city after the opera season begins, and she is to sing at the first performance of the year of the Metropolitan Opera Company in Brooklyn on Saturdey evening, November 11.

Big Artistic Success.

For the past month she and Edmond Clement, the eminent French tenor, have been making a concert tour through the Middle West under the personal direction of Charles A. Ellis of this city, manager of the Boston Symphony Orchestra. This tour comes to an end in Worcester on Tuesday evening, November 7. Associating on the same program two such eminent artists as Miss Farrar and Mr. Clement and Frank La Forge as accompanist, Mr. Ellis has been pursuing the policy that has always marked his work in the managerial world, of seeking not merely for commercial success, but for artistic as well. They will have the further assistance of fifty members of the Symphony Orchestra with Gustav Strube as conductor.

The programme consists of three purely orchestral pieces. Miss Farrar and Mr. Clement will each sing an aria, the former Elizabeth's Prayer from "Tannhauser," the latter the Cavatina from Gounod's "Romeo and Juliet." Each will be heard in two groups of songs and they will also sing three duets. Miss Farrar's song in the first group will comprise Cherubino's Aria, "Non so piu," from "The Marriage of Figaro"; Beethoven's "An der Geliebte," Schumann's "Intermezzo" and "Ihre Stimme," and Liszt's "Jugendgluck."

Eight Numbers to Be Heard.

Her second group will comprise Bruckler's "Fruhlingssegen," Hugo Wolff's "Wenn du mein Liebster," Strauss's "Zueignung," Sinding's "Sylvelin" and Grieg's "Ein Traum."

Mr. Clements first group of songs will comprise Debussys "Aquarella" and "Romance," and Massenet's "Ouvre tes yeux bleus." His second group will comprise Faure's "Le Secret," Dupare's "Chanson Triste," La Forge's "To a Violet," and Arcadet's "En Passant par la Lorraine."

DOES WITHOUT A SOLOIST.

Mr. Fiedler Prepares Strong Symphony Program.

While there will be no soloist at the fifth Symphony concert next Friday afternoon and Saturday evening, Mr. Fiedler has arranged a program of more than ordinary interest. It begins conservatively enough with Mendelssohn's overture, "The Fair Melusine." Then will come Richard Strauss's "Thus Spake Zarathustra."

Of all the works of Strauss which Mr. Fiedler has performed in the three years that he has been conductor of the Symphony Orchestra, with none has he achieved greater success than this musical paraphrase of Nietsche's philosophy.

The second half of the program will be French, the first number being Debussy's exquisite "The Afternoon of a Faun" and the second and last Vincent d'Indy's symphonic variations, "Istar." These were last played here six years ago under the direction of the composer, who came to Boston as the guest of the orchestra in December, 1905.

In these variations the composer has reversed the usual process, beginning with the most complicated and ending with the simple theme. He pictures the descent of Istar into the infernal regions, each one of the variations representing one of the seven stages of her being disrobed by the gods of the "immutable land."

The following week the orchestra will be away on its Southern trip.

NEW VIOLINIST AT SYMPHONY

Efrem Zimbalist Plays for First Time in America at Fourth Rehearsal.

BRILLIANT PERFORMANCE

Glazounoff's Concerto and Bantock's "Dante and Beatrice" Given.

By PHILIP HALE.

The fourth public rehearsal of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Fiedler conducted. Efrem Zimbalist, violinist, played for the first time in this country. The program was as follows:

Overture to "Lodoiska".....Cherubini
Symphony No. 4, E-minor.....Brahms
Concerto for violin and orchestra.....Glazounoff
"Dante and Beatrice," poem for orchestra.....Bantock

Bantock's poem was performed for the first time in this country and Glazounoff's concerto was played for the first time in this city. Cherubini's overture was played for the first time at these concerts. It was performed by the Harvard Musical Association in the 70s; but neither Theodore Thomas, visiting Boston, nor any one of Mr. Fiedler's predecessors thought it worthy of a place on a program. While it is not so noble a composition as the overture to "Anacreon," or so interesting as other familiar overtures by Cherubini, it has the clearness of thought, the clean-cut expression, the classic profile peculiar to this composer, and the second theme has characteristic suavity and Attic simplicity. When "Lodoiska" was first performed, the instrumentation excited comment. They that are forgetful or ignorant of the orchestral treatment in French opera before Cherubini arrived in Paris may now shake the head at the contemporaneous wonder and praise. Unfortunately, in 1911 it is impossible to listen to music of 1791 with the ears, trained or naive of that year.

Mr. Zimbalist chose a concerto unknown to the audience. His performance was of much greater worth than the concerto, which has few salient pages and no great or original moments. This music is in the later style of Glazounoff, who gave great promise in his "Stenka Razin." It is fluent, colored, at times ingenious, but decorative, not emotional, for in the slow melodies, although there is a striving after emotion, there is no rising above mere prettiness. Mr. Zimbalist is one of the most accomplished violinists that have visited this city in recent years. His technic is highly developed, and although he is only about 22 years old, he is already a virtuoso of the first rank. He is much more than a virtuoso in the lower meaning of the word, for he has fine taste and true musical feeling. He is delightfully free from prima donna airs and graces. His modesty is not feigned, and there is a modesty that is more distressing than pronounced arrogance. He was enthusiastically and deservedly applauded.

Bantock's "poem" is built on two themes, one of which may be supposed to be typical of Dante, the other of Beatrice. Each theme is worked laboriously and for the most part without real effect. The two themes are brought together at the close. It is impossible to deny this composer an intimate knowledge of orchestral resources. He knows his trade and at times produces plausible effects. He also knows and remembers the works of other composers, from Meyerbeer to Puccini; not that he helps himself flagrantly, but his moods are sometimes the moods of others. Unfortunately his themes have little character. Neither one can be said to be typical of the person supposed to be portrayed, and neither one is striking in itself. The cadenzas and the assumed simplicity of the measures introducing Beatrice are decidedly cheap. In spite of a few brilliantly sonorous passages the composition is labored and pretentious. And it is long drawn out with its tiresome repetitions of insignificant matter.

The performance of Brahms's symphony was effective, much more so than the last performance of the same work led by Mr. Fiedler, who was happier yesterday in his choice of tempi, treatment of details, and breadth and warmth of interpretation.

The program of the concerts next week will include Mendelssohn's "Melusina" overture, Strauss's "Thus Spake Barathustra," Debussy's "Afternoon of a Faun" and d'Indy's "Istar" variations.

FIRST SYMPHONY PROGRAM

Mme. Schumann-Heink Will Be The Soloist Here November 8.

At the first concert of the Boston Symphony Orchestra in the Lyric, on Wednesday evening, November 8, the soloist will be Mme. Schumann-Heink, who will then make her only appearance here during the current season. She is to sing two songs from Wagner's "The Ring," Erda's scene from "Das Rhinegold" and Waltraute's scene from "Gotterdammerung." She will also sing an aria from "Rienzi."

The principal item on the orchestral part of the program will be Richard Strauss' tone poem, "Thus Spake Zarathustra," which will be given by this orchestra for the first time in this city. Other numbers will be Mendelssohn's overture to "A Midsummer Night's Dream," Bossi's Goldenian Intermezzi; Nos. 1, 2, 5 and 6 and Weber's "Oberon"

w York, 1884

From POST,

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The time draws near for the first Boston Symphony Orchestra concert. The first one will be given in the National Thearter on Tuesday afternoon, November 7, at 4:30 o'clock. The soloist will be Mme. Schumann-Heink, who will sing an aria by Max Bruch and a group of songs. The symphony will be Beethoven's "Eroica," and the other numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes."

Estabd. 1884

TRANSCRIPT, NOVEMBER 4, 1911

THE SYMPHONY CONCERT

A PROGRAMME OF ULTRA-MODERN MUSIC

Strauss's "Zarathustra," Debussy's "Afternoon of a Faun" and d'Indy's "Istar"—Mr. Fiedler's Way with Strauss—A Performance of "Zarathustra" That Revealed and Heightened the Tone-Poem—Debussy and His Piece—D'Indy and His Logical Imaginings

MR. Fiedler came perilously near the "unified" programme—that so embittered the discussions of the connoisseurs in Dr. Muck's time—at the Symphony Concert yesterday afternoon. Three of the pieces upon it were ultra-modern music: Strauss's "Zarathustra," Debussy's "Afternoon of a Faun" and d'Indy's symphonic variations, "Istar." The two French composers had the second half of the concert to themselves; and Mendelssohn's overture, "The Fair Melusina," preceded Strauss's tone-poem. Perhaps it was the grace that saved the programme from "unification"; perhaps it may have begun the concert that the dilatory might not have to wait at closed doors through the thirty-five unbroken minutes of "Zarathustra"; perhaps even Mr. Fiedler wished to suggest that Mendelssohn, despised of the ultra-moderns though he is, could write in his way delineative and even slightly "impressionistic" music. Anyhow, the overture to "Melusina" made pleasant preluding, and adjusted audience and orchestra, as the first number of a programme should, to the mood and atmosphere of a concert-room. Anyhow, again, the orchestra performed prodigies of executive skill and interpretative eloquence in the playing of Strauss's tone-poem, and the audience listened most intently to it. The riddles of "Zarathustra"—Nietzsche's book and Strauss's tone-poem—are many and difficult. Mr. Fiedler has solved the riddle of making the music intelligible, engrossing and exciting to the public of the Symphony Concerts. He revived the piece after it had lain nine years unheard here. He has played it three times in as many years. Yesterday, he had his reward. For a moment when the tone-poem ended in the last whispering questioning of the wood winds and the dark responsive murmur of the double-basses, there was silence. Then the audience awoke out of its absorption in the music, applauded it as no piece by Strauss, except "Death and Transfiguration," has been applauded within memory at the Symphony Concerts; twice recalled the conductor, and once brought the orchestra to its feet. Debussy's "Afternoon of a Faun," which used to be the very height of æsthetic fashion, received only scattering and feeble applause, and d'Indy's "Istar" fared not much better. The popular victory of the afternoon lay plainly in Munich and not in Paris. If the audience doubted Debussy and d'Indy, it accepted Strauss.

Yet Strauss owed much to Mr. Fiedler and the orchestra. There are fashions of "interpretation" that go and come with all the classics. Just now, for example, we must listen to incessantly modulated Schubert. The last concession that the present generation of conductors would make to him is to let him sing straightforwardly. Just now, too, we must listen to Brahms, made as sensuous, as colorful, as dramatic even, as the conductor can imagine, and the orchestra play, his music. Strauss is hardly yet a classic; but already there is a new and better fashion of "interpretation" for him. In the nineties, when his music was making its way, and for some years into the present century, the conductors and their hearers with them, seemed to be obsessed by the magnitude of his tonal masses, by the power of his sonorities, the pervading largeness and energy of the whole. At all costs, at all times, in all places, they must make his music sound big, loud, emphatic, even strident. They chose to enforce its contrapuntal intricacy, its bold instrumental combinations, its delineative use of dissonances, its intellectual force, its driving power, its occasional freaks and its occasional furies. They overlooked its frequent sensuous beauty, disturbed its moments of repose, neglected its adroit musical and imaginative adjustments.

A more discerning fashion of interpretation that is much nearer to the true Strauss has succeeded to those old frenzies of power. The conductors can be big, sonorous and puissant enough nowadays, as Mr. Fiedler was in the great sweeps of tone with which "Zarathustra" begins, or as he was again when the Superman, weary of the gropings of science and of all the confusions and hesitations of the hinterworld, rises from his convalescence and goes forth into the joy of the senses, into the fulness of life. No less do Mr. Fiedler and other conductors as penetratingly and sympathetically minded with Strauss's music seek out the passages of deep, sensuous beauty in "Zarathustra." They find them time and again, as in the music "of The Great Longing" and "of Joys and Passions," as in the mounting progressions of "The Night Song." In all these Strauss achieves beauty of mental image, of musical ideas and expression. He is writing, literally, in the poetry of tones. Again, these wise conductors have adjusted their pace, their scale of tone, their rhythms, their interpretative means generally to the varied contents, elastic design and pliant substance of these tone-poems. They have learned even, as they learned with Wagner, to keep the dry and the bare places, unemphatic, Mr. Fiedler's progression in ampler and ampler orchestral voice from the dull and clouded murmur of the double basses at the beginning of the tone-poem to the tonal splendor of the uprising of the sun and Zarathustra with it, made the music sound as magnificent, cosmic, and almost sublime as it really is. Again, he prepared the way for the "Dance Song," he so ordered its gathering course that it seemed to create itself. The detractors of Strauss have strangely called it vulgar. Mr. Fiedler's reading made it as the joy of motion and rhythm come into a world made free. With like penetration and imagination, Mr. Fiedler led the music into the troubled melancholy, the recurring riddle of the end. And what is life and what, after all, is the outcome of its studies and strivings, its joys and passions, its zest and its despair? The spirits of men question the obscurity of Fate; the depths murmur—and none may read their answer. The questioning and the answering voices of the orchestra seemed exalted, transfigured, spiritual.

Furthermore, in the doing of all these things, the conductors are clarifying "Zarathustra" and the obscure tone-poems of Strauss to the ears and the imaginations of their hearers. Mr. Fiedler did not dissect the tone-poem, but he set many a detail, like the Gregorian chant of the horns, in clear and suggestive place. He disclosed without dry pedantry, but with illuminating and proportioning imagination the musical design and contents of "Zarathustra." Then out of the music arose, as Strauss would have them rise, the images and the moods of the tone-poem. It stood forth, as it more and more seems, less as music "after" Nitzsche than as music "after" life, music in which man may read his striving, his questionings, the passion and pain, the illusions and disillusions, the joy and despair of it all. So heard, "Zarathustra" has its epical quality—of our time. So hear.

Yet there is one refuge and pleasure of man that Strauss has overlooked in "Zarathustra"—the shelter and delight of dreams and visions. Debussy discovered them early, has dwelt often in them, has even invented the music that expresses them to the ears and imaginations of his time. We go to music for expression nowadays and unless we are austere we do not question the ways and means by which the composer finds his imparting voice—when once we have become accustomed to them. It is equally easy for one set of extremists to declare that Debussy does not write music at all, and for the other set to affirm that he has created a new music. The mean of truth probably is that he has devised a musical idiom, especially in his harmonies, his juxtapositions, and his instrumental coloring, that exactly accords with the dreams, the visions, the evanescent fancies and images that he would express in tone. Debussy's idiom, as imitators of him are daily proving, as some of his own less happy ventures suggest, is not for all purposes. You may translate "Pelléas and Mélisande" wonderfully, if you are a Debussy, into his medium; but you could hardly bear an "Electra" into it. He perfectly fuses his musical idiom and his expressive purpose in "The Afternoon of a Faun," in the Nocturne of the Clouds, in the new "Iberia." They do not mate so well in the larger and more labored sea-pieces.

Debussy composing "The Afternoon of a Faun" in evanescent phrases, as of fluted melody scattering itself in lustrous flakes against a glowing background of string tone, is writing precisely the music that evokes the vague images, the fleeting fancies, the endless allusiveness of Mallarmé's poem to which he is preluding. Mallarmé sought an esoteric beauty of word and combination of words; Debussy seeks a like beauty of musical phrase and juxtaposition of phrase. Mallarmé sought a silvery limpidity in his verse; Debussy attains a like quality of tone in his music. Mallarmé would have his poem suggest the vague and fleeting course of the Faun's sensuous revery a little touched with melancholy regret. His fancies flit through the brief and evanescent songs of Debussy's flutes and clarinets, the calls of his horns, the tremors of his harp or they gleam for a swift instant in the chords of one or another of his choirs. (Even Mr. Fiedler's over-exactness could not much dull these lustres.) The whole instrumental tissue is as adroitly and implicatingly woven as is the tissue of Mallarmé's words. The music perfectly expresses the matter and the manner of the poem. As perfectly it expresses Debussy's dreaming Mallarmé's dreams and seeing Mallarme's visions. It exists, it deserves to exist by one of the rarest of artistic accomplishments: it gains its expressive end fully; it flawlessly fuses the thing to be said and the ways and means to the saying of it. There is no other justification for any expressive art.

The doubters have been quick to say that Debussy's music lacks intellectual substance—a quality absolutely alien to the ends it seeks—and logical development, another attribute that it as little needs. Formless it is not; indeed, it is often subtle and intricate to sophistication in the adapting of its melodic material to its imaginative purposes; but full-bodied and well-knit, in the conventional sense of the words, it cannot be by its very nature and individuality. Now d'Indy has the logical, the designing French mind, that sees the end from the beginning and each step between. He thinks largely, austerely, nobly in his music. When he is sensuous, he is sensuous by will of intellect, by exaltation of mood. He is never evasive, though he may be abstruse. Yesterday afternoon it was the play of these qualities in "Istar" that set him and his tone-poem in sharp contrast to Debussy and "The Afternoon of a Faun." The design of "Istar"—the final emergence of the theme in stark unisons (when the goddess in the underworld is stripped of her last veil) after the variations have hinted at it (with each loss of jewel or girdle) is an intellectual imagin[illegible]ally adapted to the suggestion of the Babylonian legend and lending itself readily to musical development and illustration. D'Indy is felicitous indeed with his variations. Each has its due place in the musical design; each upturns a new aspect of the theme and seems to bring it in its entirety a little nearer. Each has its poetic and pictorial suggestion of Istar's sorrowing and fearsome quest; of the dismal underworld into which she has descended; of the light of her presence, her jewels, her vesture in it. The theme emerges in its full and final body, and it is of the beauty of Istar bared. The musical and the delineative process have been mated without crack or jar throughout. The tone-poem is a compact and logical whole in which music and poetry have kept equal place. It has withal its remote and calm beauty. And yet the final impression is of devising and ordering intellectual process rather than of imagination creating form and voice for what it would reveal. D'Indy expresses himself, as in his symphony, more freely than he expresses Istar.

H. T. P.

TRANSCRIPT, OCTOBER 28, 1911

BANTOCK AND ZIMBALIST

A NEW TONE-POEM AND A NEW VIOLINIST

The English Composer's "Dante and Beatrice" Played for the First Time in America—Music of More Rhetoric Than Imagination — Mr. Zimbalist Proves a Violinist of Poised Perfections in a Concerto by Glazounoff That Is Only a "Vehicle"—The Beauty of His Tone—An Old Overture by Cherubini and a Symphony by Brahms

After the classics of an anniversary concert and the four-fold Liszt of a centenary concert, Mr. Fiedler made his fourth programme, yesterday afternoon, almost wholly of novel pieces. One Cherubini's overture to his opera, "Lodoiska," was played "for the first time at these concerts" though it is more than a century old and was in the repertory of the Harvard Musical Association. Another, Glazounoff's concerto for violin, was played "for the first time in Boston," because Mr. Zimbalist, a pupil of the Auer for whom it was written, elected to play it. The third, Bantock's tone-poem, "Dante and Beatrice," was played "for the first time in the United States," and only five months after the original performance last spring in London. Between the overture and the concerto stood Brahms's final symphony in E-minor, for a relatively familiar piece that it was surely "correct" to applaud. "Correct" or not, the audience was pleased with Mr. Fiedler's novel pieces and applauded them heartily and unashamed. For a "novelty" Mr. Bantock's tone-poem was very warmly received; and the old overture of Cherubini was clapped deservedly.

With the concerto, which is in no respect remarkable, the piece was swallowed in the performance. Mr. Zimbalist, the violinist, who was playing for the first time in America proved an agreeable and unaffected youth, a little suggesting Mischa Elman in appearance, but of more refined and less Slavic lineaments. He has attained a poised and curiously even perfection in the subtlest technique of the violin. He draws from it a tone that is lovely of voice, elastic of curve, sensitive to every phrase, never forced, never thinned, that is pure sound sublimated, idealized. And he seemed to feel his music less as the expression of mood and emotion than of the abstract beauty and charm of sound. Seldom has the violin seemed a more perfect or a more impersonal instrument. The audience acclaimed the violinist. Beside Mr. Zimbalist, Brahms had been no more than "correctly" applauded. Moreover, for final tribute to the interest of the concert, the heavy-handed Bantock held the women's hats in their laps to the very end of his tone-poem.

Mr. Bantock is Lisztian in his new tone-poem. For once he has put the Orient and all its voices, pictures and moods behind him. In "Dante and Beatrice," he has written a symphonic poem of approved musical pattern to almost as certain rhetorical effect. There is a melody of Dante and a melody of Beatrice. Each is exposed and developed, as the analysts say; each has its own and its contrasting sections in the development of the tone-poem, and both are fused at the end, as the loves of Dante and Beatrice were fused, when he moved "close at her side and in the happy world" of Paradise. Mr. Bantock treats each theme rhetorically, with all the devices of changeful pace, rhythms, evasive or emphatic harmonies and instrumental timbres that his musical learning and his orchestral imagination can conjure. It is a very full tone-poem, full of notes, full of emphatic sound. The theme of Dante is first "exposed," and it does not much impress the imagination. It is then developed at length in sombre, restless music, now poignant, now clangorous, grim of voice, dark or lurid of instrumental color. The poetic, the delineative purpose seems clear enough. We are to look with the eyes of our ears upon a picture of the poet in the mediæval turmoil of Florence, in the wars of his time, in his mournful and tortured life, and music and "programme" keep pace well.

There is pause and a transitional passage for violin and harp as though they would evoke Beatricee. The clarinet sings low; at first the melody seems a little tame; then as Mr. Bantock develops it is fuller and fuller progressions, it touches and seizes. There is warm luminarity in it. Again "the programme," the poetic impressions is clear in the music. The tone-poem proceeds turbulently, rhetorically, rather brokenly. The melodies of Danté and Beatrice and scraps and suggestions of them appear and reappear. There are changeful rhythms and detail upon detail of instrumental rhetoric. The learned analyst in London bade the listener see—again with the eyes of the ear—Danté by the banks of Letha a procession of patriarchs and prophets upon which he looks, a vision of Beatrice in Paradise and other sights of the poet's "Purgatory." Perhaps and perhaps; but the sound, yesterday, was the sound of orchestral rhetoric that summoned none of those esoteric visions. It was easy to appreciate Mr. Bantock's restless imagination and opulent orchestral resource. It was not easy to read or feel his "tone-poety." The end is clearer; the fused themes bear the united pair into a high heaven of Strauss-like transfiguration of golden-toned beatitude. Then Mr. Bantock's exercise in orchestral rhetoric was done. He—and we of the audience—were breathless. May he profit by his exercise when next he has more to say.

Glazownoff, perhaps, was not far from Mr. Bantock in his concerto for violin, which also is of the rhetoric of music, though of much milder voice than the English tone-poem. It exists primarily for the playing violinist; it provides him with plentiful opportunities for instrumental song duly shaded and colored by the other orchestral voices; it seldom dries away into mere "passage-work"; it is ingenious in transition, and agreeably spirited and rhythmic in the finale. Glazownoff has a practiced orchestral hand; his imagination, within limits, works easily to easily apprehended results. When the concerto was done, the ear recalled hardly a measure of the music. It was full instead of the beauty of Mr. Zimbalist's tone, of the poised perfections of his playing. There is little mood or emotion in the concerto; it only gives the violinist ordered sounds to transmute. Mr. Zimbalist's means were a very complete and subtle command of the technique of the violin, a tone that caressed and fascinated the ear; an unusual feeling for the disembodied beauty of musical sound.

The evenness of Mr. Zimbalist's technical skill is remarkable. He is deficient in no element of it; he emphasizes none. He is subtle without affectation; he commands by beauty and not by power. He is surprisingly poised and even. His tone is like his technique. It is perfectly even, perfectly pure. It has not an idiosyncrasy, a falsity, a flaw. It is the beautiful voice of the violin, seeming to flow spontaneously from the violinist's hand as the distilled beauty of such sound. It never seeks power at the cost of harshness, or meretricious display at the expense of musical feeling. It flows in sustained and pliant curves that have no edge, that bend to every phrase, that are sensitive to rhythm, that seem to make their own transitions and to turn cadenzas into gentle rhapsodies. A violiinist who can achieve such a tone, so ordered and so sensitive, who can so fuse it or contrast it with the other instrumental voices, has indeed the sense of music. It was all as impersonal as though no slender, smooth-faced, wholly absorbed, wholly single-mannered youth was standing between orchestra and audience. Yet out of a very distinct and unusual personality must come such feeling—and such achievement—in beautiful sound. Mr. Zimbalist is more than a violinist for violinists. He would have won Balzac's personage who sought many years for the ultimate beauty of disembodied tone.

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Date OCT

The first concert of the Boston Symphony Orchestra, in the Academy of Music on Friday evening, November 10, will bring a programme devoted entirely to the music of Richard Wagner, with Mme. Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "Die Meistersinger," prelude to "Lohengrin," prelude and "Love Death," from "Tristan und Isolde;" the funeral music from "Götterdämmerung" and the overture to "Tannhauser." Mme. Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Götterdämmerung" and Adriano's aria from "Rienzi."

ork, 1884

The general sale of season tickets for the five Philharmonic concerts to be given by the Boston Symphony Orchestra in the opera house during the winter opened last Friday.

The season is particularly interesting for Brooklyn in that it will be the last year in which Mr. Fiedler will be connected with the great Boston Symphony Orchestra. Of all the conductors that the orchestra has brought to Brooklyn, which includes all except Henschel, the first conductor, none has made more friends and obtained more solid favor with the Brooklyn public than this modest enthusiastic man, who came from Europe practically unheralded and has made such a profound impression on the musical life of this country.

The concerts this year, as for the last several years, will be given on Friday evenings, the dates being November 10, December 8, January 12, February 23 and March 22. The list of soloists is most distinguished. As stated above Mme. Schumann-Heink will appear at the first concert; in December, Kathleen Parlow; in January, Josef Hofmann; in February, Bessie Bella Collier, and in March Mme. Louise Homer.

From EVENING STAR.

Address Baltimore, Md.

Boston Symphony Orchestra.

At the first concert of the Boston Symphony Orchestra, in the Lyric Theater on Wednesday evening, November 8, the soloist will be Madame Schumann-Heink. Madame Schumann-Heink is to sing two great songs from Wagner's The Ring, Erda's Scene from Das Rhinegold and Waltraute's scene from Gotterammerung. She will also sing an aria from Rienzi. The principal item on the orchestral part of the program will be Richard Strauss' stupendous tone poem, Thus Spake Zarathustra. The other numbers will be Mendelssohn's overture to A Midsummer Night's Dream, Bossi's Goldonian Intermezzi, Nos. 1, 5 and 6, and Weber's Oberon overture.

York, 1884

[55]

HERALD, NOVEMBER 4. GLOBE—SATURDAY, OCTOBER 28, 1911.

BRILLIANT WORK BY ORCHESTRA

Romantic Compositions Are Superbly Rendered at Fifth Public Rehearsal.

NO SOLOISTS ON PROGRAM

Strauss, Debussy and D'Indy Represented—Even Upper Gallery Is Filled.

By Philip Hale.

The fifth public rehearsal of the Boston Symphony Orchestra, Max Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "The Legend of the Fair Melusina".....Mendelssohn
Tone Poem "Thus Spake Zarathustra".....Strauss
"The Afternoon of a Faun" (after Mallarme).....Debussy
Variations, "Istar".....D'Indy

There was no soloist; no sleek or wild-eyed violinist, no simpering soprano with a favorite aria and a surprising costume; no muscular pianist eager to engage with the orchestra in a struggle for life or death. The orchestra itself was the soloist and there is none better. It is a pleasure to add that the upper gallery was completely filled; that the house was sold out.

The program was a romantic one, for the overture by Mendelssohn, while it is less romantic, less poetic than the beautiful overture entitled "Fingal's Cave" shows the side of Mendelssohn that keeps his name alive. It is true that there are old-fashioned formulas in "The Fair Melusina," formulas that now are exasperating, not to be pardoned by reason of any quaintness or charming archaism; conventionally respectable phrases, smug and platitudinous utterances, but there are also romantic thoughts poetically expressed, pages that show the possibilities in Mendelssohn. What a pity that he was rich, pampered in his youth, patted on the head, flattered throughout his life, idolized by the English! What a pity that he could not understand Berlioz and was not at ease hearing Schumann's music. His technic was always admirable; would that he had been less priggish, less satisfied with himself and his opinions!

The orchestra played superbly the colossal tone poem of Strauss and d'Indy's variations. It would be easy to take exceptions to tempi chosen by Mr. Fiedler in the former work. He more than once, when the composer indicated only an elastic treatment of pace, turned a slight slackening into a marked change of tempo, and at other times confused allegro with presto, but on the whole the performance was impressive. No conductor of this orchestra, however, has yet made the effect made by Mr. Paur in the stupendous opening. It was not merely an effect of overpowering sonorousness. Mr. Paur gave the idea of elemental grandeur. It was as though the heavens were opened and the universe shouted for joy.

As for the tone-poem itself, it contains pages of Strauss's best and pages that are simply technic or empty rhetoric. The flight is not so uniformly high and sustained as that of "Don Quixote" or "Heldenleben," and there are some who prefer the earlier tone poems, "Don Juan" and "Till Eulenspiegel." The fact that "Thus Spake Zarathustra" is associated with Nietzsche need not impress or disturb the hearer. I doubt whether any one deeply versed in Nietzsche will for that reason appreciate this music the quicker or "understand" it better. Even the title may seem to some superfluous. Let every one hearing this music make his own program, be reminded of this or that, dream his own dream, glow with his own aspirations, exult in the mere joy of living or grow chill at the thought of the Lean Fellow with the scythe.

The effect of Debussy's exquisite idyl, pastorate, pastel, what you will, was marred by the undue slowness of the pace. The haunting theme for flute lost character in spite of Mr. Maquarre's consummate art and the various tonal pictures were shifted slowly and became too well defined and obvious.

Vincent d'Indy's "Istar" is not so familiar as it should be. In its nobility of structure, its wealth of tasteful decoration, its rich orchestral expression, as well as in the uncommon technical skill displayed by the composer, it ranks with the greatest compositions of the last 50 years. D'Indy is not yet fully appreciated; he can wait patiently; his time will come. Music like "Istar" purifies the passions, and "Istar" is on a higher plane than the tone poem of Richard Strauss, extraordinary as it is.

The program of the concerts of Nov. 17, 18, will include Rimsky-Korsakoff's "Scheherazade" and Grieg's Norwegian melody with variations. The latter, composed originally for two pianos, will be played here for the first time. Mme. Schumann-Heink will sing an air from Bruch's "Achilles" and songs by Wagner, Schubert and Liszt.

AT THE SYMPHONY.

Bantock's Poem Played for First Time in America.

Zimbalist, Russian Violinist, in Successful American Debut.

The fourth Symphony rehearsal yesterday afternoon was one of new acquaintances. Granville Bantock's tone poem, "Iaute and Beatrice," was played for the first time in America. Efrem Zimbalist, the young Russian violinist, played for the first time in this country and introduced to Boston a concerto, op. 82, by Glazounoff. Finally Cherubini's antique overture to his opera "Lodoiska" was heard for the first time at these concerts. The symphony was the fourth in E minor of Brahms.

Bantock's new work denotes an advance in the invention and disposal of his material and in command of his orchestral resources over his choral "Omar Khayyam," heard here last Winter. Then at times he was obviously fettered by the text. Now he has taken only a general "program" and has written with spontaneity, imagination, in certain pages with the voice of a rhapsodist, yet not without a sense of symmetry and proportion.

There is also evident an appreciation for dramatic values, a power in characterization, in the expression of abstract thought and in creating the atmosphere which surrounds and denotes an individuality, as that of Beatrice and the poet.

The themes have character, and their development is marked by a fertility in harmonic and contrapuntal devices and by a freedom from the hackneyed formulas that were to be found in Bantock's earlier work. There are effective contrasts of rhythm, dynamics and of orchestral color, combinations of tonal tints, that at times surprised by their novelty, groupings of instruments suggestive of a descriptive or emotional idea, or used merely to enrich the euphony.

Bantock's palette is one of Oriental luxuriance. His tonal coloring and the richness of his melody exhales a tropical fragrance. It may be that in his pages treating of Beatrice his solo violin scarcely reproduces the vision of ethereal virginity that Wolf-Ferrari drew with such chaste and exquisite art in his "New Life," but as a work throughout this is conceived in a bolder, more tangible and more dramatic vein. Not that Bantock's Beatrice loses the halo of worshipfulness, but the light which plays about her face reveals it somewhat less pale in its adorable serenity.

Poet's Music Has Character.

The first division typical of the poet is one of marked interest. It is symbolical of a strong soul that may be moved, as in its more tranquil passages, to thoughts of noble tenderness, and as in the superbly dramatic measures of syncopation may be shaken to its depths.

The celestial benediction was less convincing. Light which filters through stained glass windows of a cathedral may be for Debussy in his "St Sebastian," but less for Bantock. The music, which may be taken to symbolize the poet in his adoration, aspiration and struggle, is to be heard a second and a third time with new appreciation. Through it streams the memory of the emeting in childhood with his adored, which illumines the years as by a path of silver.

Mr Fiedler had obviously prepared the new work with great care, and the orchestra, individually, for Mr Witek and Mr Grisez were conspicuous, and as an ensemble, played with technical mastery and with understanding.

Youth is having its day as lord and mistress of the violin. First came the brilliant Elman as a flame of fire; last year Miss Parlow, scarcely out of her 'teens, and now from the same Auer at St Petersburg, Zimbalist, a modest young Russian who makes no ado over his audience or himself, but who plays with the spirit and the quiet technical command of an artist.

His tone is not one of excessive brilliance or sensuous beauty, but of fine, well-poised purity. His sense of the pitch is practically flawless, his fleetness in rapid passages remarkable and his command of harmonics unquestioned.

Zimbalist an Artist.

Zimbalist is well versed in the demands of style, whether of broad cantalena, as the expressive melody in D flat, which one might call the beginning of the slow movement, or a brilliant bravura. His playing was admirable for its sound musicianship and freedom from affectation or display.

The three movements of the concerto continue without pause. The form and development is free. There is comparatively little here for the mere technician. The cadenza is colorless and dry, the least interesting part of the work.

The themes of the first two movements are happily chosen and lend themselves to development. Throughout both there glows darkly a passion, more repressed than avowed, the passion of the Slav, which is half melancholy. The last movement is richly scored for orchestra, but is more episodic and fragmentary.

Mr Zimbalist was warmly applauded and repeatedly recalled.

The opening bars of the andante of Brahms' symphony invite interest by their vague tonality, and a certain ascetic tranquillity pervades the movement, but the last, with its variations, is indescribably dreary. The first is a tedious thesis on development, and the scherzo, a monograph of bumptious Teutonic jocoseness. Ears having endured the symphony were scarcely better prepared for the timely pieces of the day.

Brahms as a variationist was the equal of Beethoven, and this finale was probably inspired by Beethoven's third or ninth symphony, where the master uses a mighty variation form. But was there ever a simpler melody for variation than the Passacaglia which forms the theme of this Finale! It is not much more than a slow scale, yet the evolutions which spring from it are almost miraculous, the acme of scholarship. By the way, the name "Passacaglia" is generally derived from two Spanish words meaning "coursing the streets," but there is nothing in the character of this Dance which suggests street-life, and its figures in the ball-room were quite bombastic. It is probably a mispronunciation of "Passo Gallo" (the "Rooster step"), which would describe its extreme loftiness admirably.

The reading of the symphony was again a triumph for Mr. Fiedler's intelligent conductorship. Every figure was balanced so that the fairly trained auditor could follow the composer's meaning when the simple field of melody was deserted for the more intricate paths of development. The horn, which is much used in this symphony, deserves an especial word of praise.

Glazounoff's concerto is not a great work, but it is concise, melodic, and has plenty of display for the soloist. It is generally pensive, until its finale, when it is quite the reverse. At times it suggests the Adagio of Bruch's G minor concerto.

The solo instrument plunges at once into "medias res," and presents a soulful melody, which is an immediate letter of introduction for the virtuoso. Mr. Efrem Zimbalist at once made a good impression by his liquid and expressive tone and by some fine harmonics. He has not quite the breadth of an Elman, but he is sure and serene even amidst the greatest difficulties. His work upon the G string was very beautiful, having the brooding quality of a viola.

The cadenza introduced seemed overlong, but it passed all the points of violin technique in review, and in every detail Mr. Zimbalist was without flaw. But the difficulties did not end with the cadenza, for the Finale started off with a roystering theme and the solo instrument began to present skips, harmonics, left-hand pizzicato, and all the pyrotechnics of the violin.

The rollicking character of the Finale suggested a lot of Moujiks dancing a Kamarinskaia. Such a finale is a direct bid for popular enthusiasm, and it is needless to say that this followed. Mr. Zimbalist was frenziedly recalled at least half-a-dozen times.

Now we came into the hot glare of modernity and the concert that began with prim correctness ended with savage intensity. After Liszt's "Dante" and "Tasso," heard last week, Bantock's presentation of Dante and Beatrice seemed rather labored, at least his Beatrice did. Without giving a programme or a fixed story to the music, this much may be established from a single hearing. There are definite "leit-motiven," especially one belonging to Dante, which is powerful enough to be first intimated upon the kettledrums, and another, sweeter and weaker theme, which is Beatrice.

There are four divisions to the "poem," which is, however, continuous. At first Dante is pictured, then Beatrice, then the passion and longing of the lover, and finally the apotheosis, the reunion in Heaven. One can form some idea of the contents from even this brief synopsis, which is about as far as it is safe to go without an especial passport from the composer. We confess to being more impressed with Bantock's recent picture of the bibulous Persian, than with this present one of the amatory Italian. He has entered squarely into Liszt's territory, but without Liszt's equipment. Yet there are some fine portions in the treatment of Beatrice, even if not as tender as Liszt's portrayal of the "Ewig Weibliche," in his Faust symphony for example. Beatrice is far less effectively drawn by the composer than the much noisier Dante, who is certainly very seldom Andante.

The very beginning is original, and we had our talented kettle-drummer in a solo, on three drums, foreshadowing the Dante theme. There was dignity in the motive allotted to this hero, although one was astonished to find him garnished out with Siegfried's "Death Motif" from the Funeral Music in "Goetterdaemmerung." Nevertheless, once accustomed to this annexation, the treatment of the theme was noble in a high degree. Then came Beatrice, ushered in by sweeps of the harp, which Mr. Schuecker played effectively. This lady was rather chromatic for her epoch. After this there came considerable contrapuntal trouble which showed that the course of true love was not running smooth.

A cello loved a clarinette,
With deep-toned adoration.
Which caused the orchestra to fret
And led to syncopation.

The fugal treatment of the Beatrice theme, however, was as expressive and emotional as any modern counterpoint that we have heard. Impressive also is the powerful phrase of the trombones, which seems like a command to the tumult to cease. The tenderness of the celestial music which follows is another beautiful point of the work, which finally ends with an imperfect cadence long drawn-out. In short, the only weakness of the work is in its feminine side. It contains enough of majesty and beauty to make us wish to hear it soon again. Such a great modern work ought to be heard at least twice.

ADVERTISER,

OCTOBER 28, 1911

EFREM ZIMBALIST MAKES HIS AMERICAN DEBUT

PLAYS GLAZOUNOFF'S VIOLIN CONCERTO AT SYMPHONY

Gives Violinist Many Chances for Display—New Bantock Tone Poem Is Played.

By Louis C. Elson.

PROGRAMME.

Cherubini—"Lodoiska" overture.
Brahms—Symphony in E minor. No. 4.
Glazounoff—Violin Concerto.
Soloist, Mr. Efrem Zimbalist.
Bantock—"Dante and Beatrice," Tone Poem, for Orchestra.

The violinist made his debut in America at this concert; the concerto was heard for the first time here; the Bantock work had its first American performance on this occasion; all of which goes to show that Mr. Fiedler is making his last season a very interesting one, and that he is giving us plenty of novelties without neglecting the classics in the least. In fact, the programmes of our present conductor's regime will compare favorably, in their make-up, with those of any of his predecessors.

In this programme also the sane balance was preserved, and the audience was allowed to grow through the classic purity of Cherubini, and the intellectual figure-development of Brahms, into the bolder, yet melodic, vein of Glazounoff and culminate with the modern strivings and harmonic innovations of perhaps the leading English composer of the present.

It was a delightful journey. One school of music does not abolish another. Cherubini sounded more charming than ever in these fretful days of restless modulations, just as one might rest one's eyes in looking at the Parthenon after gazing upon the Taj Mahal. Pure and limpid themes, in correct counterpoise, with modest orchestration, and with intelligible modulations and cadences were decidedly sedative to the auditor when not used in undue proportion. An entire programme of this type, however, would have been rather stagnant. Of course the Cherubini work contained no difficulties for our orchestra, yet not every band could have portrayed the impressive purity of the vein so well. It is a somewhat difficult simplicity. Its soothing tranquility was admirably interpreted.

The Brahms symphony one never ought to tire of, for it offers an endless feast to the intelligent listener. Brahms has not a tenth of the orchestral power of a Richard Strauss, but, per contra, Strauss could never carry out his themes so clearly and logically as his predecessor. One forgets all about the neutral-tinted scoring, in noting how wonderfully Brahms develops his thoughts without becoming either dull or unmelodic. If only some of our later orchestral composers could give us an Andante so direct and melodious as the slow movement in this symphony one would have more confidence in their sincerity.

The first movement was one considered too "Brahmsy" for ordinary comprehension. It shows the recent advance in musical auditorship that it is now readily accepted by almost any symphony audience. The little Rondo which takes the place of the Scherzo as third movement, is certainly a Scherzo in character, if not in form. Again we have Brahms the melodist, in the chief theme, while the countertheme in its more earnest character, is a fine foil to it. We fancy that most auditors enjoy the second and third movements best, but the trained musician demands not only emotion but intellectuality in combination with it, and will glory in the first and last movements of this work.

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POST, NOVEMBER 4, 1911

MASTERPIECES BY SYMPHONY

Strauss, Debussy and D'Indy on Programme

BY OLIN DOWNES

One of the most interesting and representative programmes that have been given during the engagement of Max Fiedler in this city was offered yesterday afternoon at the fifth public rehearsal of the Boston Symphony Orchestra in Symphony Hall, and the fact was appreciated by the audience. The list was as follows: "Melusina" overture Mendelssohn; tone-poem, "Thus Spake Zarathustra," Richard Strauss; prelude to "The Afternoon of a Faun," Debussy; symphonic variations, "Istar," D'Indy.

Thus were represented on one programme three of the greatest orchestral masterpieces of modern music. The first half of the concert presented the tendencies of the romantic and modern school of music in Germany, and the latter half juxtaposed two works which represent the two extremes of the ultra modern French school. Debussy is in "The Afternoon of a Faun" a marvellous impressionist, and D'Indy has perhaps reached his zenith in the superb tonal structure that is clothed with such gorgeous color and executed with such glowing imagination. The delightful fancy of Mendelssohn was calculated to display Strauss' overwhelming tone-poem in its most magnificent light, and while no one can protest the indisputable masterpieces of Debussy and D'Indy, it must be admitted by this writer that the "Zarathustra" completely overshadowed everything else on the programme not only by reason of the grandeur of its structure and the vastness of the composer's imagination, but by its profoundly great and human philosophy. And, in fact, this tone-poem must be ranked as one, if not the greatest, of the orchestral compositions which have appeared since Beethoven's ninth symphony.

Portrays the Sunrise

Some will be so disgracefully conservative as to dispute this remark, and others admitting that Mozart, Wagner and others wrote some magnificent pages on the most insufficient literary basis, will deny that Nietzsche produced any ideas susceptible of musical treatment. But Strauss pens a cosmic page to portray the sunrise and the invocation of Zarathustra, and in this page he introduces a motive most cunningly fashioned, a motive consisting of three notes, C-G-C, which constitute the only natural notes of our modern scale, which philosophers have claimed contain potentially all the tones of the gamut. This motive—the nature theme, the world riddle, pervades the entire composition, confronts the hearer at every turn, and is treated with inexhaustible fantasy by the composer.

Then Nietzsche speaks of "the backworlds people," those who sought consolation in religion. Solemnly and magnificently the orchestra and the great organ play a chorale, and solo instruments in tone phrases of the Credo, the Magnificat. But the spiritual significance of this passage lies in its mystical vagueness and aspiration. Strauss sings of the longings of the soul with a theme that is as a line out of Swinburne, and then, in a boiling torrent of tone, "Of Joys and Passions"; and his speech is as universal as the speech of Beethoven, and as terrible in its climactic power as anything in the scores of Wagner. Zarathustra sings his grave song, and, significantly enough, this song is a carrying out of the music "Of Joys and Passions." Zarathustra turns to science, and Strauss has written a fugue that will cause the eyes of pedants to bulge for a few centuries more. This fugue is interrupted by mad, Nietzschean laughter. It is resumed in a manner to put to flight the whole futile crew of theorists and pedagogues, and it mounts to a climax which is similar to the opening, only still more blinding in the radiance of the finest C major chord ever scored for full orchestra.

Crash Like Tidal Wave

And who, once hearing, will forget the cunning of the master hand, when the fugue, gone mad, the voices accomplishing the impossible in their striving together over the immense C that booms on, deep below, for about 40 measures, rises toward its impossible climax, and then, just before the culmination, the tone suddenly thins out—the top of the harmony being sustained by the woodwind instruments and the high strings—and with a crash like a tidal wave, the organ and the orchestra enter with all their power, and the trombones, three on a note, hurl out the nature motive.

The dance song is sung first by a solo violin, and then hymned by the whole orchestra. When it has subsided in a degree, a wonderful horn, in the key of A flat, announces the salvation of the soul in a motive so pure and simple and lofty that Beethoven would have welcomed it anywhere, and for pages one wanders in blessed fields. Finally Zarathustra sings his night song of triumph. Over a bell that clangs the midnight hour the orchestra rhapsodizes as only Zoroaster, Nietzsche and Strauss can rhapsodize; there is a sudden transition from C to B major, the theme of the ideal is breathed by the strings, and it goes up in the sky with chords that make one think of receding stars. Away up there is the ethereal color of a chord in B major, and away down the double basses reiterates an obstinate C—the unsolvable end of the universe.

Leaving aside his poetic intentions, it remains that Strauss has taken certain of the elemental meanings of Nietzsche and translated them into music of enormous vitality and matchless splendor. And, however far-reaching his vision, however wild his fantasy, he has remained absolutely master of himself and his material. There is no experimenting. The score is put together with a master hand. It has no weak joints. The tonal scheme of the work—the key relationships, and so on—and its formal architecture are classic and as fundamental as the ground itself. The orchestra is used with unprecedented richness and brilliancy, and, for all that, every page is as clear, as inexorable in its logic, as it could possibly be. When, moreover, it is realized that this music was composed between the first of February and the last of November, 1896, it is apparent that there are a few giants left, even in these days. The performance was a superb one in every detail, and there was long sustained applause for Mr. Fiedler and his men.

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BOSTON SYMPHONY GIVES FIRST SPLENDID CONCERT

The Boston Symphony orchestra gave its first concert of the series of 1911-12 at Infantry hall last evening, before a very large audience of music lovers, and it is not too much to say that every person in the large assemblage had a most delightful treat from a musical standpoint.

Dr. Fiedler had, as usual, selected a program which contained two gems at least for the orchestra, while the concerts played by the soloist, Miss Kathleen Parlow, was all that could be desired. The program was:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Concerto in B minor for Violin and Orchestra, No. 3, Op. 61..... Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

Symphonic Poem, "Tasso: lamento e trionfo" ..... Liszt

It seems almost needless at this late day to say much of Beethoven's grand "Eroica" symphony, for words cannot express all the beauty of the remarkable work.

For many years there has been more or less discussion as to whom Beethoven dedicated this great work, and many persons not so well informed as they might be in regard to the opinions harbored by the great composer, believe it to be Napoleon. Many have contended that Beethoven held Napoleon as an idol to be worshiped, but by investigation it has been ascertained that although the great composer had much respect for Napoleon during the early part of his career, this love and respect turned to hate and scorn as soon as the latter proved himself to be a demagogue, rather than a public-spirited leader of his countrymen.

But the discussion of the relations between the composer and the soldier has no bearing on the work, which although one of Beethoven's early works is one of his masterpieces.

An interesting and most delightful feature of the concert last evening was the first appearance in this city of the talented young violinist, Miss Parlow, whose work has been considered a sensation in the musical worlds of Europe and this country. Her rendition of Saint-Saens' splendid concerto was a musical treat seldom enjoyed by the patrons of music in this city, and most fully sustained the justness of all that has been said of this young girl's remarkable talent and equally remarkable execution.

The orchestra played, in both the symphony by Beethoven, and the poem by Liszt, as it always has played under the baton of Dr. Fiedler, and once more this grand aggregation of players provided its worth in every detail.

The series of concerts by the orchestra is to consist of five performances, the same number that were given last season. The date for the second concert is Nov. 21.

From EVE. SUN

Address New York City.

Date [illegible] 1911

MUSIC AND MUSICIANS

TO-DAY STARTS A PROCESSION OF ORCHESTRAS.

Estab

Three Sides to the Symphony Triangle and More Power to the Elbows of Damrosch, Fiedler and Stransky—Rival Apollos of Russian Dance—Savage Opens English Opera Tour.

David Bispham's song recital in the music hall of the Brooklyn Academy last night pleased an audience that filled every seat in the lower part of the house and overflowed into the gallery. The size of the audience pleased Mr. Bispham. He said it was extremely gratifying to see so many persons interested in hearing the great songs of the world sung to them "in their native tongue."

In his preliminary remarks the American baritone said some more flattering things about the English language. He also put in a good word for American composers. There was just as much bad music written in Europe as could possibly be written here, he said. Of course this nation picked out only the best of what was written on the other side, but in its selection of American music it was not so particular. Much of the worst ragtime and music hall stuff turned out over here could be found in homes that were "otherwise respectable."

Apparently nobody in the audience was guilty of harboring ragtime in his home, because everybody laughed.

For encore to his first group of classic English songs, Mr. Bispham sang the old "Drink to Me Only with Thine Eyes," and after his German composers in the second group, Schubert's "Hark, Hark, the Lark." A third group was made up entirely of American composers. "The Song of the Flint," by William J. McCoy, which Mr. Bispham first sang under the giant redwoods of California, proved to be one of the most popular. Thomas Hood's "Song of the Shirt," as set to music by Sidney Homer, also took well.

The last number was a recitation of Longfellow's "King Robert of Sicily," with Harry M. Gilbert at the piano and Woodruff Rogers at the organ.

And how the concerts now multiply, bless us all! in the last fortnight before grand opera.

The first of the New York Philharmonic Society's concerts at Carnegie Hall take place next week, Thursday evening and Friday afternoon, when Josef Stransky, the Bohemian conductor, will make his American début. The Stransky programme for both days will include Beethoven's Eighth symphony, Liszt's "Tasso," Wagner's "Meistersinger" prelude, and the violin concerto of Glazounow, with a new Russian star, Efrem Zimbalist.

Then the New York Symphony players have a Beethoven programme to be offered at their second Sunday matinée on Nov. 5, consisting of the Fifth and Sixth symphonies, the C minor and the "Pastoral," the latter and lighter one being played first. Walter Damrosch's men play, of course, at the Century Theatre, the scene also of their first big concert of the new season to-day.

Finally comes the Boston Symphony Orchestra in just two weeks, on Thursday evening, Nov. 9, and the following Saturday afternoon. Max Fiedler for the first time presents Max Reger's "Overture to a Comedy," Richard Strauss's "Zarathustra," Bossi's "Goldonian Intermezzi," Weber's overture to "Oberon," an aria by Max Bruch and songs with orchestra by Wagner and Liszt.

Schumann-Heink is twice soloist with the men from Boston. The Saturday matinée music on Nov. 11 will include Beethoven's Third or "Hero" symphony. Liszt's "Les Preludes," songs by Schubert, the great air from Saint Saens's "Samson and Delilah" and Debussy's "Afternoon of a Faun."

From WORLD

Address New York City

Date OCT 29 1911

The five Philharmonic concerts to be given by the Boston Symphony Orchestra in the Academy Opera House during the ensuing winter are being eagerly awaited. The concerts this year as for the last several years will be given Friday evenings, the dates being Nov. 10, Dec. 8, Jan. 12, Feb. 23 and March 22. The list of soloists is distinguished. In November Mme. Schumann-Heink will appear; in December, Kathleen Parlow; in January, Josef Hofmann; in February, Bessie Belle Collier; and in March Mme. Louise Homer. Last year was by all odds the most successful the orchestra has ever had in this borough, and the coming season, so the authorities at the Institute report, promises to be even better. The programme for the first concert will be announced shortly. The season is particularly interesting for Brooklyn in that it will be the last year in which Mr. Fiedler will be connected with the great Boston Symphony Orchestra, his engagement ending next spring. Of all the conductors that the orchestra has brought to Brooklyn—which includes all except Henschel, the first conductor—none has made more friends and obtained more solid favor with the Brooklyn public than this modest, enthusiastic man, who came from Europe practically unheralded and has made a profound impression on the

Est 1884

From EVENING NEWS.

Address Baltimore, Md.

Date OCT 29 1911

TO HOLD OR NOT TO HOLD THE LYRIC?

Es rk, 1

Proposed Building Might Present Greater Defects Than Present Hall.

All that which has been said and written in regard to the effect of the loss of the Lyric Auditorium upon Baltimore's higher culture has failed to depict adequately the hopeless, helpless condition which its absence would create.

In Washington, where the patronage of musical enterprises is largely drawn from non-business classes, the Boston Symphony Orchestra is enabled to give its concedts in the afternoon, when theaters are available. This would not be practicable in altimore, where a large proportion of the music lovers are seriously occupied during the day. We must, therefore, have a house entirely devoted to evening functions or drop out of the running—not be even in the class of "also ran."

There has been much discussion as to the advisability of letting the Lyric pass and building a new house which would better serve operatic purposes. The Lyric stage certainly does present material obstacles to the setting of elaborate spectacles, which have been satisfactorily surmounted by the ingenuity of our visiting stage masters. The artists' rooms are some grades below primitive; still singers are glad to come to Baltimore, willingly overlooking minor discomforts for the privilege of singing to our appreciative public. The acoustic properties of the Lyric are phenomenally good, and this quality is always more dependent upon good fortune than it is upon scientific calculation. The Boston Symphony Hall, which was intended to be a replica of the Lyric, is a comparative acoustic failure.

We must have a large auditorium for the autumn of 1912, or suffer inestimable loss. Let us scan the profit and loss involved in each of the two schemes—the purchase of the Lyric or the building of a new house.

The Lyric is an unequaled concert room, is well situated and is already prepared to nurture vital elements in our musical life.

A new building would in all probability be well equipped with the material accessories which facilitate peace and comfort in the presentation of opera.

The Lyric's operatic disabilities are a too limited stage, poor artists' rooms and the necessary impractical placing of the orchestra. The possible new house might not be finished in time to prevent a season's interruption of the high-plane functions of our musical life. This lack of continuity could have serious results. Then there is no assurance that the greatest skill would reproduce the Lyric's acustic virtues.

Taking every condition into consideration, there seems but one rational mode of procedure in the premises—to hold the Lyric, with its minor shortcomings, until a new building shall have proved its artistic adaptability. Let us hope that those in authority over our destinies, or some of our public-spirited citizens, will act promptly in dissipating the cloud which obscures our art future.

O. B. B.

From PRESS,

Address New York City.

Date [illegible]

The first pair of Boston Symphony concerts in Carnegie Hall will fall respectively on Thursday evening, November 9, and Saturday afternoon, November 11, next. The soloist in both concerts will be Mme. Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's Overture to a Comedy. Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's Goldonian Intermezzi and Weber's overture to "Oberon." Mme. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt.

Esta 1884

At the afternoon concert the symphony will be the "Eroica" of Beethoven, and the other orchestral numbers will be Debussy's "L'apres nidi d'un faune" and Liszt's "Les Preludes." Mme. Schumann-Heink will sing the "Spring" aria from "Samson et Delila" and songs by Schubert, with orchestral accompaniment.

The first concert of the Boston Symphony Orchestra in the Academy of Music, Brooklyn, on Friday evening next, November 10, will bring a programme devoted entirely to the music of Richard Wagner, with Mme. Schumann-Heink as soloist. The orchestral numbers comprise the Prelude to "Die Meistersinger," Prelude to "Lohengrin," Prelude and "Love Death" from "Tristan und Isolde," the Funeral Music from "Goetterdaemmerung" and the overture to "Tannhaeuser." Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Goetterdaemmerung" and Adriano's aria from "Rienzi."

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Newspaper Clipping Bureau in the World

From Providence R.I.

Address

Date Oct 5

SYMPHONY SEASON IS AUSPICIOUSLY OPENED

Estab 1884

The Boston Symphony Orchestra opened its season at Infantry Hall last night with a large audience in spite of other attractions which would tend to draw some of the patrons of these concerts elsewhere. The opening event was of a character to warrant the expectation that the present season will be a brilliant one, such as was experienced last year when the big hall was practically filled on each of the five nights of the concerts and the programmes were among the best that this musical organization has presented here in the many years it has been affording keen enjoyment to the lovers of the best in instrumental and vocal music. Again, as last year, there are to be five appearances of the orchestra here and the advance sale of seats has assured a success that is deserved and is creditable to the city as well as to the company. There was nothing lacking in the warmth of the welcome back which was given to the orchestra or in the new welcome to the soloist, Miss Kathleen Parlow, on her first appearance in this city.

Conductor Fiedler showed again last night his excellent discrimination and happy faculty of making up a programme that is well balanced and suited to the orchestra. The selections were but two in number, exclusive of that of Miss Parlow, but they were admirably contrasted and well calculated to show the versatility and ability of the orchestra and to give variety to the programme. The symphony was Beethoven's "Eroica," which is regarded as a sort of transition mark between the old traditions and the innovations which its composer introduced in music, but holds a place among the masterpieces. It was expected that Providence music lovers would show appreciation of its inherent beauty and the skillful manner of its production and liberal and insistent applause followed its rendition. The other orchestral number was Liszt's symphonic poem, "Tasso," the inspiration for which the composer found in his life in Italy. It is a composition of marked delicacy and yet full of life and was played in a manner that made it a delight to listen.

The initial appearance of Miss Parlow had been anticipated with keen interest by the attendants of the Symphony Orchestra concerts and no disappointment was felt. Still young, she has already had a musical career that might well be the ambition of many of more mature life and her future looms large with promise. That her talent is fully recognized is shown by the fact that she has been engaged for more than two concerts by the Boston Symphony Orchestra for the present season, which is an honor no other violinist except Mischa Elman has ever received. That she is one of the great violinists of the present day is a tribute which is endorsed by the audience which heard her here last night. Her single selection was Saint-Saen's Concerto in B-minor, a composition which she rendered with fire and force, playing in a finished style and with almost faultless technique, and winning the most sincere and sympathetic applause. The programme follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace.
IV. Finale: Allegro molto.

Concerto in B-minor for Violin with Orchestra, No. 3, Op. 61 ..... Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

Symphonic Poem, "Tasso: Lamento e trionfo" ..... Liszt

From STAATSZEITUNG,

Address New York City.

Date OCT 29 1911

Dirigent Herr Max Fiedler hat die Programme für die ersten New Yorker Konzerte des neuen Symphonie-Orchesters, welche am Abend des 9., resp. am Nachmittag des 11. November stattfinden, fertiggestellt. Das Donnerstag-Programm umfaßt Reger's „Lustspiel-Ouverture" als Novität, ferner Strauß „Also sprach Zarathustra", Bossi's „Intermezzi Goldoniani", Weber's „Oberon"-Ouverture, wozu Frau Schumann-Heink als Solistin eine Arie von Bruch und Lieder von Wagner und Liszt singen wird. Das Samstag-Konzert enthält die „Eroica", Debussy's „Nachmittag eines Fauns", die Liszt'schen „Préludes" und Frau Schumann-Heink wird die große Arie aus „Samson und Dalila" und Schubert'sche Lieder zum Vortrag bringen.

Estab 18

From EVENING POST,

Address New York City.

Date OCT 29 1911

Mme. Schumann-Heink, still the greatest of living contraltos, will open her season in this country with a tour of ten concerts with the Boston Symphony Orchestra, early next month. Her own recital will be in Carnegie Hall on November 28.

Estab'd: London, 1881; New York, 1884

From AMERICAN,

Address Philadelphia, Pa.

Date OCT 29 1911

Sidney Homer

Boston Symphony Concert

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music, under the direction of Max Fiedler, on the evening of November 6. The orchestra will be heard in Richard Strauss' "Also Sprach Zarathustra"; the prelude to "The Afternoon of a Faun," by Debussy; Liszt's "Les Preludes" and the "Egmont" overture. Ernestine Schumann-Heink will be the soloist, and she will sing Bruch's aria from "Achilleus."

The Hahn Quartet is to begin its annual series of concerts in Witherspoon Hall on the evening of November 17. Other forthcoming musical events include a concert by the Flonzaley Quartet in Witherspoon Hall on the afternoon of November 14; a concert by the New York Philharmonic Orchestra, under the direction of its new conductor, Joseph Stransky, and with Lillian Nordica as soloist, in the Academy on the afternoon of November 29; a visit by the Theodore Thomas Orchestra of Chicago, under the baton of Frederick Stock, in the Academy on December 11. Albert Sealding will be the soloist. Edwin Evans will give his seventh Philadelphia song recital in Griffith Hall on the evening of November 28.

One of the most welcome announcements of the season is that which concerns the visit to America, after an absence of many seasons, of the superb orchestral conductor, Arthur Nikisch, whose tenure of office as director of the Boston Symphony is recalled as one of the most brilliant in the history of that organization. Mr. Nikisch, who is being brought to this country by Howard Pew, will direct the London Symphony Orchestra of 100 musicians in a series of concerts.

There will be but a brief tour of twenty-one days, from April 5 to April 28, 1912. Philadelphia will, of course, be visited during this period.

Preparations for the forthcoming opera season have assumed such an importance that it has been decided to cancel the engagement of the Russian ballet in "Coppelia" scheduled for Tuesday evening at the Metropolitan Opera House. The Balalaika players, under the direction of Andreef, will give a concert in the opera house as arranged tomorrow night, but there will be no participation by the ballet. From Tuesday until the presentation of "Carmen" on Friday night, the opera house will be the scene of rehearsals and other preparations for the gr...

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ROMEIN

The First Established and Most Complete Newspaper Clipping Bureau in the World

From

Address

Date OCT 29 1911

The first pair of Boston Symphony concerts in Carnegie Hall fall respectively on Thursday evening, Nov. 9, and Saturday afternoon, Nov. 11. The soloist at both concerts will be Mme. Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's Overture to a Comedy. Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's Goldonian Intermezzi and Weber's Overture "Oberon." Mme Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt. At the afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes." Mme. Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and songs by Schubert with orchestral accompaniment.

Estab'd: London, 1881; New York, 1884

Newspaper Clipping Bureau in the World

From

Address

Date OCT 28 1911

Concerts of the Boston Orchestra.

Following the custom of previous seasons the Boston Symphony orchestra under Max Fiedler, will give three concerts in Parsons's theater. Monday evening, November 13, Monday evening, January 15 and Monday evening, February 26 are the dates for these events. Eminent soloists will appear at each. Alwyn Schroeder, premier cellist of the orchestra, and one of the most gifted performers on his instrument now before the public, will perform at the November concert. Harold Bauer, one of the greatest pianists of all times, will appear at the January concert, and Kathleen Parlow, who has captivated the musical public of Boston and New York with her wonderful violin playing, at the third and last concert in February.

Tickets, with reserved seats for the series of three concerts may be procured now at John M. Gallup & Co.'s music store.

From HERALD,

Address Washington, D. C.

Date

The first concert of the Boston Symphony Orchestra this season will be given on the afternoon of Tuesday, November 7, at 1:30 o'clock, Mme. Schumann-Heink, soloist. She will sing an aria by Max Bruch and a group of other songs. The orchestra will play Beethoven's "Erlica" symphony; Debussey's "The Afternoon of a Faun," and Liszt's "Les Preludes."

Estab'd, 188

[58]

The First Established and Most Complete Newspaper Clipping Bureau in the World

From

Address

Date OCT 29 1911

At Symphony Concert.

Infantry Hall held a very large and brilliant audience at the opening concert in the series by the Boston Symphony Concert, Tuesday evening. In the gathering were: Mr. and Mrs. Howard Hoppin, Mr. Harry Parsons Cross, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Gustav Radeke, Col. and Mrs. Harvey A. Baker, Mr. and Mrs. William Harkness Arnold, Mrs. Samuel Slater Durfee, Miss Durfee, Mr. Theodore Francis Green, Miss Green, Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mrs. Benjamin A. Jackson, Mr. Daniel Jackson, Mrs. Arthur L. Kelley, Mrs. Louis E. Robinson, Miss Robinson, Mr. and Mrs. E. Bruce Merriman, Mrs. Theodore W. Foster, Mr. and Mrs. Dexter B. Potter, Mrs. R. Lincoln Lippitt, Mr. and Mrs. Albert Babcock, Mr. and Mrs. Irving P. Irons, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. John G. Aldrich, Mr. and Mrs. John Palmer Barstow, Mr. and Mrs. Arthur M. Allen, Miss Edna Lewis, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. John A. Tillinghast, Mrs. William O. Todd, Mrs. J. J. Finnigan, Miss Evangeline Larry, Miss Edith Kimball, Mrs. John H. Tillinghast, Miss Harriet J. Miller, Mr. and Mrs. Lucian B. Copeland, Mrs. Anne Gilbreth Cross, Mrs. Frederick W. Allen, Mr. Richmond Allen, Miss Annie May Wallace.

Estab 1884

From MORNING TELEGRAPH,

Address New York City.

Date

The first pair of Boston Symphony concerts in Carnegie Hall fall respectively on Thursday evening, November 9, and Saturday afternoon, November 11. The soloist at both concerts will be Madame Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's Overture to a Comedy. Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's Goldonian Intermezzo and Weber's overture "Oberon." Madame Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt.

At the afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestra numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes." Madame Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and songs by Schubert with orchestral accompaniment.

Estab 4

Newspaper Clipping Bureau in the World

From

Address

Date OCT 29 1911

Das „Boston Symphony Orchester" unter Leitung von Max Fiedler kündigt für seine 31. Saison zwei Serien von je fünf Concerten in Carnegie Hall an, und zwar sind hierfür fünf Donnerstag Abende und fünf Samstag Nachmittage gewählt worden. Als Solisten sind die folgenden Künstler gewonnen worden: Miß Farrar, Madame Homer, Madame Schumann-Heink, Miß Kathlen Parlow, Mr. Josef Hofmann und Mr. Alwin Schröder. Das erste Concert ist auf den 9. November anberaumt.

Estab'd, 1884

Newspaper Clipping Bureau in the World

From

Address

Date OCT 29 1911

Mme. Schumann-Heink will be heard as a soloist with the Boston Symphony Orchestra, under the leadership of Max Fielder, in the Academy of Music, Friday evening, November 10.

Estab'd, 1884

Newspaper Clipping Bureau in the World

From

Address

Date OCT 29 1911

A new work by Max Reger—the "Overture to a Comedy"—will figure in the first concert for the season by the Boston Symphony Orchestra, in Carnegie Music Hall, a week from Thursday evening. Mme. Ernestine Schumann-Heink, the grand opera contralto, who is to be the soloist at both the evening concert and the concert of the Saturday afternoon following, will sing an aria by Bruch and songs of Wagner and Liszt.

Other items on the initial program will be Richard Strauss' tone poem, "Thus Spake Zarathustra," Bossi's "Goldonian Intermezzi," and Weber's overture, "Oberon."

At the Saturday afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes." Madame Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and

Estab'd, 1884

From EVE. POST.

Address New York City.

Date OCT 28 1911

The programme book of the Boston Symphony Orchestra's third concert in its home town is worth preserving. It contains Philip Hale's annotations on the programme—which was devoted entirely to Liszt. It began with "Les Préludes," and ended with "Tasso." Between these came the "Dante" symphony, and the first concerto, which was played by Rudolph Ganz.

There seems to be only one man left in this town who has not learned the first thing about "How to Liszten to Music."

Estab 1884

From NEW YORK TIMES

Address

Date OCT 29 1911

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At the first concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening, Nov. 10, the programme will be devoted entirely to the music of Richard Wagner, with Mme. Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "Die Meistersinger," prelude to "Lohengrin," prelude and "Love Death" from "Tristan und Isolde," the funeral music from "Götterdammerung," and the overture to "Tannhäuser." Mme. Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Götterdammerung," and Adriano's aria from "Rienzi."

***

Estab 1884

From NEW YORK HERALD

Address

Date OCT 28 1911

Russian Violinist Makes His Debut.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Mr. Efram Zimbalist, a seventeen-year-old Russian violinist, made his début in Boston this afternoon at a Boston Symphony Orchestra rehearsal and made a decided impression. He played a violin concerto by Glazounoff, heard here for the first time; Cherubini's overture, "Lodoiska;" Brahm's E minor Symphony No. 4, and Bantock's tone poem, "Dante and Beatrice."

Mr. Zimbalist has admirable command of the resources of his violin and his tone is rich, full and refined in quality. He was warmly applauded and was recalled several times.

Estab k, 1884

From EVENING GLOBE,

Address New York City.

Date

The first pair of Boston Symphony concerts in Carnegie Hall fall on Thursday evening, Nov. 9, and Saturday afternoon, Nov. 11. The soloist at both concerts will be Mme Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's "Overture to a Comedy." Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's "Goldonian Intermezzi," and Weber's overture to "Oberon." Mrs. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt. At the afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestral numbers, Debussy's "L'Après-midi d'un faune," and Liszt's "Les Préludes." Mrs. Schumann-Heink will sing "Printemps qui commence" from "Samson et Dalila," and songs by Schubert with orchestral accompaniment.

Estab 1884

From RECORD,

Address

Date OCT 29 1911

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, November 6. The principal orchestral item on the program will be Richard Strauss' tone poem, "Thus Spake Zarathustra," which has never been played here by the Boston Orchestra. Madame Schumann-Heink is to sing Bruch's aria from "Achilleus" and a group of songs, with orchestra. The other orchestral numbers will be Beethoven's overture, "Egmont," and Debussy's prelude to "The Afternoon of a Faun" and Liszt's "Les Preludes."

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Estab 1884

Newspaper Clipping Bureau in the World

From NEWS

Address

Date OCT 24 19

Boston Symphony Tonight

Kathleen Parlow, a young pupil of the St. Petersburg master, Leopold Auer, teacher of Mischa Elman and Zimbalist, will make her first appearance in this city with the Boston Symphony orchestra in Infantry hall tonight as violin soloist. Miss Parlow has made successful public appearance in London and Germany, and recently came to New York.

She will play Saint-Saen's concerto for violin in B-minor. She is probably the most remarkable of the younger women violinists before the public today.

Esta 884

From TRIBUNE,

Address New York City.

Date OCT 29 1911

BOSTON SYMPHONY ORCHESTRA.

The first pair of Boston Symphony concerts in Carnegie Hall fall respectively on Thursday evening, November 9, and Saturday afternoon, November 11. The soloist at both concerts will be Mme. Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's "Overture to a Comedy." Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's Goldonian Intermezzi and Weber's overture "Oberon." Mme. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt.

At the afternoon concert the symphony will be the "Eroica" of Beethoven, and the other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes." Mme. Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and songs by Schubert, with orchestral accompaniment.

Estab 84

Newspaper Clipping Bureau in the World

From

Address

Date

BOSTON SYMPHONY.

The first pair of Boston Symphony concerts in Carnegie Hall will come respectively on Thursday evening, November 9, and Saturday afternoon, November 11. The soloist at both concerts will be Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's "Overture to a Comedy." Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's "Goldonian Intermezzi" and Weber's overture to "Oberon." Mme. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt. At the afternoon concert the symphony will be the "Eroica" of Beethoven. The other orchestral numbers will be Debussy's "Afternoon of a Faun" and Liszt's "Les Preludes." Mme. Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and songs by Schubert with orchestral accompaniment.

Estal 88

Newspaper Clipping Bureau in the World

From NEW YORK SUN

Address

Date OCT 29 1911

The first pair of Boston Symphony concerts in Carnegie Hall fall respectively on Thursday evening, November 9, and Saturday afternoon, November 11. The soloist at both concerts will be Mme. Schumann-Heink. On Thursday evening New York will hear for the first time Max Reger's "Overture to a Comedy." Other items on the programme will be Richard Strauss's "Thus Spake Zarathustra," Bossi's Goldonian Intermezzi and Weber's overture "Oberon." Mme. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt. At the afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes." Mme. Schumann-Heink will sing the "Spring" aria from "Samson and Delilah" and songs by Schubert with orchestral accompaniment.

Esta 1884

From EVENING MAIL,

Address New York City.

Date OCT 28 1911

With Mme. Schumann-Heink as soloist, the first programmes of the Boston Symphony concert under Max Fiedler at Carnegie hall Thursday evening and Saturday afternoon, November 9 and 11, will include Max Reger's new "Overture to a Comedy," "Thus Spake Zarathustra," by Strauss; Bossi's "Goldoni Intermezzi" and Weber's "Oberon" overture for the evening concert, and Saturday afternoon Mr. Fiedler will present the Beethoven "Eroica," Debussy's "Afternoon of a Faun" and "Les Preludes," by Liszt. Mme. Schumann-Heink at the afternoon concert will sing the "Spring" aria from "Samson and Delilah" and Schubert songs with orchestral accompaniment, and Thursday evening she will sing an aria by Bruch and songs with orchestra by Wagner and Liszt.

Estabili 84

From AMERICAN,

Address Baltimore, Md.

Date

Boston Symphony Orchestra.

At the first concert of the Boston Symphony Orchestra in the Lyric Theater, on Wednesday evening, November 8, the soloist will be Madame Schumann-Heink, who will then make her only appearance here during the current season. Madame Schumann-Heink is to sing two great songs from Wagner's The Ring, Erda's scene from Das Rhinegold and Waltraute's scene from Gotterdammerung.

The principal item on the orchestral part of the program will be Richard Strauss' Thus Spake Zarathustra.

Estab rk, 1884

[59]

From TIMES,

Address Brooklyn, N. Y.

Date OCT 28 1911

The first concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening, November 10 will bring a programme devoted entirely to the music of Richard Wagner, with Madame Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "Die Meistersinger," prelude to "Lohengrin," prelude and "Love Death" from "Tristan and Isolde," the funeral music from "Gotterdammerung," and the overture to "Tannhauser." Madame Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Gotterdammerung," and Adriano's aria from "Rienzi."

Newspaper Clipping Bureau in the World

From NEW YORK HERALD

Address

Date OCT 29 1911

The New York Philharmonic Society's initial concerts of the season take place at Carnegie Hall next Thursday evening and Friday afternoon, when Josef Stransky, the Bohemian conductor, will make his American debut. The programme for these concerts will include Beethoven's Eighth Symphony, concerning the second movement of which Berlioz wrote that it had fallen "complete from heaven into the mind of the composer." Other features will be Liszt's symphonic poem "Tasso," the "Meistersinger" prelude, and the violin concerto of Glazounow, with Efrem Zimbalist as soloist. This young Russian, the latest product of the Leopold Auer School at St. Petersburg, made his first American appearance with the Boston Symphony Orchestra in Boston, Friday, playing the Glazounow concerto, and will be heard for the first time here on this occasion. He was soloist of the Berlin Philharmonic last winter, under Nikisch, where he won favorable comment by his rendition of this same work. Zimbalist will also appear at Carnegie Hall Sunday afternoon, Nov. 5, at the first concert of the Philharmonic Society's Sunday subscription series, when he is to play the Tschaikowsky violin concerto. Other numbers of Mr. Stransky's Sunday programme are Weber's overture "Euryanthe," Svendson's "Zorahayda," and Goldmark's popular "Rustic Wedding" symphony.

* * *

Ork, 1884

From STANDARD UNION,

Addr rooklyn, N. Y.

first concert of the Boston ony Orchestra in the Academy sic, on Friday evening, Nov. 10, bring a programme devoted en- to the music of Richard Wag- with Madame Schumann-Heink oloist. The orchestral numbers prise the prelude to "Die Meister- ger," prelude to "Lohengrin," pre- ude and Love Death" from "Tris- tan and Isolde," the funeral music from "Gotterdammerung," and the overture to "Tannhauser." Madame Schumann-Heink will sing Erda's scene from "Das Rheingold," Waltraute's scene from "Gotterdammerung," and Adriano's aria from "Rienzi."

Estabili 1884

From EVENING NEWS,

Address Baltimore, Md.

Date

Mme. Schumann-Heink To Sing With Symphony

At the first concert of the Boston Symphony Orchestra at the Lyric on November 8, the soloist will be Madame Schumann-Heink, who will sing Erda's scene from "Das Rhinegold." Waltraute's scene from "Gotterdammerung" and an aria from "Rienzi." The principal item on the orchestral part of the program will be Richard Strauss' tone poem. "Thus Spake Zarathustra." The other numbers will be Mendelssohn's overture to "A Midsummer Night's Dream," Bossi's Goldenian Intermezzi Nos. 1, 2, 5 and 6 and Weber's "Oberon" overture.

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From INQUIRER

Address PHILADELPHIA, PA.

Date OCT 29 1911

"Thus Spake Zarathustra," which has never been played here by the Boston Orchestra. Madame Schumann-Heink is to sing Bruch's aria from "Achilleus" and a group of songs with orchestra. The other orchestral numbers will be Beethoven's overture "Egmont." Debus-

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening November 6. The principal orchestral item on the program will be Richard Strauss' stupendous tone poem

Ork, 1884

BELL

Newspaper Clipping Bureau in the World

From

Address

Date OCT 28 1911

Music Notes.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy on Monday evening, November 6. The principal orchestral item on the program will be Richard Strauss' "Thus Spake Zarathustra," which has never been played here by the Boston Orchestra. Madame Schumann-Heink is to sing Bruch's aria from "Achilleus" and a group of songs with orchestra. The other orchestral numbers will be Beethoven's overture "Egmont," Debussy's Prelude to "The Afternoon of a Faun" and Liszt's "Les Preludes."

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LEDGER

From PUBLIC

Address

Date OCT 29 1911

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, November 6. The principal orchestral item on the programme will be Richard Strauss's stupendous tone poem, "Thus Spake Zarathustra," which has never been played here by the Boston orchestra. Madame Schumann-Heink is to sing Bruch's aria from "Achilleus" and a group of songs with orchestra. The other orchestral numbers will be Beethoven's overture "Egmont" and Debussy's prelude to "The Afternoon of a Faun" and Liszt's "Les Preludes."

Estab 84

From EAGLE,

Address Brooklyn, N. Y.

Date

The first concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening, November 10, will bring a programme devoted entirely to the music of Richard Wagner, with Madame Schumann-Heink as soloist. The orchestral numbers comprise the Prelude to "Die Meistersinger," Prelude to "Lohengrin," Prelude and "Love Death" from "Tristan and Isolde," the Funeral Music from "Gotterdammerung" and the overture to "Tannhauser." Madame Schumann-Heink will sing Erda's scene from "Das Reingold," "Waltraute's scene from "Gotterdammerung" and Adriano's Aria from "Rienzi."

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Newspaper Clipping Bureau in the World

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Date OCT 25 1911

Social Doings

At Symphony Concert.

Infantry Hall held a very large and brilliant audience at the opening concert in the series by the Boston Symphony Concert, last evening. In the gathering were: Mr. and Mrs. Howard Hoppin, Mr. Harry Parsons Cross, Mr. and Mrs. Stephen O. Mectalf, Miss Helen Metcalf, Mrs. Gustav Radeke, Col. and Mrs. Harvey A. Baker, Mr. and Mrs. William Harkness Arnold, Mrs. Samuel Slater Durfee, Miss Durfee, Mr. Theodore Francis Green, Miss Green, Mr. William B. Weeden, Mrs. Nathaniel Waite Smith, Mrs. Benjamin A. Jackson, Mr. Daniel Jackson, Mrs. Arthur L. Kelly, Mrs. Louis E. Robinson, Miss Robinson, Mr. and Mrs. E. Bruce Merriman, Mrs. Theodore W. Foster, Mr. and Mrs. Dexter B. Potter, Mrs. R. Lincoln Lippitt, Mr. and Mrs. Albert Babcock, Mr. and Mrs. Irving P. Irons, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. John G. Aldrich, Mr. and Mrs. John Palmer Barstow, Mr. and Mrs. Arthur M. Allen, Miss Edna Lewis, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. John A. Tillinghast, Mrs. William O. Todd, Mrs. J. J. Finnigan, Miss Evangeline Larry, Miss Edith Kimball, Mrs. John H. Tillinghast, Miss Harriet J. Miller, Mr. and Mrs. Lucian B. Copeland, Mrs. Anne Gilbreth Cross, Mrs. Frederick W. Allen, Mr. Richmond Allen, Miss Annie M[illegible] Wallace.

Establis

From TIMES,

Address Washington, D. C.

Date

The time draws near for the initial Boston Symphony Orchestra concert. The first one will be given in the New National Theater Tuesday afternoon, November 7, at 4:30 o'clock. The soloist, Madame Schumann-Heink, will sing an aria by Max Pruch and a group of songs. The symphony will be Beethoven's "Eroica," and the

rk, 1.

other numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes."

TRANSCRIPT,
NOVEMBER 6, 1911

Philosophy at the Symphony Concert

IT is not idle talk of philosophy in music; and, granted the initial faith which any art demands, the fifth Symphony programme of the season, repeated Saturday evening by Mr. Fiedler, becomes a luminous instance of the philosophic idea vitalized and projected in tone. There was "Zarathustra," man entering into the region of life, above, and "Istar," man entering into the region of death, below. And there was "Melusina," man accepting his fancies for reality, and "The Afternoon of a Faun," man accepting his sensations for reality. The first two insist upon asserting some fundamental principle in life; the last two are content to describe life, in this or that mood. Such were the frank purposes of the composers. And who can say that it did not cause a fundamental difference in their music?

If in the year 1911 Harvard College is offering a course on comparative music it might well contrast pre-Darwinian and post-Darwinian music. For the former it might choose the first movement of Beethoven's Fifth Symphony—life limited and to be comprehended; for the latter Strauss's "Zarathustra," life unlimited, and to be lived. The latter idea does run through modern thought—Bergson, Wells, James and Nietzsche. At the first awakening we look around and formulate, with Aristotle. Then, with Wells, doubting the instrument by which we arrive at our conclusions, we either look down and are suffocated, or look up and are transported. Nietzsche looked up. He could not look down. Professor Santayana says, "Schopenhauer lived in hotels; he was a pessimist." Poor Nietzsche had stomach trouble (or was it liver complaint?); he evolved the superman. Pitifully limited in material things, he insisted on transcending limits in things spiritual. If he had not had liver complaint, we might not have had the superman. At any rate, he saw a kind of original sin in his liver as the early Christians saw it in their eyes and tongues. And his will evolved its own redemption through vicarious sacrifice—the sacrifice of the mob and of law.

It is just this apotheosis of will at the expense of law which typifies modern music. If you are one of the "dwellers behind," as Nietzsche would say, you will insist upon having your own world finite and comprehensible, and putting the incomprehensible off in heaven with God. But to Nietzsche the incomprehensible is over there, just beyond the foothills, ultimately to be comprehended. Only, to reach it you must break the laws of conventional morality—and of music. It is fair to say that Strauss could not adequately have written Nietzsche into tone in the classical form, which first of all knows its limits. Instead he proceeds from "the dwellers behind," who have their vision at the price of losing their divinity, to picture after picture of the struggling, insurgent soul, asserting its divinity, and finally finishes, or rather stops, in two keys at once. Frankly it is lawless music. And to any but the insurgent soul, which must break its laws to make its salvation, it is more or less foolish music. The overture to "The Fair Melusina," which observes the structural laws of its kind, is totally unable to tell its story, because a story goes on, whereas an overture "returns." Mendelssohn, with a fine perception of the external romance of life, did not feel that there was enough philosophic principle in it to break any academic rules. And his overture must finally be enjoyed only as absolute music. But "Zarathustra" was, to many of the audiences last week, a very real drawing of the veil from the regions which are "beyond good and evil."

From TRIBUNE

Address New York City.

Date

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will make its first trip of the season to New York the coming week, the first evening concert being given in Carnegie Hall next Thursday, at 8:15 o'clock, and its first afternoon concert on Saturday, at 2:30 o'clock. The evening concert brings one of the important novelties of the season, Max Reger's "A Comedy Overture," Op. 120. The overture is dedicated to Ernst von Schuch, the distinguished general music director of the Royal Opera at Dresden; has just been published and had its first performances, anywhere, in Boston on October 6 and 7. It is comparatively lightly scored, calling for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, kettledrums, triangle and the usual strings. It enjoyed a very considerable success in Boston, for, while it is treated with the elaboration that is characteristic of Reger, the spirit of comedy is preserved throughout.

The principal orchestral number will be Richard Strauss's "Thus Spake Zarathustra." Mr. Fiedler has also placed on the Thursday evening programme four numbers of Bossi's delightful "Intermezzi Goldoniani," for strings, and the "Oberon" overture of Weber. Mme. Schumann-Heink will be the soloist on Thursday night, as she will be on Saturday afternoon. Her first number Thursday evening will be Andromache's Lament, from Bruch's "Achilleus," and two songs with orchestra—Wagner's "Träume," orchestrated by Felix Mottl, and Liszt's "Three Gypsies"—will compose her second number.

The symphony on Saturday afternoon will be Beethoven's "Eroica," and the orchestral numbers will be Debussy's Prelude to "The Afternoon of a Faun" and Liszt's symphonic poem "Les Préludes." At this concert Mme. Schumann-Heink will sing as her first number the "Spring" aria from "Samson and Delilah." Three Schubert

From EVE. SUN

Address New York City.

Date NOV 4 1911

MUSIC AND MUSICIANS

BOSTON SYMPHONY COMING TO JOIN OUR BANDS.

Establishe

New York Symphony and Philharmonic Matinees—Mormon Choir at Hippodrome—Recitals of Gadski, Gluck and Zimbalist — Opera Here a Week Away—They're Off in Philadelphia with "Carmen."

Max Reger's "Overture to a Comedy," delivered to Max Fiedler before the ink was fairly dry, will lead off the Boston Symphony Orchestra's first visit to Carnegie Hall next Thursday night. As to this music, an apt foreword from the American Athens well says that "The spirit of Comedy is reserved throughout."

In opening their thirty-first season, the 101 wise men of the Hub bring back Strauss's "Zarathustra," Bossi's "Goldonian Intermezzi" and Weber's overture to "Oberon." Bruch's air from "Achilles," Wagner's "Dreams" and Liszt's "Three Gypsies," are songs for the star of the evening, Schumann-Heink.

Beethoven's "Eroica" is the symphony for next Saturday's matinée, to which the Bostonians add Liszt's "Preludes" and Debussy's "Afternoon of a Faun." The contralto airs are *Delilah's* from Saint Saens's "Samson" and Schubert's "Young Nun," "Death and the Maiden" and "The Erl-King.

All-Wagner is the Brooklyn bill of the Boston Symphony on Friday. *Adriano's* air from "Rienzi," *Erda's* from "Rheingold" and *Waltraute's* from "Götterdämmerung" are the solo parts. The band plays overtures to "Meistersinger," "Lohengrin, "Tannhäuser" and "Tristan," *Isolde's* "Liebestod," and *Siegfried's* death march.

From EVENING MAIL,

Address New York City.

Date BOSTON SYMPHONY ORCHESTRA

Thursday evening and Saturday afternoon the Boston Symphony orchestra will make its first appearances of this season, with Mme. Schumann-Heink as soloist on both occasions, returning as she does from the greatest European triumphs of her career. The programmes will be entirely different, that of Thursday evening to include Max Reger's "A Comedy Overture," which came from the press in September and was delivered to Mr. Fiedler literally before the ink was fairly dry. He has also placed Strauss' "Also Sprach Zarathustra," and four of the Intermezzi Goldoniani of Bossi on this programme and the "Oberon" overture of Weber. Mme. Schumann-Heink will sing as her first aria, "Andromache's Lament" from "Achilles," and, with orchestral accompaniment, Wagner's "Traume" and Liszt's "The Three Gypsies." Saturday afternoon the symphony will be the "Eroica," of Beethoven, Mme. Schumann-Heink will sing the "Spring" aria from "Samson and Delilah," and with orchestral accompaniment, "The Young Nun," "Death and the Maiden," and "The Erl King." Other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes."

In Carnegie hall to-morrow afternoon the Philharmonic society will give the first of a series of Sunday afternoon concerts. Zimbalist will be the soloist and he will play the Tschaikowsky concerto. Other numbers will be, Weber's "Euryanthe," Svendsen's Legende for orchestra, "Zorahayda" and Goldmark's "Rustic Wedding" symphony.

884

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From N. Y. AMERICAN

Address

Date NOV 5 - 1911

BOSTON SYMPHONY.

The first concerts of the Boston Symphony Orchestra in New York will be given in Carnegie Hall next Thursday evening and on Saturday afternoon. At both concerts the soloist will be Madame Schumann-Heink. In the Thursday programme will be Reger's "A Comedy Overture," (Op. 120); "Thus Spoke Zarathustra," of Strauss; an aria from the "Achilles," of Bruch; Bossi's "Goldonian Intermezzi"; Weber's Overture to "Oberon," and songs by Liszt and Wagner. On Saturday afternoon we are promised Beethoven's Symphony No. 3 ("Eroica"); Saint-Saens' "Spring" aria, from "Samson and Delilah"; Debussy's "Afternoon of a Faun"; three songs by Schubert and Liszt's symphonic poem, "Les Preludes." Max Fiedler will con-

Es 1884

[60]

TIGHT BINDING

From TRIBUNE

Address New York City.

Date

The first concert by the Boston Symphony Orchestra in the Brooklyn Academy of Music on Friday evening will bring a programme devoted entirely to the music of Richard Wagner, with Mme. Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "The Meistersingers of Nuremberg," the prelude to "Lohengrin," the prelude and "Love Death" from "Tristan and Isolde," the funeral music from "Die Götterdämmerung" and the overture to "Tannhäuser." Mme. Schumann-Heink will sing the "Erda Scene" from "Das Rheingold," Waltraute's narrative from "Die Götterdämmerung" and Adriano's aria from "Rienzi."

From EVENING GLOBE,

Address New York City.

Date NOV 4 1911

The Boston Symphony Orchestra will give its first pair of New York concerts this season Thursday evening, Nov. 9, and Saturday afternoon, Nov. 11, in Carnegie Hall. The Thursday programme includes Max Reger's new "Comedy Overture," Richard Strauss's "Thus Spake Zarathustra," four of Bossi's "Intermezzi Goldoniani," and the overture to "Oberon." The Saturday programme includes Beethoven's "Eroica" symphony, Debussy's "Après-midi d'un faune," and Liszt's "Les Préludes." Mrs. Schumann-Heink will be the soloist at both concerts, singing at the first Andromache's lament from "Achilles" and two songs with orchestra—Wagner's "Träume" and Liszt's "Three Gypsies"; at the second, "Printemps qui commence" from "Samson et Delila" and three Schubert songs with orchestra—"The Young Nun," "Death and the Maiden," and "Der Erlkönig."

Efrem Zimbalist will play two unfamiliar numbers at his recital at Carnegie Hall, Friday afternoon, Nov. 10—a suite in D minor, by Yorke-Bowen and Cyril Scott's "Tallahassee." Other pieces on the programme are Bach's prelude and fugue in G minor, for violin alone, Tschaikowsky's "Sérénade mélancolique," two Hungarian Dances by Brahms, Drdla's "Esmeralda," and Paganini's "Hexentanz."

York, 1884

From EVE. WORLD

Address New York City.

Date

The first pair of concerts for the season by the Boston Symphony Orchestra, with Max Fiedler conductor, will take place in Carnegie Hall next Thursday evening and Saturday afternoon. Schumann-Heink will be the soloist at both.

London, 1881; New York, 1884

Newspaper Clipping Bureau in the World

From BROOKLYN EDIT

Address BROOKLYN EDIT

Date NOV 5 - 1911

IN MUSICAL CIRCLES.

THE first concert by the Boston Symphony Orchestra in the Brooklyn Academy of Music next Friday evening will consist of a programme devoted entirely to the music of Richard Wagner, with Mme. Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "Die Meistersinger," prelude to "Lohengrin," prelude and "Love Death" from "Tristan und Isolde" and the funeral music from "Die Götterdämmerung" and the overture to "Tannhäuser."

Mme. Schumann-Heink will sing the Erda scene from "Das Rheingold," Waltraute's narrative from "Die Götterdämmerung" and Adriano's aria from "Rienzi."

Esta 884

From CITIZEN,

Address Brooklyn, N. Y.

Date NOV 4 1911

Louis C. Elson, of Boston, with Alfred De Boto, piano, as assisting artist, will give the usual lecture recital preliminary to the Philharmonic concert by the Boston Symphony Orchestra on Friday evening. The lecture recital—first of the series for the present season—is set in the Lecture Hall, Academy of Music, on Thursday, at 4 p. m. Like the concert it is presented under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

Esta 1884

From MORNING TELEGRAPH,

Address New York City.

Date NOV 5 1911

Madame Schumann-Heink opened her season last Friday evening, November 3, when she gave a song recital at Briarcliff Lodge. This coming week she is singing with the Boston Symphony Orchestra on its first tour of the season. She will appear twice in this city, on Thursday evening and Saturday afternoon, with the Boston symphonists. Her recital on Thursday afternoon, November 28, will be the last appearance she will make here this season, and it is the only recital she will give in New York. Any rumors to the effect that Madame Schumann-Heink is to sing in the Hippodrome at any of the Sunday evening concerts given there are unfounded.

Estal 884

From STANDARD UNION,

Address Brooklyn, N. Y.

Date NOV 4 1911

At the Academy of Music Friday, Nov. 10, the Boston Symphony Orchestra will give its first concert of the season.

Established: London, 1881; New York, 1884

From EAGLE,

Address Brooklyn, N. Y.

Date NOV 5 1911

Scarcely a seat remains unsold for the series of concerts by the Boston Symphony Orchestra in the Opera House, Academy of Music. It is believed that this is the first season such a complete sale has occurred, unless perhaps in the days of the Philharmonic concerts. The first concert of the Boston Symphony Orchestra in the Academy on Friday evening, November 10, will have a programme devoted to the music of Richard Wagner, with Madame Schumann-Heink as soloist. The orchestral numbers comprise the prelude to "The Mastersingers of Nuremberg," prelude to "Lohengrin," the prelude and "Liebestod" from "Tristan und Isolde," the funeral music from "Goetterdaemmerung" and the overture to "Tannhaeuser." Madame Schumann-Heink will sing the Erda scene from "Das Rheingold," Waltraute's narrative from "Goetterdaemmerung" and Adriano's aria from "Rienzi."

Es 1884

From SUN,

Address New York City.

Date NOV 5 - 1911

NOTES OF MUSIC EVENTS.

The Boston Symphony Orchestra makes its first visit to New York the coming week, the first evening concert being given in Carnegie Hall next Thursday at 8:15 and its first afternoon concert next Saturday at 2:30. The evening concert brings one of the important novelties of the season, Max Reger's "A Comedy Overture, op. 120." The overture is dedicated to Ernst von Schuch, the distinguished general music director of the royal opera at Dresden, has just been published and had its first performances anywhere in Boston on October 6 and 7. It is comparatively lightly scored, calling for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, kettledrums, triangle and the usual strings. It enjoyed a very considerable success in Boston, for while it is treated with the elaboration that is characteristic of Reger the spirit of comedy is preserved throughout. The principal orchestral number will be Richard Strauss's "Thus Spake Zarathustra." Mr. Fiedler has also placed on the Thursday evening programme four numbers of Bossi's delightful "Intermezzi Goldoniani" for strings and the "Oberon" overture of Weber. Mme. Schumann-Heink will be the soloist Thursday night, as she will be on Saturday afternoon. Her first number Thursday evening will be "Andromache's Lament" from Bruch's "Achilleus" and two songs with orchestra, Wagner's "Traume," orchestrated by Felix Mottl, and Liszt's "Three Gypsies" will comprise her second number. The symphony on Saturday afternoon will be Beethoven's "Eroica" and the other orchestral numbers will be Debussy's prelude to "The Afternoon of a Faun" and Liszt's symphonic poem, "Les Preludes." At this concert Mme. Schumann-Heink will sing as her first number the "Spring" aria from "Samson and Delilah." Three Schubert songs with orchestra make her second number: "The Young Nun," orchestrated by Liszt; "Death and the Maiden," orchestrated by Mottl, and "The Erl King," orchestrated by Berlioz.

Estab 84

From EVE. JOURNAL

Address New York City.

Date NOV 4

Next Thursday evening and Saturday afternoon bring the first pair of concerts of the Boston Symphony Orchestra in New York. Madame Ernestine Schumann-Heink will appear as soloist at both concerts, but the programmes will be entirely different. Conductor Max Fiedler brings one novelty, for Thursday evening, Max Reger's "A Comedy Overture." The big work will be Strauss's "Thus Spake Zarathustra," and he has also placed on the programme four of the Intermezzi Goldoniani of Bossi and the "Oberon" overture of Weber. On Saturday afternoon the symphony will be the "Eroica" of Beethoven. The other orchestral numbers will be Debussy's "The Afternoon of a Faun," and Liszt's "Les Preludes."

ork, 1884

From WORLD

Address New York City

Date

Boston Symphony.

The first concerts of the Boston Symphony Orchestra in New York will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At both concerts the soloist will be Mme. Schumann-Heink. The programmes in full and in their order are as follows:

A Comedy Overture, op. 120	Reger
Tone poem, "Thus Spake Zarathustra"	Strauss
Aria from "Achilles"	Bruch
Goldonian Intermezzi	Bossi
Songs with orchestra,	
"Traume" (orchestrated by Mottl)	Wagner
"Die drei Zigeuner"	Liszt
Overture, "Oberon"	Weber
Symphony No. 3, "Eroica"	Beethoven
"Spring," aria from "Samson and Delilah"	Saint-Saens
Prelude, "The Afternoon of a Faun"	Debussy
Songs with orchestra,	
"Die junge Nonne" (orchestrated by Liszt)	Schubert
"Tod und das Madchen" (orchestrated by Felix Mottl)	Schubert
"Der Erlkonig" (orchestrated by Hector Berlioz)	Schubert
Symphonic Poem, "Les Preludes"	Liszt

Establis

From STANDARD UNION,

Address Brooklyn, N. Y.

Date NOV 5 - 1911

Louis C. Elson, of Boston, with Alfred De Voto at the piano as assisting artist, will give the usual lecture recital preliminary to the Philharmonic concert by the Boston Symphony Orchestra on Friday evening next. The lecture recital, first of the series for the present season, is set in the lecture hall, Academy of Music, on Thursday at 4 P. M. Like the concert, it is presented under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

Est , 1884

From TIMES,

Address New York City.

Date

The Boston Symphony Orchestra makes its first visit to New York the coming week, the first evening concert being given in Carnegie Hall next Thursday at 8:15, and its first afternoon concert next Saturday at 2:30. The evening concert brings one of the important novelties of the season, Max Reger's "A Comedy Overture, Opus 120." The overture, dedicated to Ernst von Schuch, the general music director of the Royal Opera at Dresden, has just been published, and had its first performances anywhere in Boston on Oct. 6 and 7. It is comparatively lightly scored, calling for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, kettledrums, triangle, and the usual strings.

The principal orchestral number will be Richard Strauss's "Thus Spake Zarathustra." Mr. Fiedler has also placed on the Thursday evening programme four numbers of Bossi's "Intermezzi Goldoniani" for strings and the "Oberon" overture of Weber. Mme. Schumann-Heink will be the soloist Thursday night as she will be on Saturday afternoon. Her first number Thursday evening will be Andromache's lament from Bruch's "Achilleus," and two songs with orchestra, Wagner's "Traume," orchestrated by Felix Mottl, and Liszt's "Three Gypsies" will comprise her second number.

The symphony on Saturday afternoon will be Beethoven's "Eroica," and the other orchestral numbers will be Debussy's prelude to "The Afternoon of a Faun" and Liszt's symphonic poem, "Les Preludes." At this concert Mme. Schumann-Heink will sing as her first number the "Spring" aria from "Samson and Delilah." Three Schubert songs with orchestra make her second number—"The Young Nun," orchestrated by Liszt; "Death and the Maiden," orchestrated by Mottl, and "The Erl King," orchestrated by Berlioz.

E k, 1884

From TIMES,

Address New York City.

Date

Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the Boston sculptor, Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow. The donors are friends of Mr. Higginson, who have elected to remain anonymous. There were no ceremonies attending the presentation of the bust, but it was first seen at the time of the thirtieth anniversary of the first concert of the orchestra. The first pair of concerts in New York on Thursday evening, and Saturday afternoon, will present as soloist Mme. Ernestine Schumann-Heink.

Est , 1884

[61]

From TIMES,

Address Brooklyn, N. Y. NOV 4 1911

MUSIC AND MUSICIANS

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Est... York, 1884

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...k, 1884

From MORNING TELEGRAPH,

Address New York City.

Date NOV 5 1911

NOTES OF THE MUSIC WORLD

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Newspaper Clipping Bureau in the World

From AMERICAN HEBREW

Address NEW YORK CITY NOV 3 1911

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1884

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Address New York City.

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E... k, 1884

From NEW YORK HERALD

Address

Date NOV 5 - 1911

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E... , 1884

From CITIZEN,

Address Brooklyn, N. Y.

Date NOV 4 1911

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From

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The First Established and Most Complete Newspaper Clipping Bureau in the World

From EVENING STAR,

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Songs with orchestra—

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"Die junge Nonne"..... Schubert

"Die drei Zigeuner"..... Liszt

Symphonic poem, "Les Preludes"..... Liszt

Est... 1884

From STAATSZEITUNG,

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Date NOV 9 - 1911

[62]

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Address Brooklyn, N. Y. NOV 4 1911

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"Vision" by

From STANDARD UNION,

Address Brooklyn, N. Y.

Date NOV 5 - 1911

Establ 1884

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Newspaper Clipping Bureau in the World

From NEW YORK CITY

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Esta 884

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Es 1884

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Es 1884

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From AMERICAN,

Address Philadelphia, Pa.

Date NOV 7 - 1911

BOSTON SYMPHONY IN FINE MODERN PROGRAM

Estab 1884

Mme. Schumann-Heink Pleases as the Soloist of the Evening

SINGER IN GOOD VOICE

THE Boston Symphony Orchestra in its first concert here of the season and Ernestine Schumann - Heink as the soloist of the occasion drew a large audience to the Academy of Music last evening. Mr. Fiedler's organization numbers 101 performers now, and its ranking among the world's great orchestras is indisputable. Mme. Schumann-Heink's brilliant operatic record alone entitles her to respectful regard. The finest period of her art has passed, but she is still one of the notable contraltos of the day, and a diva whose achievements have ever been instinct with sincerity and high purpose. Singer and orchestra effected a welcome combination last evening, and the value of this union was additionally enhanced by a program of emphatic interest.

Modernity was distinctively its keynote. Teutonic radicalism in music was represented by Richard Strauss' tone poem, "Also Sprach Zarathustra," and revolutionary French art was typified in Debussy's prelude to "The Afternoon of a Faun." The latter is the newer, though more familiar, offering. The mystic intangibility and strange subjective poetry of Debussy's score is in as perfect harmony with Mallarme's baffling "ecologue," on which the work is based, as is the same composer's marvellous accompaniment to Maeterlinckian "marionette drama" in "Pelleas et Melisande." Mr. Feidler's reading revealed every subtle nuance of this remarkable piece of musical writing.

The Strauss work is equally as recondite, although in a much more full-blooded manner than the "prelude." The composer is said to have had in mind more a tribute to the wild, but intensely vital, genius of Neitszche, than a direct musical exposition of his philosophy. Yet, certain philosophical concepts are touched upon the musical episodes, admitting of analysis not likely to be undertaken by the ordinary listener, who can find much to interest him, however, in mere crashing of the tonal waves and the original beauty of its profound polyphony.

Madame Schumann-Heink's art was exhibited in a variety of phases. She sang with rare charm a group of songs that included the lovely "Traueme," based by Richard Wagner on some motives from his "Tristan"; Schubert's "Die Junge Nonne"; Liszt's "Die Drei Zigeuner" and a majestic aria from the "Achilleus" of Bruch's Trojan cycle.

Other numbers given by the orchestra were the frequently heard "Les Preludes" of Liszt and Beethoven's "Egmont," works which now appear almost models of simplicity in contrast with what, rightly or otherwise, the Strausses and Debussys are seeking to do with music.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date NOV 4 1911

Estabi

Boston Symphony's Opening Concert

The first concert of the season by the Boston Symphony Orchestra will be given at the Academy of Music next Monday evening, with Mme. Schumann-Heink as soloist. The great contralto will sing as her first number the dramatic aria, "Andromache's Lament," from "Achilles," by Bruch, and as her second number a group of three songs by Wagner, Schubert and Lisst. The orchestral part of the program, under the direction of Mr. Fiedler, will be as follows: Overture, "Egmont," Beethoven; tone poem, "Thus Spake Zarathustra," Strauss; Prelude to "The Afternoon of a Faun," Debussy; symphonic poem, "Les Preludes," Liszt.

From PRESS,

Address Philadelphia, Pa.

Date NOV 5 - 1911

Est , 1884

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow (Monday) evening at 8.15. The concert will mark the first appearance of the season here of Madam Ernestine Schumann-Heink, who is the soloist of the occasion. Among the singers who come to Philadelphia none enjoys greater favor with the public than this great German contralto. Madame Schumann-Heink will sing as her first number the lament of Andromache from "Achilles." As her second number she will sing three songs with orchestra, the first Wagner's "Traume" which as is already known was Wagner's preliminary study of the second act of "Tristan and Isolde," Schubert's song "The Young Nun" and Liszt's "Three Gypsies." "Traume" has been orchestrated by the late Felix Mottl and "The Young Nun" was orchestrated by Franz Liszt.

The orchestral part of the program is most important and presents features of special attraction. The principal work will be Richard Strauss' stupendous tone poem, "Thus spake Zarathustra" which will be played here by the Boston Symphony for the first time. Mr. Fiedler is notably one of the greatest interpreters of Richard Strauss and in no work does he scale greater heights than in this paraphrase of the master work of Friedrich Nietzsche.

The program will also include Beethoven's "Egmont" overture, Debussy's exquisite prelude "The Afternoon of a Faun" and Liszt's symphonic poem "Les Preludes." The program in full is as follows:—

Beethoven—Overture ..... "Egmont"
Strauss—Tone poem. "Thus Spake Zarathustra"
Bruch ..... Aria from "Achilleus"
Debussy Prelude to "The Afternoon of a Faun"
Songs with Orchestra—
Wagner ..... "Traume"
Schubert ..... "Die junge Nonne"
Liszt ..... "Die drei Zibeuenner"
Madame Schumann-Heink.
Liszt—Symphonic poem..... "Les Preludes"

Newspaper Clipping Bureau in the World

From [illegible]

Address PHILADELPHIA, PA.

Date [illegible]

Est 1884

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, at 8:15. The concert will mark the first appearance of the season here of Mme. Ernestine Schumann-Heink, who is the soloist of the occasion. Among the singers who come to Philadelphia, none enjoy greater favor with the public than this great German contralto. Madame Schumann-Heink will sing as her first number the lament of Andromache from "Achilles." As her second number she will sing three songs, with orchestra. Wagner's "Traume," which, as is already known, was Wagner's preliminary study of the second act of "Tristan and Isolde"; Schubert's song, "The Young Nun," and Liszt's "Three Gipsies." "Traume" has been orchestrated by the late Felix Motti, and "The Young Nun" was orchestrated by Franz Liszt.

The orchestral part of the programme is most important, and presents features of special attractiveness. The principal work will be Richard Strauss's stupendous tone poem, "Thus Spake Zarathustra," which will be played here by the Boston Symphony for the first time. Mr. Fiedler is notably one of the greatest interpreters of Richard Strauss, and in no work does he scale greater heights than in this paraphrase of the matter work of Friedrich Nietzsche. The work is not unknown to Philadelphia audiences, although it has not had many performances here. Strauss began it in Munich, in February, 1896, and completed it the following August. It had its first performance at Frankfort-on-the Main, on November 27 of that year. The first performance in America was given by the Chicago Orchestra, under Theodore Thomas, early in 1897, and Mr. Paur gave it in Boston for the first time on October 30 of that year. It is the belief of many admirers of Strauss that this is his greatest work. The programme will also include Beethoven's "Egmont" overture, Debussy's exquisite prelude, "The Afternoon of a Faun," and Liszt's symphonic poem, "Les Preludes." The programme in full is as follows:

Overture, "Egmont" ..... Beethoven
Tone poem, "Thus Spake Zarathustra" ..... Strauss
Aria from "Achilles" ..... Bruch
Prelude to "The Afternoon of a Faun" ..... Debussy
Songs with orchestra—
"Traume" ..... Wagner
"Die junge Nonne" ..... Schubert
"Die drei Zigeuner ..... Liszt
Symphonic poem, "Les Preludes" ..... Liszt
Soloist, Madame Schumann-Heink.

From EVENING SUN,

Address Baltimore, Md.

Date NOV 4 [illegible]

Est 18

FIRST SYMPHONY CONCERT

Mme. Schumann-Heink Will Be The Soloist At Lyric November 8.

The Boston Symphony Orchestra gives its first concert of the season in the Lyric Theatre on next Wednesday evening, November 8, at 8.15. The soloist will be Mme. Schumann-Heink, who will then make her only appearance of the season in Baltimore. Mme. Schumann-Heink is down on the program for two numbers.

Max Fiedler, conductor, has placed on this program Richard Strauss' stupendous tone poem "Thus Spake Zarathustra." The program, in full, is as follows:

Overture to "A Midsummer Night's Dream" ..... Mendelssohn
Tone Poem, "Thus Spake Zarathustra" ..... Strauss
(a) Erda's Scene from "Das Rheingold" ..... Wagner
(b) Waltraute's Narrative from "Gotterdammerung" ..... Wagner
Intermezzi Goldonian ..... Bossi
Adriano's Aria from "Rienzi" ..... Wagner
Overture, "Oberon"

[63]

From PRESS,

Address Philadelphia, Pa.

Date NOV 7 - 1911

Estab 1884

BOSTON SYMPHONY, FIRST CONCERT

A Varied Program Presented with Schumann-Heink as Soloist.

Program.

Beethoven—Overture to Goethe's "Egmont," Op. 84.
Strauss—Tone Poem, "Thus Spake Zarathustra."
Bruch—Andromache's Lament from "Achilles" (Part III, No. 16), Op. 50.
Debussy—Prelude to "The Afternoon of a Faun" (after the Eclogue of Stephane Mallarme).
Songs with orchestra:—
(a) Wagner, "Traume" (orchestrated by Felix Mottl).
(b) Schubert, "Die junge Nonne" (orchestrated by Franz Liszt).
(c) Liszt, "Die drei Zigeuner."
Liszt, "Les Preludes," Symphonic Poem No. 3.
Soloist, Madame Ernestine Schumann-Heink, contralto.

The loyalty which Philadelphia has always demonstrated for the Boston Symphony Orchestra was manifested again last evening, when an audience that completely filled the Academy of Music, in spite of the very rainy night, turned out to the first concert of the season. At the appearance of Max Fiedler, his reception was most cordial, and his program so much pleased that this warmth of applause was more marked following each of the numbers. It was especially emphatic after the playing of Strauss' tone poem, "Thus Spake Zarathustra," the most exacting number played by the orchestra. To this enthusiasm, more for the hard work of Mr. Fiedler and his men than for the pleasure afforded by the Strauss composition, the conductor compelled the orchestra to stand with him to share in the demonstration.

The Stormy "Zarathustra."

There was a rest of ten minutes following this composition. It was necessary after the hard work that Strauss places upon all the instruments, and equally so to allow the audience to recover itself after this long, weird combination of harmonious and discordant tones. Here and there is luscious Strauss melody, but just sufficient to tantalize, and then off again into those wild flights of musical fancy in which the modern composer so thoroughly delights. While the riddles of "Zarathustra" are many and almost unsolvable, Mr. Fiedler at least so far interprets them as to making the music intelligible, engrossing and stirring. He really is deserving of unstinted praise for the way he accomplished this almost inhuman task. But the few passages of deep, sensuous beauty in "Zarathustra" are well worth its introduction in a program, with the other portions to give an audience a chance to study the great genius of the greatest of present-day composers.

How delightful, though, was the dainty little tuneful "Afternoon of a Faun," which was the next orchestral number given. What a master at program making is Mr. Fiedler to have played this gentle little composition right after the stormy "Zarathustra." It had the appreciated effect of the enjoyable calm after the violent storm. The opening orchestral number was Beethoven's overture to Goethe's "Egmont," and the closing number, Liszt's symphonic poem, "Les Preludes," No. 3, played at the last concert but one by the Philadelphia Orchestra—the Liszt Centenary Concert. Both were given in the best style of Mr. Fiedler and the Boston intstrumentalists.

Schumann-Heink the Soloist.

Mme. Schumann-Heink was the soloist. She sang twice, first after the Strauss number, Bruch's Androche's Lament from "Achilles," and just before the last orchestral number, three songs, Wagner's "Traume," a great favorite with the composer; Schubert's "Die Junge Nonne," and Liszt's "Die Drei Zigeuner." The beloved contralto was in superb voice. She has never sung better in this city than last night and the audience was overly appreciative, so much so after the last number as to call out the singer a number of times, holding the orchestra from completing the program. The Schubert and Liszt numbers were especially suited to the singer's voice, and in the latter Concertmeister A. Witek, assisted so materially with his fine violin obbligato that Mme. Schumann-Heink compelled him to stand with her, hand in hand, to share the applause. The next Boston Symphony Concert will be given on Monday evening, December 4.

Newspaper Clipping Bureau in the World

From [illegible]

Address

Date

NOV 5 - 1911

Estab 1884

At an informal supper, given at the house of a Boston music-lover, after the last concert of the Symphony Orchestra, some years ago, Mr. W. F. Apthorp was chatting with Mr. Higginson about the orchestra, when Mr. Loeffler, overhearing the word "oboe" as he was passing by, joined them and said: "Wouldn't you like to have the first oboe of the Opera-Comique in Paris?" "Yes, I should," replied Mr. Higginson, "and I shouldn't mind having the first flute, too!" "Do you know I think they could be had, both of them," went on Mr. Loeffler. "Then go and get them!" was Mr. Higginson's laconic answer. And sure enough, Messrs. Mole and Sautet was first flute and first oboe in the Symphony Orchestra next season.

Newspaper Clipping Bureau in the World

From HARTFORD COURANT

Address

Date NOV 8 - 1911

...performance will ...kept ... a constant uproar.

Boston Symphony Orchestra.

The first of a series of three concerts by the famous Boston Symphony orchestra will be given at Parsons's theater, Monday evening, November 13. Max Fiedler will conduct and Alwyn Schroeder will appear as soloist. The orchestra, conductor and soloist are all favorites with the musical public of Hartford, a public eager for the first event of the season, a large percentage of subscribers of former years having renewed and many new subscribers having taken season tickets. Many patrons will regret the fact that Mr. Fiedler will not return to the orchestra after the present year. His enthusiastic interest in the work, has done more to make the concerts of the Boston orchestra popular in Hartford than ever before and the performances of the year will doubtless equal the best of other seasons. Reserved seats are now selling at John M. Gallup & Co's.

Estab ...84

From EVENING STAR.

Address Baltimore, Md.

Date

Boston Symphony Orchestra.

The Boston Symphony Orchestra gives its first concert of the season in the Lyric Theater on next Wednesday evening, November 8, at 8:15. The soloist will be Madame Schumann-Heink, who is down on the program for two numbers. These two are songs from Wagner's Ring, which are most closely connected with her name and fame.

Obeying the wishes of many of the patrons of the Boston concerts here Mr. Fiedler has placed on this program Richard Strauss' stupendous tone poem, Thus Spake Zarathustra, which will be heard in this city for the first time.

Est ...884

From RECORD,

Address PHILADELPHIA, PA.

Date NOV 5 1911

* * *

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The concert will mark the first appearance of the season here of Ernestine Schumann-Heink, who is the soloist of the occasion. She will sing as her first number the lament of Andromache from "Achilles." As her second number she will sing three songs

...884

MME. SCHUMANN-HEINK.

with orchestra, the first Wagner's "Traeume," which, as already known, was Wagner's preliminary study of the second act of "Tristan and Isolde;" Schubert's song "The Young Nun" and Liszt's "Three Gypsies." "Traeume" has been orchestrated by the late Felix Mottl and "The Young Nun" was orchestrated by Franz Liszt.

The orchestral part of the program presents features of special attraction. The principal work will be Richard Strauss' tone poem "Thus Spake Zarathustra," which will be played here by the Boston Symphony for the first time. Conductor Fiedler is notably one of the greatest interpreters of Richard Strauss. Strauss began the work in Munich in February, 1896, and completed it the following August. The first performance in America was given by the Chicago Orchestra, under Theodore Thomas, early in 1897. The program will also include Beethoven's "Egmont" overture, Debussy's prelude "The Afternoon of a Faun" and Liszt's symphonic poem "Les Preludes."

Newspaper Clipping Bureau in the World

From INQUIRER

Address PHILADELPHIA, PA.

Date NOV 7 1911

BOSTON SYMPHONY CONCERT

Madame Schumann-Heink Appears in a Notable Program

There was not a vacant seat in the Academy of Music last night at the first concert this season of the Boston Symphony Orchestra under the direction of Mr. Fiedler. It was a notable program. The chief orchestral number was Richand Strauss' tone-poem, "Thus Spake Zarathustra." This extraordinary composition has been heard here before and must have many more exemplifications before it can be thoroughly understood. Few people have discovered exactly what Nietzsche meant when he wrote the book of which the tone-poem is supposed to be a musical setting; hence it is not easy to divine all that Richard Strauss tries to read into a score which is supposed to illuminate Zoroaster's philosophy. Nevertheless, it is a work of great interest. There is more tonal beauty in it than the composer commonly allows himself, while the orchestration is a marvel. If one cannot understand all of it one can at least enjoy it, especially when played so admirably.

The other orchestral numbers were: Beethoven's "Egmont" overture, Debussy's prelude to "The Afternoon of a Faun"—a work of rare interest—and Liszt's symphonic poem No. 3, "Les Preludes." The latter was in recognition of the centennial of Liszt's birth and was excellently played.

Mme. Schumann-Heink elected to appear for her dramatic number in Andromache's lament from "Achilles," by Bruch, a stately piece of composition in the classic style, which she sang with great authority and with the plenitude of her vocal powers, which show no diminution.

Her other numbers were Wagner's "Traume," Schubert's "Die Junge Nonne" and Liszt's "Die drei Zigeuner." These she sang delightfully. It will be noted that these four vocal numbers cover a wide range of style and emotions, but it would not be easy to say in which

E ...rk, 1884

WELCOME WORDS TO WO

Women who suffer with disorders pec... sex should write to Dr. Pierce and re... advice of a physician of over 40 years ...—a skilled and successful specialist in ... of women. Every letter of this sort ... careful consideration, and is regarded

From TELEGRAPH

Address

Date NOV 4 1911

band.

THE first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music Monday evening. Madame Schumann-Heink, who is the soloist, will sing as her first number Andromache's Lament from Bruch's "Achilles." As her second number she will sing three songs with orchestra, "Traume," Wagner's preliminary study for the second act of "Tristan and Isolde"; Schubert's "The Young Nun," and Liszt's "Three Gypsies." The orchestra program presents as its principal work Richard Strauss's tone poem, "Thus Spake Zarathustra," which will be played here by the Boston Orchestra for the first time. Mr. Fiedler is notable as an interpreter of Strauss, who in no work scales greater heights than in this paraphrase of the master work of Friedrich Nietzsche. The opening is one of the grandest passages in the musical literature of our time. The program will also include Beethoven's "Egmont" overture, Debussy's exquisite Prelude, "The Afternoon of a Faun," and Liszt's symphonic poem "Les Preludes," a selection and arrangement that testify to Mr. Fiedler's taste and skill in program making.

Establi...

From SUN,

Address Baltimore, Md.

Date

The Boston Symphony

THE first concert of the season by the Boston Symphony Orchestra next Wednesday evening will present to Baltimore for the first time what many regard as the greatest of orchestral compositions since Beethoven's Ninth Symphony. This is Richard Strauss' tone poem "Thus Spake Zarathustra." Strauss wrote this poem in 1896 and it had its first performance in America the following year. As the title indicates, Strauss has composed what really is a musical paraphrase of the masterpiece of the German philosopher, Friedrich Nietzsche.

Of equal interest with the Zarathustra will be the appearance here as soloist of Mme. Schumann-Heink. The evening's program in full is as follows:

Overture to "A Midsummer Night's Dream," Op. 21.....Mendelssohn
Tone Poem, "Thus Spake Zarathustra".....Strauss
(a) Erda's Scene from "Das Rheingold"
(b) Waltraute's Narrative from "Gotterdammerung".....Wagner
Goldonian Intermezzi, Op. 127.....Bossi
Aria, "Just God," from "Rienzi"..Wagner
Overture to the Opera "Oberon"..Weber
Soloist—Mme. Schumann-Heink.

E ...ork, 1884

Newspaper Clipping Bureau in the World

From POST.

Address Washington, D. C.

Date

NOV 5 - 1911

THE CONCERT OUTLOOK

Boston Symphony Orchestra.

Tuesday afternoon at 4:30 the first Boston Symphony concert of the season will be given at the National Theater, and with the orchestra comes as soloists the great Washington favorite, Mme. Schumann-Heink. Mme. Schumann-Heink is down for two numbers. Her first is the great aria, "Andromache's Lament," from "Achilles," by Max Bruch, and her second comprises three songs with orchestral accompaniment. The first of these is Wagner's "Traume," which, as is generally known, was Wagner's preliminary study of the second act of "Tristan and Isolde;" the second, Schubert's "The Young Nun," and the third Liszt's "Three Gypsies." In "Traume" the orchestration used will be that of Felix Mottl, while Franz Liszt's orchestration of "The Young Nun" will be employed. Liszt orchestrated his own "Three Gypsies."

The symphony will be Beethoven's "Eroica," a work which seems to gain in significance as it gains in age. More than 100 years old, it still stands as one of the mountain peaks in musical literature. Another number will be Debussey's entrancing "Prelude to the Afternoon of a Faun," and the closing number will be Liszt's symphonic poem "Les Preludes."

Estab ...4

From POST,

Address Washington, D. C.

Date ...2 - 191...

THE Boston Symphony Orchestra, Max Fiedler, conductor, will be heard in Washington for the first time this season on Tuesday, with Mme. Schumann-Heink as soloist.

The program is most interesting, and, as a mild hint to that class of music lovers who use the "analytical program" as a textbook during the progression of a symphonic number, it is suggested that they listen to the symphony as a whole; a tone picture, and use the program for detail later. This matter, combined with the talking at the rear of the theater during the numbers on the program, caused acute suffering to many last winter.

The program is as follows: "Eroica," Symphony No. 2, in E flat major (Beethoven); aria from Achilleus" (Bruch); prelude to "The Afternoon of a Faun" (Debussy); symphonic poem, "Les Preludes" (Liszt); songs with orchestra, Mme. Schumann-Heink.

Es ...1884

Newspaper Clipping Bureau in the World

From TELEGRAPH

Address

Date OV 3 911

Major Higginson.

From the Richmond Times-Dispatch.

Symphony Hall, the home of the Boston Symphony Orchestra in the Massachusetts capital, has lately been enriched by the placing in the foyer of a bronze bust of Major Henry Lee Higginson, the founder and sustainer of the Orchestra. The donors are his friends who prefer to remain anonymous.

This is a pleasing tribute to a man who deserves it. Major Higginson is the most public spirited man in Boston; in fact, he is one of the most public spirited and philanthropic citizens of the republic. No man has done more for his city than this noble old Bostonian. His name has headed the list every time there has been a call upon the citizens for help. He has given freely here and there until the record of his benefactions is almost endless.

As an alumnus of a university, Major Higginson has shown what a real alumnus should be. To his alma mater, Harvard, he has made splendid gifts which endear him to all those who have passed in and out of the gates of that institution. He helped most in building the great democratic club. The Union, the chief meeting place and centre of activity of six thousand students; he gave to them the finest athletic field in the country. He has given many more things than could be here enumerated, and, unlike so many men of vast wealth, he feels that his obligations to his alma mater did not cease when the time came for him to turn down his student lamp forever.

A great public benefactor, a great leader of movements for the welfare of the people, of brave soul and generous heart, Major Higginson deserves at all times the superlative expression of appreciation from all those who know him to be what a public spirited citizen ...

Estab ...84

From SUN,

Address Baltimore, Md.

BOSTON SYMPHONY TONIGHT

Strauss' Work Principal Number And Schumann-Heink Soloist.

The first Boston Symphony Orchestra concert of the season will be given tonight in the Lyric beginning at 8.15 o'clock. The soloist will be Mme. Schumann-Heink, and the principal orchestral number will be Richard Strauss' "Thus Spoke Zarathustra." The program in full will be as follows:

Overture to "A Midsummer Night's Dream," Mendelssohn
Tone poem, "Thus Spoke Zarathustra".....Strauss
(a) Erda's scene from "Das Rheingold"...
(b) Waltraute's narrative from "Gotterdammerung"..... } Wagner
Goldonian Intermezzi.....Bossi
Adriano's aria from "Rienzi".....Wagner
Oberture—Oberon.....Weber

York, 1884

[64]

From AMERICAN,

Address Philadelphia, Pa.

Date NOV 5 - 1911

...attractive program will be offered by the Boston Symphony Orchestra for its first concert of the season here, to be given in the Academy of Music to-

morrow night. The organization, under Max Fiedler, will play Beethoven's "Egmont" overture, Debussy's prelude to "The Afternoon of a Faun," Strauss' "Also Sprach Zarathustra" and Liszt's "Les Preludes." Ernestine Schumann-Heink will be the soloist, and she will be heard in Bruch's aria from "Achilleus" and in Wagner's "Traume," Schubert's "Die Junge Nonne" and Liszt's "Die Drei Zigeuner."

The Strauss work is not unknown to Philadelphia audiences, although it has not had many performances here. Strauss began it in Munich in February, 1896, and completed it the following August. It had its first performance at Frankfort-on-the-Main on November 2, of that year. The first performance in America was given by the Chicago Orchestra under Theodore Thomas early in 1897, and Mr. Paur gave it in Boston for the first time on October 30 of that year.

Estab ..., 1884

From EVENING NEWS,

Address Baltimore, Md.

Date

SCHUMANN-HEINK'S WAGNER PROGRAM

Will Sing Three Numbers As Soloist At Boston Symphony Concert.

Mme. Ernestine Schumann-Heink, the German contralto whose personality, coupled with her wonderful voice and art, has served to create for her a great following, will be the soloist at the first Boston Symphony concert of the season at the Lyric on Wednesday evening. Mme. Schumann-Heink has not sung here with orchestra for several years, although her yearly recitals at Ford's Opera House are regularly expected, as regularly given and always enormously successful.

Her numbers Wednesday night will be exclusively Wagnerian, the first being "Erda's Scene" from "Das Rheingold," the second the "Waltraute" narrative from "Gotterdammerung" and the third Adriano's aria from "Rienzi."

Estab ... 1884

SOLOIST AND LEADER OF BOSTON SYMPHONY

MME SCHUMANN-HEINK

PHOTO. BY GARO

MAX FIEDLER

From INQUIRER, PHILADELPHIA, PA.

Address

Date NOV 5 1911

Boston Symphony Orchestra

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8.15. The concert will mark the first appearance of the season here of Madame Ernestine Schumann-Heink, who will sing as her first number the lament of Andromache, from "Achilles." As her second number she will sing three songs with orchestra, the first Wagner's "Traume," which, as is already known, was Wagner's preliminary study of the second act of "Tristan and Isolde," Schubert's son, "The Young Nun," and Liszt's "Three Gypsies." "Traume" has been orchestrated by the late Felix Mottl and "The Young Nun" was orchestrated by Franz Liszt.

The full program is as follows:

Debussy's exquisite Prelude, "The Afternoon of a Faun," and Liszt's symphonic poem, "Les Preludes." The program in full is as follows:

Beethoven—Overture ..... "Egmont"
Strauss—Tone poem. "Thus Spake Zarathustra"
Bruch ..... Aria from "Achilleus"
Debussy Prelude to "The Afternoon of a Faun"

Songs with Orchestra—
Wagner ..... "Traume"
Schubert ..... "Die junge Nonne"
Liszt ..... "Die drei Zigeuner"
Liszt ..... Symphonic Poem, "Les Preludes"
Soloist, Madame Schumann-Heink.

Philadelphia Orchestra Practice

Estab ..., 1884

From SUN,

Address Baltimore, Md.

Date

BOSTON SYMPHONY PLANS

Season Of 120 Concerts Mapped Out For Famous Orchestra.

[H. T. P., in Boston Transcript.]

With the Symphony concerts of Friday afternoon, October 6, and Saturday evening, October 7, to begin the new season, the orchestra enters upon its thirty-first year. It will celebrate the 30 years that are past on October 13 and 14.

The orchestra will go twice into the Middle West—once at the end of January, as heretofore, and once at the middle of April. The six additional concerts in the Middle West raise the total number that the orchestra will undertake in its seven months of active work to 120, practically four concerts a week—to say nothing of rehearsals and travel—and so the most exacting task the management has yet set for it. To New York, Brooklyn, Philadelphia, Baltimore and Washington it will go at monthly intervals as of old, and already its audiences there are assured. It will give its occasional concerts in Worcester, Providence, Springfield, New Bedford and other New England cities where it is annually and eagerly expected.

Fortunately for such a scheme, Mr. Fiedler has the physical strength, the nervous vitality and the liking for work that make the schedule possible. He will return to Boston for the final year of his conductorship, to his last opportunity to perform with the Symphony Orchestra the music that he particularly cherishes and the music that he wishes particularly to bring to hearing.

The singers will be Mmes. Gluck and Morena, of the Metropolitan Opera House; Mme. Schumann-Heink, of Europe and America, and Miss Elena Gerhardt, the German concert singer, who comes for the first time to the United States at midwinter. The pianists will be Messrs. Hofmann, Bauer, Ganz, Bachaus and Proctor and Mmes. Samaroff and Goodson. The violinists will be Mmes. Parlow and Powell and Mr. Zimbalist for wandering virtuosi, and Messrs. Witek and Noack from the first desk of the orchestra itself. Furthermore, at one pair of concerts Mr. Schroeder will play a cello piece.

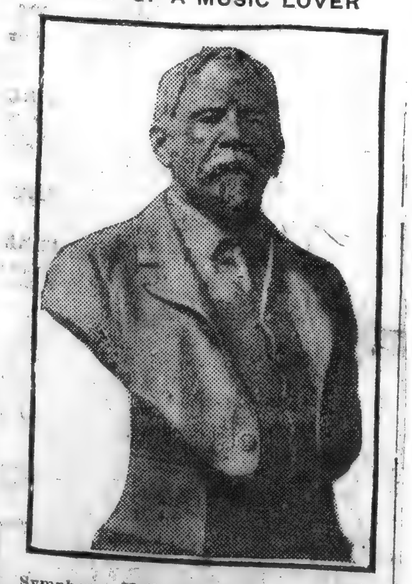
From RECORD,

Address PHILADELPHIA, Pa

Date NOV 8- 1911

Estabi ..., 1884

BUST OF A MUSIC LOVER



Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the eminent Boston sculptor, Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow.

The donors are friends of Mr. Higginson who have elected to remain anonymous.

DOING THE CITY BUREAUS

[65]

Newspaper Clipping Bureau of the World

ITEM

From

Address PHILADELPHIA, PA.

Date NOV 7- 1911

Establis ...884

BOSTON SYMPHONY, SCHUMANN-HEINK

The Boston Symphony Orchestra gave its first concert of the season last night at the Academy of Music. In defiance of weather conditions music lovers turned out to welcome the visitors and the auditoroum was well-filled.

Max Fielder conducted, and a very interesting program was rendered, headed by Beethoven's Overture to Goethe's "Egmont." Strauss' "Thus Spake," Bruch's Lament, from "Achilles" and Liszt's "Les Preludes" were the strong numbers.

Mme. Schumann-Heink was the soloist. She sang twice, first after the Strauss number, Bruch's Andromache's Lament from "Achilles," and just before the last orchestral number, 3 songs, Wagner's "Traume," a great favorite with the composer; Schubert's "Die Junge Nonne," and Liszt's "Die Drei Zigeuner." The beloved contralto was in superb voice. She has never sung better in this city than last night and the audience was overly appreciative, so much so after the last number as to call out the singer a number of times, holding the orchestra from completing the program. The Schubert and Liszt numbers were especially suited to the singer's voice, and in the latter Concertmeister A. Witek, assisted so materially with his fine violin obbligato that Mme. Schumann-Heink compelled him to stand with her, hand in hand, to share the applause. The next Boston Symphony Concert will be given on Monday evening, December 4.

From

Address

Date NOV 4 1911

Boston Symphony Concert.

Est. ...1884

The famous Boston Symphony Orchestra, now in its thirty-first season, will give the first of a series of three concerts, the thirty-fifth in Hartford, at the Parsons Theater on Monday evening, November 13. Max Fiedler will conduct the performance and Alwyn Schroeder, the distinguished violinvellist, will appear as soloist. Patrons who have for two seasons enjoyed the enthusiasm apparent in Mr. Fiedler and his work, will regret that this is to be his last year with the orchestra. In the art of program making he has no superior, his interpretations always display originality

MAX FIEDLER.

Conductor.

and authority, a sense of tone proportion possessed by few conductors. The orchestra is more popular today than ever before because of Max Fiedler's forceful personality. A very large and fashionable audience will welcome the great organization and its leader on Monday evening, November 13. Reserved seats are on sale at John M. Gallup & Co.'s music store.

From RECORD.

Address PHILADELPHIA, PA.

Date NOV 7 1911

THE BOSTON SYMPHONY

Splendid Concert With Notable Reading of a Strauss Work.

With such a conductor as Max Fiedler, and such an aggregation of finished musicians as go to make up the Boston Symphony Orchestra, it was a foregone conclusion that the concert given by that organization at the Academy of Music last evening—the first of the season's series in Philadelphia—would be an artistic triumph. It was more than that—it was a revelation. Conductor Fiedler is one of the foremost interpreters of the music of Richard Strauss in the world, and his reading of "Thus Spake Zarathustra," the central number on the program, was really a wonderful piece of work. When one considers, in addition, that the soloist of the evening was Mme. Schumann-Heink it can be seen readily that the entertainment was a real musical event, a musical treat which drew a crowded house, despite the inclemency of the weather.

With the concert of such a high degree of excellence, it is almost hypercritical to remark that perhaps the program was just a little bit too heavy; the lightest thing on it was Debussy's exquisite "Afternoon of a Faun." After listening to the monumental work of Strauss the brain tires of heavy harmonies, so that Liszt's symphonic poem, "Les Preludes," which brought the concert to a close, was not appreciated as much as it might have been otherwise.

The singing of Mme. Schumann-Heink was a joy and a delight. She was heard in four numbers, the first being the highly dramatic selection from Bruch's "Achilles," the lament of Andromache, which she gave in exquisite fashion, bringing out all of its tragic possibilities. Later in the evening she was heard in a group of songs—Wagner's lovely composition "Dreams," scored for orchestra by Felix Mottl, the song which contains the germ of the night scene in "Tristan and Isolde;" Schubert's familiar "Young Nun," and a less-known song by Liszt. "The Three Gypsies," also a highly dramatic composition, sung with telling effect.

The only other number on the program was the familiar overture to "Egmont," by Beethoven, with which the concert opened. The audience was most appreciative—well it might be—and carried away the remembrance of a most enjoyable musical evening.

Established 1884

Newspaper Clipping Bureau in the World

From PUBLIC LEDGER

Address PHILADELPHIA, PA.

Date NOV 7 - 1911

BOSTON SYMPHONY RECITAL

Strauss's "Zarathustra," With Schumann-Heink as Soloist.

PROGRAMME.

Overture, "Egmont" ..... Beethoven
Tone poem, "Thus Spake Zarathustra" ..... Strauss
Aria from "Achilleus" ..... Bruch
Prelude to "The Afternoon of a Faun" ..... Debussy

Song with orchestra

a. "Traume" ..... Wagner
b. "Die Tonge Nonne" ..... Schubert
c. "Die drei Zigeuner" ..... Liszt
Symphonic poem "Les Preludes" ..... Liszt

Even the strong counter-attraction of a novel Massenset opera and villainous weather conditions did not reduce the attendance at the Academy last night to hear the first in a series of five concerts by the Boston Symphony Orchestra. On the contrary, the great auditorium was thronged, and extra seats had to be placed in front of the parquet. The features of cardinal interest were the appearance of the ever-welcome Madame Schumann-Heink in a generous contribution of an aria and three lyrics, and the first performance in these concerts of Richard Strauss's imposing tone-poem "Thus Spake Zarathustra."

Were not the laws of the Boston Orchestra and Conductor Max Fiedler as inflexible as those of the Medes and Persians, or the Draconian edicts, the famous rule against encores would have had to give way last evening in favor of the incomparable contralto, erstwhile of Germany, now of America. Madame Schumann-Heink invests everything she sings with the utmost dramatic significance, and the lament of Andromache set to Max Bruch's noble numbers was given with thrilling pathos, as though the singer had made the sorrows of old her own.

The great contralto's art is at all times an object lesson in careful phrasing, subtle nuance and dynamic contrast, and in the audience were numerous students and teachers who heard and profited by her admirable exemplification of the art of song in its highest, purest, most perfect estate.

The "Zarathustra" music, consuming 35 minutes in the playing, was made to sound in the interpretation as elementally immense as the composer intended when he penned the score under the inspiration of Nietzsche's text. It is the epic of all human life, translating the aspiration, the despair, the baffled endeavor, the rapture and the incommunicable pain of living. It calls not merely for commanding technical skill on the part of its interpreters, but for a profound spiritual comprehension. The orchestra played the work in soul-satisfying fashion, and it aroused more enthusiasm than certain other of the supposedly cryptic compositions of "Richard the Second" have evoked in Philadelphia. Ending the first half of the programme it was appropriately and effectively balanced by the finale, Liszt's "Les Preludes," recently performed by our own orchestra under Pohlig. The Beethoven "Egmont" overture, and the Debussy prelude were played in not less masterful fashion; the latter is fairyland in terms of absolute music, and brings alive in the imagination the revels of strange shy creature of the woods. The next of these notable concerts takes place December 1.

The Public Ledger will supply, election

Newspaper Clipping Bureau in the World

From

Address

Date

Boston Symphony's First Concert.

Max Fiedler and his excellent corps of musicians, comprising the Boston Symphony Orchestra, gave the first concert of their twenty-seventh Philadelphia season in the Academy of Music last night. Madame Schumann-Heink, beloved of Philadelphians, was the soloist, and the combination was so attractive that the heavy downpour had no adverse effect on the attendance.

The program was fairly catholic in its range, running all the way from such a firmly established classic as Beethoven's "Egmont" overture to the ultra modern tone poem of Strauss, "Thus Spake Zarathustra." The inevitable Liszt had his representation, too, the final number being the hackneyed "Les Preludes," which seems doomed to be worn to shreds this year in honor of the Liszt centenary.

Under the sympathetic leadership of Fiedler the orchestra responded to every demand upon it. For smoothness of tone, delicacy of interpretation and emphasis of the spiritual note it left nothing to be desired. The efforts of the different instruments were kept in admirable proportions, the brasses did not feel it incumbent on themselves to split any ear drums when they carried the motive, and the ensemble had a grateful smoothness and richness.

Aside from the Schumann-Heink solos, which were easily the most popular numbers, the chief feature of the program was the Strauss selection, "Thus Spake Zarathustra." This "tone poem" is based upon Nietzsche's book of the same name, and Strauss has made a record in that he has succeeded in making music quite as jumbled and unintelligible as Nietzsche did language. Poe once said there was no such thing as a long poem, that so-called long poems were at best a number of short and real poems connected by verse. His dictum applies to the Strauss "tone poem." It contains passages of almost unearthly beauty connected by outbursts of almost unearthly noise. No other term can be applied to some of the snortings, cacklings and crashes the score calls for.

After his dissonances it was a relief to hear Debussy's prelude to "The Afternoon of a Faun." Exquisite seems to be the term for the manner in which this fairy music, fit for a midsummer night's dream, was given.

But though the audience was enthusiastically appreciative of the orchestra's work and applauded Conductor Fiedler generously, its greatest enthusiasm was bestowed on Madame Schumann-Heink. Time and again she was obliged to acknowledge the persistent hand clapping, but she was adamant as far as encores were concerned. She generously included Concertmaster Witek in the homage rendered her, but held strictly to her printed program.

Her first number was Andromache's lament, from Bruch's "Achilles," and her singing was a real mingling of a Greek wife's grief over her husband's death and her pride in prophesying that his loss would be fatal to beleaguered Troy.

Even better were her three songs with the orchestra, Wagner's "Traume," Schubert's beautiful "Die Junge Nonne" and Liszt's "Die Drei Ziegeuner." Schubert's lyric particularly, in its wild storm, symbolizing human passion, contrasted with the abiding peace in the nun's soul, made a strong appeal.

Established 1884

Newspaper Clipping Bureau in the World

From

Address

Date NOV 12 1911

BOSTON SYMPHONY IN FINE PROGRAMME

Orchestra Welcomed by Crowded House at Its Carnegie Hall Concert.

The Boston Symphony Orchestra gave a concert yesterday afternoon at Carnegie Hall. The programme comprised the "Enrica" symphony of eBthoven, Debussy's "Prelude to Afternoon of a Fawn," and the now inevitable Liszt number. This was "Les Preludes."

The house was completely sold out. This would seem to indicate that the management of the Boston Symphony Orchestra would do well to organize another series of concerts.

The music above mentioned was played with that perfection of euphony for which these players are celebrated. The readings of Mr. Max Fiedler, conductor, are sound in judgment and often poetical.

Mme. Schumann-Heink was ill-advised enough to sing the Spring aria from Saint-Saens "Samson and Delilah" in a most ungrateful German translation. The aria was not exactly in her style. How infinitely more satisfactory was her interpretation, at once forcible, free and dramatic, of three Schubert songs.

Newspaper Clipping Bureau in the World

From

Address

Date

No novelties graced yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall, the first Boston matinee concert of the season. Mme. Schumann-Heink was again the soloist, as she had been at the Thursday night concert.

Est. —, 1881; New York, 1884

From EVENING STAR.

Address Baltimore, Md.

Date NOV 7 1911

Will Entertain Orchestra.

The Florestan Club will entertain the members of the Boston Symphony Orchestra and their leader, Mr. Max Fiedler, at supper tomorrow night in the club rooms, on North Charles street, at the close of the orchestra's concert at the Lyric.

Est. k, 1884

From EVE. POST.

Address New York City.

Date NOV 10 1911

MUSIC AND DRAMA

Schumann-Heink and the Boston Symphony Orchestra.

Notwithstanding an exceptionally uninviting programme, the season's first Carnegie Hall concert of the Boston Orchestra drew an audience that reminded one of the occasion when Paderewski played with this organization. Ernestine Schumann-Heink was the soloist last night, and her popularity, combined with that of the orchestra itself, resulted in all the seats being sold several days in advance not only for last night, but for Saturday afternoon, and for to-night's Wagner concert in the Brooklyn Academy of Music.

Est. 1884

Mme. Schumann-Heink is now a citizen of this country, with which she has for years been identified in opera-house and concert halls. During the past summer she delighted the music-lovers in Hamburg, Frankfurt, Munich, Berlin, and other cities, as well as the pilgrims to Bayreuth, with her great voice and wonderful art of emotional interpretation, being hailed everywhere as the greatest of living contraltos. Now she is "home again," and the cordial welcome she got last evening as she walked on the stage was exceeded in warmth only by the applause which followed her singing. Andromache's Lament from Max Bruch's "Achilles," which she sang first, is not deeply inspired, but it is emotionally and vocally impressive when sung by such an artist. The superb eloquence of some of the lines, notably the "Weh mir! Weh!" recalled the good old times of her Brangäne and Erda at the Metropolitan, where she belongs now. Her voice is as round, as deep, as sensuously beautiful, as ever, and her art has still further ripened, as was also manifested by her soft and dreamy delivery of Wagner's "Träume" and the dramatic realism of her conception of Liszt's "The Three Gypsies," who respectively fiddle, smoke, and sleep away their lives. Concertmaster Witek played the fiddle solo in the true gypsy manner, but not always in tune.

The concert began with one of the latest productions of the horribly prolific Max Reger, "A Comedy Overture," opus 120, which Max Fiedler secured for performance in Boston and New York before it had been heard in Germany. There is no reason to be proud of this distinction. Such music may be liked by some persons in Germany—they actually have Max Reger festivals over there—but a prohibitive duty ought to be placed on its importation into this country. We have at least a dozen composers of our own who have written, or now write, orchestral pieces better worth listening to than that overture. Mr. Chadwick, for instance, and Mr. Foote, living right in Boston, would not compose if they had what a German critic called the "appalling paucity of ideas" of Max Reger; and another Bostonian, John K. Paine, wrote orchestral pieces containing infinitely more substance than such of Reger's as has been heard here; yet Paine's music is never played by this orchestra. Reger's "Comedy Overture" is very cleverly written, with astonishing technic and orchestral skill, but it is barren, arid—no more juice in it than in a soda cracker.

Strauss's "Thus Spake Zarathustra" is another work "made in Germany" which we could well spare for some of our native products. The opening, recalling the prologue in heaven of Boito's "Mefistofele," is superb; deliciously rich and creamy is the orchestral coloring of the next section, and every now and then there is a group of bars that arouses the flagging attention; but the piece lasts thirty-three minutes, and at the end one feels it was just twenty-three too many. That, too, in spite of an indescribably magnificent performance by Mr. Fiedler and his wonderfully balanced and trained orchestra. The orchestra and its conductor were also at their best in four numbers of Bossi's suite called "Goldonian Intermezzi"—light and "pleasing" music, but shallow and uninspired. As before stated, Mr. Fiedler's programme was exceptionally uninviting, but Weber's immortal "Oberon" overture at the end made amends, although it was not interpreted so lovingly and perfectly as the other numbers. Here were the melody, the inspiration, the genius, the soulfulness, the spontaneity, the music for thought's and emotion's sake that were missing in the other orchestral numbers of the evening.

[66]

From EVENING SUN.

Address Baltimore, Md.

Date NOV 9 1911

SCHUMANN-HEINK'S ART WAS EVIDENT

Est 1884

Work Of Boston Symphony And Contralto Held Attention.

With the sentimental melodies of "Thais" still ringing in the ear, Baltimore's music-loving public again wended its way to our hall of tone—the Lyric—but last night the occasion was not opera, the Boston Symphony Orchestra, with Mme. Schumann-Heink, contralto, as soloist, held attention instead. Every seat and all the available standing room was occupied. Was this caused by the return of this celebrated body of artists, or did the personality of the soloist have an unusually magnetic attraction? The answer to this question was represented in both ways, for the regular attendants, who have come to the Boston Orchestra faithfully for years, were there in all expectancy, while many new faces were noticed who doubtless have been converted to the cause of the highest form of orchestral music or were brought to the hall by the magic of the singer's name.

Mme. Schumann-Heink did not disappoint her admirers, and those who perhaps found fault in the choice of arias were given compensation through the artistic delivery of the narrative style which forms the context of these compositions. Erda's sinister warning, scenely "Dass Rheingold," and Waltraute's pleadings and interceding to Brunhilde, from "Die Goetterdaemmerung" ("Dusk of the Gods"), are arias which distinctly belong to the original schemes in which they occur in the opera. Their import is lessened when given on the concert stage, but in presenting them Mme. Schumann-Heink had an impressive vehicle, and her art was evident in every phrase.

Recalled Many Times.

On the other hand, the scena "Gerechter Gott!" and aria, Inseiner Bluethe," from Wagner's "Rienzi," being from an earlier work in which there is still some traces of Italian influence in the writing, gave a more convincing display vocally. The dramatic and melodic elements here are woven into longer sentences and the brilliance of the aria as a whole makes it suitable for concert. In her interpretations Mme. Schumann-Heink was the true artist, stalwart in the deliverance of every nuance and giving all with a glowing tone which was velvety in its refinement and was sympathetic in its power. She was recalled many times.

Fine Conducting.

Mr. Fiedler began the program with the "Midsummer Night's Dream," overture of Mendelssohn, giving it a rather sentimental reading. The next number, Richard Strauss' tone poem, "Thus Spake Zarathustra," was the principal orchestral offering. It is freely meant to follow the perplexing philosophy of Friedrich Nietzche's books of the same title. To attempt to outline in the short space here what collassal music this Strauss score holds would be impossible. The music from the onset of the indefinite rumbling basses, with the sounding of the simple theme denoting the World Riddle, carries many beautiful episodes, sweeping in emotion and wonderfully gripping in intensity. There are dissonant gropings and chromatic idioms which are prevelant in the individual Strauss manner, but aside from this there is a strong Teutonic atmosphere in much of the melodic material. The enigmatical close with its suspense, caused by the use of foreign tonalities, left its puzzling effect upon the audience. This work was read very clearly by Mr. Fiedler, in fact, it was the highest illustration of conductorship thus far manifested by him. Perhaps the composition inspires the director, or its moods are attuned to this temperament, for he wrought splendid effects with the orchestra.

And here let it be said, that while the gentlemen of the orchestra handled their task with brilliant virtuosity, the work of Mr. Witek, the concertmeister, being a dazzling display of technical and tonal violin command, it is noticeable that the dignity and bearing of the players while on the stage is not up to the former standard. There are certain members who seem to enjoy themselves heartily, whispering and jesting, but this detracts from the real issue. The delightful Goldonian intermezzi for strings by Enrico Bossi was another proof of the virtuosity of this section of the orchestra. Weber's time-worn "Oberon" overture closed the program brilliantly. Mr. Fiedler accelerated the tempi and inserted more dash than is ordinarily heard in this overture. F. C. B.

To Madame Schumann-Heink.

When Schumann-Heink begins to sing
The very earth stands summer-still
To catch the wondrous, molten thrill
Of Erda's song.
Our earthly toil for useless gain,
Our days and nights of pulsing pain,
Become a little, helpless thing
When Schumann-Heink begins to sing.

When Schumann-Heink begins to sing
A hush falls on the restless throng
Wrought by the magic of the song
That Erda sang.
Lured by the voice and violin
We reach to grasp the might-have-been.
Life turns a precious, priceless thing
When Schumann-Heink begins to sing.

L'envoi

The song dies out.
Beyond Wahalla's dream-capped hills
Our hopes lie dead.
We sense, instead,
A woman with appealing art
Who led us to a land apart
From strife and stress of worldly doubt.
Existence were a golden thing
If Schumann-Heink could always sing.
R. G.

From

Address

Date NOV 12 1911

BOSTONIANS PLAY A 'SAFE' PROGRAMME

Est 1884

Well-Known Works Only Given by Mr. Fiedler in Carnegie Hall.

SCHUMANN-HEINK SOLOIST

Greatest of All Contraltos in the Concert Field Awakes Enthusiasm.

By CHARLES HENRY MELTZER.

While he may not be always very imaginative in selecting his programmes, Mr. Fiedler, the conductor of the admired Boston Symphony Orchestra, is in most cases safe.

Yesterday afternoon, when for the second time this season he won honor for himself and for his followers at Carnegie Hall, Mr. Fiedler gave us only well-known works, tried and retried.

Beethoven's "Eroica," with its wondrous funeral march movement, its ravishing Scherzo (the model of all Scherzos in the world) and its superb Finale, opened the concert. Debussy had his place in the rare scheme, being represented by a favorite tone-poem, the "Afternoon of a Faun."

Great Concert Contralto.

Before and after (noon) the Debussy number, Ernestine Schumann-Heink, who still leads all contraltos in the concert field, charmed every ear by her great singing of the "Spring" ir from the fmiliar "Samson et Dalila" of Saint-Saens, and of three famous lieder, all by Schubert. And, to wind up, we had the "Preludes" of Franz Liszt.

In his inerpretation of the noble symphony, Mr. Fiedler took various liberties which caused discussion in the audience, although they aroused no opposition of a serious kind.

He toned down and repressed his instruments in various passages, slurred over certain themes, and gave unusual prominence to others.

But in the Scherzo, which was exquisitely played, with grace and lightness, he held closely to tradition. And in the Scherzo he did best of all.

Refreshingly Discreet.

Despite his origin, Mr. Fiedler put considerable fancy into his reading of Debussy's tone poem and was refreshingly discreet in his accompaniments to the four songs of the soloist.

Mme. Schumann-Heink was in her finest voice and gave all present a great lesson in pure singing, both dramatical and lyrical. Her rendering of the "Spring" air was exceptionally beautiful, grave and flowing, broad, yet delicate, and marked throughout by the most noble style.

The audience filled the hall and gave repeated proofs of its approval, both to the singer and the orchestra.

[67]

From CITIZEN.

Address Brooklyn, N. Y.

Date NOV 11 1911

BOSTON PLAYERS IN FIRST CONCERT

Est 1884

Symphony Orchestra at Academy of Music.

SCHUMANN-HEINK, SOLOIST, RECEIVES GREAT OVATION

"All-Wagner" Programme Splendidly Played—Famous Contralto Thrills Audience in Three of Wagner's Most Dramatic Arias.

The first concert of the Brooklyn season by the Boston Symphony Orchestra, which has recently been celebrating at "The Hub" its thirtieth anniversary with appropriate ceremonies in Symphony Hall, was given at the Academy of Music last evening. Mme. Schumann-Heink was the soloist, and the programme, which was made up entirely of excerpts from the Wagner music dramas, was as follows:

Prelude to "The Mastersingers of Nuremberg," prelude to "Lohengrin," prelude and "Liebestod" from "Tristan and "Isolde," Erda's scene from "Das Rheingold," Scene VI.; Waltraute's narrative from "Goetterdaemmerung," Act I., Scene 3; funeral music, Act III., from "Dusk of the Gods;" scene, "Just God" and aria, "My Life Fades in Its Blossom," from "Rienzi," Act III., No. 9; overture, "Tannhauser."

Brooklyn audiences are regarded by musicians as cold and unresponsive, but when the curtain parted last evening revealing again the well-known virtuosi orchestra the applause was generous and spontaneous as the familiar faces of the band were recognized—golden voiced oboist, Georges Lougy; accomplished concertmeister Anton Witek, of the sparkling "Strad;" Anto Schroeder, dean and most universally beloved of 'cellists, and Ferir, of the deep-toned viola. This raising of the curtain upon the seated orchestra, though perhaps a trifle theatric, seems an established Brooklyn custom. Old Philharmonicgoers, like the Chinese mandarin who thought this the most interesting feature of the concert, somehow miss the preliminary tuning up, the reedy clarinette A, followed by the sudden cacophony of all the instruments. The applause increased to enthusiasm when Conductor Max Fieldler appeared.

From the first burst of the pompous, pedantic fanfare of the Guild of the Mastersingers to be bacchanalian finale of the "Tannhauser" overture it proved an evening of great musical enjoyment, but somehow as the overture ended and the large and fashionable audience filed out to their waiting automobiles it seemed as if the frenetic, bacchanalian "Paris Version" had in some way suffered a sudden and very respectable change. The revolutionary principles of "'48" are no longer popular. We do not sieze a musket, like Wagner, or flee to Paris to write protests in score and pamphlet, but leave our troubles for settlement by the Supreme Court of the United States.

Mme. Schumann-Heink, wearing quite enough medals and decorations to satisfy the ambition even of a Governor's military aide, was in glorious voice, and received a tremendous ovation. She delivered Erda's warning with such dramatic power that any one but Wotan would have heeded it; indeed those jealous wives, Fricki and Juno, undoubtedly had many just grounds for complaint.

There was a time some decades ago when everyone with any pretentions to culture was supposed to know the whereabouts and perambulations of "The Ring," and the hope was always cherished that sometimes, somehow, the curse would be lifted from it, but it was always difficult to remember who had the ring last—whether Wotan or Fasolt or Loge or Alberich. It was something like the game, "Who's got the thimble?" set to music.

"Meistersinger," however, tells a human story in a humorous and at times pathetic way, and score and text ring true, while the chromatic yearning motive of the Tristan music, which could never have been written except by a man who had thrown aside all allegi to the modern scale, is the very em ment of passionate emotion.

The orchestra played throughout superb volume of tone, and that rivaled quality which has made it many years, facile princeps, the lea organization of its kind, and the bacc alian "Tannhauser" sent the audi home in good humor.

The musician Wagner is so supe to the dramatist Wagner, that the sc lose nothing, but rather gain, by the sence of stage setting. As music are convincing, as drama casts they absurd. It is hardly convincing to obliged to regard a guileless Parsi usually a Teutonic "youth" of 50 y or so, with legs like those of a gr piano, and a general look of familiarity with eatables and drinkables of the operatic capitals of the world—to see such an innocent youth throw away his bow and arrow, and declare that he will shoot no more swans; and the audience having been moved to sympathy at the fate of the swan, inwardly resolves to join the Audobon Society at once, and adjourns after the performance for the usual small hot bird. Why must all Lohengrins and Isoldes weigh so much? Is it, as Falstaff ruefully complains while [illegible] his figure, or that part of it

From TRIBUNE

Address New York City.

Date

MUSIC

Est

The Boston Orchestra.

A critical discussion of the second concert for this season of the Boston Symphony Orchestra must be set in a lower key than that called for by the first. This second concert took place in Carnegie Hall yesterday afternoon. The solo performer was again Mme. Schumann-Heink, and she was gladly acclaimed, though with such show of discrimination as made the judicious observer somewhat proud of the audience. But it is not the solo performer that gives interest to a symphonic concert, and it will be a gladsome day when our orchestras decide to dispense with them. The Boston institution could already well afford to do so in New York, but, unfortunately, this system, pursued in its monthly adventures into foreign lands, has made a "popular" solo performer, whether he or she be a promoter of good or vicious art, an essential feature, and New York must bear the burden, whether or not it is willing.

On the occasion of this first visit for the year it must be confessed the solo feature has provided an agreeable surprise. Mme. Schumann-Heink, who sang on Thursday evening and again yesterday afternoon, seems to have undergone a change of heart since she was last heard here. Then she seemed to think much less of her obligations to art and intelligent art lovers than of her skill in appealing to the tastes of the multitude; on this visit she has sung with real nobility—and heedless of the vulgar many—perhaps because she knows that the vulgar many do not make up a Boston Symphony Orchestra's audience. Her triumphs yesterday were not as emphatic as those of Thursday evening, but the reasons were not hard to find.

She showed as poor judgment in choosing Schubert's "Junge Nonne" as she disclosed good judgment in choosing and singing "Printemps qui Commence" from Saint-Saëns's "Samson et Dalila." She sang Schubert's song in a key which gave no opportunities for the opulence of her voice either in volume or quality, whereas the Saint-Saëns romance brought forth a ravishment in both respects. In the second of her three Schubert songs, "Der Tod und das Mädchen," she was again successful because of the tonal glory of its second part; but artists much less gifted in voice have made more than she made out of "Erlkönig." In all these familiar songs the question arose whether their effectiveness had not been impaired by the arrangement of their accompaniments for orchestra. Impressive names are hitched to these transcriptions—Liszt's to "Die Junge Nonne," Mottl's to "Der Tod und das Mädchen," Berlioz's to "Erlkönig," yet he must have poorly adjusted taste who does not feel how much more of real dramatic fire and forcefulness there is in Schubert's pianoforte score than in these strained orchestral arrangements, which fail as much in the merely tonal effect as they do in their appeal to the imagination of the listeners. Wofully weak in these particulars is the transcription of "Die Junge Nonne" (Heresy this, of course, in the year of Liszt's centennial).

The orchestral numbers of the afternoon were Beethoven's "Heroic Symphony," Debussy's "L'Apres Midi d'un Faune" and Liszt's "Préludes." In them all the marvelous euphony of the orchestra fell most ingratiatingly into the ears of the audience, though the performances left longings for more poetical readings, for greater regard for rhetorical pause, for one thing, and less reliance on external charm. But it is much to ask that the last day of a week's tour shall be like the first, or even third. H. E. K.

From EVE. SUN

Address New York City.

Date NOV 11 1911

Establis

The Boston Symphony players end their first week's tour at Carnegie Hall this afternoon with Schumann-Heink. The Saturday afternoon symphony was to be "Eroica" of Beethoven, with Liszt's "Preludes," Debussy's "Afternoon of a Faun," contralto songs by Schubert and the great air from "Samson and Delilah."

From EVE. SUN

Address New York City.

Date

MUSIC AND MUSICIANS

SCHUMANN-HEINK AND BOSTON SYMPHONY TWICE SOLD OUT.

Estabi 1

Fiedler Frolics with Reger Comedy, Ferir Plays Italian Viola d'Amore and Cherubs Witek and Longy Make Sweetness and Light of Strauss—Alma Gluck Sings Nightingale Airs in Poetic Hen-Pheasant Plumes.

Such a gorgeously packed house of the elect of the town as may hardly be seen again—except to-morrow afternoon, when they've sold out again—greeted the season's opening of the Boston Symphony Orchestra in Carnegie Hall last night. With Schumann-Heink, the premier band gave a concert half comedy, half tragedy, all revolutionary and nearly all new. There wasn't one classic in a programme of ten parts. We may do without a symphony, but civilized men cannot do without the Boston Symphony Orchestra when it plays as one virtuoso, a perfect unison wrought of thirty years' ensemble. The new Reger "Comedy Overture" that Max Fiedler snatched away from the other Max before the ink was blotted, had never a "dry" note, indeed never an instant's stop in the most dazzling piece of sheer gayety and abandon since "Meistersinger" itself. On the heels, the very dancing heels, of that for a starter, the 101 men of the band plunged into "Zarathustra" and Nietzsche mysticism until they made sweetness and light of Richard Strauss.

Some parts of the "Also Sprach Zarathustra," have not gone at so mad a pace in ten years since Strauss himself led what he considers his most musical achievement here. The morning stars sang together as the Persian astrologer spoke in his dream, and those twin giants of curly cherubs, Witek and Longy, took to the high altitudes like racing aviators, until a fiddle string snapped false on the last vanishing topnote and the wood-wind died in the double bass mourning. The orchestra stood up to bow, deservedly. The quiet Major Henry Lee Higginson, whose marble bust adorns the home hall now as its "founder," was here present in the ever reserved chair down centre aisle from which he walked to the stage to shake hands all around during intermission. Presently another storm of applause greeted the first sight of Schumann-Heink, shining in pale blue brocade and gold medals that fairly weighed down the lowcut bodice from shoulder to shoulder. "Ilium, Ilium, thy dust is ashes!" she sang in Bruch's *Andromache's* lament of the siege of Troy. For such a piece of tragic declamation, the concert or opera-goer might go back to the palmy days.

Comedy came back to its own in the "Goldonian," not to say golden, intermezzi of minuet, jig, serenade and burlesque, by Enrico Bossi, a live man of Bologna. It was in the antique style, but with a difference, as mad and modern as Reger. The serenade, on Emil Ferir's viola d'amore that has no match here for sensuous tone, was so applauded that Fiedler beckoned the modest soloist to stand up, but he remained hidden. The contralto star in Liszt's "Three Gypsies" showed a woman's way of handling a like situation. After Witek's obligato rhapsody, she lifted the violinist firmly by the arm and made him bow like a good boy. Schumann-Heink also sang Wagner's "Träume," that countless *Isoldes* call their own. But has the contralto not sung *Carmen*, pray? If Wagner was a *tour de force*, Hungarian Liszt came from the heart. There was a final fairy "Oberon" overture of Weber, himself a radical reformer once in a way.

Those who eagerly frequent a hanging day of Revolutionists in our modern painters' shows could appreciate a musical menu that was all paprika. So stimulating a fillip of "future" music as this entire bill was wholly extraordinary. Without Fiedler's announced departure next year, it would have seemed a *fin de siècle*. The urbane managers, C. E. Ellis and W. H. Brennan, promise to redeem their pledges to the classics, if twenty-four hours' grace be given.

From EVENING NEWS,

Address Baltimore, Md.

Date NOV 5

Boston Symphony Concert At The Lyric Tonight

Es k, 1884

The first Boston Symphony Orchestra concert will be held tonight in the Lyric at 8.15 o'clock. The soloist will be Madame Schumann-Heink, and the principal orchestral number will be Richard Straus' "Thus Spake Zarathustra," which will be heard in Baltimore for the first time. The program in full is as follows:

Mendelssohn — Overture to "A Midsummer Night's Dream."
Strauss—"Thrus Spake Zarathustra," tone poem.
Wagner—(a) Erda's scene from "Das Rheingold."
Wagner—(b) Waltraute's narrative from "Gotterdammerung."
Bossi—Goldonian intermezzi.
Wagner—Adriano's aria from "Rienzi."

From EVENING STAR,

Address Washington, D. C.

Date

AMUSEMENTS

Boston Symphony Concert.

With Mme. Schumann-Heink as its soloist, it was to be expected that the opening concert of the Boston Symphony Orchestra at the New National Theater yesterday afternoon would be presented to an audience that taxed the capacity of the house and manifested its pleasure in a program that was especially enjoyable.

The striking number of the orchestral program was perhaps Beethoven's symphony "Eroica," the second movement of which, the "Marche Funebre," and also the "Sherzo," seemed most effective. Debussy's "The Afternoon of a Faun" was delightfully rendered, and so deep was the interest in the symphonic poem that the large audience lingered, almost without exception, to its close, which was long after the streets were lighted.

Mme. Schumann-Heink gave a varied selection of song with her accustomed grace and finish and served to show the high regard in which she is held by Washington music lovers. Her first number, the aria "Andromache's Lament," from Bruch's "Achilles," won her quite an ovation.

Her splendid voice was also much in evidence in the remainder of her program, which included Wagner's "Traume," orchestrated by Felix Mottl; the Liszt arrangement of Lenau's "Die Drei Zigeuner" and "The Young Nun" of Schubert.

Mr. Fiedler wielded the baton for the orchestra, which means that the beauties of the music and the execution of the orchestra were fully up to the standard of the Boston organization.

From TIMES,

Address Washington, D. C.

Date

MUSIC DEVOTEES ENJOY CONCERT BY BOSTON ORCHESTRA

Esta , 1884

Program at New National Well Received by Large Audience.

The program of the Boston Symphony concert in the National Theater yesterday afternoon was one which, from its excellent making as a program and equally forceful rendition, appealed to the large audience present. Historically, too, it was interesting from the close spiritual sympathy that existed between the great composers represented on the program—Beethoven, Schubert, Liszt, Wagner; a spirit which in its coherence reached out to the audience and made the concert an unusually pleasing one.

In 1802 Beethoven wrote to Krumholtz: "I am not satisfied with my works up to the present time; from today I mean to take a new road." The new road begins with the "Eroica Symphony," given yesterday afternoon, in which the master breaks away from the school of Mozart and Haydn and enters his more rugged domain. Beethoven in his greatness shatters the forms for the thought, and although the road was new more than a century ago, it is still the great highway in its nobility, marked by nine great glowing beacons, his nine symphonies. The one presented yesterday afternoon was given a most authoritative reading by Director Max Fiedler, and the orchestra played with interest, and musical virtuosity.

Soloists Do Well.

In the first movement the Allegro con Brio, the development was sharply and rhythmically brought out with the solo instruments delightfully played. Perhaps the Scherzo was most effectively given. It was rendered with lightness, delicacy, and charm. In distinction to this older school, the music of De Bussy reached the audience in strong and strange contrast. It carried the audience to the lighter moods, to the kalideoscopic weavings and changes of effects. It tells of moonlight, elves, running water, and, being founded on a new tonality, the scale of whole tones, it falls strangely on the ear. So in the prelude to "An Afternoon of a Faun," the embroidery effect is heard that reaches out as new and delightful glints of color that live in the realm of fancy and imagination, and the faint sound of the oboe is heard, of bells, of muted strings, and harps.

Schumann-Heink Sings.

Madame Schumann-Heink, the soloist, made a deep impression by her breadth of rendition of the Bruch aria. She was equally effective in the beautiful song of repression, "Traume," by Wagner, and in the dramatic song of Schubert, "Die Junge Nonne." The genius of Schubert made a great song of the text that toward the end rather deteriorates by weakened sentiment. Madame Schumann-Heink sang with beautiful art, and managed well her mezzo vocal effects. It was fitting that the first concert of the season should have on its program the name of Liszt, because October 22 of this year was the centenary of his birth; also that he should have been represented by his distinctive form of composition, the Symphonic Poem.

Of these, Liszt wrote twelve, the greatest of which are "Les Preludes" and "Tasso." In the symphonic poem, as in the works of Wagner, a distinct leit-motif occurs often, with different musical devices, and orchestral coloring, and these were most poetically brought

From AMERICAN,

Address Baltimore, Md.

Date NOV 9 1911

ORCHESTRA IN A VARIED PROGRAM

Estal 884

BOSTON SYMPHONY OPENS ITS TWENTY-SEVENTH SEASON.

SCHUMANN-HEINK TRIUMPHS

Crowd Applauds Her Excellent Rendition of the Powerfully Dramatic Scenes From Wagner's Das Rheingold — Opening Selection From Mendelssohn a Connecting Link Between Romantic School and More Modern Composers.

The Boston Symphony Orchestra, Max Fiedler, director, opened its twenty-seventh season in Baltimore last evening at the Lyric with a crowded house. It presented the following varied program, with Madame Schumann-Heink as the soloist:

Mendelssohn—Overture to A Midsummer Night's Dream, op. 21.
Strauss—Tone Poem, Thus Spake Zarathustra (free after Friedr. Nietzsche), op. 30.
Wagner—a. Erda's scene from Das Rheingold, Scene IV. b. Waltraute's narrative from Gotterdammerung, Act. I., Scene 3.
Bossi—Goldonian Intermezzi, op. 127.
I. Preludio e Minuetto.
II. Gagliardi.
V. Serenatina.
VI. Burlesca.
Wagner—Scene, Just God, and Aria, My Life Fades in Its Blossom, from Rienzi, Act III., No. 9.
Weber—Overture to the opera, Oberon.

The Mendelssohn overture served as a kind of connecting link between the romantic school of musical composers, including both Von Weber and Wagner and the advance guard of really modern company, headed by Richard Strauss. At the present writing no one can say where or with whom the modern school of composers, including Elgar, of England, and Boyle, of Australia will end.

It is presumed that the major dominant will continue to be followed, at least occasionally, by the major tonic, and the minor dominant by the minor tonic, but exceptions containing new departures in composition are becoming so frequent that all old rules are now in danger, and in the future any sequence whatever may be voted justifiable under the plea that the effect justifies the means.

In the meantime the old ideas of musical authority and necessity are on the wane. To find them even now it is necessary to dig up the operas and other musical work of a century ago. Beethoven violated the rules of Handel, Haydn and Mozart. Wagner went beyond Beethoven, and Strauss is not to be seen in the company of any former teacher of the absolute.

It is fortunate for musical ears that all the works last evening were given by the unrivaled Boston Symphony Orchestra, or there would have been doubt as to the correctness of the published parts.

Madame Schumann-Heink achieved her expected triumph in the powerfully dramatic scenes from Wagner's Das Rheingold and Die Gotterdammerung, and the earlier aria, My Life Fades in Its Blossom, composed in the old Italian style before the great revolutionist had discovered what he thought was to be the music of the future and not knowing that Richard Strauss was to come after him.

The fine concert ended with a superb performance of Von Weber's overture to his own fairy opera, Oberon. This beautiful overture by the creator of the romantic school of music, who wrote much but always well, brought the large audience back to its old-time sense of poetic musical beauty, and all realized the great extent of the treat.

At the conclusion of the concert the orchestra was informally entertained by the Floreston Musical Club at the clubrooms, on North Charles street.

From

Address

Date NOV 12 1911

THE BOSTON ORCHESTRA.

Estab 884

Another Large Audience at the First Matinee Concert.

The first matinée concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was attended by an audience which filled the house. The programme emprised Beethoven's "Eroica" symphony, the "Spring Song" from Saint-Saëns's "Samson et Dalila," Debussy's "Afternoon of a Faun"; three songs, "Die Junge Nonne," "Tod und das Mädchen" and "Der Erl König," and Liszt's "Les Préludes." The singer was again Ernestine Schumann-Heink.

Such a programme does not call for extended comment. It was a foregone conclusion that Mr. Fiedler would attempt nothing revolutionary in the symphony. He chose the wise course of seeking for a smooth and well accented performance, leaving the music to proclaim its own message rather than one he might pretend to have discovered newly.

The beautiful smoothness, solidity of tone and clarity of the playing of the orchestra in the other two numbers evoked that admiration which usually attends the concerts of the welcome visitors from the Eastern metropolis.

Mme. Schumann-Heink was not quite so happy yesterday afternoon as she was on Thursday evening. Her singing of the "Spring Song" had sincerity and some bits of really dramatic delivery to commend it, and her "Death and the Maide was well done. But in the other

[68]

From EVENING JOURNAL,

Address New York City.

Date NOV 10 1911

MUSIC

By IRVING WEIL.

THE near-miracle of Carnegie Hall filled in its every chair was accomplished once more last night by the men of the Boston Symphony Orchestra in their first visit to New York for the season. And the near-miracle was all the nearer because the programme was not one with which to lure musical babes. It was Richard Strauss in his most Nietzschean mood, Max Reger revealed in a grim "Comedy" overture and Max Bruch in the depths of seriousness, with only Weber at the very end and the Italian, Bossi, in the middle to lighten up things.

Conductor Max Fiedler started us off this year without apologies to ourselves or to our tastes. Max Reger was at the beginning, and subsequent reflection would indicate that that was a good place for him. Goodness knows what would have happened to his "Comedy" overture in our minds if it had succeeded instead of preceded the Strauss tone poem, "Thus Spake Zarathustra."

The Reger overture was performed last night for the first time in America. It contains the spirit of comedy, not as George Meredith defined it, but Regerized. Its themes are as fragmentary as one could expect and, also, as over-elaborated. From any point of view, it would seem that the overture is not unduly important.

But a renewed hearing of the "Zarathustra" tone poem became an altogether different matter. One recalls the comment of Mr. James Huneker to the effect that on hearing this more than remarkable composition he felt the ground slipping from beneath his mental feet. To depict the doctrines of the Superman in tone is surely a stupendous undertaking, but it is equally certain that Strauss has here mustered all his resourcefulness, invention and ingenuity with the orchestra to do just that.

It is a justification of Strauss, if he needs one, and although you may be inclined to chaff at some of his methods and even deny the efficacy of his music without some such excellent comment as may be gleaned beforehand from the programme notes of Mr. Philip Hale, you, perforce, admit at least the partial accomplishment of what he set out to do.

Conductor Fiedler and his men gave an illuminative account of "Zarathustra." Its difficulties were as naught in the hands of these men from Boston. They played as they always do nowadays.

Mmes. Ernestine Schumann-Heink, in the amplitude of a light blue evening gown, received the tribute of her popularity. She sang the aria from Bruch's "Achilles" in splendid voice and with glowing color througout. She afterward sang Wagner's "Dreams" and Liszt's "The Three Gypsies," with exquisitely appropriate interpretations of both.

The delightful Goldonian intermezzi of Bossi and Weber's "Oberon" overture completed the programme.

Established 1884 ...rk, 1884

From ...

Address ...

Date NOV 12 1911

On Monday evening at the Academy of Music the Boston Symphony Orchestra gave their first of five concerts, with Schumann-Heink as soloist. There was an exceedingly large audience present, and were it not for the laws of the orchestra against encores, every selection would have been encored over and over again, so delighted seemed the audience. Beethoven's "Egmont" was played as the first selection, followed by Strauss' tone poem, "Thus Spake Zarathustra." The aria from "Achilleus" and prelude to "The Afternoon of a Faun" came next. In her solo the great contralto won thunderous applause, so finely was it rendered. The next selection consisted of three numbers, "Traume" by Wagner; "Die Tonge Nonne" by Schubert, and "Die drei Zigeuner" by Liszt, ending with the symphonic poem, "Les Preludes," which had been played here by the Philadelphia Orchestra.

From TIMES,

Address Washington, D. C.

Date ...

Washington again testified its appreciation of good music by its patronage that put standing room at a premium at the Boston Symphony Orchestra concert.

From EVE. WORLD

Address New York City.

Date NOV 11 1911

Schumann-Heink will again be the soloist at the concert by the Boston Symphony Orchestra in Carnegie Hall this afternoon. Beethoven's "Eroica" symphony will be the original...

Established 1884

From STANDARD UNION,

Address Brooklyn, N. Y.

Date NOV 11 1911

OPENING "BOSTON" CONCERT

One of the pleasantest events of the winter is to renew acquaintance, after half a year's absence, with the Boston Symphony Orchestra. This seems particularly so in Brooklyn, where the subscription to the season's series has become quite a family affair, at which one meets friends both within the orchestra and without, after the long summer hiatus. Besides all this, last evening in the opera house at the Academy of Music there was such a programme as the Boston or any other first-class symphony orchestra seldom gives—one hardly knows why. It was of the nature usually called "popular," in that it can be enjoyed by the tyro scarce less than the learned musician—yet including some of the most beautiful music in the world. Here and there, at almost any classical concert, we may be refreshed by a small bit of it, but to have the preludes to the "Meistersinger," "Lohengrin," "Tristan and Isolde," the Love Death from the latter; the Funeral Music from "Gotterdammerung," and the overture to "Tannhauser," such a wealth of royal melody all at one time, interpreted by one of the greatest orchestras on the globe, seems almost too good to be true. As a rule the lover of such melodic beauty has to traverse barren wastes to get to them, or nearly drown in the deep, deep waters of musical metaphysics; but here they were, the concentration of almost all Wagner, coming one after the other without one trivial thing in between. All one had to do was to close the eyes and let the heavenly harmonies swirl about the ears, and if only the auditorium might have been darkened, as it should be in concerts not less than music drama, the happiness would have been complete. More people than Vladimir de Pachman are bothered by the lights.

They certainly interfered with the majority, the poignant beauty, the unutterable sorrow of the Funeral Music, which in a sense was the climax of the evening. The Liebestod loses a bit in concert, though it finds the audience unfatigued. Mr. Fiedler is not exactly a strenuous Wagner conductor, veering rather more toward delicacy and finish than passion. He led the concluding Tannhauser overture with great spirit, however.

Mme. Schumann-Heink, whom we do not see these days in opera, gave some of the Wagner music for which she has long been famous—the Erda scene from "Rheingold," and the Waltraute Narrative from "Gotterdammerung," together with the less well-known selection from "Rienzi." She was cordially received, being recalled four times after the Rienzi aria, which appeals to a concert audience rather more than the other selections, to form a necessary contrast. The celebrated contralto still has a handsome and youthful countenance, with that unaffected manner which is always so attractive. She was decorated with all her nine orders. The new one, from the Duke of Hesse, the gold Order of the First Class in Arts and Sciences, was suspended from red and white striped ribbon fastened to the over-shoulder sleeve band and hanging at the centre of the bodice.

Mme. Schumann-Heink, who is to appear for the Institute, in recital, April 12, is booked in America until Sept. 9, 1912, and will appear twice in opera in December and once in January, in Chicago.

The audience was very large, every seat being occupied, and considerable enthusiasm reigned throughout the two hours.

From TIMES,

Address New York City.

Date ...

BOSTON SYMPHONY CONCERT

Beethoven, Debussy, and Liszt Played —Mme. Schumann-Heink, Soloist.

The afternoon concert of the Boston Symphony Orchestra, given yesterday in Carnegie Hall, was again heard with many manifestations of delight by an audience as large as the hall would hold. The programme began with Beethoven's "Eroica" symphony, which was given an admirable interpretation, one in which there were freedom and elasticity, but no exaggeration in nuance or emphasis, nor any anxious search for effects beneath the composer's plain intent; and it was one in which beauty and harmonious blending of tone were unceasing.

The other orchestral numbers were Debussy's exquisite "L'Après-Midi d'un Faune," in which there was numberless gradations and delicacies of orchestral coloring, though there might have been a more subtly poetical conception of the piece; and Liszt's symphonic poem "Les Préludes," by which the Boston Orchestra conveniently acquitted itself of its duties toward the centenary of the composer with perhaps a minimum of weariness to its New York listeners.

Mme. Schumann-Heink again sang, not quite so well, on the whole, as she did Thursday night, for her songs made a somewhat severer demand than they did then, but better than she has often sung here in recent years, and with an evident striving toward artistic things. Her numbers were Dalila's "Spring Song" from Saint-Saëns's "Samson et Dalila," and three songs by Schubert with orchestral accompaniment. "Die Junge Nonne," orchestrated by Liszt; "Tod und das Mädchen," by Mottl, and "Der Erlkönig," by Berlioz. "Die Junge Nonne" at least was rather high for her voice, and caused her some effort. These orchestrations of Schubert's pianoforte accompaniments, made by three different masters of the orchestra, have notably one point in common, and that is that they are strangely less effective than the original form that Schubert gave them. More might per-

From EVENING MAIL,

Address New York City.

Date NOV 10 1911

AUDIENCE HAILS SCHUMANN-HEINK

Established 1884

Opening of the Twenty-Sixth Season of Boston Symphony Orchestra — Alma Gluck's Recital

By EMILIE FRANCES BAUER.

The Boston Symphony orchestra entered its twenty-sixth season in New York last night at Carnegie hall under the most brilliant auspices, with every seat in the immense auditorium filled, a sight which must have been welcome to Major Henry L. Higginson, the man who has made this orchestra possible, kept it the greatest in the world, and who came over from Boston to be present at the opening concert. Max Fiedler has won a complete victory in New York, as his reception last night must have made him realize, and Mme. Schumann-Heink, who has just returned after a series of wonderful triumphs in Europe, was greeted by numberless outbursts of applause from the instant she appeared as soloist of the occasion. Never has the great contralto sung with more brilliancy, with greater intensity, with a more organ-like tone, or with more sympathy.

Her singing is vocal art in its noblest phase, in its most moving effects, and it is the acme of sincerity, the characteristic, after all, which makes art great in the widest sense. In this spirit she sang an aria from Bruch's "Achilles," a symphonic and choral poem; "Traeume," with orchestration by the late Felix Mottl, and a brilliant vocal Hungarian rhapsody by Liszt, entitled "Die Drei Zigeuner," in which the flexibility, brilliancy and dash of the presentation threw the audience into unqualified demonstrations. Nothing, however, was more beautiful than the Wagner number, which she sang with a wealth of tonal beauty and unspeakable depths of feeling.

PERFECT ORCHESTRATION.

It was startling to see the names of Reger and Strauss in juxtaposition, the programme opening, as it did, with the "Comedy Overture," played here for the first time, and followed by the great tone poem, "Also Sprach Zarathustra," but Mr. Fiedler had reckoned well, as the overture was Reger in his most harmless mood, well-nigh trifling, and it contrasted well with the dark, impressive beauty of the Strauss masterpiece—beautiful for those who have come into the idiom and who hear the message beyond the cacophony of sound. It was a marvelous performance, one in which the orchestra seemed at a virtuosity almost too dazzling, almost too overpowering, and certainly extraordinary from the point of color, plasticity and technical perfection.

The concert master, Anton Witek, contributed much to the gypsy song of the soloist by his obligato, which was in the wild Hungarian spirit, and Mme. Schumann-Heink made him take his share of the applause. The Goldonian intermezzi by Bossi, an Italian composer of Bologna, heard here last season at one of the Philharmonic concerts, received the exquisite treatment they merited and pleased the audience much, as did the brilliant performance of the Weber "Oberon" overture.

From EVE. WORLD

Address New York City.

Date NOV 10 1911

Established 1884

SCHUMANN-HEINK SINGS WITH THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra came to town last night for the first time this season and gave a concert at Carnegie Hall, with Schumann-Heink as soloist. The programme opened with a new work by Reyer, "A Comedy Overture," op. 120. The other orchestral numbers were Richard Strauss's "Thus Spoke Zarathustra," Bossi's "Goldman Intermezzi," for strings, and Weber's "Oberon" overture. The players were at their best and Mr. Fiedler led them with his usual authority. Mme.

[69]

From EVENING GLOBE,

Address New York City.

Date

The Boston Orchestra.

The Boston Symphony Orchestra gave its first New York concert of the present season at Carnegie Hall last night with Mrs. Schumann-Heink as soloist. Mr. Fiedler chose to open the concert with Max Reger's new "comedy overture," which had its first performance anywhere under his direction in Boston last month, and had not in the interval been heard in New York. Reger has scored this overture for a comparatively small orchestra; otherwise he has treated the music in the style generally associated with his name. Undeniably the overture is written with a kind of effectiveness, but last night, with all its bustle, it sounded a dry and calculated effort, and the orchestration was conspicuously lacking in sensuous beauty. More impressive works by the redoubtable Reger have been heard in this town. The audience of cultivated and attentive listeners that always throngs Carnegie Hall at concerts of this orchestra received the work with scarcely a perfunctory round of applause.

The next number, as it chanced, was no less a work than Richard Strauss's colossal tone poem "Thus Spake Zarathustra." When the orchestra had at last delivered the mystical and mystifying conclusion (in two keys!) of that portentous composition the applause was so loud, prolonged, and insistent that Mr. Fiedler motioned his men to rise and acknowledge with him the favor of the audience. Whatever one may think of Strauss's Nietzschean tone poem—and one must be pretty deaf not to detect the beauty, the magnificence, the sublimity of many a page!—the performance by the men from Boston was simply superb, one of the great achievements of that remarkable orchestra.

The rest of the programme was of a less taxing nature. First came Mrs. Schumann-Heink, who on her entrance was greeted with enthusiasm, to sing the lament of Andromache from Bruch's "Achilles." The lament is a laborious, uninspired piece of declamation, but Mrs. Schumann-Heink lent it the inspiration of her intense and noble utterance, and for the moment it seemed worth while. Then the orchestra was heard in a selection of four movements from Bossi's "Goldonian Intermezzi," all played admirably, with especial praise for Mr. Ferir's viola solo in the "Serenatina." Then Mrs. Schumann-Heink returned to sing with orchestral accompaniment two songs—Wagner's "Träume" and Liszt's "Die drei Zigeuner." It may be said that this remarkable song of Liszt's as sung by Mrs. Schumann-Heink and accompanied by the orchestra in question (not to forget the violin obbligato by Mr. Witek) was a far finer memorial to the genius of Liszt than many a page of blatant orchestral music that has been played in his honor the last few weeks. Weber's "Oberon" overture completed a long programme.

From COURANT

Address

Date NOV 8 -

Boston Symphony Orchestra.

The members of the famous Boston Symphony Orchestra left Boston Sunday night for the first tour of the season and give concerts during the week in Washington, Baltimore, Philadelphia, Brooklyn, New York and Hartford, playing here Monday. In every city the sale of seats is unprecedented and the demand for season tickets for the Hartford concerts has never been equalled, all of which demonstrates the great popularity of Mr. Fiedler and his musicians. The entertainment at the Parsons Theater Monday evening willbe the first great musical event of the year and is eagerly anticipated by host of music lovers. The program includes "Heroic (No. 3) Symphony;" An Afternoon of a Faun," Debussey; nd the "Preludes" of Liszt. Alwin chrader will play a concerto for violncello and orchestra. Seats are on ale at John M. Gallup & Co.'s music for

Est 1884

From STAATSZEITUNG,

Address New York City.

Date

„Die groben Gesellen".

In dem gestern an dieser Stelle erschienenen Referat über das erste Konzert des Bostoner Symphonie-Orchesters wurde gesagt, daß das Orchester, von den groben Gesellen „des Reiches" befreit, glänzte und funkelte. Es hätte heißen sollen, von den groben Gesellen „des Blechs."

York, 1884

From PRESS,

Address New York City.

Date NOV 12

SCHUMANN-HEINK'S CHOICE OF SONGS IMPAIRS WORK

Est. 1884

Great Contralto Loses Dramatic Values with High Notes.

BOSTON ORCHESTRA A DELIGHT

Conducted Through Concert of Beethoven, Debussy and Liszt Numbers Before Large Audience.

With Mme. Schumann-Heink as soloist, the Boston Symphony Orchestra's first matinee of the season yesterday exerted an attraction on the musical public the demands of which even the vast auditorium of Carnegie Hall could not satisfy. Every available seat was occupied and many eager concert goers tried in vain to gain admittance. Yet the concert on the whole proved less satisfying than the one of last Thursday night, though, of course, the orchestra, under Max Fiedler's direction, played with the euphony, precision and technical refinement which have made it one of the foremost bodies of musicians in the world.

The chief disappointment came in the singing of the great contralto, who failed to repeat her inspiring performance of the evening concert. That, probably, was due to the music she elected to sing, which taxed severely her upper register—a part of her voice under remarkable control but lacking the rich beauty and expressiveness of her lower tones.

The "Spring" aria from "Samson and Delilah" Mme. Schumann-Heink sang in German, a language somewhat foreign to the spirit of words and music. Vocally she was impressive, but she had no opportunity here of revealing the declamatory powers so strikingly exemplified in Andromache's Lament on Thursday. Her other numbers were Schubert's "Die Junge Nonne," "Tod und das Maedchen" and "Erlkoenig," with orchestrated accompaniments by Liszt, Mottl and Berlioz respectively. It cannot be said, however, that these inspired songs were improved by their instrumental garb. Indeed, the accompaniment arranged by Berlioz made many of the passages that are so effective on the piano sound tawdry and banal.

Mme. Schumann-Heink sang "Tod und das Maedchen"—the second verse, in particular—with telling effect. But the strain of adopting the tessitura of a soprano in the two other contributions impaired her powers of emotional expression.

Decidedly the most impressive offering by the orchestra was Beethoven's "Eroica" symphony, which opened the programme. Not only did Max Fiedler's dignified and dramatically potent reading of the score reflect great credit on the conductor, but the playing of his musicians measured up to their best standard.

Debussy's fascinating prelude to "The Afternoon of a Faun" also revealed the orchestra's fine qualities to advantage. One missed, however, in Fiedler's interpretation the true Debussyan flavor, delicate and elusive as a half-remembered dream yet peculiarly disturbing and poignant in its effect upon the senses. The spirit infused into the music seemed too real, too palpable, too obvious, though the performance itself, considered apart from its poetic message, was a beautiful example of euphonious and finely balanced playing. The programme closed with Liszt's symphonic poem, "Les Preludes."

M. S.

Newspaper Clipping Bureau in the World

COURANT

From

Address

Date NOV 9 -

Boston Symphony Concert.

An enthusiastic welcome awaits the players of the Boston Symphony Orchestra and Max Fiedler, conductor, when they appear at the Parsons Theater Monday night. This is but an evidence of the rapid growth of musical appreciation here, as elsewhere. Three of these entertainments for an entire season seem meager, when compared with twenty-four distinct programs presented in Boston. Here more discretion in program making is required to please all tastes and Mr. Fiedler always displays admirable skill in this particular.

Beethoven's No. 3, "Heroic" Symphony, has been performed by the orchestra in Boston no less than twenty-four times in the past thirty years, while the work has appeared on no program here for many years. It was regarded by the composer as his first great symphony. On the title page of the manuscript the words "Sinfonia Grande" appear in his own handwriting, and later, Beethoven inserted, with pencil, "Written on Bonaparte." Napoleon and his greatness, therefore, served to inspire the measures of the great symphony which many will hear Monday for the first time. Other attractive numbers will make the concert a memorable event. Reserved seats are on sale at John M. Gallup & Co.'s music store.

Est 1884

From EAGLE,

Address Brooklyn, N. Y.

Date NOV 11 1911

THE BOSTON SYMPHONY.

Stirring All-Wagner Programme, With Schumann-Heink in Perfect Voice.

Estab 1884

The music lovers of Brooklyn were made happy last night by the return of the Boston Symphony Orchestra, for the first of its concerts for the season. Every seat in the opera house of the Academy of Music was occupied, including the box seats from which a view of the stage is impossible. Throughout the house there was an atmosphere of rapt and eager enjoyment. It was an auspicious omen for a happy winter, which, unfortunately, is the last under the leadership of Max Fiedler, whose contract with the orchestra expires at the close of this season.

Mr. Fiedler contributed not a little to the pleasure of the evening, by making an all-Wagner programme. If there is one composer more than another whom Brooklyn loves in heroic doses, it is Wagner, and it loves him the more when that heroic singer Mme. Schumann-Heink is his interpreter with the orchestra. Of all operatic composers, Wagner, by his strength, can best hold an audience for an evening with excerpts. The first group, last evening, included three ideal overtures for purposes of grouping; the joyous prelude to "Die Meistersinger," the poetic "Lohengrin," and the passion--laden "Tristan und Isolde," coupled with the "Love Death" music from the last act of that fateful opera. The playing again showed that for smoothness of blending through the different choirs and the resulting lusciousness of tone the Boston Symphony Orchestra stands unrivalled in this country and probably in the world. When it melts into the flowing passion of "Triston und Isolde" it is not a band of eighty men, but is as though one consummate artist was playing on a mighty organ, every part related to every other and the whole responding almost automatically to a single brain.

Mme. Schumann-Heink, radiant in smiles and glittering with decorations, received a royal welcome. Her first number embraced Erda's scene from the fourth act of "Das Rheingold" and Waltraute's protest from the first act of "Gotterdammerung." The singer's appearance indicated that she was in the pink of physical condition and her singing proved it. Concert singing must be a rest for her after the strain of the work in an operahouse, because the singer's voice was never before heard in such beautiful condition in Brooklyn. There was no ragged notes, and when one considers the range which her Wagner music called for, it was little less than wonderful. The passion and the depth of Erda's recital were thrilling, while the Waltraute scene was a complete refutation to the old-fashioned caviller's, if any are left whom complain, that Wagner is noisy or unmusical. Indeed, from a musical standpoint, neither Mme. Schumann-Heink nor Louise Homer sings this scene in the operahouse as it was sung last night. The costume of Walhalla and the action of the scene make for strenuousness, and strenuousness makes for forced and unmusical tones; whereas, the masterful continence of the Boston orchestra is an incitement of the most beautiful tone which any singer can produce. The effect on Mme. Schumann-Heink last night was salutary and delightful, especially in her second number, Adriano's air from the seldom sung "Rienzi," which runs in conveniently high, but on which there were, last night, no unpleasant edges.

The orchestra also played the "Siegfried Rhine Journey," which is so persistently and mistakenly called a "funeral march." Its solemn grandeur was awe-inspiring. The close was the ever-welcome "Tannhauser" overture in which the battle of the spirit with the flesh is made as dramatic and vivid as in the opera itself and in which the triumph of the Pilgrim chorus over the allurements of the Venusberg lifts the hearers to militant enthusiasm. It was a noble evening, brought to a thrilling close with that triumph of the horns.

From EVENING TELEGRAM,

Address New York City.

Date NOV 10 19

With two local orchestras in full swing and several others about to begin their season, there was nevertheless an overwhelming welcome last night for the Boston Symphony Orchestra at Carnegie Hall. The audience which always greets the big band from Boston is like no other.

Est 1884

Mr. Fiedler, the conductor, who has entered upon the last year of his contract, was welcomed with special warmth. His programme this time contained a novelty in Reger's "Comedy Overture," in which the technical skill of the composer is greater than the musical content of the piece. Its themes are fragmentary and their development uninteresting. The orchestra's admirable playing did much to make the piece endurable.

Richard Strauss' "Thus Spoke Zarathustra," which has been played here before under Mr. Fiedler's direction, was again a brilliant, but puzzling, performance. Again the enthusiasm of the audience was evidently for the players—not for the composition.

Bossi's charming Goldonian intermezzi and Weber's always welcome overture to "Oberon" completed the wealth of orchestral music on this initial programme.

Mme. Schumann-Heink, as special soloist, sang with all her wealth of voice. "Andromache's Lament," from Bruch's "Achilles," was declaimed by her with stirring effect. Wagner's "Traume" and Liszt's "Die drei Zigeuner" were her other selections.

[70]

From EVENING STAR.

Address Baltimore, Md.

Date NOV 9

SYMPHONY CHARMS IN FINE PROGRAM

Boston Players and Mme. Schumann-Heink Divide Honors at Lyric.

Large and representative of the musical element of the city was the audience that heard the first concert of the Boston Symphony Orchestra's annual Baltimore season last evening at the Lyric. Those who filled every available seat in the house and stood several ranks deep on the first floor enjoyed a program that for felicity of selection and brilliancy of interpretation has rarely been surpassed in the many years in which the fine musical organization has been visiting us.

This was the program:

Mendelssohn—Overture to A Midsummer Night's Dream, Op. 21.

Strauss—Tone poem, Thus Spake Zarathustra (freely after Friedr. Nietzsche), Op. 30.

Wagner—Erda's scene from Das Rheingold, Scene IV.; Waltraute's Narrative from Gotterdammerung, Act I., Scene 3.

Bossi—Goldonian Intermezzi, Op. 127: Preludio e Minuetto, Gagliardi, Serenatina, Burlesca.

Wagner—Scene, Just God! and aria, My Love Fades in Its Blossom, from Rienzi, Act III., No. 9.

Weber—Overture to the opera Oberon.

Mme. Schumann-Heink, of perennial popularity and unfailing vocal excellence, was the soloist, and the ovation that followed her final appearance indicated that hers was the most popular section of the entertainment. But musical art was principally interested in the second number, the Strauss tone-poem, and the large audience followed its wide range through the orchestral possibilities with close and not always clear attention. Probably not one in ten persons present had ever heard the work before, and it must be heard many times, indeed, if one would attempt to perceive its meanings, despite the illuminating analysis in the program pamphlet. Carrying in its mingled harmony and dissonances a very cryptic philosophy and a mysticism that are not always clear even in the words of their creator, the themes of the Strauss tone-poem are beyond the range of casual attention. Doubtless many who heard the work viewed it as mere orchestral gymnastics, but repeated hearings would certainly disclose ever fresh beauty and meaning. To say that the work was enjoyed would be to deal loosely in words; there is no soul-uplifting harmony in its seemingly unrelated themes. It would be better to say that the audience sat in spellbound attention, mentally striving for an understanding that did not come. The fault was not the conductor's nor the players'. Mr. Fiedler interpreted the work in a somewhat original manner that made for greater beauty and would have made for clearness were that quality to be found in a Strauss composition. Accentuating the harmonic themes rather than the abysmal discords that so plentifully mark the score, his version gained materially in effect.

The Wagner numbers were particularly enjoyed. Mme. Schumann-Heink's always delightful voice loses nothing of its charm as she adds more years of youth to her score. Not essentially dramatic, but effective in the highest sense, is her singing of such numbers as she rendered last evening. The purity and sweetness of her lighter tones, the almost masculine quality of her lower register and the perfection of enunciation that is hers had abundant opportunity for display, and the demonstration that followed her final appearance was vociferous.

The Bosi intermezzi were the lightening numbers in a program that but for them and the Oberon overture would have been somewhat oppressively heavy. But both were given with a contrasting vivace and a piquant emphasis on the lighter strings that made for an even shading in the whole performance.

The work of Mr. Schuecker, the harpist in the Strauss work, is deserving of especial mention for its precision, grace and delicacy.

J. C. P.

POST, NOVEMBER 12, 1911

Symphony Orchestra

Madame Schumann-Heink will be the soloist of the sixth programme of the Symphony Orchestra to be played next Friday afternoon and Saturday evening and this will be her only appearance of the season in this city. She will sing Andromache's Lament from Bruch's "Achilles," and three songs with orchestra, Wagner's "Dreams," orchestrated by Felix Mottl; Schubert's "The Young Nun," orchestrated by Liszt, and Liszt's "The Three Gypsies." The orchestral numbers will comprise Rimsky-Korsakoff's Symphonic suite, "Scheherazade" and Grieg's Old Norwegian Romance with variation which will be played for the first in Boston. The "Scheherazade" Mr. Fiedler played three years ago with much success. The Grieg piece is an adaption for orchestra of what was originally for piano.

Symphony in Cambridge

Miss Lilla Ormond will be the soloist at the second Symphony concert in Cambridge which will be given in Sanders Theatre next Thursday evening, Nov. 16, at 8 o'clock. She will sing two arias, one of which will be the recitative and air of Azael from Debussy's "The Prodigal Son."

The Symphony will be Brahms' in E minor No. 4. In addition to this the orchestra will play Cherubini's overture "Lodoiska," Debussy's prelude to "The Afternoon of a Faun," and Gilbert's "Comedy Overture on Negro Themes."

From STAATSZEITUNG,

Address New York City.

Date NOV 13 1911

Esta 1884

Konzerte.

Auch das zweite New Yorker Konzert der Bostoner fand am Samstag Nachmittag vor gänzlich gefülltem Haus unter Mitwirkung von Frau Schumann-Heink als Solistin den lebhaftesten Erfolg. Herr Fiedler dirigirte Beethoven's „Eroica" großzügig und führte das bewunderungswürdige Orchester namentlich im Trauermarsch zu den lichtesten Höhen. Einfach erhebend wirkte mitten in dem düsteren Kolorit des Ganzen der Glanz des vorübergehend einfallenden Lichtstrahles, und der in leisen Zuckungen ersterbende Schluß des Satzes.

Den ganzen noblen Klangzauber der Spielervereinigung von Boston entfesselte sie in Debussy's eigenartigem „Nachmittag eines Fauns", der unbedingt zu denjenigen Kompositionen des französischen Musikanarchisten gehört, mit denen jeder gehen kann. Die Klangspielereien sind da berechtigt, selbst die Kakophonie erscheint zum Rang eines ausdrucksvollen Mediums erhoben. Dem Publikum gefielen die Phantasien des mit einem brummenden Schädel erwachenden Fauns, der nicht weiß, ob die angebete Nymphe wirklich bei ihm gewesen war, oder ob er nur geträumt habe, über die Maßen. Liszt's „Préludes" fanden eine in jeder Beziehung stimmungsvolle und wirksame Ausführung.

Frau Schumann-Heink sang in bester Disposition und mit ihrer reifen, überragenden Kunst zuerst die Frühlingsarie aus Saint-Saëns' „Samson und Delilah", und entschädigte uns damit königlich für die grausen Ohr-Mißhandlungen, die man sich gerade in dieser Arie von so vielen unfertigen Sängerinnen gefallen lassen muß. In der zweiten Abtheilung sang sie mit Orchester-Begleitung „Die junge Nonne" und „Tod und das Mädchen" von Schubert, ersteres in der Liszt'schen, das letztere in der Mottl'schen Bearbeitung, mit unsagbarer Wirkung, um mit Schubert's „Erlkönig" den höchsten Trumpf auszuspielen.

Wie die Schumann-Heink den düsteren Grundton genial andeutet, wie sie die sprechenden Personen so virtuos-charakteristisch und doch ohne die epische Grundstimmung zu sprengen auseinanderhält, wie das Ganze mit dem ganzen Wohllaut ihres Prachtorgans durchtränkt, das muß man gehört haben. Die Berlioz'sche Bearbeitung wirkt namentlich durch die huschenden, gefälligen Violinfiguren äußerst effektvoll. Das Publikum wollte sich gar nicht beruhigen und rief die Künstlerin immer wieder hervor.

From [illegible]

Address [illegible]

Date NOV 11 1911

Esta 1884

Brooklyn Institute of Arts and Sciences Makes Concession to Popular Taste and Presents Boston Symphony Orchestra in Program of Excerpts From Operas of Richard Wagner, Packing the Academy of Music.

Somewhat a concession to popular taste was made by the Brooklyn Institute of Arts and Sciences and the Boston Symphony Orchestra last night, when the latter organization presented in the New Academy of Music, Brooklyn, a program made up entirely of excerpts from operas by Richard Wagner, with Mme. Ernestine Schumann-Heink as the soloiste of the evening. A packed house greeted Max Fiedler and his band from "down East."

The preludes to "Die Meistersinger," "Lohengrin," and "Tristan und Isolde," with the Funeral Music from "Die Goetterdaemmerung," were the orchestral selections. Mme. Schumann-Heink sang Erda's scene from "Das Rheingold" and the Narrative of Waltraute from "Die Goetterdaemmerung," the latter of which is invariably omitted from the representations at the Metropolitan Opera House of the last of the "Ring" dramas, and she rendered, as the concluding number of the concert, Adriano's aria from "Rienzi."

The two excerpts from the "Nibelung" operas are too episodical in character to qualify in concert performance, but Mme. Schumann-Heink, by the warmth and feeling of her declamation, contrived to invest them with logical and musicianly expression.

By dint of masterly discrimination exercised by Maestro Fiedler, the orchestra gave an exposition of the "Tristan" prelude that was—thrilling. The climaxes were worked up with tempestuous grandeur.

AMERICAN—GLOBE

NOVEMBER 12, 1911.—NOVEMBER 12, 1911.

SCHUMANN-HEINK SYMPHONY SOLOIST

Noted Singer to Be Heard at Concerts on Friday and Saturday.

Madame Schumann-Heink will be the soloist of the sixth program of the Symphony Orchestra to be played next Friday afternoon and Saturday evening, and this will be her only appearance of the season in this city.

Madame Schumann-Heink has been engaged for a series of concerts with the Symphony Orchestra in Boston and other cities, and with the exception of New York and Washington she makes her sole appearances in these cities with the orchestra; the greater part of her season will be spent in the West. She is down for two numbers, the first being Andromache's Lament from Bruch's "Achilles." Her second will comprise three songs with orchestra, Wagner's "Dreams," orchestrated by Felix Mottl; Schubert's "The Young Nun," orchestrated by Liszt, and Liszt's "The Three Gypsies."

The orchestral numbers will comprise Rimsky-Korsakoff's symphonic suite, "Scheherazade" and Grieg's Old Norwegian Romance, with variations, which will be played for the first time in Boston. The "Scheherazade" Mr. Fiedler played three years ago with much success. The Grieg piece is an adaptation for orchestra of what was originally for piano.

Miss Lilla Ormond will be the soloist at the second Symphony concert in Cambridge, which will be given in Sanders Theatre, Thursday evening, at 8 o'clock. She will sing two arias, one of which will be the Recitative and Air from Debussy's "The Prodigal Son."

The Symphony will be Brahms's in E Minor No. 4. In addition to this the orchestra will play Cherubini's overture "Lodoiska," Debussy's Prelude to "The Afternoon of a Faun" and Gilbert's Comedy Overture on Negro Themes. The Gilbert piece was played at the Symphony concerts in Boston last Spring and had a notable success. Mr. Gilbert, who is one of the younger of the American composers, has taken familiar Negro songs of the ante-bellum period and worked them into a most brilliant overture. It is jolly and bright and in its way unique.

Mme Schumann-Heink Soloist at Symphony Concerts.

Mme Schumann-Heink, as soloist at the Symphony concerts this week, will make what is to be her sole appearance here this season. She will sing Andromache's Lament from Bruch's "Achilles," and a group of songs, with orchestra, Wagner's "Dreams," orchestrated by Felix Mottl; Schubert's "The Young Nun," with orchestration by Liszt, and Liszt's "The Three Gypsies."

There will be two orchestral numbers, Rimsky-Korsakoff's symphonic suite, "Scheherazade" (after the "Thousand Nights and a Night") and Grieg's Old Norwegian Romance with variations, originally written for piano.

Rimsky-Korsakoff has written of the Sultan Schahriar, who, convinced of the hopelessness of placing faith in women, had sworn to put each of his wives to death after the first night. But the Sultana Scheherazade is resourceful and clever and diverts his mind with stories for a thousand and one nights. He postpones the execution from night to night and finally renounces his bloody vow.

The Sultana ransacked tales of adventure and fairy lore and the verses of the poets to invent her stories to beguile her lord. Among them the composer has written music to these: (1) The Sea and Sinbad's Ship. (2) The Tale of the Kalendar-Prince. (3) The Young Prince and the Young Princess. (4) Festival at Bagdad. The Sea. The Ship is Wrecked on a Rock Surmounted by a Bronze Warrior. Conclusion. There is no clue as to which voyage of Sinbad is meant or which of the three Kalendars. An Oriental ballet bearing the name "Scheherazade" to music from this suite was produced by Gertrude Hoffmann in New York last Summer.

Cambridge Symphony Concerts.

Miss Lilla Ormond will be the soloist at the second Symphony concert in Sanders Theatre next Thursday evening. She will sing two arias, one of which will be the recitative and air of Azael from Debussy's "The Prodigal Son."

The symphony will be Brahms' in E minor No. 4. In addition to this the orchestra will play Cherubini's overture, "Lodoiska"; Debussy's prelude to "The Afternoon of a Faun," and Gilbert's "Comedy Overture on Negro Themes." The Gilbert piece was played at the Symphony concerts in Boston last Spring and had a notable success.

MONITOR,

NOVEMBER 11, 1911

Mme. Schumann-Heink is the soloist on the Symphony orchestra program of Friday afternoon, Nov. 17 and Saturday evening, Nov. 18. This will be the contralto's only appearance of the season in Boston. Mme. Schumann-Heink has been engaged for a series of concerts with the Symphony orchestra in Boston and other cities and with the exception of New York and Washington she makes her sole appearances in these cities with the orchestra. The greater part of her season will be spent in the West. She has two numbers, the first being Andromache's Lament from Bruch's "Achilles," her second comprising three songs with orchestra: Wagner's "Dreams," orchestrated by Felix Mottl; Schubert's "The Young Nun," orchestrated by Liszt, and Liszt's "The Three Gypsies."

The orchestral numbers are Rimsky-Korsakoff's symphonic suite, "Scheherazade" and Grieg's Old Norwegian Romance with variations, which will be played for the first time in Boston. The "Scheherazade" Mr. Fiedler played three years ago with much success. The Grieg piece is an adaptation for orchestra of what was originally for piano.

* * *

Miss Lilla Ormond will be the soloist at the second symphony concert in Cambridge, which will be given in Sander's theater Thursday evening, Nov. 16, at 8 o'clock. She will sing two arias, one of which will be the recitative and air of Azael from Debussy's "The Prodigal Son."

The symphony will be Brahms' in E minor No. 4. In addition to this the orchestra will play Cherubini's overture "Lodoiska," Debussy's prelude to "The Afternoon of a Faun" and Gilbert's comedy overture on negro themes. The Gilbert piece was played at the symphony concerts in Boston last spring and had a noteworthy success. Mr. Gilbert, one of the younger of the American composers, has taken familiar negro songs of the ante-bellum period and worked them into a brilliant overture.

The soloist will be Miss Lilla Ormond. She will sing Azael's air in Debussy's "Prodigal Son" and a new song for contralto and orchestra, text by John Todhunter, music by George W. Chadwick, who has dedicated the song to her.

HERALD,

NOVEMBER 12, 1911.

SYMPHONY IN CAMBRIDGE

The second concert of the Boston Symphony orchestra in Sanders Theatre, Cambridge, will take place next Thursday evening. The symphony will be Brahms's in E-minor No. 4. The orchestra will also play Cherubini's overture "Lodoiska," Debussy's prelude to "The Afternoon of a Faun" and Gilbert's comedy overture on negro themes. Gilbert's piece was played at the Symphony concerts in Boston last spring and had a noteworthy success. Mr. Gilbert, one of the younger of the American composers, has taken familiar negro songs of the ante-bellum period and worked them into a brilliant overture.

The soloist will be Miss Lilla Ormond. She will sing Azael's air in Debussy's "Prodigal Son" and a new song for contralto and orchestra, text by John Todhunter, music by George W. Chadwick, who has dedicated the song to her.

TRANSCRIPT, NOVEMBER 11, 1911

Symphony Hall: Symphony Concerts

THREE years and more ago, at the second pair of concerts in which he conducted here, Mr. Fiedler led Rimsky-Korsakoff's Symphonic Suite. "Scheherezade," suggested by tales of the Arabian Nights (like those of Sindbad and the Kalendar), richly colored instrumentally, thick with Oriental atmosphere and vivid with romantic tone-picturing. The music plainly appealed to Mr. Fiedler's imagination, and some of his best talents played in his performance of it. He has not since repeated the Suite, and very seldom has he risked any other of Rimsky-Korsakoff's pieces. For the current musical year both "Scheherezade" and "Antar" appear on the conductor's list, and the repetition of "Scheherezade" is appointed for the Symphony Concerts of next Friday afternoon and Saturday evening. The other orchestral piece is a discovery from Grieg in the library of the band. There Dr. Muck found the overture "In Autumn" and promptly played it, and there Mr. Fiedler has found this orchestral arrangement by Grieg himself of an old Norwegian romance that he wrote originally for the piano. As already specified, Mme. Schumann-Heink, the alto, whom the Symphony Concerts almost always put to her mettle, will be the singer. Her numbers are "Andromache's Lament" from Bruch's cantata, "Achilles," and three songs with orchestra—Wagner's "Dreams," Schubert's "The Young Nun" and Liszt's "The Three Gypsies."

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Sanders Theatre: Symphony Concerts

THE second concert of the series that the Symphony Orchestra annually undertakes in Cambridge befalls at Sanders Theatre next Thursday evening. From recent concerts by the orchestra in Boston, Mr. Fiedler has taken Brahms's symphony in E minor, which he leads well; Cherubini's fine old overture to his opera, "Lodoiska," and Debussy's "Afternoon of a Faun." To these, for a fourth orchestral piece, he has added H. F. Gilbert's "Comedy Overture on Negro Themes," one of the surprises of the Symphony Concerts last spring—music of clear American tang, originally imagined, vividly scored, and quick of impression from beginning to end. The singer for the concert is Miss Ormond, the mezzo-soprano. She will sing an air from Debussy's cantata, "The Prodigal Son" and a group of French songs. In such music, she is good to hear.

TRANSCRIPT, NOVEMBER 13, 1911

Items of the Day

Mr. Fiedler repeated the "Eroica" symphony at the concert of the Boston Orchestra in New York Saturday afternoon. His public in New York has long liked his readings of Beethoven better than do his audiences in Boston, and justly it was warm over his present version of the "Eroica." "There were freedom and elasticity," says the Times, "but no exaggeration in nuance or emphasis, nor any anxious search for effects beneath the composer's plain intent, and it was one in which beauty and harmonious blending of tone were unceasing."

A Pension-Fund Concert

THE Symphony Orchestra is taking time by the forelock in its concerts, this year, for its Pension Fund. The first is already appointed for the evening of Sunday, Nov. 26, at Symphony Hall, and for a second time Mme. Schumann-Heink has volunteered her services as the assisting singer. Excerpts from Wagner's operas are to make the larger part, if not the whole of the programme, and the probabilities are that the singer will be heard again in the music of Waltraute and Erda. Her public here is large and loyal; it may not hear her in the opera house, since she

[71]

From EVENING NEWS.

Address Baltimore, Md.

Date

BOSTON SYMPHONY GIVES FINE CONCERT

Madame Schumann-Heink Shares Honors With Director Fiedler.

Mr. Fiedler and the Boston Symphony Orchestra presented a most interestingly varied program at the Lyric last evening. Several epochs in musical creation and several widely differing individualities, aims and modes were present, although but little over a century embraces the dates of birth of the composers who contributed. The order of succession of the works presented also showed good judgment.

There was not a wearisome moment during the evening; at least for those who could follow Richard Strauss understandingly, throughout his prodigally expended ingenuity in picturing his conception of Nietzsche's "Zarathustra." Strauss is a great genius, but he seems to be impelled outward beyond the pale of the true musical field in searching for suggestive subjects. Abstract music is the expression of personal emotion. One misses this intimate impulse in "Zarathustra," but can but wonder at the streaks of genius which enliven its extreme length.

Mendelssohn's "Midsummer Night's Overture" is always welcome. It is absolutely natural music, voicing no Shumanic depth of feeling, but delightfully poetic. The Bossi "Goldonian Intermezzi" (Opus 127) are interesting. The composer of these pieces has hearked backward instead of having ventured out into the obscurities and vagaries of the modern trend. These "Intermezzi" display skill of all essential kinds in their construction—contrapuntal and instrumental—but they exhibit no evidences of distinguishing individuality. The "Obecon" is like the Mendelssohn Overture—familiar and prized.

Mme. Schumann-Heink in the Wagner selections again convinced her hearers that she is an almost unique artist, for she is always earnest, capable and illuminating. She is an ideal interpreter of Wagner, and indeed of any true music that possesses those qualities which appeal to her artistic sense.

Mr. Fiedler read the whole program with keen appreciation of the varied moods expressed in its numbers, and the gentlemen of the Orchestra responded to his demands with astonishing adequacy. The Lyric is, beyond doubt, the best auditorium for orchestral music in our ken. O. B. B.

Estab 1884

Marlboro Entries

Newspaper Clipping Bureau in the World

From

Address

Date NOV 9 - 1911

Boston Symphony Concert.

An audience of capacity proportion is already assured for the concert a Parsons theatre next Monday even ing by the Boston Symphony Orches tra. This growing appreciation fo orchestral music has been develope in large measure by the famous Bos ton organization, and as a musica body it bears the distinction of great est excellence. The management ha always been most fortunate in choic of conductors, and from the early day of Zerahn and Henschel on through the engagements of Gericke, Nikisch Dr. Muck and the present conductor Mr. Fiedler, the orchestra has made rapid strides in ensemble virtuosity and has won popular favor beyond any other body of musicians in America. The concert next Monday night will add materially to the season's entertainment and will be enjoyed by a representative Hartford audience. Early application for seats should be made, as the demand is likely to exceed the capacity of the theatre. Reservations cannot be held later than Saturday of this week. Seats on sale at John M. Gallup & Co.'s store, No. 201 Asylum street.

Estabi 1884

From

Address

Date NOV 10 1911

Boston Symphony Orchestra.

The Boston Symphony orchestra returns to Parsons's theater, Monday night, for the first concert of its season in Hartford. The orchestra appeared at Carnegie hall, New York, last night before a crowded house. Of the concert the Sun says in part: "Conductor Max Fiedler led the gentlemen from Boston, through a marvellously eloquent and technically faultless performance. The exquisite beauty and perfect balance of tone of the orchestra have never disclosed themselves more completely, nor has the admired body of players ever enunciated every phrase with a finer precision and a more captivating elasticity of style. The Boston Symphony orchestra has come to be regarded with almost as much pride in New York as it evokes [illegible] of her

Estab 1884

From EVE. POST.

Address New York City.

Date NOV 18

MUSIC AND DRAMA

Boston Symphony Matinee.

Carnegie Hall was again crowded, on Saturday afternoon, to hear the greatest of contraltos, Mme. Schumann-Heink, sing Saint-Saëns and Schubert. Her first number was the aria from Act I of Saint-Saëns's "Samson and Dalila," "Printemps qui commence," which she sang gloriously. Such richness, such volume, such smoothness and velvet tone as she poured out for her delighted hearers are not to be heard often. It was in the Schubert songs, however, that she rose to the heights. "Die junge Nonne" was the first, then came an unforgettable performance of "Tod und das Mädchen," and last "Der Erlkönig," the first song orchestrated by Liszt, the second by Mottl, the third by Berlioz—least successfully of the three. Berlioz has brought out some inner orchestral voices which distract one's attention inopportunely, but this is only a small matter, compared to such an interpretation of the song as that on Saturday. Throughout the first part of it the singer repressed her tone almost to a pianissimo, except when the father's voice was heard, warm and comforting, and this made the contrast of the child's final cry of terror a new experience, even for those who have heard the "Erlking" played and sung a countless number of times. Strange to say, however, the poignancy of the discord which Schubert uses—a discord which never palls, never loses its thrill—is felt less with the orchestral than the piano accompaniment. Great as was Mme. Schumann-Heink's singing of the "Erlkönig," "Death and the Maiden" was even more wonderful. From the first despairing cry of the girl to the last note, her voice and interpretation were thrilling beyond words, and many eyes were wet when the last note was sung. Applause seemed as much out of place after the solemn beauty of such an interpretation as it does after the first or last act of "Parsifal."

The orchestra gave a superb performance of Debussy's "Afternoon of a Faun" and Liszt's glorious "Les Préludes." By the poetic reading Mr. Fiedler gave of Liszt's "Préludes," he showed himself to be an ardent admirer of the genius the world is at present delighting to honor. It is to be hoped we may soon hear more of the master's works played by the Boston Orchestra. Beethoven's "Eroica" Symphony opened the programme.

As at every other concert up to the present, this year, Carnegie Hall was insufferably hot.

Estab 1884

From TIMES,

Address Brooklyn. N. Y.

Date NOV 13 1911

BOSTON SYMPHONY CONCERT.

Brilliant Opening of Brooklyn Season —Mme. Schumann-Heink Soloist.

An audience which filled the opera house of the Academy of Music to its fullest capacity greeted the Boston Symphony Orchestra last Friday night in the first of a series of five Philharmonic concerts. The temper of the house was most cordial. Mr. Fiedler's appearance was made the occasion of a hearty greeting. The all Wagner programme was well arranged, and it is almost needless to say most gratifyingly given. Mr. Fiedler has held his position so many years that the best kind of relation is established between him and his men. The organization is old enough to have traditions and has the esprit de corps, which means maintenance of high ideals and standards.

Included in the first part of the programme were the prelude to the "Meistersingers of Nuremberg," played with fine cumulative effect, the prelude to "Lohengrin" and the glorious prelude and libertod from "Tristan and Isolde." The numbers were played with characteristic precision and scholarly understanding and interpretation. Later orchestral numbers were the funeral music from act third of "Gotterdammerung" and the overture to "Tannhauser," both played with superb rythm, dramatic intensity and dignity. If any special meed of purely musical praise can be meted out for individual numbers in a programme so entirely admirable as a whole it must be accorded the "Liebestod" and the "Tannhauser" overture.

Mme. Schumann-Heink was the soloist and was received with lavish demontration of regard. She was obviously in radiant health and spirits, and in pure voice. She sung Erda's scene from "Das Rheingold," Waltraute's narrative from "Gotterdammerung," the scene, "Just God," and the aria, "My Life Fades in Its Blossom" from "Rienze."

Her glorious voice, the nobility of her delivery, the rich understanding and the power to make her voice color the sentiment she is singing lent impressiveness to all her numbers. Of the beauty of her delivery of the Erda scene, it is impossible to speak except in terms of eulogy. Orchestra and singer admirably supplemented each other. The audience showed its gratification spontaneously and without stint.

Estab 4

ADVERTISER.

NOVEMBER 16, 1911

PENSION FUND CONCERT.

The sale of seats for the first Pension Fund concert, which is to be given in Symphony hall Nov. 26, will open at the box office at Symphony hall at 8:30 Thursday.

As already announced Madame Schumann-Heink has generously given her services to the concert as the soloist and the programme will be devoted to music by Wagner.

[72]

From EVE. SUN

Address New York City.

Date

When Mr. Max Fiedler stepped to the conductor's desk at the Boston Symphony concert on Saturday afternoon there was not an empty seat in sight in Carnegie Hall. For days before tickets were without price, for they were not procurable for love or money.

The Eroica Symphony went beautifully. The Liszt "Preludes" was in the spirit of a memorial year. Mme. Schumann-Heink, warmly greeted, sang the spring aria from "Samson and Delilah." But the prelude to Debussy's "Afternoon of a Faun" spoiled one for the group of Schubert songs with orchestra.

The Debussy piece, with its haunting mystery, its suggestion of a wood full of Hamadryads, was a bad preparation for the Germanic ballads. Mme. Schumann-Heink was at her best in "Death and the Maiden" and "The Erlking."

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CABLE ADDRESS, "ROMEIKE" NEW YORK

NEW YORK

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From

Address

Date

Boston Symphony Orchestra.

The first Boston Symphony Orchestra concert of the season in Hartford will be given at the Parsons Theater Monday evening with Alwin Schroeder, violoncellist, as soloist. With a house that is nearly sold out by subscription, with interest that is keener than ever for the music of this organization, the prospects for the coming season of three concerts are brighter than they have ever been in the past. They will mark Max Fiedler's last appearance in this city, his engagement with the Boston Symphony Orchestra ending at the end of the current season, when he expects to return to Europe. For the first concert the symphony will be Beethoven's "Eroica," which has not been heard here in a number of years. Debussy's exquisite prelude to "The Afternoon of a Faun" and the most popular of Liszt's symphonic poems, "Les Preludes," complete the purely orchestral part of the program. Mr. Schroeder will play two numbers, the first number being Bruch's "Kol Nidrei," which is a treatment of an ancient Hebrew melody and his second Boellman's graceful "Symphonic Variations." The program follows:—

"Symphony No. 3," in E-flat major, "Eroica" ..... Beethoven

(a "Kol Nidrei," for violoncello ..... Bruch

(b) "Symphonic Variations," for violoncello ..... Boellman

Prelude to "The Afternoon of a Faun" ..... Debussy

"Les Preludes," symphonic poem, No. 3 ..... Liszt

k, 1884

From EVENING TELEGRAM,

Address New York City.

Date NOV - 3 1911

The first pair of Boston Symphony concerts in Carnegie Hall fall respectively on Thursday evening and Saturday afternoon of next week. The soloist at both concerts will be Madame Schumann-Heink.

On Thursday evening New York will hear for the first time Max Reger's "Overture to a Comedy." Other items on the programme will be Richard Strauss' "Thus Spake Zarathustra," Bossi's "Goldonian Intermezzi" and Weber's overture, "Oberon." Mme. Schumann-Heink will sing an aria by Bruch and songs with orchestra by Wagner and Liszt.

At the afternoon concert the symphony will be the "Eroica" of Beethoven and the other orchestral numbers will be Debussy's "The Afternoon of a Faun" and Liszt's "Les Preludes."

Estab 1884

HERALD,

NOVEMBER 16, 1911.

At the concert of the Boston Symphony orchestra in Sanders Theatre, Cambridge, tonight, the orchestral pieces will be Brahms' symphony No. 4, Cherubini's overture to "Lodoiska," Gilbert's comedy overture on negro themes. Miss Ormond will sing songs by Debussy and Chadwick.

The program of the Symphony concerts in Symphony Hall this week will include Rimsky-Korsakoff's suite "Scheherazade"; Grieg's "Old Norwegian Romance" with variations (first time in Boston); Sibelius's "Karelia" overture (first time in Boston), Mme. Schumann-Heink will sing "Andromache's Lament" from Bruch's "Achilles," Wagner's "Traeume," Schubert's "Young Nun" and Liszt's "Three Gypsies," all with orchestral accompaniment.

The sale of seats for the first pension fund concert in Symphony Hall, on Sunday evening, Nov. 26, will open at the box office at Symphony Hall tomorrow morning at 8:30. Mme. Schumann-Heink has generously

From COURANT HARTFORD, CONN.
Address
Date NOV 10 19[illegible]

Boston Symphony Orchestra.

The first Boston Symphony Orchestra concert of the season in Hartford will be given at the Parsons Theater Monday evening, with Alwin Schroeder, violoncellist, as the soloist. Mr. Schroeder, who is already well known

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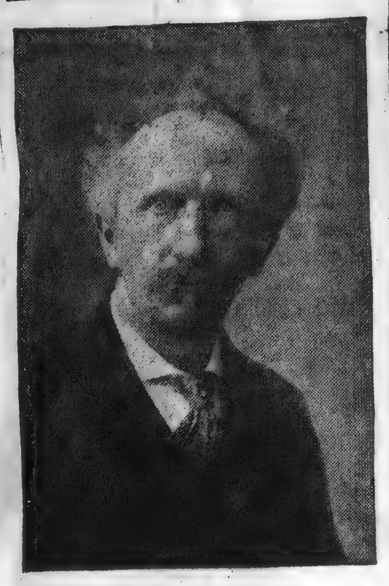
to our musical public, was born at Neuhaldensleben June 15, 1855, and at an early age took up the study of the piano and later, studied both violin and viola, for some time playing the latter in the Schroeder Quartet, composed of three brothers and himself. He abandoned these instruments for



Alwin Schroeder.

the violoncello and since 1875 has held the part of first 'cellist in some of the most famous orchestras. His long career with the Boston Symphony Orchestra and the Kneisel Quartet is known to all followers of music and musicians. Mr. Schroeder is always admirable, whether in ensemble or solo, and on this occasion will perform two selections with orchestral accompaniment, Bruch's familiar "Kol Nidrei" and "Symphonic Variations" for 'cello by Leon Boellmann. The latter is new to Hartford audiences. John M. Gallup & Co., No. 201 Asylum street, are conducting the sale of seats for which there has been a large demand.

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From COURANT HARTFORD, CONN.
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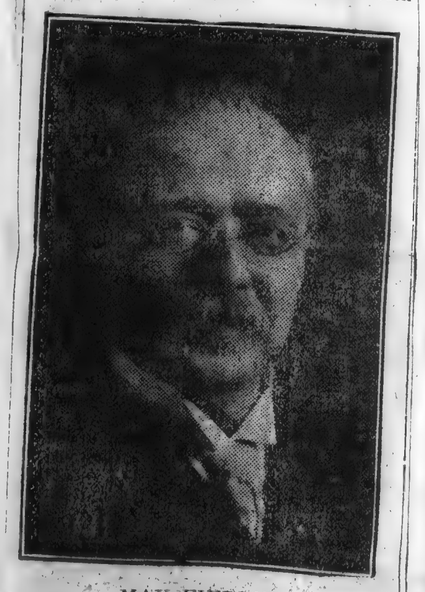
Date NOV 11 1911

Boston Symphony Orchestra.

The first Boston Symphony orchestra concert of the season in Hartford will be given in Parsons's theater Monday evening with Alwin Schroeder, violoncellist, as soloist. With a house that is nearly sold out by subscription, with interest that is keener than ever for the music of this organization, the prospects for the coming season of three concerts are brighter than they have ever been in the past. Additional interest is lent to the concerts as they will mark Max Fiedler's last appearances in this city, his engagement with



MAX FIEDLER,
Conductor.

the Boston Symphony orchestra ending at the end of the current season when he expects to return to Europe. Mr. Fiedler has arranged another of his admirable programs for this concert. The symphony will be Beethoven's "Eroica" which has not been heard here in a number of years and as it is one of the few monumental works of music, will be welcomed again with eagerness. Debussy's exquisite prelude to "The Afternoon of a Faun" and the most popular of Liszt's symphonic poems, "Les Preludes" complete the purely orchestral part of the program.

Time and the Symphony Concerts

A note from Caroline Lincoln Pond of Winchester, written apropos of recent discussion of Mr. Fiedler's lengthening programmes, suggests that the afternoon concerts of the Symphony Orchestra should begin half an hour earlier. The note runs: "Now that the length of the programmes for the Symphony Concerts is being discussed, may I venture to suggest a change that has long been in my mind, namely, having the hour of beginning the afternoon concerts two o'clock instead of half-past two. The many suburbanites would be enabled to make connections with earlier trains, the performance would almost invariably be finished by half-past four, and many persons, I feel sure, would have a peace of mind which they have hitherto not known.

Newspaper Clipping Bureau in the World

From HARTFORD, CONN.
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Date NOV 14 1911

BOSTON SYMPHONY ORCHESTRA; FIRST CONCERT OF SEASON.

Established:

Brilliant Work of the Famous Organization—Beethoven Symphony No. 3 Played Exquisitely.

With the returning season the Boston Symphony orchestra came Monday evening for the first concert. Parsons's theater was entirely filled. The taste for this class of music and this class of performance has grown from season to season, and the audiences that needed fostering at first almost exceed bounds now. The program brought the famous "Eroica" symphony of the archmaster, the first of what is considered his second style; and it brought the great and beautiful "Preludes" by Liszt, whose centenary all the musical world is now celebrating. The first was played here more than once before, nearly twenty years ago. The second was interpreted not infrequently by the Thomas orchestra. The program, between the two, brought Bruch's "Kol Nidrei" and Boellmann's "Symphonic Variations," both solo numbers, and Debussy's "Afternoon of a Faun," which has been heard here to every one's admiration more than once. The orchestra, as it deployed on the stage, had an almost intimate look, and Conductor Max Fiedler, whom all audiences know and love in his rich, highly colored, dramatic and forceful renditions, was greeted with applause. Stage and auditorium looked very brilliant, and a festal feeling prevailed in the house.

The "Eroica," or third symphony, is said, with good reason, to have been inspired by Napoleon before he assumed the imperial state. His early career inspired Beethoven, though he eradicated this dedication after the Corsican assumed the purple. The first part of the symphony is carried by these thoughts. It is broad inspiring, full of ambition and full of glory. One can trace the heroic afflatus in its measures, the fierce labor, the triumph of great, free accomplishment. It has been explained in twenty different ways by as many great commentators. But, with the heroic idea at bottom, and the ambition, the courage, the splendor of its measures, it explains itself. No need following the special musical figures. They tend to one expression and one effect. The second part is a funeral march of wonderful dignity and feeling. One can read emotion in its measures, that now soar, then give voice to proud grief and dull reverberations. The sad, steady march theme carries all through, now with splendor as velvet and silver, then again with dull grace like crape. But, throughout, it is a majestic, a soundful sorrow that speaks, and at moments rises to piercing emotional heights. Then intrudes a new quiet melody, and it ends solemn and subdued, with a great triumphal burst at the last. Now follows the Scherzo, graceful and playful, thronged with boisterous abandon. Nothing somber and sinister here, only wild delight. The bass strums low, the instruments trip over it in wild abandon, the melodies lose accent in their haste. And now the whole orchestra sonorously joins the chase, until they all fall into the hurrying rhythms. Then follows the trio, with a sonorous horn solo that is resumed later on, and the former melodies unite in a code that holds balance between fun and triumph. The finale is full of joyous elation, full of rush and revel. The melody is sounded by one group of strings in semi-notes, while the others dance about in wild snatches and phrases. And the original melody comes in, sonorous and fugal. We get a full and joyous climax toward the last, then a soft, heavy chant, and closing triumph of the original theme in emphatic and rapid measures.

The orchestra played this with impressive splendor. The high points of the score fairly glittered, the majestic periods rose roundly and imposingly, the appeal of the whole was broad, picturesque, enchanting. It was a rendition of great balance and color, of sharp, fierce appeal, or broad, bright sweeps, and again of delicious modulations and tender accents. Spirited and highly colored, and yet of artistic poise and great beauty in detail and of the usual finish in execution. Every movement was heartily applauded. The rendition was perhaps not altogether as brilliant, as inspired, as one remembers it of long ago. But it was clear in meaning, and very forceful in contrasts. The funeral march was most impressive, the scherzo light handed and brilliant. In the closing part the violins were very fine. Loud and sincere applause followed each

"Kol Nidrei" is the great prayer uttered by Israel on the eve of the Day of Atonement, and recalls with religious agony all resolves and promises made during the year, in order to appear free and white before the judge. It is for cello and orchestra, and rises with the sentiments of the occasion. The weird sounds of agony, the prayerful lilt, the trust in forgiveness are all fully and harmoniously sounded and lift on wings of music. No subject could be more fruitful, none is treated with sincerer emotion. Alwin Schroeder, whom our public remembers very well and values very high, and who was greeted with long continued, hearty applause, was the soloist. Again and again he was applauded. No need to describe his play. The rich sounds of the solemn melody rose in inexpressible fervor, the agony, the appeal, the cry of the soul was heard in these mounting strains. The cello voice gained human quality. But the accompaniment was too heavy, the full orchestra frequently drowned the single voice, and when it rose on the ear it lost much of its serious effect in the gorgeous accompaniment. Mr. Schroeder played marvellously, but his full, round tones rarely rang with that prayerful shade that touches to the quick. Koi Nidrei was largely applauded. So were the symphonic variations by Boellmann, an exceedingly fine selection, full of a variety of melodies, of graceful and pretty connections, of charming interludes. Grace and melody prevailed in them.

"The Afternoon of a Faun" followed. One of the most charming musical pictures has been given here by Debussy. He has painted with sunlight in his score. All that the name suggests, sylvan solitude, shady trees, dimpling pools, and a warm luscious atmosphere are in the strains of this music, and in the simple animal appreciation of it by the faun. It was a calm, richly colored picture in which the rustle of the woods, the flash of the stream, the hum of insects has been painted. The composer resorts to no extraordinary means, gives one no musical surprises. And yet a strange, queer atmosphere is created, and one feels the lazy sunlight creep through one. The animal well being, not romance, is the motive of the music, the glint and glitter, the shade and repose, make themselves felt in the strains.

The final number was Liszt's "Preludes." This has been rendered here repeatedly, and it is a splendid example of the master's larger compositions, between a symphony and a mind picture. Gorgeous in style, splendid in invention, magnificent in emotional changes, and full of sentiment, it captures the ear and soul. The meaning is found in Lamartine's words that this life is but a prelude to the next. It gives a series of pictures from man's course, ending with a military phase of great splendor. The Liszt was played gorgeously, with vivacity, color, romantic intonation and profound feeling. Liszt music has come into its own lately, though Theodore Thomas used to play it up to its significance years ago. The romanticism of the master is modern but full of poetry.

In this number there are passages that recall all his glory, the broad prayerfulness of his oratorios, the wild and changeful spirit of the rhapsodies, the melodious mastery of character-symphonies. And, as picture succeeds picture, and novel strains sweep aside the conventional melody, the audience yields to the charm. Liszt works with all the resources of the orchestra, and a certain savage independence of melody, a willful breaking of harmonies, a sweep of the resources of composition. And again he sings with great sweetness and with singularly distinctive effect. "The Preludes" won the ear as always before. And they won the heart in measure. The orchestra played them magnificently. One can hardly do them violence. It was one of the great renditions of the Bostonians, this number. It was alive with the changeful, highly colored and forcible style of the master. The audience applauded it again and again, and called Conductor Fiedler to the stage repeatedly.

POST,
NOVEMBER 21, 1911

LONGY CLUB

Last night in Jordan Hall the Longy Club of players on wind instruments, assisted by Alfred de Voto, a pianist of consummate skill, gave the first of their present series of three concerts in Jordan Hall. The programme presented compositions by Louis Diemer, the pianist and pedagogue of Paris (first time here); a posthumous quartet of Rimsky-Korsakoff (first time here), and Mozart's Serenade, op. 11, for two oboes, two clarinets, two horns, two bassoons. A delightful treat it was, this serenade. The playing, as is the general rule at these concerts, was characterized by extraordinary musicianship, precision and beauty of tone. When Mr. Longy, the oboist, and Mr. de Voto played L. Diemer's sonato for oboe and piano, it is no wonder that the audience applauded and applauded until the pianist also arose to acknowledge his thanks. There are no words for such oboe playing, and the piano part was treated in as masterly a manner as that of the wind instrument. Mr. de Voto is, in fact, an ensemble pianist second to none who are before the public of this country. If he touches the most commonplace figure he turns it to gold. As for the Diemer sonato, it is a very genial and well worked out composition, and aside from its performance, the piece gave great pleasure. Rimsky-Korsakoff's quintet for flute, clarinet, horn, bassoon and piano is not so interesting. It has delightful moments, but as a whole is formal and spun out in its substance. A posthumous work, it should have been left on the shelves. The audience was of good size and very enthusiastic.

[73]

COURANT
HARTFORD, CONN.
NOV 14 19[illegible]

BOSTON SYMPHONY ORCHESTRA CONCERT

PLAYING OF BEETHOVEN'S "EROICA SYMPHONY."

Conductor Fiedler's Command of His Musicians.

ALWYN SCHROEDER, 'CELLIST, THE SOLOIST.

The Boston Symphony Orchestra played at the Parsons Theater last evening before an audience of tremendous size. Time was in Hartford when a great orchestra played to but a comparatively small number of people but that time, happily, is past and an announcement of a concert by the splendid Boston orchestra is sufficient in itself to dispose of all the seats in the theater regardless of what is to be played or of solo performer. The audience last evening heard magnificent playing though there have been programs that made stronger appeal; Mr. Fiedler's interpretations were masterly and his control of his artists was absolute.

Beethoven's "Eroica Symphony," first on the program last evening, came as a novelty to most of the people present for it has not been played here more than once in the last twenty years. Whether or not the work was inspired by the genius of Bonaparte is of no consequence now but the work itself is, and Hartford was fortunate in having an opportunity to hear so splendid a rendition. Mr. Fiedler's reading was brilliant, but the brilliance was of the kind that radiates light rather than gives the impression of hardness, and every loveliness of phrase and melody was shown. In the first movement the tremendous power of the composer's idea as expressed in repeated notes and chords was made apparent and the wonderfully impressive funeral march lost none of its strength because the conductor permitted some flexibility of tempo and rhythm in his rendition. The gayety and brightness of the brilliant scherzo were given effect in light tone except in the contrasts of the last few measures and the theme of the finale was played in most charming grace and clearness; the climax was full of tonal power and impressiveness. The symphony, great as it is, is not one of the greatest in its effects on an audience; and probably because of this the work is only played occasionally in comparison with the number of performances of the Fifth, Seventh and Eighth. But it is good to hear all the Beethoven symphonies—and it is doubly good to hear them played as was the Third last evening.

Mr. Alwyn Schroeder, known here so many years as 'cellist in the Kneisel Quartet as well as a leading player in the orchestra, was the soloist last evening, playing Max Bruch's "Kol Nidrei" and Boellmann's "Symphonic Variations" for violoncello and orchestra. In both numbers Mr. Schroeder's splendid art shone at its best and when opportunity offered the audience expressed its full appreciation of his work. The exquisite voicing and expression of the Hebrew ritual melody showed the player's powers in one form and the grace and beauty of melody in the second number were as brilliantly revealed. The orchestra, of course, was one with the soloist in brilliance of performance.

The Debussy Prelude to "The Afternoon of a Faun" was beautifully played in all its charms of tonal sweetness, strange intervals and quaintness of rhythm. The work has been given here before but it is one that may often be enjoyed and Mr. Fiedler played its floating measures with the same sureness of touch that he displayed in the splendid rhythmic swing of the Lizst "Les Preludes" that came as the final number on the program. Here, almost for the first time in the evening, the full power of the orchestra's tone was shown and every measure was played finely and brilliantly. There will be more Lizst played this season than is usual—on account of the centenary of the composer—and it seems the fashion to speak slightingly of much of his work; but Lizst, played as he was played last evening, is always worth hearing.

Mr. Fiedler was warmly greeted when he first came on the stage and there was applause at every opportunity during the evening. The audience was of fine musical quality and the orchestra's playing was fully appreciated. Some of the music lovers who sat on the right in the theater would have found more pleasure in watching Mr. Fiedler's conducting if a very glaring bunch of lights, carelessly set on the stage, had not practically blinded them; many were compelled to enjoy the music with eyes closed.

The next concert by the Boston Symphony Orchestra is announced for Monday, January 15, with Harold Bauer as soloist.

TRANSCRIPT, NOVEMBER 18, 1911

THE SYMPHONY CONCERT

RIMSKY-KORSAKOFF, GRIEG AND SIBELIUS

With Mme. Schumann-Heink Singing, Too—The Gloomy Pleasure of the Russian's "Scheherazade"—Grieg's Amiable Little Variations — Sibelius's Sprightly Out-of-Door Overture—The Wise Singer and Her Discreet Artistry

The captious cavillers at music that is "all color" may not wisely reproach Rimsky-Korsakoff's "Scheherazade." If they do, and if they are human, then are they stifling their own sensations that they may show their superiority to the rest of us not with the pleasure of the music. For the first time in three years, Mr. Fiedler revived the Russian's "Symphonic Suite" at the Symphony Concert yesterday afternoon and read it freely and glowingly, as his way often is with opulently romantic music. The suite gives the orchestra many opportunities to prove its technical skill and its responsive feeling; it stimulates the men for its own sake, too, and they played it with a luscious magnificence or a delicate sensibility of tone. Music and performance carried the audience with them. Not a leaf in the distracting or the soothing programme books stirred, while at the end the applause was heartier and more general than even Mme. Schumann-Heink and her singing could evoke later in the afternoon. Grieg's fanciful little variations on an old Norwegian tune seemed paltry and pretty beside this palpitating panorama of the Orient, and Sibelius's overture "Karelia"—no remarkable piece in itself—was no more in comparison than a well-imagined set of tunes. Before the end of the season Mr. Fiedler purposes to play Rimsky-Korsakoff's other Oriental piece, "Antar," long unheard at the Symphony Concerts. He likens it to "Scheherazade." May it prove so and may an audience that thrilled to the familiar music have speedy opportunity to hear the unfamiliar.

If all the Russians could have written as Rimsky-Korsakoff does in "Scheherazade;" if he could always have written in such vein; and if they and he could have devised imaginative schemes so meet for it as this oriental fantasy, then they might almost have invented a new sort of music. Of course the dry-as-dusts cannot pardon Rimsky-Korsakoff. This bearded, spectacled, benignant old professor dared through a suite forty-five minutes long to ignore counterpoint almost altogether—dared to do so when was quite able to interweave melo- and fragments of melodies and when had the scholarly precedent of all little Leipzigs in all the pedantic rmanies behind him. The barbarian— write such a suite and then merely ansform his melodies, re-dress them rmonically, vary them rhythmically nd most of all clothe them in subtle or agnificent instrumental colors, and play with endless ingenuity and agination upon these tints. And the low—as the leathery Herr Professors have admitted to themselves—could ent melodies. That which character- Scheherazade as the narrator—the violin usually plays it against the rp—is imagined very felicitously. It charming in itself; it is characteristic its subject and its purpose. As happy, froit and beguiling are the twin themes the young prince and the young prin- who sat in the garden and talked of love—or rather let a whole orchestra talk for them. As such conventional matters go, it is not fair to despise the quid and tossing sea-motive, and who ith the mixture of humor and senti- ent that ought to be human nature and th a fancy or two of the Orient at the ck of his head can resist the drone of e tale of the Kalendar. It seems to out of some courtyard of Bagdad re the story-teller sits. Up through arrow street it comes; other sounds n Oriental thoroughfare interrupt it; it cannot be long stilled. If Sche- zade had such a voice no wonder she the sultan attentive for a thousand ts and one night besides. d invention, imagination, design and e rest of the finely exacting faculties go to the making of music shine gh this "Scheherazade." Of course ct designs a symphony, a sonata, an re. The composer does not merely notes on the page out of a happy tonal ... But intellect goes also into the of such a panorama in tones as y-Korsakoff was composing—as a r might compose his decoration for ur walls of a great Oriental hall. In- n and imagination devised those es, gave them their intrinsic beauty eir expressive voice, and then set to hancing, the adornment, the varia- them in all the tints of a multifari- hestra. Let them who will imagine terms of polyphony and go unchid- long as they escape dulness. Let em who will—and can—imagine in ms of instrumental coloring and go unreproached, especially when they nt such frescoes in tones as Rimsky- off achieves of Sindbad's voyage the fete at Bagdad; and then set tle panels of quieter beauty between scene of the youthful lovers and add such humors as the telling of the r's tale. "They sat in the gar- talked of love," and the music is t as the air that blew over them. e could not have been a jot more us than the orchestral telling. They in Bagdad—the fortunate East had science—and Sindbad's ship did nd smash in the storm by the bronze n. Then suddenly the watchful tilled Scheherazade's voice. It is yn, the awakening, and we that the Orient of Haroun-al-Raschid thousand nights were applauding ctor, an orchestra, and a com- er, who had written full-bodied, ooded, hotly colored, glowingly pic- usic. The Orientals have no com- the Russians, when they write as Korsakoff does in "Scheherazade." doubtless more expert substi-

And tiny-voiced, short-breathed Grieg seemed very tiny and fitful indeed beside this magnificent Muscovite. Once upon a time the Norwegian wrote a set of variations for two pianos on a Norwegian folk-tune. In the last months of his life he scored the piece for orchestra, and once and again the orchestras now play it. The theme is a cool, wistful, little musical period, and out of it Grieg fancies thirteen happy little variations. He was no bearded barbarian, like Rimsky-Korsakoff, but he had not much more regard in these variations (and in most of his other music) for the leathery pendants on their academic chairs. He is almost as indifferent to counterpoint in this particular piece as Rimsky in Scheherazade. The variations are little more than flitting fancies. They come, they go, less like moods than flecks of moods, and mubh more like whimsies than scholarly exercises in music. The instrumental choirs toss figures to and fro; they dance to many sorts of rhythms; the harmonies run fancifully; there is graceful play with instrumental timbres. When the variations are lightest they are most amusing. Grieg, "majestic" in horns in unison or building up a swelling climax, is not so entertaining. At the end, quite as though it were a Norwegian Scheherazaade, the orchestra sings over the old tune, and lets it die as though composer and band were done with their play. It is more than a trick to write this lightly fanciful, this amiably wistful music. There is a kind of imagination in it. When Grieg does not overtax it till he gasps—and the variations escape by their brevity—he is often charming in it.

Seemingly, there is a Sibelius of high and stern imagination, as in the symphonies; of high and melancholy imagination as in "A Saga;" of well-conceived and well-made occasional pieces like "Finlandia" and even of mellifluous salon music like the "Valse Triste." The early overture "Karelia," with which Mr. Fiedler ended the concert yesterday, is of the occasional Sibelius and even then it is neither mechanical nor savorless. The wise in things Finnish explain that Karelia is a province of Finland and that the Karelians are more sprightly of body and mind than are other Finns. Hence the spirited, rhythmically alert melody, with a little catch to it and a queer tang, as of fresh wind and pale sunshine, that returns again and again in the overture and gives it zest and color. It is amusing to hear and to follow; it is "different" like all Sibelius's themes from the regular thing in the regular way. It may or may not be Karelian, but it is pleasantly jaunty. Moreover, it will not long endure the contrasting plaintive melody, and so Sibelius can find no occasion for bleak and sombre music. The sun shines through this overture as may be it shines in Karelia. It has made Sibelius robustly fanciful too. There is open air and quick and spontaneous spirit in the overture. Intellect did not fret it more than it fretted "Scheherazade" and the Norwegian variations—on Grieg, as usual—strayed on the house.

Mme. Schumann-Heink is wise with the discriminating wisdom of many years in opera house and concert hall. She distinguishes among occasions and audiences; she chooses her music and her way of singing carefully for them. Give her an audience that expects the big voice, the big emphasis, the large manner, and she will bestow them as generously and wholeheartedly as she can. Beforehand, moreover, she chooses her music accordingly. Not so when she is summoned to sing at the Symphony Concerts. Then she elects other music—Andromache's Lament from Bruch's magnified cantata, "Achilles," and orchestrated songs by Wagner, Schubert and Liszt were her pieces yesterday—and lets a discreet artistry order all her singing of them. Except in Andromache's vision of a falling Troy there was no occasion for the big voice in these "numbers," and then large and sweeping tones seemed to cost the singer some labor. Elsewhere, and to a finer pleasure, her tones were soft, full, admirably sustained, transparent to every reflection of the course and the mood of the music. Andromache's lament is sombre musical speech, gravely, a little monotonously anguished until it bursts into the prophetic frenzy of the close. It is a little smoky. It needs such utterance as Mme. Schumann-Heink gave it to release and clear but not exaggerate its emotion. The low-voiced ecstasy of Wagner's song of "Dreams" again suited the subdued quality of her tones and her emphases. Schubert's "Young Queen" bears orchestration less well, but again the singer avoided all temptation to overdo her music. Her tones reflected but did not force its contrasts. As for Liszt's song of the gypsies, her voice and the voice of Mr. Witek's violin bore equal part in it. The strangeness of the music and the picture were in both, and the one and the other easily overcame the relentless intervals. Mme. Schumann-Heink may rely less upon her voice now than she once did. The discrimination, the sense of musical and emotional values, the subdued intensities with which she sang yesterday are surer and finer means. Yet, for a while, like other unaccustomed things, they may lessen the applause.

H. T. P.

From EVE. WORLD

Address New York Ci

Date NOV

BEETHOVEN'S "EROICA"

BY THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra, at Carnegie Hall on Saturday afternoon, signalized the end of its first visit to New York for the season by giving a beautiful exposition of Beethoven's great third symphony—the "Eroica." It also played with exquisite grace Debussy's dainty prelude to "The Afternoon of a Faun." Mme. Schumann-Heink again was the soloist. In fine voice, she presented three songs by Schubert—"Die Junge Nonne," "Tod und das Madchen," and "Der Erlkonig," and the spring aria from Saint-Saens's "Samson and Delilah." There was a crowded house.

Ork, 1884

AMERICAN

NOVEMBER 19, 1911.

SCHUMANN-HEINK IN SUNDAY CONCERT

Noted Singer to Be the Soloist at First of Symphony Pension Fund Concerts.

The first of the two concerts given annually for the benefit of the pension fund institution of the Boston Symphony Orchestra is to take place in Symphony Hall next Sunday night. The dates of these concerts are necessarily movable becau so much depends upon getting a soloi and the soloist's convenience must alway be consulted.

For this first concert Madame Schumann Heink has offered to give her service, a she did for the pension fund concert fo years ago in Dr. Muck's last year.

The offer is all the more gratifying t the members of the orchestra, in that i is voluntary on the part of Madame Schumann-Heink, coming without suggestion. When she was here two weeks ago rehearsing for her series of concerts with the orchestra she asked if there was to be a pension fund concert this year, and said that she wanted to sing at one.

With Madame Schumann-Heink as soloist the opportunity was too valuable to miss to give a concert of Wagner music. Certain excerpts from the music drama seem to belong solely to her and these she is going to sing next Sunday night. The first of these is the Erda episode from the fourth scene of "Das Rheingold." The second, Waltraute's Narrative from the first act of "The Dusk 'of the Gods." These will be bracketed together as the first number. The second number will consist of two parts. The first will be the orchestral setting of Wagner's song, "Dreams;" the second, Adriano's recitative and aria from "Rienzi."

JOURNAL—

NOVEMBER 18, 19

HAROLD BAUER TO PLAY AT SYMPHON

Schumann-Heink Will Pension Fund Soloist. Witek Recital.

Harold Bauer will be the soloist at next week's Symphony concerts. He will play the Schumann concerto. In Mr. Gericke's last year of service Mr. Bauer played the concerto here, the last time in fact that it has been played at the Symphony concerts, and the success won by this artist was one of the most notable events of the season.

Mr. Fiedler has placed on the program one novelty, the "Overture to a Theme of a Spanish March," by Balakireff. The symphony will be Cesar Franck's in D minor.

WAGNER PROGRAM

The first of the two concerts given annually for the benefit of the pension fund of the Boston Symphony Orchestra is to take place in Symphony Hall Sunday night, Nov. 26. For this concert Mme. Schumann-Heink has generously offered to give her services.

With Mme. Schumann-Heink as soloist the opportunity was too valuable to miss to give a concert of Wagner's music. Certain excerpts from the music drama seem to belong solely to her, and these she is going to sing next Sunday night week. The first of these is the Erda episode from the fourth scene of "Das Rheingold;" the second, Waltraute's narrative, from the first act of "The Dusk of the Gods." These will be bracketed together as the first number. The second number will consist of two parts. The first will be the orchestral setting of Wagner's song, "Dreams;" the second, Adriano's recitative and aria from "Rienzi."

The orchestra will play the prelude to "Lohengrin" and to "The Mastersingers," the funeral music from the third act of "The Dusk of the Gods," the prelude and love-death from "Tristan and Isolde," the Good Friday Spell from "Parsifal" and the "Tannhaeuser" overture.

LONGY CLUB

The first concert of the Longy Club will be given in Jordan Hall on Monday evening. Mr. Longy has placed on the program two novelties. The first consists of two pieces for oboe and piano by L. Diemer. This will be played by Messrs. Longy and De Voto. The second is a posthumous quintet by Rimsky-Korsakoff for flute, clarinet, horn, bassoon and piano. The first number on the program will be Mozart's "Serenade," No. 11, for two oboes, two clarinets, two horns and two bassoons

JOURNAL—

NOVEMBER 21, 1911.

LONGY CLUB IS HEARD IN CONCERT

Lovers om music spent a highly enjoyable evening in Jordan Hall last night while the Longy Club gave its concert of chamber music for wind instruments.

In a large variety of selections that were rendered with excellent skill and technique, the performance of this organization, which strives to uphold the beauty of the wind instrument which so many forget in their admiration of the violin, attained a perfection that has never been passed by any of its kind in years.

The audience was composed of typical music lovers of Boston. Under the leadership of their well-known conductor, the players outdid all previous efforts and covered themselves with glory.

From

Address PROVIDENCE, R. I. NOV 11 191

Date

Boston Symphony Orchestra

The second Boston symphony concert in rovidence will be given in Infantry hall n Tuesday evening, Nov. 21. The soloist ill be Madame Schumann-Heink, and is will be the only appearance this sea- n in Providence of the admired con- alto. Her selections will be from Wag- r's music dramas, Erda's scene from Das Rheingold," Waltraute's narrative om "Gotterdammerung" and Adriano's ia from "Rienzi." The orchestral num- rs will include Schumann's "Spring" mphony, Bossi's Intermezzo Goldo- ani and Gilbert's comedy overture on egro Themes.

The sale of seats for this concert opens Steinert's next Saturday morning.

Estabi 1884

From

Address

Date NOV 1 0

MUSIC LOVERS TURNED AWAY.

Boston Symphony Orchestra Plays at Carnegie Hall, N. Y.

Esta 1884

Turning away real money at the box office before an orchestral concert is something that doesn't happen very often in this music deluged city, but that is what happened at Carnegie hall, Thursday night, when the Boston Symphony orchestra gave its first New York concert, says the Herald. It was the beginning of this orchestra's twenty-sixth year of visiting, and if the fire commissioner was not so strict in enforcing the "no standees" law there would doubtless have been a small army of music enthusiasts banked behind the brass rail.

Max Fiedler, conductor, is filling the final year of his contract with the orchestra, and as he stepped on the stage a warm and noisy welcome greeted him from all quarters of the auditorium. His program represented modern and dissonant Germany in its first half, beginning with Max Reger "Comedy Overture" and followed by Richard Strauss's "Thus Spake Tharathustra." Both works are hard nuts to crack for any orchestra, but the Boston Symphony last night simply took the bit in its teeth and ran away with the difficulties.

Enrico Bossi's "Goldonian Intermezzi," the next orchestral number, offered vivid contrast by its pleasing melodiousness. The fifth movement of the "Serenatiana" was so exquisitely played that there were insistent demands for a repetition, which was not granted. Weber's jubilant "Oberon" overture brought the orchestral part to a joyous close.

The soloist was Mme. Schumann Heink, contralto, and American citizeness. She looked radiant in a light blue gown, her corsage bedecked with enough medals to flatter a general. There is a touch of gray noticeable in the hair of this eminent singer, but her bearing and voice deny that charge of Father Time.

She sang Andromache's "Lament," from Max Bruch's "Archilles," with admirable dramatic feeling, and gave a spirited interpretation of Liszt's "Three Gypsies." Her remaining number was Wagner's "Dreams." She aroused her audience to prolonged applause and many recalls. After the Liszt song she tried to share honors with A. Witek, who had played the violin obligato, but he declined, so she smiled, shrugged her shoulders and accepted the applause alone. It was, all told, an interesting program, beautifully played and well sung.

POST, NOVEMBER 19, 1911

in Symphony Hall, Harold Bauer, pianist, soloist: D minor Symphony, Cesar Franck; piano concerto in A minor, Schumann; Overture on a Theme of a Spanish March (first time) Balakireff.

Pension Fund Concert

Sunday evening, Nov. 26, in Symphony Hall—Symphony Pension Fund concert, Mme. Ernestine Schumann-Heink volunteering her services as soloist; Wagner programme: Prelude to "The Mastersingers;" Prelude to "Lohengrin;" Funeral music from "Dusk of the Gods;" Prelude and Liebstod from "Tristan"; Erda's scene from "The Rhinegold"; Waltraute's Narrative from "The Valkyrie"; Good Friday Spell from "Parsifal"; "Dreams" with orchestral accompaniment by Weingartner; vocal excerpts from "Rienzi"; "Tannhauser" Overture.

[74]

TIGHT BINDING

JOURNAL— NOVEMBER 18, 1911

SCHUMANN-HEINK CHARMS AS OF OLD

Great Contralto Appears With Symphony Orchestra.

There has yet to rise up a contralto who can match Ernestine Schumann-Heink in breadth of style, in beauty of technique and in that power of interpretation which is second nature to the true artist, and never fails to impress an intelligent audience. What are bushels of flowers, such as any singer might be able to purchase, compared with the heartfelt and prolonged applause offered to Mme. Schumann-Heink at the Symphony matinee after her singing of Andromache's mighty lamentation, as set to music by Bruch, and after that inspired delivery of the saint, final alleluia in Schubert's pathetic song of "The Young Nun?"

No other contralto draws an audience which, like yesterday's, fills Symphony Hall. Those who recalled former performances of Rimsky-Korsakoff's splendid suite, "Scheherazade," were glad to see it leading the program. In this wonderful composition are to be found "the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the pitching strains of the professional almah, and the minstrel lay," such as Burton mentioned in his picture of ninth century Bagdad; and more than that, too, for the bassoon reproduction of the story of the kalandar prince, the charming romanza which brings before the mind's eye Prince Kamar al-Zaman and the Princess Budur, and the realistic yet harmonious movement describing the wreck of Sindbad's ship on the magnetic rock, are prominently and captivatingly featured.

A glorious set of moving tone pictures—and in this instance gloriously played. The audience simply would not stop clapping until Conductor Fiedler had tired of bowing himself, until Concert Master Witek had bowed for his exquisite announcement on the violin of the oft-repeated "Once Upon a time," and until at last the entire band stood up. Yet some folks will continue to say that these Symphony matinee audiences are slow and cold.

The dazzling "Arabian Knights" number set a standard which Mme. Schumann-Heink well maintained in her impressive rendition of the lament from "Achilles." Later the famous soloist sang Wagner's "Dreams," the Schubert song about the dying nun and Liszt's sprightly song, "The Three Gipsies."

There were two novelties on the program, Grieg's "Old Norwegian Romance with Variations" and Sibelius's "Karelia" overture. There were many agreeable moments in the former and the latter was comparatively cheerful—for Sibelius.

TRAVELER, NOVEMBER 16, 1911.

Mr. Fiedler has placed on his Cambridge Symphony programme of this week the works of two local composers. The piece of Gilbert's played in the Symphony concerts in Boston last season is to be given; also a ballad for contralto and orchestra, by Chadwick, is to be sung by Lillian Ormond. The Gilbert symphonic poem is built around a group of negro melodies, some of them full of the pathetic melancholy of the negro folk song, others the negro dances, that bristle with the unquelled and unquenched spirit of the race. These melancholy outbursts of negro song, that seem ever to be unfinished, always reaching and crying out for harmonic solution, like the outreaching and longing of the race that gave them birth, are wonderful material for a symphonic poem. Only the race that has had its soul almost crushed out of her cries out in poetry and song. The stifled sob of man or of a people has given the world all its great poetry and music. The exiled and imprisoned Dante wrote the "Divine Comedy," not Dante that lived in quietude and prosperity. Mr. Gilbert's orchestration of some of these negro folk songs brings out their pathos and their beauty.

Mr. Fiedler, who has always been most generous in his recognition of American composers, is this season to place several American compositions on his programmes. They are not as

[illegible] announced, different ones being under debate and consideration. Last season he played Currie's "Atala" and Chadwick's symphonic suite, which won the prize offered for orchestral works by the National Federation of Musical Clubs.

Mr. Fiedler in his programme for the first Symphony fund concert expresses his belief in Boston's love for Wagnerian music by making it a Wagner evening.

GLOBE— NOVEMBER 21, 1911.

FIRST LONGY CONCERT.

Wind Instrument Choir Plays Delightfully Here—Repeated Recalls in Jordan Hall.

The Longy Club gave its first concert of the 12th season last night in Jordan Hall. The personnel is as follows: Messrs Maquarre and Brooke flutes, Longy and Lenom oboes, Grisez and Mimart clarinets, Hain and Lorbeer horns, Sadony and Mosbach bassoons and De Voto piano.

The program consisted of three pieces, Mozart serenade II, in five movements, for two oboes, two clarinets, two horns and two bassoons; L. Diemer, romance and intermezzo, op 35, for oboe and piano, and Rimsky-Korsakow, quintet for flute, clarinet, horn, bassoon and piano.

The serenade is thoroughly Mozartean in favor, the flourish of playful pomposity in the opening measures of the allegro, the archness of the minuets, the tenderness and grace of the contrasting and songful passages, and the spontaneity with which each measure flowers into its successor, now to satisfy anticipation with a sequence, now to pique it by the surprise of some new caprice.

Here observance of form implies no labor. It is music to afford refreshment, and did so last night, for Mr Longy and his colleagues played it with appreciation. The first movement and the minuet in particular were in the vein.

In the two new pieces played by Mr Longy and Mr De Voto, Diemer, a teacher of piano in Paris, has snown a pretty fancy and a gift for graceful melody. The opening theme of the first movement has distinction, is apt for the solo instrument and is heard further enriched in the piano.

In the intermezzo the composer started out well, but in the development of the middle section, lost his grip, became scattering in speech, and forgot that the oboe's happiest moments are those of song.

Mr Longy played the two little pieces with exquisite art, especially the first. There was tonal beauty, delicacy of nuance and finesse of phrasing. Many of those who attempt to sing would do well to listen to the art of this man upon an instrument that lacks the flexibility and the range of color of the voice, and yet sings in his hands with surpassing vocal loveliness. Mr Longy and Mr De Voto were recalled repeatedly to the stage.

There are posthumous pieces that might better repose in the grave with their creators than be revived to bear their name. The Rimsky-Korsakow is tediously prolix and given to endless and idle repetitions in attempted development of themes which are dry and without significance. There is meager suggestion of the brilliant Russian of fertile invention of the "Scheherazade" suite. The andante contains a songful theme for horn of possibilities when properly phrased and the rondo betrays some imagination, but is needlessly long.

The Mozart showed more clearly the qualities of this unique choir of players, containing masters of their instruments. The acoustics of Jordan Hall are favorable for them, and will be realized more perfectly, for last night the final resolution of a diminishing phrase was sometimes lost. There was an audience which filled the greater part of the hall and applauded heartily. The next concert will occur Monday, Jan 1, 1912.

SCHUMANN HEINK IS SYMPHONY SOLOIST

By EDITH BURNHAM.

Mr. Fiedler made an interesting and varied offering in the Symphony programme played at yesterday's rehearsal. It opened with the symphonic suite "Scheherazade" (after "The Thousand Nights and a Night") by Rimsky-Korsakoff and contained two novelties, "Old Norwegian Romance," with variations, by Grieg, and the "Karelia" overture of Sibelius. Mme. Schumann-Heink was the soloist, singing Andromache's "Lament" from Bruch's "Achilles," and a group of songs—Wagner's "Traume," Schubert's "Die junge Nonne" and Liszt's "Die drei Zigeuner."

The "Scheherazade" is a very dramatic story told in narrative form, without pretense of dramatic excitement. It relates smoothly and melodically the tale of the Sultana Scheherazade who, to save her life, tells one stirring or romantic story after another to her husband, the Sultan Schahriar, who married his wives but to kill them.

The orchestra made each story lucid and clear cut. The solo violin played by Mr. Witek was picturesue and ingratiating, but somewhat indecisive, particularly in the narration of Sinbad's ship, when played over against the harp.

Of the novelties, the Sibelius Overture savors somewhat of band music, although it has a poetic melody of much lyric beauty. The Grieg Romances with its variations, 13 in number, after all lacks variety. The closing Adagio was by far the most worth while. Mme. Schumann-Heink sang as she has not sung for a Boston audience in some time. The resonance and purity of her upper tones and her breath control were remarkable, while her artistic handling of her songs was, as always, satisfying in the extreme.

TRAVELER, NOVEMBER 18, 1911. [75]

TRANSCRIPT— NOVEMBER 20, 1911

MUSIC AND MUSICIANS

"SCHEHERAZADE" AT THE SYMPHONY CONCERTS

The Joy of the Untroubled Hearer in It—The Rising Mr. Gilbert—The New Contralto of the Year—Mr. Dippel's Fortunes in Philadelphia—The Composers Have No Typewriters—Manufactured Applause—Mr. Baklanoff Engaged for Vienna—Mr. Beecham, Strauss and New York

SCHEHERAZADE, played again and warmly applauded at the Symphony Concert of Saturday, was music for the man who insists upon enjoying and not knowing why. If that man could ever get complete control of our concert halls and opera houses there would be a renaissance of amazing vitality, as when the Church got complete control of European music in the sixteenth century, or when the revolutionists got complete control of Russian literature in the nineteenth. Such a renaissance would do many things—crude, flamboyant, unprincipled things—but it would be a return to the conditions under which the phœnix of art re-arises from the ashes of its dead self. Whether such a consummation is desirable at present depends upon whether you consider modern music decadent or crescent, but if it is then the frame of mind induced by Rimsky-Korsakoff's "Scheherazade" in the one which will vitalize it.

As on Friday afternoon, the Russian symphonic suite overshadowed all the rest of the programme, even Madame Schumann-Heink, who sang a remarkable group of songs with her finest common sense. Rimsky-Korsakoff, a genial old gentleman, with a face covered with smiles and whiskers, beams down on us, saying: "Now I am going to tell you a story." Technically he is a naval officer. But he sees the joke of being a cog in a stupid bureaucracy, surrounded with artillery and mediæval manifestoes. It is rather silly to shoot men down with big guns, but it is great fun to build up whole magical cities with music. Of all the neo-Russian "big five" Rimsky felt least the call to evangelize the world with the Russian folk-song. He wrote easily,, happily, too often thinly. But in "Scheherazade" he was at his best—a healthy, buoyant, story teller. Not for nothing had he experimented in "radical" chords with the protesting brass band on his warship, while the ocean heaved with its epic swell about him. No composer, not even Rubinstein, has written of the sea as he has. It is all there—the swell, the waves, the splash and the sense of an unseen power. And as for the prince and princess in the garden—why, here you have reality, the kind of reality that strong men and women will have time for when they have finished with their nursery play of big battleships and imperial ukases.

All this you may realize in "Scheherazade." You sit back and live it, and when you are told that it is not polyphonic you find the remark about as pertinent as though one were to complain that the wireless telegraph machine neglects to make use of the primary currents from its electric coils. The obvious answer is, "What of it? Any fool can be correct; it takes a man to be interesting." And besides, it is evident that with Rimsky, who had to squeeze in his music in odd hours of governmental service, there was no time to con learning for its own sake. If he had been a little man, he would have been obliged to do so.

So the man who insists upon enjoying and not knowing why, was master for a time. One can imagine so many interesting things if his mastership were continued and complete. We should certainly lose our æsthetic aristocracy. But we might also be rid of our æsthetic despotism.

H. K. M.

NEWS OF MUSIC

Mr. Gilbert's Progress

AS the signs go, Mr. [illegible] "Comedy Overture on Negro Themes" to make it known, as he made known Mr. Strube's overture, "Puck," to the public of the concerts of the Symphony Orchestra in other cities. He played the piece at Cambridge last Thursday; he is likely to repeat it at other concerts in New England; and he may even carry it on one of the monthly "trips" of the orchestra to New York. The overture is beginning to be known by reputation, and no audience, probably, can be quite so much surprised at its freshness, vigor and generally pleasurable qualities as was that which first heard it in Symphony Hall on a Friday afternoon last spring. The listeners at Cambridge heard it amusedly and applauded it heartily; and there is no reason to doubt that other audiences will be as pleased and especially when Mr. Fiedler uses the overture for the "brilliant final number" that he likes. Moreover, the music bears repetition well. The negro melodies keep their freshness and tang; the handling of them seems as fertile and vigorous as it did at first, and the whole overture has a freedom, an incisiveness, a pervading "go" that are rare in the music of American composers. No doubt Mr. Gilbert took thought when he wrote and rewrote it, but he has skilfully hidden all sign of this labor, as he is never academic.

ADVERTISER, NOVEMBER 21, 1911

LONGY CLUB CONCERT DREW LARGE AUDIENCE

WHICH WAS THOROUGHLY ENRAPTURED BY ARTISTS

Posthumous Quintette by Rimski—Korsakoff the Most Ambitious Number of Varied Programme.

By Louis C. Elson.

PROGRAMME.

Mozart. Serenade, for oboes, clarinettes, horns and bassoons.

L. Diemer. Two pieces for oboe and piano. Op. 35.

Messrs. G. Longy and A. De Voto.

Rimski-Korsakoff. Quintette, for flute, clarinette, horn, bassoon and piano.

The concerts take place this season in Jordan hall, and gain much thereby, for there were certain "dead" places in the old Chickering hall where even the best playing would sound dull-toned. The Mozart serenade brings back to mind that a serenade in the 18th century was really a short orchestral suite, often very lightly scored, but closely akin to the partita. This composition too, is historically important, since it shows one of the earliest examples of good use of the clarinette.

In spite of the fact that Handel experimented once with the clarinette, it is to Mozart that the world owes the introduction of this important instrument into chamber-music and the orchestra. He did not, to be sure, grasp all the meaning of the new instrument; the glories of the Chalumeau register, spectral and foreboding, were sealed to him; these were first exploited by Weber and Mendelssohn; but in this work, and in his E-flat symphony, he gives the clarinette a good push into the orchestral scores.

The serenade is for a double quartette, there being two of each of the instruments in the score. It is not a real octette however. It had five movements, of which the adagio and the second minuet were the best. Its finale had a rollicking theme, not unlike the German student's song: "Was kommit dort von der Hoeh'."

Louis Diemer is one of the more conservative school of French composers and has shown such a lively interest in the antique school that he is almost a Parisian Pere Gevaert. As he is a pianist it is but natural to find a well-developed piano part in these pieces, which are rather duets than only oboe works with accompaniment. Yet it is evident that he understands the oboe thoroughly also. The oboe literature, or repertoire, is a very restricted one. Handel's concertos, composed so long ago, are still the chief works in the field. Schumann's Romances for the oboe are beautiful music, but almost unplayable upon the instrument. Schumann did not understand that the oboist emits his breath very slowly, and must, therefore, be given frequent chances to relieve his lungs by breathing normally. In some parts of the Schumann romances the oboist is almost smothered.

It was the treat of the concert to hear two such artists as M. Georges Longy and Alfred De Voto in ensemble work. What M. Longy is, all Boston knows, and all our readers know. It may be doubtful if his superior upon the oboe exists. But Mr. De-Voto too, is a pianist who is very near perfection in all ensemble work. He never crowds the weaker instrument, and always abnegates himself to the general effect. This he showed also in the Rimski-Korsakoff quintette, but it was more evident in these two beautiful duets.

Although the oboe is not given impossibilities by M. Diemer, the part is nevertheless a very difficult one. But all difficulties vanish when M. Longy is at one end of the tube. Such delicacy of tone, such English-horn-like breadth in the deeper register, such easy phrasing, are an old matter in these concerts, but they awaken ever new enthusiasm, even in the critic. Even the unusual (for oboe) key of E-flat minor, did not seem to bother the artist in the least. The Intermezzo was the ideal of delicacy and was a revelation in sweet oboe work. Both artists were enthusiastically recalled twice.

The posthumous quintette by Rimski-Korsakoff was the most ambitious number of the programme. By the way, it might be of interest to know how to pronounce this composer's name. Many authorities, Russians included, have informed the reviewer that it is spoken "Rimski-Kor-sakoff," but now there comes one of his pupils who assures us that he called himself "Rimski-Kor-SA-koff." The quintette by this nameless gentleman was something worth while. It was not all frenzy, nor wild dissonance, nor did it try to make an orchestra out of a wind quintette. It was glorious melodic beauty combined with much figure development.

Although the work is "posthumous," it was written as long ago as 1876. It is in three movements. Melody is present even from the beginning. Being an early work it is but natural that the young composer should display his knowledge of counterpoint, and there is a strong fughetta in the slow movement, on all the instruments, and one for the piano alone in the finale. There is much horn work in the second movement, from its very beginning, and the instrument was splendidly played.

An odd touch in the finale was a series of cadenzas for each instrument in turn, a technical display of flute, clarinette, etc., in a sort of dress parade. This was no great musical advantage, but it was interesting and novel all the same.

The work was refreshing and comfortably easy to listen to, which is something in these days when the auditor is expected to sit up and work, from one end of a concert to the other. It won applause only in a less degree than the oboe and piano pieces, and deserved it.

Its Andante is a gem. It has a quaint Oriental flavor and much figure treatment. We have spoken of the fine horn-playing; it remains, to speak of the bassoon, which had some very important and beautiful work, especially in a contrapuntal duet with the piano. The contrasts of the movements were sharply drawn and the quintette deserves a permanent place in the repertoire.

The audience last night was a large one—the largest we have ever seen at a Longy [illegible] beginning in au-

Mme. Schumann-Heink Objects to Foreign Opera in English

Mme. Ernestine Schumann-Heink

Wagner, for Instance, Untranslatable, She Says—Likes English Songs.

FAVORS AMERICAN THEMES

Mme. Schumann-Heink, who for the second time has generously offered her services for the concert in aid of the pension fund of the Boston Symphony Orchestra, is not a believer in foreign operas being sung in English.

"Especially is this ridiculous in the case of Wagner," she said to a reporter of The Boston Herald during her recent visit to Boston. "Not only are the most of Wagner's operas fundamentally German in theme—as for instance the 'Ring' and the 'Meistersinger'—but Wagner invented his own vocabulary for his operas and even went to the ancient legends and folks tales to find words which are now obsolete and utterly untranslatable, although a certain sense of their meaning may be given. No, by all means let German opera be sung in German, French in French, and Italian in Italian. But this does not mean that I do not like to sing in English. I love to sing English songs and I am perfectly willing to study oratorios in English. Why is it that American composers are not more ambitious to step forward and write American operas based on national themes? Surely the inspiration is not lacking, for there is a wealth of inspiration in the wonderful beauties of nature in America. Why do American composers, instead of being contented to stay at home and develop their art, rush off to Europe and try to imitate what has been done there, in the same foolish way that American millionaires are willing to pay thousands of dollars for a mere little hillside in Europe when they have at their command and at their very door the vast beauties of their own land? When American operas are composed on American themes, then foreign artists may reasonably be required to sing them in English, but for the present let it not be said—as Mr. Bispham has an unfortunate way of saying: 'Everything must be in English! The people want it!'"

No Social—Engagements.

Speaking of herself, the singer said that she considers her voice to be in better condition at present than ever before, while she is in perfect health. These two facts she attributes mainly to her habit of ordering her life entirely with regard to her art. It has been her inflexible rule to refuse all invitations of a social nature nor is her compliance to serve as after dinner entertainment at the houses of the rich to be bought with money.

"I have refused to sing at the houses of New York millionaires who would have gladly paid me $2000 for a few songs," she said scornfully, "but I respect my art far too much to demean myself by singing to a room full of empty-headed, overfed people in the act of digesting rich dinners; people who know little or nothing about art, but are only too apt to imagine that their pocketbooks are an unfailing inducement to artists. No, I respect rich people, of course, if they are decent, just as I do every one else, but love of my art and love for my children have been the two ruling passions of my life, and money has nothing to do with either!"

Furthermore, admirable artist that she is, Mme. Schumann-Heink considers herself—she thinks all artists should feel this—as belonging to the masses and not to individuals. Hence her determination to avoid all social intimacies.

She loves America now almost better than her own country, and confesses herself overcome by homesickness after a few weeks abroad.

"Last year," she explained, "after five weeks I felt so sick that I did not know what was the matter with me. The doctor told me my vocal cords were in perfect condition and that there were no signs of bronchitis. Even a cure did me no good. But the moment I got on the steamer to come home I felt better. My voice and spirits both came back at once. I was seasick, though; ach how seasick! " and she smiled ruefully.

Boston is especially dear to her heart because of the general expressions of sympathy shown her in this city some seven years ago, when, two days before her opening performance of "Love's Lottery," she received the news of her husband's sudden death.

Kindness Experienced.

"I shall never forget how kind every one here was to me at that time," she said with emotion. "It was holiday season, and out of respect to me the theatre was kept closed on Monday evening. But on Tuesday so many of the chorus came to me with pathetic stories of what would become of them and their relatives if the engagement was cancelled that I decided to appear all the same. Well, Tuesday evening came and there was a large audience, but such an audience, ladies in black dresses, and applause and waving of handkerchiefs, and all the time flowers and telegrams and notes of sympathy were being sent me. I especially appreciated a letter sent by one of the boys' colleges here—I am not sure which one—sympathizing with the stern duties of my profession that imposed themselves at such a time, and every evening during my engagement a delegation from the college occupied the front row in the theatre and sent me flowers."

Last summer Mme. Schumann-Heink sang at the Bayreuth and Munich festivals, when she heard Jacques Urlus, the Dutch tenor, who will sing this winter, for the first time in America, at the Boston Opera House.

"I cannot express how delighted I am that Boston is to hear him first. He is a truly wonderful artist. His singing in 'Goetterdaemmerung' last summer was remarkable. He sang it in a way that I had only dreamed it might be sung. He is an ideal Tristan. Then, too, his beautiful voice is strong and full and he loves to sing. He is also very versatile."

Mme. Schumann-Heink has herself had under consideration appearances at the Boston Opera House during the coming season.

SEASON OPENED BY LONGY CLUB

Masterly Performance of Diemer's Pieces for Oboe and Piano.

AUDIENCE ENTHUSIASTIC

Rimsky-Korsakow Selections Are Strong, with Rythm and Tonal Imagery.

The Longy Club gave the first concert of this season last evening at Jordan Hall. The program was as follows: Mozart, "Serenade No. II.," for two oboes, two clarinets, two horns and two bassoons; L. Diemer, two pieces for oboe and piano, romance, intermezzo, op. 85; Rimsky-Korsakow, quintor for flute, clarinet horn, bassoon and piano.

A large audience was present and gave enthusiastic evidences of its appreciation. The performance was marked by its accustomed finish in the matter of detail, finesse in tonal gradations and generally admirable ensemble playing.

A feature of the evening was the masterly performance by M. Longy of two pieces for oboe and piano by L. Diemer, the celebrated pianist. Of the two the romance was the more pleasing, and, while the composer evidently understood the instrument for which he was writing, they were for the most part only conventionally pretty, but rendered with Mr. Longy's aesthetic skill and delightful interpretation they became interesting and beautiful. The exquisite delicacy of phrasing and unerring sense of proportion displayed by M. Longy might well serve as a valuable lesson to many singers.

The "Serenade," by Mozart, is among his best works. The quintor by Rimsky-Korsakow is a posthumous work. The first movement is somewhat uninteresting and is apparently in imitation of strictly classical form.

The second movement is much more distinctive of the composer and vaguely reminiscent of "Snegoroutchka." Both second and third, in strongly marked rhythms and tonal imagery, are suggestive of the Orient. A feature of the Quintor was M. Maquarre's playing, while in this as in the pieces with Mr. Longy Mr. de Voto played as is his wont delightfully.

Mme. Schumann-Heink [illegible] in excellent vocal condition and made a deep impression by her singing of the songs with orchestral accompaniments. Even Bruch's stilted music was made deep and strong with dramatic import. The force and the dramatic intensity of declamation did not interfere with but was rather the inevitable consequence of clean, admirable phrasing, careful adjustment of values, and above all, sincerity that carried everything before it.

Not all singers would have had the courage to sing the curious song of Liszt's, nor was the song as effective as the music of Wagner and Schubert which had preceded. It may, nevertheless, be as great a song.

The wonder of the "Scherazade" suite is not only the remarkable fascination of the music itself but the economy of the scoring, the endless succession of strange and wonderful colors obtained with an orchestra that could satisfy neither Wagner nor Strauss.

The applause was so hearty after this performance that Mr. Fiedler returned several times to the front of the stage, and finally his orchestra rose with him. Nor was it only Mr. Witek, the concertmeister, who had played some solo passages as only a master can. The recalls of Mme. Schumann-Heink lengthened the concert, for she was called back repeatedly after Mr. Fiedler had mounted his stand to proceed.

TRANSCRIPT, NOVEMBER 17, 1911

MUSIC AND MUSICIANS

NEW AND DIVERSE MUSIC BY MR. CHADWICK

His Accompaniments to "Everywoman" in the Theatre and His New Ballad for Alto and Orchestra in a Symphony Concert—The Fitness of the Music to the Play, the More Dubious Outcome of the Ballad—Mrs. Low's and Mr. Seagle's Concert—The Settings of "Aida"—"La Fanciulla" Amended—News of the Dancers

TWICE this week this town has heard music by Mr. Chadwick that was novel to it—his accompaniment to the songs, dances, declamation and action of "Everywoman," that is played nightly at the Majestic, and his Irish ballad, "Aghadoe," for contralto and orchestra sung by Miss Ormond at the Symphony concert in Cambridge last evening. Mr. Savage has given the music to "Everywoman" an unusually large and capable orchestra, as such things go with a play in the theatre, and a painstaking conductor besides. Miss Ormond might have sung the ballad more expressively and Mr. Fiedler and the orchestra might have been far more secure in it. So, perhaps, the music to "Everywoman" seemed more nearly to compass its end than does the music of the ballad. Mr. Chadwick seldom exercises himself in the writing of incidental—or any other—music for the theatre; but he knows the necessities of it. His orchestral accompaniments to "Everywoman" are neither over-insistent or over-intricate. The music is of clear melodic line, of easily apprehended progressions and climax; it has warmth and color; it never clouds the dialogue or cumbers the action; it gives them more vitality of mood than do the playwright's words. The music to "Everywoman" is well-made music, too. The mere routine maker of incidental music reiterates his little tunes, repeats to weariness his plaintive or showy little phrases. Mr. Chadwick writes like a composer who can vary and develop his melodies and give them new aspects to the ear. He writes also with the essential sense of the theatre and in the style of it. His music makes its effects directly and quickly, and it accords willingly with whatever the play demands. Mr. Chadwick is a symphonist, but he can also write the ditties of the New Year's revel in "Everywoman" and write them characteristically. The songs of Conscience are pleasantly wistful melodies, with little scholarly intervals and once and again he turns an instrumental phrase into a whispering echo of the text. There is style in it all.

The ballad of "Aghadoe" as it was sung and played last evening at Cambridge gave less pleasure and seemingly less nearly accomplished its end. Miss Ormond, though the piece was presumably written for her, is at once too pallid and too sophisticated a singer to dramatize poetry and music designed to be of deep and simple emotion, and Mr. Fiedler had not rehearsed too diligently the orchestral interludes between the stanzas of the ballad. John Todhunter wrote in it the lament of an Irish lass for her dead lover. (It was easy to see and almost to hear Miss Allgood of the Irish Players as the eye followed the verse and the ear the music.) He was trapped in the glade of Aghadoe; he was basely betrayed and executed. There is none but the girl to "keen" him in the glen where they once loved. Her heart is sick with the woe of her wailing. The verse runs simply, a little severely, with imaginative echoes of popular ballad and folk-piece. Mr. Chadwick has clothed it with music according to the "common form" for such pieces—the orchestral introduction, the orchestal interludes, the orchestral enforcing and illuminating of the vocal part. He has written with a practised hand, "gratefully" for the voice, skilfully for the orchestra. The music follows the general course, the successive moods of the ballad, without pausing or drying in delineative details. It is elastic, fluent, well rhythmed, duly moody. Here and there in it the sympathetic ear may hear the voice of wild Irish folk-song "keening" the lover lost, dead, betrayed. Mr. Chadwick has less sophisticated than tamed it. His music is appropriately invented, ingenious to each turn of the ballad. The hearer admires the justice of it—but seeks vainly for the emotion.

H. T. P.

POST, NOVEMBER 18, 1911

6TH REHEARSAL BY SYMPHONY

Presence of Mme. Schumann-Heink Fills Hall

BY OLIN DOWNES

Mme. Schumann-Heink was soloist with the Boston Symphony Orchestra yesterday afternoon in Symphony Hall when there was held the sixth public rehearsal of the season. Her presence crowded the auditorium to the last seat, and from an early hour a large crowd had waited outside the hall to fill the upper gallery.

Mme. Schumann-Heink sang Andromache's Lament, from Bruch's Achilles and these songs with orchestral accompaniments by Mottl and Liszt: Traume, Wagner; Die Junge Nonne, Schubert; and the singular song of Liszt, after Lenau, "Die Drei Zigeurner."

The orchestra played Rimsky-Korsakoff's "Scherazade," symphonic suite after "The Arabian Nights," one of the unique samples of originality and perfection of style in all music; variations for full orchestra on an Old Norwegian Romance by Grieg (first time in Boston), and Sibelius' "Karelia" overture, also played here for the first time.

Grieg's piece is a series of tone pictures of varying interest and importance. The composition was first thought out for two pianos, but certain of the variations heard yesterday, such as the fourth, fifth, seventh and eighth, are more than piano music transcribed for a set of instruments. The thought is orchestral, the framework larger than in some other instances.

Grieg's lack of constructive power is shown forcibly in the conclusion of his piece. There, when he would follow the approved method, put a capstone upon his tonal edifice of material developed from what has gone before, he falls hopelessly short, and this struggling finale is a series of little episodes similar to the short variations which have preceded.

Sibelius wrote his Karelia overture in 1893. Karelia is a province of Finland, and the home of the Finnish myth. The people are well spoken of by Mrs. Rosa Newmarch. They are amiable, cheerful companions, also, we should imagine, large-mouthed and flat-flooted. There is nothing especially wrong about the "Karelia" overture. It is cheerful as a cow, and made according to the only au-

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GLOBE-

OVEMBER 18, 1911.

AT THE SYMPHONY.

Novelties From Sibelius and Grieg Are Played.

Mme Schumann-Heink Sings an Aria and Group of Songs.

The orchestral numbers at the sixth Symphony rehearsal yesterday afternoon were as follows: Rimsky-Korsakoff, symphonic suite, "Scheherazade"; Grieg, Old Norwegian Romance, with variations, op. 51, and Sibelius, "Karelia," overture op. 10, the two latter for the first time in Boston.

Mme Schumann-Heink was soloist and sang Andromache's Lament from Bruch's "Achilles" and these songs with orchestra: Wagner's "Dreams," orchestrated by Felix Mottl; Schubert's "The Young Nun," orchestrated by Liszt, and Liszt's "The Three Gypsies."

Rimsky-Korsakoff as a young Naval officer may have bemoaned the years spent in voyaging upon distant seas when he coveted every available moment for composition with Balakirev, but it may also have aided to make him a cosmopolitan. Tschaikowsky wrote in his "Romeo and Juliet" and elsewhere with an Italian grace and languor which might have been born under Southern skies, but he never forgot the implacable melancholy of the Slav.

Rimsky-Korsakoff wrote with optimism, virility and a fine sense of color. His touch is sure in dramatic description. He establishes his setting and its appropriate atmosphere with fine mastery and more exquisite imagination than any of his contemporaries of the Russian school.

The "Scheherazade" suite glows with the passion of the Orient, and is redolent with the perfumes of the harem. Whatever were the precise tales which the sultana told her lord to beguile him from his cruel purpose, that of taking the life of each of his wives, matters not. The four here chosen as themes have furnished an inspiration which the composer has developed with admirable fancy.

He does not attempt a laboriously minute program, nor yet approach the vagueness of French impressionism. There are appreciable figures of the elements, the sea, both in majesty and anger, the grotesque recital of the Kalendar-prince, and the airy graces of the alluring sultana, the latter performed with exquisite art yesterday by Mr Witek. The orchestra played and Mr Fiedler conducted with excellent regard for the contrasts and highlighted effects with which it abounds, and at the conclusion of the number were insistently applauded.

Grieg's "Norwegian Romance," first written for two pianofortes, is orchestrated with charm and poetic taste. The ornament is appropriate for the delicacy, refinement and lyric beauty of the style. It is in the contrasting concerts of the variations rather than in the pompous restatement of the songful theme that Grieg in his true vein is revealed.

In Andromache's "Lament," an air to try the powers of a mistress of dramatic song, Mme Schumann-Heink differentiated between the elegiac lamentation and the tragic exhortation to the son and to Ilium. It was a performance marked by breadth and intensity.

Wagner's exquisite lyric song was delivered with a tenderness, a repose, a fineness of sentiment and a withholding, as of an emotion too intimate and precious to be proclaimed aloud. The orchestration is expressive, save for the concluding measures, which intrude.

In the other songs Mme Schumann-Heink exhibited skill in the use of diction in the management of her voice, and in certain effects, as the employment of sustained soft tones, but it would be easy to question her choice of tempo and of rhythmic proportion in phrases both of "The Three Gypsies" and "The Young Nun." In Lizst's orchestration of the latter, the tone quality of the clarinet cannot be said to wholly satisfy in the notes of the peil. The singer was warmly applauded after her group and was recalled repeatedly to the platform.

Sibelius' overture is not marked by the bitter melancholy or grim inexorable daring that stamp the pages of his symphonies and tonepoems. He develops happily a finely rhythmical and martial theme which imparts an air almost of rustic jocosity, and again that of inspiring courage. There is also a songful contrasting subject. For the time he has escaped the twilight and oppression of his barren Finnish moors.

Harold Bauer, the soloist of the concerts next week, will play the Schumann concerto. The orchestral pieces will be Balakirev's Overture on a theme of a Spanish march (first time) and Cesar Franck's symphony in D minor.

HERALD.

OVEMBER 18, 1911.

NEW PIECES BY THE SYMPHONY

Grieg's Romance and Overture of Sibelius Given First Performance in Boston.

SCHUMANN-HEINK SOLOIST

Rendition of "Scheherazade" by the Orchestra Worthy of the Organization.

By PHILIP HALE.

The sixth public rehearsal of t Boston Symphony orchestra, M Fiedler conductor, took place yeste day afternoon in Symphony Hall. me. Schumann-Heink was the loist. The program was as follows: Suite, "Scheherazade".....Rimsky-Korsakoff Andromache's Lament.....Bruch Old Norwegian Romance with variations—Grieg Songs with orchestra—
(a) Traeume.....Wagner
(b) Die junge Nonne.....Schubert
(c) Die drei Zigeuner.....Liszt
"Karelia," overture.....Sibelius

Grieg's Romance with Variations and the overture of Sibelius were performed for the first time in Boston. The Variations, composed for two pianos, were arranged by Grieg for orchestra shortly before his death in 1907. They do not form a closely knit work, nor do they give the hearer any idea of continuity in thought. Thus they are unlike d'Indy's "Istar" or the variations by Brahms on a theme of Haydn. There are 13 of these variations, in which character, rhythm and color are varied so that they are contrasting little pieces, although the contrasts are not strongly marked. The 13th variation is the most elaborate, and it contains an apotheosis of the theme, after which the theme is repeated gently and simply in the manner of the first statement.

Variations Amiable Chatter.

This composition cannot be ranked among the more significant of Grieg's works. The first four variations are only amiable chatter. The fifth, in which the theme is given to horns in unison, has more character. There are pretty variations in minuet and waltz form, but as a whole the composition is not greatly to Grieg's credit either as a poet in tones or as a craftsman. The theme itself has pleasing naivete, and a quaint touch is given to it by the repetition of the closing cadence with a difference in the time.

The overture of Sibelius may have an ethnographical significance, as Mrs. Newmarch thinks; but it is without musical importance. We are informed that Karelia is the southeastern province of Finland; that it is "the stronghold of the national spirit"; that the Karelian peasantry are cheerful companions. These are interesting, no doubt, important facts, unsupported, however, by any evidence in the overture, which is even of less worth than the same composer's "Finland." "Karelia" is music for a brass band in the open air. The chief theme, which is worked to death, is a lusty vulgar tune; the other thematic material is commonplace. The development consists largely of repetitions. The orchestration is thick and monochromatic.

Source of Great Pleasure.

It was a great pleasure to hear Rimsky-Korsakoff's gorgeous and entrancing suite again, one of the most brilliant examples of romantically imaginative orchestration in all music. It is not necessary for full enjoyment to inquire minutely into the tales of "The Thousand Nights and a Night" that inspired the composer; to ask which of the three Kalandars tells his strange story, or what prince and what princess are characterised, whether they are Kamar al-Zaman, Moon of the Age, and the beauteous Budur; or to question why the ship should go to pieces against the magnetic rock in the same movement with the Festival at Bagdad. Anyone that should insist on these questions would be ready to argue in all seriousness that the tales told by Scheherazade were not reasonable and some of them were probably untrue.

W. E. Henley in a magnificent rhapsody over "The Arabian Nights" said that their poets "stoop the universe to the slavery of a talisman and bind the visible and invisible worlds within the compass of a ring." Rimsky-Korsakoff caught the spirit of the wondrous tales, and vitalized with it the four movements of a suite and made them splendid with the barbaric splendor of the Orient.

Repetition Does Not Stale Motives.

How fortunate was this Russian, who had sailed the seas, in his thematic invention! Constant repetition does not stale the motives, nor is this due solely to the amazing ingenuity of the varied orchestration. The themes themselves are haunting, and in the repetition is the pleasing monotony that gives to oriental music a peculiar charm. There is little or no use of polyphony in this suite; but the rhythmic changes, the variety of orchestral expression, the pervading rhapsodic fervor, the sincerity of the sustained melodies, the constant suggestion of the tales that are as wild and pathetic and cruel as any in "the iron bound, melancholy volumes of the Magi," hold the attention of the hearer as though he himself were listening as the Sultan Schahriar to the sigh-breasted and accomplished Scheherazade, the daughter of the Chief Wazir.

The brilliance of this music may almost be seen, glittering, dazzling; and in this music with all its beauty, its richness, its pomp, its dramatic moments, there is also the reminder of what Henley characterized as the tedium of the East—the realization that the show is only passing. "This is indeed life; O sad that 'tis fleeting." And the Destroyer of Delights and the Severer of Societies, the Desolator of Dwelling Places and Garnerer of Graveyards will soon put an end to the feasting and the laughter, and Sultana and bathman, the voluptuous beauty of Bagdad and the gatherer of fagots will alike be translated to the ruth of Almighty Allah.

Sang with Classic Dignity.

Mme. Schumann-Heink sang the lament of Andromache with the classic dignity that did not exclude emotional intensity. By her voice and art and by womanly feeling which gave life and deep expression, she raised Bruch's music, inherently feeble and meaningless, to a height where it was momentarily convincing. She sang the group of songs with fine appreciation of the character of each, though in Schubert's "Young Nun" she erred, if at all, on the side of restraint. Liszt's "Three Gypsies," a strikingly original and effective setting of music to Lenau's poem, was sung con amore, with a dramatic force that was not allowed to become theatrical or extravagant.

The performance of "Scheherazade" [illegible] worthy of this superb or-

ADVERTISER.

NOVEMBER 25, 1911

FRANCK SYMPHONY HEARD WITH PLEASURE

CONDUCTOR FIEDLER'S READING WAS MEMORABLE

Harold Bauer, the Soloist, Gave a Musicianly Interpretation of Every Part of the Work.

By Louis C. Elson.

PROGRAMME.

Beethoven. King Stephen Overture.
Franck. Symphony in D minor.
Schumann. Pianoforte Concerto, A minor.
Soloist, Mr. Harold Bauer.
Balakireff. Overture on a theme of a Spanish March.

It was a delight to hear the Franck symphony again. The modest Cesar Franck has been called the French Schumann, and it was interesting to hear his work in juxta-position with a large Schumann composition. Were we to define Franck we would call him a French Brahms, for he is much closer to that profoundly intellectual composer than to the very melodic and deeply poetic Schumann. There is a fine melodic sense in both Brahms and Franck, but in both it is dominated by intellectual power. Both studied and studied until every point of the composer's routine was child's play to them. Neither of them was naturally dramatic. Neither of them was intensely given to orchestral coloring. The shortcomings and the great merits of the two are very much alike.

Just as one would find in a Brahms symphony a great deal of ingenious figure treatment, so in this work from the very first there is this kind of development. At the very beginning there is a figure of three notes, which is an old acquaintance, being nothing more nor less than Wagner's "Fate-motif." This fact does not constitute plagiarism any more than the use of the same text by two clergymen would. The treatment of the figure is the thing, and Franck rings the changes on this figure by almost every device known to musicians. It is an intellectual pleasure to the auditor to chase the transformations. Even in the finale this figure returns. As the movement goes on there is another, longer, figure of 12 notes, that is worked up against the short one. The contrapuntal skill here displayed is tremendous, yet there is never anything ascetic or harsh, as one often gets in the ingenious counterpoint of modern Frenchmen. It is no depreciation, however, if we state that not once is the wonderful harmonization that Wagner gives to the Fate-motif attained. With Wagner it becomes the greatest three-chord musical idea ever written. But Franck's first movement is mighty all the same.

The slow movement is overshadowed by this first movement, and still more by the finale, which follows,—for the work has but three movements. This finale, like the finale of Brahms's C minor symphony, introduces subject matter that began earlier in the work. Best of all, in the midst of all the contrapuntal devices here displayed, Franck remains clear, intelligible and beautiful. His followers in France have attained his skill, but not these last-named qualities.

In the first and second movement one may pay tribute to the beauty of the horn-playing. Our first horn is doing some very artistic work in these latter days. The tenderness of the English horn in the second movement must also be recorded. Within this second movement the Scherzo is imbedded, so that there are practically four movements (the regular symphonic number) after all.

But the chief tribute must be paid to Mr. Fiedler's reading of the work. It was something glorious and memorable, something akin to Dr. Muck's reading of the first Brahms symphony a few years ago. And the audience recognized its excellence for there was a most unusual display of enthusiasm both after the first movement and at the end of the work. Recall followed recall and the orchestra was also obliged to rise to acknowledge the continued plaudits. It was all well deserved.

Schumann's concerto was a contrast to the foregoing in its construction. It had far less skill, but more direct emotion and poetry. Its very shape is freer than the ordinary concerto form. Its glorious chief theme dominates everything in the first movement. Schumann called the gentle, poetic and dreamy side of his nature—"Eusebius"—while he named his more radical and virile self—"Florestan." There is rather more of Florestan than Eusebius in this first movement, and Mr. Bauer played it with just that exultant triumph which is often a Schumann characteristic.

But Eusebius steps into the foreground in the delicate intermezzo which follows. Here the violoncello has a most beautiful theme which is accompanied by the piano, and this was very expressively played by the orchestra.

In the transition which follows, the clarinettes blew and bassoons the reentrance of the theme of the first movement with fine shading and then Mr. Bauer plunged into the fiery theme of the last movement. Exquisite was the contrast between the bravura of this and the syncopated mystery of the second theme as it entered in the orchestra. In short all the orchestral support was excellent and it evidently inspired the soloist. The result was a performance that was noble in the highest degree. Mr. Bauer gave a manly and musicianly interpretation of every part of the work. The cadenza of the first movement was Schumannesque in its treatment, not merely technical display. The octave work of the finale was very powerful, but never bangy. There was a clearness and a dignity to Mr. Bauer's performance that was most praiseworthy, and one felt the sense of reserve force, that was a delight in these piano-crashing days. It was the loftiest kind of Schumann-playing. Again the pu[illegible] showed full appre-

TRANSCRIPT,

NOVEMBER 23, 1911

MUSIC AND MUSICIANS

PLEASURE, TONE AND RECENT CONCERTS

The Easy Secret of Mr. de Pachmann's, Mr. Zimbalist's and Mme. Schumann-Heink's Hold Upon Their Audiences—Miss Farrar, the Metropolitan and Their Troubles—The Witeks' Dry Evening—The Philharmonic Society and the Pulitzer Bequest—A Conductor's Strenuous Life—A Discovery About Liszt—News of the Opera Houses

WITHIN a fortnight, here in Boston, we have had our pleasure of Mr. de Pachmann's playing of the pianoforte, of Mme. Schumann-Heink's singing, of Mr. Zimbalist's playing of the violin, of the voices of the Symphony Orchestra in Rimsky-Korsakoff's "Scheherazade." Forth have come the audiences, buzzing with their comment. What a wonderful pianist Mr. de Pachmann is! How beautifully Mr. Zimbalist plays! What a singer is Mme. Schumann-Heink, and what a big piece is Rimsky-Korsakoff's tone-poem! Audiences may have large and warm moods of appreciation; but they lack a varied vocabulary to express them. Perhaps, indeed, they best attest their pleasures by their numbers, their raptness of attention, their clapping of their hands. Inarticulate as they are, they do know that they receive a pleasure from the hearing of Mr. de Pachmann, Mr. Zimbalist, Mme. Schumann-Heink, and the Symphony Orchestra (when it plays as it did in "Scheherazade") that they do not receive from many another singer, virtuoso, or band. It lingers long afterward. They gladly return to it.

There is no need to soar into high æsthetics to find the reason for this pleasure. It is written large and clear. Mr. de Pachmann draws from the piano, orders and shades, an exceeding loveliness of tone. The tone with which Mr. Zimbalist plays is the beauty of sound itself. It is hard to remember when Mme. Schumann-Heink has sung with such regard to quality of tone and such attainment of beauty in it as she did at the Symphony Concerts last week. The richness and the euphony of the tone of the orchestra in "Scheherazade" glorified music that needs little glorification. Another pianist, another violinist, another singer, another orchestra may have characteristic virtues, but each, according to the kind, disappoints unless there is this attainment of beautiful tone. For such a tone is the secret, the end, almost the reason for being for all music and for all those that make it. The average auditor may know little of the technique of violin or piano, of singing or of orchestral playing; but if he has the receptive ear, which is his warrant for listening to music at all, he knows whether the tone it hears is beautiful. Then he "likes" the virtuoso or the singer or the orchestra that gives it to him and returns to them often and gladly. He is also, as he should be, a musical critic in his own right. H. T. P.

Items of the Day

Mme. Schumann-Heink has dropped the orchestral arrangement of Wagner's song, "Dreams," from the list of pieces that she will sing at the Pension Fund concert of the Symphony Orchestra next Sunday. She will be heard, then, only in fragments of three of Wagner's operas—"Rheingold," "Götterdämmerung" and "Rienzi."

The chief item of the programme for the Symphony Concerts of next week—Dec. 1 and 2—is Elgar's new symphony, which we shall hear within six months of the first performance in London. Miss Parlow playing Bruch's "Scottish Fantasia," will be the assisting violinist, and Tschaikowsky's fantasia, "Romeo and Juliet," will end the

PROVIDENCE

NOV [illegible] 1911

Boston Symphony Orchestra

Two features stand out prominently in the program arranged for the second Boston Symphony concert in Infantry hall next Tuesday evening. The first is the presence of the greatest of living contraltos, Madame Schumann-Heink, who will make her only appearance here this season.

Madame Schumann-Heink has been singing with the orchestra in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York and in Boston, and enjoying a veritable triumph everywhere. Here she will devote herself to excerpts from Wagner, singing first the great Erda scene from "Das Rheingold," the tragedy of the Trilogy of the Ring of the Nibelungs, and second Waltraute's Narrative from the "Dusk of the Gods." Her third number will be Adriano's aria from Wagner's early opera, "Rienzi."

The second feature will be an extraordinary "ragtime" overture by Henry Gilbert of Boston. This was played with enormous success by the orchestra in Boston last spring and Mr. Fiedler is going to use it much this coming winter.

Mr. Gilbert belongs to that young group of American composers who are devoting themselves to the development of negro music and he has written this overture on a number of well known negro tunes in which "ragtime," so called, is predominant. It is jolly and merry and at the same time very musical.

The symphony will be Schumann's in B-flat No. 1, his "Spring" symphony, which Schumann wrote in celebration of his marriage to Clara Wieck. The other number will be four parts of the delightful Goldonian intermezzi by Bossi for strings. The program in its proper order is as follows:

Schumann, symphony in B-flat major, No. 1; Wagner, (a) Erda's scene from "Das Rheingold," (b) Waltraute's narra-

[77]

JOURNAL—

NOVEMBER 25, 1911.

SYMPHONY PROGRAM DELIGHTS AUDIENCE

Players Share Honors With Conductor Fiedler at Matinee Performance.

To many it seemed at yesterday's matinee that this week's Symphony program is the most enjoyable of all the seven so far offered. Of its four numbers, two alone, the Franck symphony, of which much of the new French music is the direct descendant, and the Schumann piano concerto in A minor, with Harold Bauer as solo performer, suffice to make this week's concerts red-letter events.

The performance of the symphony again showed the breadth of Mr. Fiedler's sympathies. The beautiful work was read with loving care and enthusiasm, and the orchestra seconded the conductor's efforts magnificently. The audience was quick to appreciate the great beauty of the performance—worthy in every respect of the work—and it insisted upon the players sharing the honors with their gifted and generous leader.

Mr. Bauer's performance of the Schumann concerto prompted the reflection that the visit of so well matured an artist, a man of marked temperamental gifts and of commanding artistry, makes up for the continued absence of the greatest pianist of the age. His success, while not so extremely popular as that made in the same work years ago by Joseffy and Paderewski, was uncommon, nevertheless, and thoroughly artistic. It was a performance remarkable for its artistic reserve no less than for its romantic feeling and its technical perfection. At its conclusion Mr. Bauer was recalled enthusiastically several times.

Balakireff's "Overture on a Theme of a Spanish March" proved to be a highly colored and entirely interesting novelty. The program unexpectedly began with Beethoven's "King Stephen" overture.

NOVEMBER 23, 1911

By EDITH BURNHAM.

WE are to have the first Symphony Pension Fund concert of the season on Sunday evening. The presence of visiting orchestras in our city emphasizes the superior personnel of our own orchestra to a very great degree. Listening to it weekly, and accustomed to the perfection of its players, we are apt to take it for granted that all metropolitan orchestras are made up of the same quality of artists—which is not true. A recent editorial in the New York Sun disparaged the creating of the new popular Symphony Orchestra in that city—which was organized merely to bring symphonic music within the reach of the music lovers who could not afford the higher price symphony concerts, and was not designed as an artistic perfection—saying that New York would do well to throw overboard its own existing orchestras, even the Philharmonic and New York Symphony, and depend upon the Boston Symphony's visits to that city.

The ground for this statement of the Sun editorial writer was that in this orchestra alone, so far as this country is concerned, do we have approximate perfection. This was scarcely a public-spirited attitude when viewed from the New York end, and hardly a fair discrimination when directed against the popular production of symphonic music, which is so much needed in this country, but it is most satisfying evidence to a Bostonian of justifiable pride in his own orchestra.

PENSION FUND MEANS GOOD ORCHESTRA.

The ability to maintain a body of players such as we have depends on a large variety of things, but upon none more than the maintenance of a pension fund. The term of years in which it is possible for a man to handle his instrument with sufficient skill to play in a symphony orchestra of high standing is necessarily short compared with the time in which similar years of preparation would fit him for in any other field of art. For the players of wind instruments the term is set at 10 years at the outside. This means a comparatively early retirement from an orchestra demanding such a standard as our own.

At present, and for many years, if not generations to come, we shall have to import, or at least recruit, our symphony orchestras in this country from Europe. Our advance in instrumental music, so far as native players are concerned, is far less than in vocal, and if we are to have the production of symphonic music we must lure artists from other countries.

The pension fund of the Boston Symphony Orchestra, with its fair compensation assured players on retirement, is the lever of the organization. That is why we can send out an orchestra to all the other large cities in the country which they await with eagerness from year to year.

Mme. Shumann-Heink, who has so many times sung with the orchestra, has offered her services a second time for a pension fund concert, and will appear twice on the all-Wagner programme which Mr. Fiedler will present. Mr. Fiedler's Wagnerian programme of one of last season's pension fund concerts will be remembered with pleasure by many.

Newspaper Clipping Bureau in the World

From NEWS

Address PROVIDENCE, R. I.

Date NOV 1 4 1911

Boston Symphony Orchestra.

The sale of seats for the second Boston symphony concert, which is to be given in Infantry hall next Tuesday evening, will open at Steinert's music store, Saturday morning. The soloist will be Madame Schumann-Heink, whose only appearance in Providence it will be this season.

Madame Schumann-Heink will sing three Wagner excerpts, the Erda scene from "Das Rheingold," Waltraute's Narrative from "The Dusk of the Gods" and Adriano's aria from "Rienzi." The orchestral numbers will be Schumann's symphony in B-flat No. 1, the Goldonian intermezzo of Bossi and Gilbert's comedy overture on Negro themes.

Estab 1884

Newspaper Clipping Bureau in the World

From

Address PROVIDENCE, R. I.

Date NOV

Boston Symphony Orchestra Sale.

The sale of seats for the second Boston Symphony concert with Mme. Schumann-Heink as soloist opened this morning at Steinert's music store. There are only a limited number of seats available and those purposing to go to this concert will do well to apply early.

Estab 1884

Newspaper Clipping Bureau in the World

From

Address

Date

Boston Symphony Orchestra.

The sale of seats for the second Boston Symphony Concert, which is to be given in Infantry Hall next Tuesday evening will open at Steinert's music store Saturday morning. The soloist will be Mme. Schumann-Heink, whose only appearance here it will be this season. Mme. Schumann-Heink will sing three Wagner excerpts, the Erda Scene from "Das Rheingold," Waltraute's Narrative from "The Dusk of the Gods" and Adriano's aria from "Rienzi." The orchestral numbers will be Schumann's Symphony in B-flat No. 1, the "Goldonian Intermezzi" of Bossie and Gilbert's "Comedy Overture on Negro Themes."

Estab 84

From JOURNAL

Address PROVIDENCE

Date NOV

MADAME SCHUMANN-HEINK will make her only appearance here this season at the second Boston Symphony concert in Infantry Hall next Tuesday evening. Week before last Madame Schumann-Heink sang with the orchestra in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York, and yesterday and the day before she sang with it in Boston. A week from to-night she is to be the soloist at the pension fund concert of the orchestra in the same city.

On Tuesday night she is to devote herself to Wagner, singing three songs in which she has been most brilliant. The first will be the Erda scene from "Das Rheingold," wherein Erda, the earth-goddess, appears in the last scene of the prologue of the Nibelungen Trilogy, warning Wotan against keeping the fateful ring which rightfully belongs to the giants, Fafner and Fasolt. Her second will be Waltraute's narrative from the first act of "The Dusk of the Gods," the final episode of the Nibelungen tragedy. Siegfried, on going in search of further adventures, has left Brunnhilde in her mountainous home and given into her keeping the fateful ring, which he had won in battle from the dragon, Fafner. The well-being of the gods depends upon its return to its original possessors, the Rhine-daughters, and Waltraute, one of the Valkyries, pitifully begs her sister to give back the ring to the Nixies, that the curse may be raised from the gods in Walhalla. She tells how Wotan, surrounded by his gods and goddesses, sits waiting for the end of their rule. Her third aria dates back to Wagner's early period, while he was still influenced by Meyerbeer, and is purely an operatic aria.

The symphony will be Schumann's beauteous "Spring" symphony in B-flat, No. 1, which is really Schumann's wedding song, having been written at the time of his marriage to Clara Wieck. The other orchestral numbers will be Bossi's "Intermezzi Goldoniani" and Gilbert's comedy overture on negro themes. The "Goldoniani Intermezzi" for strings are delightful little dances written in memory of Goldoniani, the great Italian dramatist of the 18th century. Gilbert's comedy overture on negro themes is a work by a Boston composer, in which he uses familiar "ragtime" and treats it in a symphonic fashion. It attracted much attention when played in Boston last year. The order of the programme is as follows:

Schumann—Symphony in B-flat major, No. 1; Wagner—(a) Erda's scene from "Das Rheingold," (b) Waltraute's narrative from "Gotterdammerung," Madame Schumann-Heink; Bossi—Goldonian Intermezzi;" Wagner—Scene, "Just God," and aria, "My Life Fades in Its Blossom," from "Rienzi," Madame Schumann-Heink;" Gilbert—Comedy overture on negro themes.

GLOBE—

NOVEMBER 25, 1911.

AT THE SYMPHONY.

Harold Bauer a Pianist of Rare Attainments.

Orchestra Plays Franck's Symphony With Great Beauty of Tone.

The program of the seventh Symphony rehearsal yesterday afternoon was as follows: Beethoven, "King Stephen" overture; Cesar Franck, symphony in D minor; Schumann, concerto in A minor for piano, Harold Bauer, soloist; Balikireff, overture on a theme of a Spanish march.

This overture, played yesterday for the first time in Boston, contains a theme given to Balikireff by Glinka, who had picked out the young Russian to succeed him in his endeavor to establish a national school of composition. According to a note upon the score, the author, in writing it, was mindful of the persecutions endured by the Moors in Spain at the hands of the agents of the Inquisition.

Neither the so-called "Oriental" first theme, which was original with Balikireff, or the second, which was the one Glinka gave him, have pronounced character, nor has the composer made more out of them than mere repetitions in various instruments and keys. The chants of the monks and the sounds of the organ are heard in lucid moments of choral suggestiveness, but the "popular rejoicing" is the disorganized din of the crowd. Balikireff has written an overture on Russian themes and a symphonic poem, "Tamara," which show more invention.

Harold Bauer's performance of the Schumann concerto should rank among the salient musical events of the season in Boston. Not often are temperament and intelligence blended in as fortunate proportion. Here is an art which does not make the piano merely an instrument for the dissemination of learning, nor does it run off on a tangent with this or that sentiment or emotional idiom. Yesterday this admirable pianist played with sanity, with repose, with a virile and masterful, though quiet authority, which suggested that he might have played Chopin, Liszt, Debussy, MacDowell and given to each an individuality.

Mr Bauer has retained and increased his power to grasp a composition, its symmetry of design, its import of feeling, its distinctive traits, its varying styles of speech, whether narrative, declamation or poetry. With what simplicity he rounds the curve of a phrase into a balance and proportion that seems its inevitable expression! He differentiates between accompaniment and melody without copying his melodic line after a steel engraving. He gives a just value to bravura, dash, verve and rhythmical integrity, and to cantabile the voice of lyric song.

Some may say he used too much the soft pedal in the slow movement. He drew from the piano its intimate confidence, as from one who spoke not for all, but for a trusted friend to hear. There was a tranquil, a subdued tonal color that suited the hush and intimate charm of these exquisite pages. The closing movement was spontaneous in its brilliance, even as the andante had been in its communion. The whole performance was marked by a technical mastery, plastic, subservient, and under the control of an unerring sense of proportion, a poetic imagination, and a fine musical intelligence.

Although Mr Bauer was recalled a number of times, his audience was less demonstrative than it has been in times past over prima donnas with graces and modish raiment.

Mr Fiedler is to be thanked for playing Franck's symphony as often as he does. There is not a page in this score across which a ray of sunlight and the blessed joy of living has not fallen. It is music which now gently exhales, and now proclaims with glad exaltation the sweetened, chastened spirit of the humble teacher who toiled with pupils faithfully and cheerfully, in an epoch of fickleness, blogtry and veneer, creating this noble symphony, one quartet and one quintet, which uplift the soul, teach of things spiritual, and prompt the pondering of the eternal mysteries, whenever they are performed with understanding as the symphony was yesterday.

The orchestra played with unfailing regard, individually and as an ensemble, for the symmetry of the work as a whole, for the clear exposition of the motives which make the movements one, and for euphony and color of tone.

Next week Elgar's new symphony in E flat, No. 2, will be played for the first time in Boston. It was produced, the composer conducting, during the musical congress last Spring in London at the same concert, May 24, which brought Bantock's "Dante and Beatrice" into the light. It was performed yesterday, and will be repeated tonight, by the Cincinnati Orchestra, for the first times in America. The soloist here next week will be Kathleen Parlow, and her number, Bruch's "Scotch" fantasy. The other orchestral piece will be Tschaikowsky's "Romeo and Juliet."

POST, NOVEMBER 25, 1911

Balakireff at Symphony

Russian's Overture to King Stephen Presented for First Time Here Yesterday Afternoon

BY OLIN DOWNES

Beethoven's overture to "King Stephen," Cesar Franck's Symphony, the Schumann piano concerto, and a new overture on the theme of a Spanish march by Mili Balakireff, made up the programme of the seventh public rehearsal of the Symphony Orchestra this season, yesterday afternoon in Symphony Hall. Horald Bauer was the soloist.

The Balakireff overture was heard for the first time here. It is said that Balakireff had in mind the Moors and their expulsion from Spain by means of the Inquisition, that he thought of their oriental character when he made his opening theme, that in turn he conceived of the chants of the Spanish monks "the pyres of the auto-da-fe, with the ringing of bells and the rejoicing of the populace."

The theme of the Spanish march was given Balakireff by Glinka. He finished his overture in 1886. We need not concern ourselves with the nonsensical programme. The music is the thing. True, it has furnished the composer an excuse for the expression of his own savagery. His overture is vulgar, brutal, if you will. And yet, O staid matrons and bankers, there are men like this mad, vodka-ridden music man as valuable to the cosmos as you or I.

War! From the East and the West, the North and the South, blood, rum, the slaughtering of hordes. It was James Huneker who remarked, in his "Anarchs of Art," that music was ever the playground of great free souls; that a revolution could be incorporated in the walls of a symphony and the police be none the wiser. And so yesterday in Symphony Hall an eminently respectable audience listened unawares to atrocities much higher, in the ladder of crime than the worst moment, for instance, in the debarred "Salome" of Mr. Richard Strauss, and they were none the wiser.

The performance was masterly and splendidly unpolished. If music of this kind is to be heard, let us hear it at its own worth. For 15 minutes yesterday rum and rebellion ruled in Symphony Hall. Vulgar? Alas, yes! And it is from such soil that the lilies spring.

Mr. Bauer gave an admirable performance of Schumann's concerto. If he sentimentalized certain passages, the blame was not wholly his. Schumann's music is seldom free from a certain German sentimentality. Yet the concerto takes rank as one of the loveliest of the compositions extant for piano and orchestra. It is a real piano concerto. It is no modern symphoric poem, wherein the pianist, given a sort of obligato part, fights against overwhelming odds with the orchestra. Schumann's concerto is intimate chamber music, and Mr. Bauer proved that he appreciated this. His pianism was worthy of the highest praise, and so was the rare combination of poetry and analytical logic in his conception. He was recalled many times with great enthusiasm.

Mr. Fiedler gave what was on the whole a very sympathetic reading of the Franck symphony, a work which seems to have grown upon him since he performed it here last season. This was especially true of the opening movement, which was very impressive, plastic in its rhythms, in the pulse and the moulding of the beautiful phrases, and symphonic in the greatest meaning of the term. Possibly the return of the music of the introduction, now in canonic form, would have been made more striking and proportionate by a slightly slower tempo, and certainly the pace taken in the second movement was a little too rapid and the coloring too vivid for the mood. There is a prevailing rich but monochromatic color in Franck's music, especially the orchestral music, which does not depend for its effect upon high contrasts of light and shade or accent. So the second movement lost a little of its mystic atmosphere, while the finale, which was also a little brighter and more vivid than Franck's native self, became exceedingly effective by means of Mr. Fiedler's brilliant and dramatic treatment.

The movement is in itself the least solid of the three, but it has passages which confound one with awe and emotion, especially the re-entrance, with the greatest pomp and splendor, of the melody of the slow movement, and the concluding pages, then the double basses, having descended to an F-sharp, setting upon a persistent basic figure, which suggests somehow the swinging of vast portals; the trombones calling at intervals and the rest of the orchestra responds with fragments of earlier themes, as they pass in review, and the final burst of radiant, blinding light.

How simple this work is, how sensitive in its harmonic scheme, how basic in its structure! Yet the great appeal of this wondrous music is its broad humanism, its eternal piety, its perpetuation of the beatitude that Franck loved so well, "Blessed are the meek, for they shall inherit the earth."

[78]

HERALD, NOVEMBER 25, 1911.

LONG PROGRAM BY SYMPHONY

Fine Performance of Franck's Symphony in D Minor—Work by Beethoven.

HAROLD BAUER RETURNS

His Playing of Schumann's Concerto Refined and Polished.

By PHILIP HALE.

The seventh public rehearsal of the Boston Symphony orchestra, Max Fiedler conductor, took place yesterday afternoon in Symphony Hall. Harold Bauer was the soloist. The program was as follows:

Overture to "King Stephen".....Beethoven
Symphony in D minor.....Franck
Concerto for piano.....Schuman
Overture to a Theme of a Spanish March.
Balakirew

The overture to "King Stephen" was put on the program the day before the public rehearsal. The concert would have been long enough without it. Any concert of an hour and a half is sufficiently long, and any piece played after an hour and three-quarters falls on sated and dull ears. Yet it was pleasant to hear Beethoven's music again. The overture was last played at a Symphony concert in April, 1901.

King Stephen was a worthy peer,
His breeches cost him but a crown,
He held them sixpence all too dear;
Therefore he call'd the tailor lown.

But Beethoven's overture was composed for Kotzebue's prologue, "Hungary's First Benefactor," who was canonized because he was the first to bring his country under Christian domination.

The overture is chiefly noteworthy on account of the treatment of a little Hungarian theme, or at least a theme of Hungarian character. The composer Beethovenized it, and all through the overture there are evidences of a sportive mood. He was invited to provide music for the play, but he could not for the life of him write merely occasional, perfunctory music.

The performance of Franck's symphony was on the whole impressive and stirring. The audience was deeply moved, for the applause after each movement was spontaneous, hearty and prolonged, and at the end Mr. Fiedler was recalled two or three times. How different the reception when this symphony was played here in 1899! To many the music was "unintelligible"; to some it was anarchistic, even "immoral." Yet the work was as beautiful, as noble, as eloquent as it is today. And so in time Vincent d'Indy's symphony in B flat major will be fully appreciated in this city and placed with Franck's among the greatest works of the kind, if not the greatest, after the symphonies of Beethoven. There are supreme qualities in Franck's symphonies that are not to be found in the symphonies of Schumann, Brahms, Tschaikowsky. Now and then there is a page in a symphony by Bruckner that has a lofty imaginative flight and suggests visions of things celestial, but the page is as an oasis in a desert, for Bruckner's technical skill was far inferior to that of Franck, and he had little continuity of thought. As far as workmanship is concerned, Franck's symphony stands fully abreast of Beethoven's, and like Beethoven's this symphony is profoundly human in its spirit and expression. Music of infinite compassion! Music of abiding faith and love!

It is a dangerous compliment to say that any pianist has made a certain composer peculiarly his own. Mr. de Pachmann is not merely an incomparable interpreter of Chopin. Mr. Bauer is not merely an admirable interpreter of Schumann. He is remarkable when playing compositions by Cesar Franck and the more modern Frenchmen, and we all have heard him play music by Handel in the true spirit, as though he were improvising, now pompously, now singing a tender air, and now displaying agility in rapid passages shaped in the approved mould of the period. Furthermore, if a pianist is constantly told that he is above all others an interpreter of this or that composer, he may finally fall into disturbing mannerisms or cherish resentment against the god who is said to favor him. Mr. Bauer's performance of Schumann's concerto has been praised here, as elsewhere, and deservedly.

Yesterday there was again an exhibition of fine qualities; purity of thought, clarity of expression, warmth that was not too sensuous, a romantic spirit that was lyrical and not mistakenly epic. And Mr. Bauer did more than give delight by a noteworthy display of polished mechanism, fluent, crystalline runs, delicate nuances in color and dynamics; he established and maintained the intimate relationship between the composer and the hearer, without which Schumann stands aloof and refuses to confess his thoughts, reflections, aspirations. Yet there were moments in the first movement when Mr. Bauer was more sentimental than Schumann.

Balakireff's overture was played here for the first time. It is a singular, barbaric piece, professedly oriental, undeniably coarse and at times as blatant as though it had been written in vulgar western circus style. Seldom is there a fine thought; seldom is there anything that charms the ear or stirs the soul. Balakireff had in his mind a program: the Moors persecuted by the Spaniards, organ music, the chant of monks, and general jubilation at an auto-da-fé. He himself was priest-ridden, superstitious, a bigot, as Tschaikowsky and others inform us. Was he in his heart pleased at the recollection of the festivals when Jews and infidels were burned alive? Or did he look on the ceremonies only with a view to musical delineation, to panoramic music?

We have yet to hear orchestral music by Balakireff that justifies the opinion of his ardent admirers who claim for him a commanding position among the Russians. Moussorgsky surely had more native genius, crude as his expression was, Borodin had a finer nature. Rimsky-Korsakoff was a gorgeous colorist. Will not Balakireff be known in future as a merciless critic of his friends' work and a helpful influence?

The program of the concerts next week will include Elzar's symphony No. 2 (first time in Boston); Bruch's Scottish Fantasie for violin (Miss Kathleen Parlow); Tschaikowsky's "Romeo and Juliet."

GLOBE—
NOVEMBER 27, 1911

SYMPHONY CONCERT FOR PENSION FUND

Mme Schumann-Heink Gives Her Services.

Great Artist Surpasses Herself in Emotional Power of Her Singing.

A concert for the pension fund of the Boston Symphony Orchestra was given at Symphony Hall last night. There was an audience filling every seat, and some stood along the outer aisles of the floor. It was an audience fully in the spirit of these concerts, honoring by its presence a great organization which has long honored Boston, and last night attracted also to hear a singer whom the public has long held in admiration, both as artist and as woman.

Mme Schumann-Heink had offered the orchestra her services for the concert, and to a great degree it was her The program was entirely from Wagner. The four numbers preceding the intermission had been orchestral. After it, when audience and players had resumed their seats, Mme Schumann-Heink appeared and there was applause. The members of the orchestra rose to their feet and stood applauding. The handclapping in the audience redoubled and continued. Obviously, the singer was deeply touched, bowing first to the men upon the platform, then to her hearers. It was a moment not to be forgotten, either by those who participated or those who witnessed, a beautiful tribute paid by a great singing actress of our time and a great orchestra, the one to the other.

Mme Schumann-Heink was heard in the music of Erda, the earth goddess in "The Rhinegold," in which she warns Wotan not to withhold from the giants, Fasolt and Fafner, the magic ring, the ransom which they demand for the goddess Freia. The second number was the petition of Waltraute in the "Dusk of the Gods" to restore the ring to the Rhine daughters; her third, the "Just God" and aria from Rienzi.

The singer has not appeared in Boston in recent years in such complete control of all the splendid resources of her voice and art. She sang with a beauty and opulence of tone, a mastery over all the technical devices of the dramatic interpretation of a text, and with a just and profound sensing of the mood. It was deeply moving, and at times made the singer, her voice, and her face in its illumination of the thought, a presence truly majestic.

It would be unfortunate if the concert field should so engross Mme Schumann-Heink that she should not be heard again, and not merely in a few sporadic appearances in Wagnerian repertory in the opera. Where is there one to stand beside her, in the dignity and nobility of her conception, in the hightened vividity and searching power of her diction? Her delivery of the Waltraute music and text was vital with color and emotional power.

After the "Rienzi" an enormous wreath was borne up to her, which occasioned the touch of spontaneous and intimate good fellowship that usually marks some moment of her concerts. The wreath was acknowledged, then swung sturdily over the singer's shoulder, and then there was more applause at the characteristic manner of the exit. Many recalls followed.

The orchestral numbers included the prelude to "The Mastersingers," the prelude to "Lohengrin," Siegfried's funeral music from the "Dusk of the Gods," the prelude and Love Death from "Tristan and Isolda," the "Good Friday" music from "Parsifal" and the "Tannhauser" overture.

The men of the orchestra could not have been other than inspired by such an audience, and they gave of their best. Their tone has never been more golden in its matchless euphony, nor their sense of ensemble and of proportion more unerring. In the concert arrangement of the "Love Death" the orchestra was its own prima donna, and the violins with notes of soaring, spiritualing purity, sang the ascent with impassioned fervor. At the conclusion of the number there was hearty applause for Mr Fiedler and the players, all finally standing together in acknowledgement.

It was a program such as the public hears with gladness and with understanding, for here is music, whatever the message of more recent school or idiom, that speaks to the heart, rich in that beauty which is imperishable, for [illegible]

AMERICAN—
NOVEMBER 26, 1911.

SCHUMANN-HEINK TO AID PENSION FUND

Prima Donna to Be Soloist at Symphony Hall Concert To-night.

All traditions will be overturned if Symphony Hall is not packed to the doors to-night when the first Pension Fund Concert of the season is given. The Pension Fund concerts of themselves always bring out many loyal friends of the orchestra and to-night the programme is particularly attractive because not only will the music be devoted entirely to the music of Wagner but the soloist will be Madame Schumann-Heink, who for the second time within a few years has graciously given her services to this good cause.

Madame Schumann-Heink to-night will sing three songs, the Erda Scene in the last scene of "The Rhinegold," Waltraute's Narrative from the first act of "Dusk of the Gods" and finally the scene, "Gerechter Gott" and air, "My Life Fades in Its Blossom," from the third act of "Rienzi."

The orchestral numbers comprise the prelude to "Lohengrin," the Funeral Music from "Dusk of the Gods," the prelude and "Love Death" from "Tristan and Isolde," the "Good Friday Spell" from "Parsifal" and the "Tannhauser" overture.

At this week's Symphony Concerts Kathleen Farlow, the young violinist who made so profound an impression on the musical public of Boston last Spring, will be the soloist. She will play Bruch's Scottish Fantasie. The interest in the orchestral part of the program will centre in the performance of Elgar's Second Symphony, which will have its first performance in Boston. The first performance of the work in this country has just been given by the Cincinnati Symphony Orchestra and on the 10th of December Walter Damrosch is to give the first performance of the work in New York.

This Second Symphony of Elgar's was performed for the first time in London last spring, having been heralded in advance with all the eagerness that greets each new composition in England of the composer. It is written in a light vein and is intended to be decidedly a cheerful, joyous work. Its reception in London was not altogether favorable, the work having caused a great deal of discussion for and against, as seems to be the fate of every new work by a distinguished composer. Elgar is undoubtedly the foremost composer of England and, therefore, every new work of his merits a respectful hearing. The other number on the program will be Tschaikowsky's Fantasie, "Romeo and Juliet."

The following week there will be no Symphony Concert, as the orchestra will be on its regular December trip.

JOURNAL—
NOVEMBER 27, 1911

GREAT OVATION FOR SCHUMANN-HEINK

Singer Wildly Applauded by Symphony Orchestra Concert.

Shouldering a laurel wreath as big as a cartwheel, Mme. Schumann-Heink marched off the stage at Symphony Hall last night in a storm of laughter and applause that furnished a perfect climax for one of the most successful pension fund concerts the Symphony Orchestra has ever held.

Three numbers the heroine of the evening had sung in a program devoted entirely to Wagner. Erda's warning to Wotan, from "The Rhinegold," came first; then Waltraute's story, told to Bruennhilde, of the war god sitting grave and mute on his throne in Walhalla, waiting for the return of the ring that would free the Rhine-maidens from the spell; and then the scene and aria from "Rienzi," in which Adriano bemoans his fate. There was in the delivery of the first two selections the truly Wagnerian power and dignity which have long kept Mme. Schumann-Heink among the foremost interpreters of the composer whose fame is enshrined at Bayreuth. But there was an additional charm about the florid music which Wagner wrote in his youth for the Paris Grand Opera that thawed all reserve.

To cap the enthusiasm came the huge laurel wreath, decorated with the singer's native Austrian colors, offered by the members of the orchestra as a token of their thankfulness and admiration. What to do with the wreath was the question that puzzled her for a moment. Then, with a knowing nod to an audience that filled the hall, she lifted the offering up on her right shoulder and disappeared through the doorway, where Librarian Sauerquell was waiting to help her and congratulate her.

The prelude to "The Mastersingers of Nuremburg" and to "Lohengrin," the funeral music from "Dusk of the Gods," the prelude and "Love-Death" from "Tristan and Isolde," the Good Friday music from "Parsifal" and the "Tannhaeuser" overture were the orchestral numbers.

POST—
NOVEMBER 27, 1911

TRIBUTE TO GREAT SINGER

Mme. Schumann-Heink Honored at Pension Concert

BY OLIN DOWNES

Mme. Ernestine Schumann-Heink, who had volunteered her services, was assisting soloist last night at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall, and Mr. Fiedler had arranged a Wagner programme. The hall was filled, and a number stood in the aisles. The programme included the "Meistersingers" prelude, the prelude to "Lohengrin," the funeral music from "The Dusk of the Gods," the prelude and love-death from "Tristan and Isolde," the Good Friday Spell from "Parsifal" and the "Tannhauser" overture for orchestra alone; and Mme. Schumann-Heink sang the great scene of Erda from "The Rhinegold," Waltraute's narrative from "The Dusk of the Gods," the scene, "Just God" and aria, "My Life Fades in Its Blossom," from the third act of "Rienzi."

Like all of the concerts given for the maintenance of the pension fund of the Boston Symphony, this was a festive occasion, the orchestra playing surely authoritatively, as is its wont, especially in the performance of this magnificent and familiar music. Music which, after the compositions of the ultra-moderns who have succeeded Wagner, seems elemental, classic, antique in its greatness. This is the more remarkable when the extreme richness and the subtle harmonic style of the scores is taken into consideration. But once every few centuries a man is born who bears within himself the seeds of the past and the future, and the music played last night was a sort of apotheosis, not so much of what had passed, as to what has come since Richard Wagner lived, an ungrateful rascal, and died, having brought into existence at least six music dramas, each one in itself a cosmos of tone and of exhaustless vitality.

Mme. Schumann-Heink sang Erda's music and the narrative of Waltraute as very few singers now before the public, save herself, can sing it. With the earnestness of one who no longer saw an audience before her, but was deep in converse with the gods, and like a splendid woman with a great voice. The voice lacks great sensuous richness or smoothness of quality, but, had there only been the scene on the stage last night, one would have thought it the voice of Erda, the earth-mother, herself. The lines of Waltraute, lines requiring the greatest thinking and feeling, were fully as impressive. When Mme. Schumann-Heink entered the hall for the first time the orchestra rose en masse to receive her. Well might it, and the large audience present, rejoice in such an interpreter for such an occasion. Enthusiasm was at its height throughout the evening, and Mr. Fiedler, not to be outdone, caused his men to make acknowledgments with him.

HERALD,
NOVEMBER 26, 1911.

PENSION FUND CONCERT

All traditions will be overturned if Symphony Hall is not packed to the doors tonight when the first pension fund concert of the season is given. The program is particularly attractive, for it will be devoted to the music of Wagner, and the soloist will be Mme. Schumann-Heink, who for the second time within a few years has graciously given her services to this good cause.

The fund will not be nine years old until next March, but over 20 pensions are now being regularly paid. While there have been a number of gifts from friends of the orchestra, the great bulk of the fund is drawn from two concerts, and the annual dues paid by the members of the orchestra.

The establishment of this fund by Mr. Gericke was not one of the least benefits he bestowed upon the Boston Symphony orchestra. His was the idea, and it was chiefly from the impetus given by him that the fund stands where it does today. Other orchestras in this country have attempted something of the kind, but in no case have they had great success. The fund is admirably administered, and as time goes on its benefits will become more marked.

Mme. Schumann-Heink will sing three songs, first the Erda Scene in the last act of "The Rhinegold," wherein the earth goddess warns Wotan to give the ring of the Nibelungs to the giants, to whom it properly belongs, as a part of the ransom of Freia; Waltraute's narrative from the first act of "Dusk of the Gods," and finally the scene and air from the third act of "Rienzi."

The orchestral numbers will be the prelude to "The Mastersingers of Nuremberg," the prelude to "Lohengrin," the funeral music from "Dusk of the Gods," the prelude and "Love Death" from "Tristan and Isolde," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhaeuser."

PENSION FUND CONCERT

This evening Symphony Hall should be packed tonight when the first pension fund concert of the season is given. The pension fund concerts of themselves always bring out many loyal friends of the orchestra, and tonight the programme is particularly attractive, not only because it will be devoted entirely to the music of Wagner, but on account of the appearance of Madame Schumann-Heink as soloist. For the second time within a few years she has graciously given her services to this good cause.

Although the fund itself will not be nine years old until next March, such progress has been made that over 20 pensions are now being regularly paid. While there have been a number of gifts from friends of the orchestra, the great bulk of the fund is drawn from two sources. The chief of these is the two concerts given each season; the other is the annual dues paid by the members of the orchestra.

The establishment of this fund by Mr. Gericke was not one of the least benefits he bestowed upon the Boston Symphony Orchestra. His was the idea and it was chiefly from the impetus given by him that the fund stands where it does today. Other orchestras in this country have attempted something of the kind but in no case have they had great success. The fund is admirably administered and as time goes on its benefits will become more marked.

Madame Schumann-Heink tonight will sing three songs, first the Erda scene in the last scene of "The Rhinegold," wherein the earth goddess warns Wotan to give the ring of the Nibelungs to the giants to whom it properly belongs as a part of the ransom of Freia; Waltraute's narrative from the first act of "Dusk of the Gods," and finally the scene, "Gerechter Gott" and Air, "My Life Fades in Its Blossoms" from the third act of "Rienzi."

The orchestral numbers comprise the prelude to "The Mastersingers of Nuremberg," the prelude to "Lohengrin," the funeral music from "Dusk of the Gods," the prelude and "Love Death" from "Tristan and Isolde," the "Good Friday Spell" from "Parsifal" and the "Tannhauser" overture.

JOURNAL—
DECEMBER 2, 1911.

SYMPHONY SOLOIST CHARMS AUDIENCE

Kathleen Parlow Heard in "Fantasia on Scottish Folk-Melodies."

Kathleen Parlow, whom San Francisco claims to have discovered, is this week's Symphony soloist. Like Elman and Zimbalist, she is a pupil of Auer, the Russian violinist, and in spite of her Burne-Jones or Du Maurier appearance, she has more of Elman's vivacity than Zimbalist's somewhat statuesque serenity.

The last time she was here she played the big Tschaikowsky concerto in D major. This time she has chosen Bruch's "Fantasia on Scottish Folk-Melodies." Zimbalist played the same piece at his recital two weeks ago and made it seem strangely uninteresting. Yesterday, with Miss Parlow's lively spirit and the orchestra's brilliant support, the none too familiar work seemed well worth an occasional revival. There is a little of everything in it—technical intricacy, sentimental simplicity, orchestral solidity. It is not a big work at that, but Miss Parlow and the orchestra managed to extract many appealing qualities. Besides a spirit that showed a racial sympathy for the subject, Miss Parlow again revealed her command of beautiful tone and extraordinary technique. The audience recalled her again and again at the end of the number.

This week's novelty, Sir Edward Elgar's second symphony, which the Cincinnati Symphony Orchestra managed to produce just a week ago and so get the credit of a first American performance, proved to be about the flattest offering of the season. Ernest Newman, the English critic, who, in a sense, speaks for the composer, admits that the work has its enigmas. It has, indeed, and little else. There is a semi-ecclesiastical motive toward the end that recalls the pomp which characterized Elgar's first symphony, but generally speaking this tribute to Edward VII. is dull and unprofitable. Yesterday it received applause that was unmistakably perfunctory and polite.

The big number on this eighth program—which will be repeated tonight—is Tschaikowsky's overture-fantasia, "Romeo and Juliet," with its melodic opulence and its intensely romantic spirit, interpreted admirably and enjoyed thoroughly by the large audience.

TRAVELER,
DECEMBER 2, 1911.

Boston Symphony Orchestra.

There will be no Symphony rehearsal and concert next week. The orchestra starts on its second southern trip tomorrow (Sunday), playing in Philadelphia, Washington, Baltimore, New York and Brooklyn. Miss Kathleen Parlow, who was the soloist at this week's concerts, will be the soloist on this tour.

From JOURNAL
Address PROVIDENCE, R. I.
Date NOV 21 1911

The second concert of the season by the Boston Symphony Orchestra will be given this evening at 8:15 in Infantry Hall, with Mme. Schumann-Heink, soprano, as soloist.

Established: London, 1881, ... 1884

From NEWS
Address PROVIDENCE, R. I.
Date NOV 21 1911

Boston Symphony Orchestra

Tonight brings the second Boston Symphony concert in Infantry hall at 8:15 precisely, with Mme. Schumann-Heink as the soloist. The program is as follows:

Schumann. Symphony in B flat major, No. 1.
Wagner. (a) Erda' Scene from "Das Rheingold."
(b) Waltraute's Narrative from "The Dusk of the Gods."
Bossi. "Goldonian" Intermezzi.
Wagner. Scene "Just God" and aria, "My Life Fades in Its Blossom," from "Rienzi."
Gilbert. Comedy overture on Negro themes.

Established ... 1884

From TRIBUNE
Address PROVIDENCE, R. I.
Date NOV 21 1911

Boston Symphony Orchestra.

To-night will be given the second Boston Symphony concert in Infantry Hall at 8:15 precisely. The programme is as follows: Symphony in B-flat major, No. 1, Schumann; (a) Erda's Scene from "Das Rheingold;" (b) Waltrante's Narrative from "The Dusk of the Gods," Wagner; Goldonian Intermezzi, Rossi; scene "Just God" and aria "My Life Fades in Its Blossom," from "Rienzi," Wagner; Comedy Overture on Negro Themes, Gilbert; soloist, Mme. Schumann-Heink.

Established ... 1884

Newspaper Clipping Bureau in the World
From TIMES
Address Cambridge Mass.
Date NOV 18 1911

First Pension Fund Concert.

The first concert in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, November 26, at 8 o'clock. Arrangements for this concert have just been completed and Madame Ernestine Schumann-Heink has volunteered her services as soloist on the occasion. Madame Schumann-Heink gave her services once before, four years ago, for a pension fund concert which was one of the most successful that the orchestra has ever had.

Mr. Fiedler will announce the programme early in the week, but the probabilities are that it will be made chiefly, if not entirely, of Wagner.

Tickets went on sale at the box office, Symphony Hall, on Friday morning.

Established ... York, 1884

From EVE. POST.
Address New York City.
Date NOV 24 1911

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade." There are no novelties on either programme.

Established ... 1884

From INQUIRER.
Address PHILADELPHIA, PA.
Date NOV 26 1911

The second Boston Symphony concert will be given in the Academy of Music on Monday evening, December 4. The soloist will be Kathleen Parlow, the violinist, who had such great success with the Philadelphia Orchestra a few weeks ago. She is to play Bruch's "Scotch" Fantasie. The principal orchestral number on the program will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade."

The regular ...

Established ... York, 1884

From COURANT.
Address HARTFORD, CONN.
Date NOV 17 1911

Pension Fund Concert.

The swift passing of time is signalized by the announcement that the first of the two concerts given annually for the benefit of the Pension Fund Institution of the Boston Symphony Orchestra is to take place in Symphony Hall next Sunday night, November 26. For this first concert Madame Schumann-Heink has generously offered to give her services, as she did for the pension fund concert four years ago in Dr. Muck's last year.

With Madame Schumann-Heink as soloist the opportunity was too valuable to miss to give a concert of Wagner's music. Certain excerpts from the music drama seem to belong solely to her and these she is going to sing next Sunday night. The first of these is the Erda episode from the fourth scene of "Das Rheingold"; the second, Waltraute's narrative from the first act of "The Dusk of the Gods." These will be bracketed together as the first number. The second number will consist of two parts. The first will be the orchestral setting of Wagner's song, "Dreams," the second, Adriano's Recitative and Aria from "Rienzi."

Established ... 1884

From COURANT.
Address HARTFORD, CONN.
Date NOV 17 1911

Lights and Scenery at the Symphony Concert.

To the Editor of The Courant:—

I note that your reporter of the concert of the Boston Symphony Orchestra, at the Bijou Theater last Monday evening, spoke of the annoyance caused by the carelessly placed lights on the stage, and I am glad he mentioned the fact. I sat at the right of the stage and could not see Mr. Fiedler at all, those lights fairly blinded me. And incidentally I nearly froze.

Not far from me there was seated a well-known physician who wore a fur coat most of the evening, and the majority of the women in that part of the theater wore their wraps throughout the concert.

Now the concerts of the Boston Symphony Orchestra are the very best offerings at the theater during any season and the audience gathered is always of huge proportions, so it would seem that every possible provision should be made for the comfort of patrons. A little care on the part of those who arrange the stage for the concert would make the lighting satisfactory all to players and audience and the ... might easily be sufficiently heated. And one more thing, Mr. Editor, absolutely painful many people who want to enjoy splendid music in proper environment—and that is the disgusting, dirty and inartistic scenery that is used as a setting for an orchestra that ranks second to none. More than one music lover is praying that before the next symphony concert there will be a new set of scenery discovered in Mr. Parsloyhouse.

"Music."

From EVENING NEWS,
Address Baltimore, Md.
Date NOV 25 1911

Boston Symphony At Lyric On December 6

Baltimore is to have the rare privilege of hearing Liszt's great "Dante" symphony at the next Boston Symphony concert in the Lyric on December 6.

Liszt's work occupied the principal place on the program given by Mr. Fielder in Boston in celebration of the centenary of the master's birth. It is in two movements, ending with the female chorus. In the symphony the orchestra will have the assistance of the Philharmonic Chorus of this city.

Equally interesting will be the first appearance here of Kathleen Parlow, the extraordinary young violinist who made such a sensation in this country last season. She will play Saint-Saens' B minor concerto. The other orchestral numbers will be Tschaikowsky's "Romeo and Juliet."

Established ... York, 1884

From EVENING BULLETIN,
Address Philadelphia, Pa.
Date NOV 25 1911

The second concert of the season by the Boston Symphony will be given at the Academy of Music on Monday evening, December 4, with Kathleen Parlow, the violinist, as soloist.

Established: London, ... 1884

From HERALD,
Address Washington, D. C.
Date NOV 26 1911

The Boston Orchestra.

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, December 5. The soloist will be Kathleen Parlow, the remarkable violinist, who will be heard in this city then for the first time.

There have been few violinists who have had such astounding success in America as this young Canadian girl. She will play Saint-Saens' concerto in B minor, and the principal orchestral number will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade."

Established ...

ADVERTISER - GLOBE
NOVEMBER 27, 191 - DECEMBER 2, 1

PENSION FUND CONCERT OF SYMPHONY ORCHESTRA

Usual Capacity Audience Paid Handsome Tribute to Mme. Schumann-Heink, the Soloist.

The first of the two annual concerts which the Boston Symphony orchestra gives for the benefit of its pension fund, occurred last night in Symphony hall, with Mme. Schumann-Heink for the assisting artist. The usual capacity-audience at these affairs attested to the popularity of the singer, the orchestra and the all-Wagner programme. For instrumental pieces there were the overture to "Tannhauser," the preludes to "Lohengrin," "Meistersinger" and "Tristan," the "Good-Friday Spell" from "Parsifal" and the "Funeral Music" from the last act of "Gotterdammerung." Madame, the large-hearted contralto, sang arias from "Rienzi," "Rheingold" and the "Dusk of the Gods."

This town, nowadays, hears too little Wagner. The public likes and supports his music as they do nothing else, and yet their craving remains unappeased, except for this single Pension Fund concert, and an occasional poor representation of one of his music-dramas. "Tristan" will receive gala performances at the opera house this season and it is certain to receive strong backing from the audiences. The hearers last night quaffed long and pleasurably at the Wagnerian springs. With an orchestra that is second to none in their rendition of Wagner and with excerpts sung by a masterful interpreter of his music, the familiar pieces were possessed of such power and appeal that they seemed to touch the very limits of emotional and dramatic possibilities, beyond which further advancement is inconceivable. His is no longer the music of the future, and excepting Beethoven, none stirs or strikes with so sure a hand as Wagner. His appeal is universal; all nations and classes will find in him the sublimest expressions of humanity.

Wagner's music wears well. The selections of his works for concert performance are necessarily few, and these are played and replayed each season, yet the audiences do not weary of them. Every pension fund concert is an exhilarating affair and this one received a double portion of inspiration. It was a night of revels for the rabid Wagnerite. Mr. Fiedler's readings were masterly; he neither underdid nor overdid. Every man in his orchestra played as he seldom played before. The volume of applause put the Harvard-Yale game in the shade.

Once again Walter's "Prize Song" fought and won its hot battle with the pompous Mastersingers; and again the remarkable polyphony of this work and Wagner's supreme skill in the handling of these great tonal masses sounded even more spontaneous and marvelous than formerly. The transparent purity of the "Lohengrin" prelude contrasted well with the somber, majestic gloom of the "Funeral Music." Tristan and Isolde were once again consumed by their fiery passion, only this time their agitation was more natural and more in control than is usually the case. The calm tranquility of the "Good Friday" music was succeeded by that masterpiece of masterpieces, the "Tannhauser" overture. Just to think that this piece with its immortal theme should have been termed by some "authorities" as an ill-harmonized chorale without a spark of melody!

Mme. Schumann-Heink discriminates carefully in the choice of her pieces. A Sunday night audience (even Wagner enthusiasts) like to be stunned by explosive tones, and our famous contralto abundantly gratified their wishes. The full power of her magnificent voice she uses sparingly, but when she condescends to do so it shows the same power and brilliance as of yore. Erda's Warning from the "Rheingold," sung wholly in half-voice, was followed by Waltraute's narrative from "Gotterdammerung." This is the stormy scene in which Waltraute entreats her sister, Brunhilde, to restore the fatal ring to the Rhine daughters. Every shade of emotion, however slight, was portrayed perfectly by the singer's splendid command of vocal tone-color. Singing-actresses may be the "rage" these days, but give us, every time, Mme. Schumann-Heink with her consummate mastery of the purely vocal side of her art. Adriano's bombastic aria from "Rienzi" showed the singer at her best. The florid music was executed brilliantly, while the fortissimo tones fairly took the roof from the hall. But greater than these was the perfection of the great contralto in her creation of "atmosphere." From the expression of misery and despair at the beginning of her song she took us through moods of resolution, reminiscence, love and honor, finally to a great religious ecstasy. Madame received the usual ovation. Much merriment was caused at the end when she was compelled to carry off on her shoulders a huge floral wreath as tall and even broader than herself.

G. S. M.

NEW ELGAR SYMPHON

First Performance of Work in This City.

Miss Parlow Plays Bruch Concerto With Fine Mastery of Style.

Elgar's second symphony, in E flat, was played yesterday at the eighth public Symphony rehearsal, for the first time in Boston. It is in four movements and occupied between 50 and 55 minutes. The reception given it was not a cordial one; indeed, it is not easy to remember when applause was so perfunctorily brief at any Friday afternoon concert, this notwithstanding the fact that the British press, the usually sane, well-poised and intelligent Mr Newman included, gave devout thanks that the muse had descended once more upon their isle.

To the Briton this symphony may be a repository of noble thoughts, a casket of gems, whose exterior is wrought in rich and graceful design, yet even the Briton himself was present in scant numbers at the repetitions which followed the first production of it at the International Congress in London last May.

The material out of which Elgar builds his work is ordinary, without melodic or rhythmic significance. Now and then one grasps at a musical idea which might flower into something when straightaway the composer strips if of whatever illusive or imaginative quality it may have contained and, through barren and monotonous development by the baldest sequence, beats out the last drop of blood and leaves it a husk, rather than the ripened fruit which is the pride of the husbandman.

In movement after movement the man meanders on, though mediocrity and stuff, uttering the verlest platitudes—worse than that, for a formula has some identity—repeating himself into oblivion, while the hearer gropes through the London fog trying to find an enduring or an impressive thought, a poetic fancy or an appeal to the imagination, unless he be so fortunate as to fold the hands in sleep.

To be sure there is a certain contrapuntal skill displayed, and an acquaintance with orchestral technic, but there is a woeful lack of contrast, both in dynamics and in timbres. The fantasia of the first movement derives a certain exotic effect from the contending tonalities, but it is a labored style, making due acknowledgment to Mr Puccini's version of the whole tone scale, incongruous with the preceding section and approaching the recapitulation as if in great travail.

The rondo begins with brightening hope, which is quickly dispelled by the same heavy hand. Then there are pages of sheer emptiness, or of crass and bumptious bathos, which might imply that humor was an attribute only of bucolic bumpkins and loutish clowns, and yet the only motto which we are permitted in this piece is "joyousness." Mr Fiedler and the orchestra obviously took pains to make the most of it.

Miss Parlow was most welcome, even in Bruch's Scotch fantasia. She played with even a riper and more mature mastery than last year in the superb virility of her style, her brilliant bravura and ravishing cantilena, in the thoughtfulness and dignity of her interpretation of music that is often inherently cheap, and in the ease with which she tossed off technical difficulties. Tschaikowsky's "omeo and Juliet" closed an overlong program.

[80]

From JOURNAL
Address PROVIDENCE, R. I.
Date NOV 21 191

...st year abroad.

The second concert of the season by the Boston Symphony Orchestra will be given this evening at 8:15 in Infantry Hall, with Mme. Schumann-Heink, soprano, as soloist.

Established: London, 1881, ...k, 1884

From NEWS
Address PROVIDENCE, R. I.
Date NOV 21 1911

Boston Symphony Orchestra

Tonight brings the second Boston Symphony concert in Infantry hall at 8:15 precisely, with Mme. Schumann-Heink as the soloist. The program is as follows:

Schumann.	Symphony in B flat major, No. 1.
Wagner.	(a) Erda' Scene from "Das Rheingold." (b) Waltraute's Narrative from "The Dusk of the Gods."
Bossi.	"Goldonian" Intermezzi.
Wagner.	Scene "Just God" and aria, "My Life Fades in Its Blossom," from "Rienzi."
Gilbert.	Comedy overture on Negro themes.

Es ...1884

From ...
Address PROVIDENCE, R. I.
Date ...

Boston Symphony Orchestra.

To-night will be given the second Boston Symphony concert in Infantry Hall at 8:15 precisely. The programme is as follows: Symphony in B-flat major, No. 1, Schumann; (a) Erda's Scene from "Das Rheingold;" (b) Waltrante's Narrative from "The Dusk of the Gods," Wagner; Goldonian Intermezzi, Rossi; scene "Just God" and aria "My Life Fades in Its Blossom," from "Rienzi," Wagner; Comedy Overture on Negro Themes, Gilbert; soloist, Mme. Schumann-Heink.

Esta ...884

Newspaper Clipping Bureau in the World

From ...
Address ...
Date NOV 18 191

First Pension Fund Concert.

The first concert in aid of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall on Sunday evening, November 26, at 8 o'clock. Arrangements for this concert have just been completed and Madame Ernestine Schumann-Heink has volunteered her services as soloist on the occasion. Madame Schumann-Heink gave her services once before, four years ago, for a pension fund concert which was one of the most successful that the orchestra has ever had.

Mr. Fiedler will announce the programme early in the week, but the probabilities are that it will be made chiefly, if not entirely, of Wagner.

Tickets went on sale at the box office, Symphony Hall, on Friday morning.

...rk, 1884

From EVE. POST.
Address New York City.
Date NOV 24 191

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade." There are no novelties on either programme.

Es ...1884

From ...
Address ...
Date NOV 26 191

The second Boston Symphony concert will be given in the Academy of Music on Monday evening, December 4. The soloist will be Kathleen Parlow, the violinist, who had such great success with the Philadelphia Orchestra a few weeks ago. She is to play Bruch's "Scoteh" Fantasie. The principal orchestral number on the program will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade."

The regular ...

E ...rk, 1884

From ...
Address ...
Date NOV 18 191

Pension Fund Concert.

The swift passing of time is signalized by the announcement that the first of the two concerts given annually for the benefit of the Pension Fund Institution of the Boston Symphony Orchestra is to take place in Symphony Hall next Sunday night, November 26. For this first concert Madame Schumann-Heink has generously offered to give her services, as she did for the pension fund concert four years ago in Dr. Muck's last year.

With Madame Schumann-Heink as soloist the opportunity was too valuable to miss to give a concert of Wagner's music. Certain excerpts from the music drama seem to belong solely to her and these she is going to sing next Sunday night. The first of these is the Erda episode from the fourth scene of "Das Rheingold"; the second, Waltraute's narrative from the first act of "The Dusk of the Gods." These will be bracketed together as the first number. The second number will consist of two parts. The first will be the orchestral setting of Wagner's song, "Dreams," the second, Adriano's Recitative and Aria from "Rienzi."

Esta ...1884

From ...
Address ...
Date NOV 17 ...

Lights and Scenery at the Symphony Concert.

To the Editor of The Courant:—

I note that your reporter of the concert of the Boston Symphony Orchestra, at the Parsons Theater last Monday evening, spoke of the annoyance caused by the carelessly placed lights on the stage, and I am glad he mentioned the fact. I sat at the right of the stage and could not see Mr. Fiedler at all, those lights fairly blinded me. And incidentally I nearly froze.

Not far from me there was seated a well-known physician who wore a fur coat most of the evening, and the majority of the women in that part of the theater wore their wraps throughout the concert.

Now the concerts of the Boston Symphony Orchestra are the very best offerings at the theater during any season and the audience gathered is always of huge proportions, so it would seem that every possible provision should be made for the comfort of patrons. A little care on the part of those who arrange the stage for the concert would make the lighting satisfactory alike to players and audience and the place might easily be sufficiently heated. And one more thing, Mr. Editor, the absolutely pains many people who want to enjoy splendid music in proper environment—and that is the disgusting, dirty and inartistic scenery that is used as a setting for an orchestra that ranks second to none. More than one music lover is praying that before the next symphony concert there will be a new set of scenery discovered in Mr. Parson's playhouse. "Music."

Est ...1884

From EVENING NEWS,
Address Baltimore, Md.
Date ...

Boston Symphony At Lyric On December 6

Baltimore is to have the rare privilege of hearing Liszt's great "Dante" symphony at the next Boston Symphony concert in the Lyric on December 6.

Liszt's work occupied the principal place on the program given by Mr. Fielder in Boston in celebration of the centenary of the master's birth. It is in two movements, ending with the female chorus. In the symphony the orchestra will have the assistance of the Philharmonic Chorus of this city.

Equally interesting will be the first appearance here of Kathleen Parlow, the extraordinary young violinist who made such a sensation in this country last season. She will play Saint-Saens' B minor concerto. The other orchestral numbers will be Tschaikowsky's "Romeo and Juliet."

Es ...k, 1884

From EVENING BULLETIN,
Address Philadelphia, Pa.
Date NOV 25 191

The second concert of the season by the Boston Symphony will be given at the Academy of Music on Monday evening, December 4, with Kathleen Parlow, the violinist, as soloist.

Established: London, ... 1884

ADVERTISER
NOVEMBER 27, 191

PENSION FUND CONCERT OF SYMPHONY ORCHESTRA

Usual Capacity Audience Paid Handsome Tribute to Mme. Schumann-Heink, the Soloist.

The first of the two annual concerts which the Boston Symphony orchestra gives for the benefit of its pension fund, occurred last night in Symphony hall, with Mme. Schumann-Heink for the assisting artist. The usual capacity-audience at these affairs attested to the popularity of the singer, the orchestra and the all-Wagner programme. For instrumental pieces there were the overture to "Tannhauser," the preludes to "Lohengrin," "Meistersinger" and "Tristan," the "Good-Friday Spell" from "Parsifal" and the "Funeral Music" from the last act of "Gotterdammerung." Madame, the large-hearted contralto, sang arias from "Rienzi," "Rheingold" and the "Dusk of the Gods."

This town, nowadays, hears too little Wagner. The public likes and supports his music as they do nothing else, and yet their craving remains unappeased, except for this single Pension Fund concert, and an occasional poor representation of one of his music-dramas. "Tristan" will receive gala performances at the opera house this season and it is certain to receive strong backing from the audiences. The hearers last night quaffed long and pleasurably at the Wagnerian springs. With an orchestra that is second to none in their rendition of Wagner and with excerpts sung by a masterful interpreter of his music, the familiar pieces were possessed of such power and appeal that they seemed to touch the very limits of emotional and dramatic possibilities, beyond which further advancement is inconceivable. His is no longer the music of the future, and excepting Beethoven, none stirs or strikes with so sure a hand as Wagner. His appeal is universal; all nations and classes will find in him the sublimest expressions of humanity.

Wagner's music wears well. The selections of his works for concert performance are necessarily few, and these are played and replayed each season, yet the audiences do not weary of them. Every pension fund concert is an exhilarating affair and this one received a double portion of inspiration. It was a night of revels for the rabid Wagnerite. Mr. Fiedler's readings were masterly; he neither underdid nor overdid. Every man in his orchestra played as he seldom played before. The volume of applause put the Harvard-Yale game in the shade.

Once again Walter's "Prize Song" fought and won its hot battle with the pompous Mastersingers; and again the remarkable polyphony of this work and Wagner's supreme skill in the handling of these great tonal masses sounded even more spontaneous and marvelous than formerly. The transparent purity of the "Lohengrin" prelude contrasted well with the somber, majestic gloom of the "Funeral Music." Tristan and Isolde were once again consumed by their fiery passion, only this time their agitation was more natural and more in control than is usually the case. The calm tranquility of the "Good Friday" music was succeeded by that masterpiece of masterpieces, the "Tannhauser" overture. Just to think that this piece with its immortal theme should have been termed by some "authorities" as an ill-harmonized chorale without a spark of melody!

Mme. Schumann-Heink discriminates carefully in the choice of her pieces. A Sunday night audience (even Wagner enthusiasts) like to be stunned by explosive tones, and our famous contralto abundantly gratified their wishes. The full power of her magnificent voice she uses sparingly, but when she condescends to do so it shows the same power and brilliance as of yore. Erda's Warning from the "Rhiengold," sung wholly in half-voice, was followed by Waltraute's narrative from "Gotterdammerung." This is the stormy scene in which Waltraute entreats her sister, Brunhilde, to restore the fatal ring to the Rhine daughters. Every shade of emotion, however slight, was portrayed perfectly by the singer's splendid command of vocal tone-color. Singing-actresses may be the "rage" these days, but give us, every time, Mme. Schumann-Heink with her consummate mastery of the purely vocal side of her art. Adriano's bombastic aria from "Rienzi" showed the singer at her best. The florid music was executed brilliantly, while the fortissimo tones fairly took the roof from the hall. But greater than these was the perfection of the great contralto in her creation of "atmosphere." From the expression of misery and despair at the beginning of her song she took us through moods of resolution, reminiscence, love and honor, finally to a great religious ecstasy. Madame received the usual ovation. Much merriment was caused at the end when she was compelled to carry off on her shoulders a huge floral wreath as tall and even broader than herself.

G. S. M.

From HERALD,
Address Washington, D. C.
Date NOV 2...

Establis ...

The Boston Orchestra.

The second Boston Symphony concert will be given in the New National Theater on Tuesday afternoon, December 5. The soloist will be Kathleen Parlow, the remarkable violinist, who will be heard in this city then for the first time.

There have been few violinists who have had such astounding success in America as this young Canadian girl. She will play Saint-Saens' concerto in B minor, and the principal orchestral number will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade."

GLOBE-
DECEMBER 2, 191...

NEW ELGAR SYMPHONY

First Performance of Work in This City.

Miss Parlow Plays Bruch Concerto With Fine Mastery of Style.

Elgar's second symphony, in E flat, was played yesterday at the eighth public Symphony rehearsal, for the first time in Boston. It is in four movements and occupied between 50 and 55 minutes. The reception given it was not a cordial one; indeed, it is not easy to remember when applause was so perfunctorily brief at any Friday afternoon concert, this notwithstanding the fact that the British press, the usually sane, well-poised and intelligent Mr Newman included, gave devout thanks that the muse had descended once more upon their isle.

To the Briton this symphony may be a repository of noble thoughts, a casket of gems, whose exterior is wrought in rich and graceful design, yet even the Briton himself was present in scant numbers at the repetitions which followed the first production of it at the International Congress in London last May.

The material out of which Elgar builds his work is ordinary, without melodic or rhythmic significance. Now and then one grasps at a musical idea which might flower into something, when straightaway the composer strips if of whatever illusive or imaginative quality it may have contained and, through barren and monotonous development by the baldest sequence, beats out the last drop of blood and leaves it a husk, rather than the ripened fruit which is the pride of the husbandman.

In movement after movement this man meanders on, though mediocrity and stuff, uttering the veriest platitude—worse than that, for a formula has some identity—repeating himself to oblivion, while the hearer gropes through the London fog trying to find an enduring or an impressive thought, a poetic fancy or an appeal to the imagination, unless he be so fortunate as to fold the hands in sleep.

To be sure there is a certain contrapuntal skill displayed, and an acquaintance with orchestral technic, but there is a woeful lack of contrast, both in dynamics and in timbres. The fantasia of the first movement derives a certain exotic effect from the contending tonalities, but it is a labored style, making due acknowledgment to Mr Puccini's version of the whole tone scale, incongruous with the preceding section and approaching the recapitulation as if in great travail.

The rondo begins with brightening hope, which is quickly dispelled by the same heavy hand. Then there are pages of sheer emptiness, or of crass and bumptious bathos, which might imply that humor was an attribute only of bucolic bumpkins and loutish clowns, and yet the only motto which we are permitted in this piece is "joyousness." Mr Fiedler and the orchestra obviously took pains to make the most of it.

Miss Parlow was most welcome, even in Brudi's Scotch fantasia. She played with even a riper and more mature mastery than last year in the superb virility of her style, her brilliant bravura and rarishing cantilena, in the thoughtfulness and dignity of her interpretation of music that is often inherently cheap, and in the ease with which she tossed off technical difficulties. Tschaiowsky's "omeo and Juliet" closed an overlong program.

[49]

From SUN,

Address Baltimore, Md.

Date

TO PLAY LISZT SYMPHONY

Boston Orchestra To Give The "Dante" At Coming Concert.

Baltimore is to hear Liszt's "Dante" Symphony at the next Boston Symphony concert at the Lyric Wednesday evening, December 6.

Liszt's work occupied the principal place on the program given by Mr. Fiedler in Boston in celebration of the centenary of the master's birth. It is in two movements, ending with the female chorus.

In the symphony the orchestra will have the assistance of the Philharmonic Chorus, of this city.

Equally interesting will be the first appearance here of Kathleen Parlow, the young violinist, who made such a success in this country in the past season. She will play Saint-Saens' "B Minor Concerto."

The other orchestral number will be Tschaikowsky's "Romeo and Juliet."

Est... 1884

Newspaper Clipping Bureau in the World

From ...

Address ...

Date NOV 26 1911

At Symphony Concert.

A very large and brilliant audience assembled in Infantry Hall for the second concert by the Boston Symphony Orchestra Tuesday evening. In the audience were noted Mrs. William Grosvenor, Mrs. S. P. Colt, Miss Rose Grosvernor, Mrs. G. Maurice Congdon, Mr. and Mrs. Harry P. Cross, Col. and Mrs. Harvey A. Baker, Mr. William B Weeden, Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Gustav Radeke, Mr. and Mrs. Howard Hoppin, Mr. and Ms. Frank Hail Brown, Miss Ellen Anthony, Mrs. Samuel Ames, Mrs. Henry Bowen, Mrs. Cook of Trenton, Mrs. Samuel Slater Durfee, Miss Durfee, Rev. and Mrs. Frank W. Crowder, Mr. and Mrs. Seeber Edwards, Mrs. George Hail, Miss Harriott E. Barrows, Miss Amy Alexander, Mr. and Mrs. Irving P. Irons, Prof. and Mrs. Albert G. Harkness, Miss Helen Chase, Mrs. John R. Hess, Miss Clara Hess, Mrs. James R. MacColl, Mr. and Mrs. Herbert E. Maine, Mrs Frank G Hall, Mr. E. C. Ostby, Miss Helen Ostby, Dr. and Mrs. Henry A. Whitmarsh, Mrs. Walter H. Durfee, Mr. and Mrs. William Ely, Mr. and Mrs. Arthur M. Allen, Mrs. William O. Todd, Miss Helen B. Pettis, Mrs. William von Gottschalk, Mr. and Mrs. John T. Cranshaw, Miss Harriet J. Miller, Mr. and Mrs. Lloyd Brayton, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. Horatio A. Hunt, Miss Hunt, Mrs. W. W. Dempster, Miss Dorothy Dempster, Col. and Mrs. Walter J. Comstock, Mr. George A. Freeman, Dr. W. Louis Chapman, Mr. and Mrs. Theodore W. Foster, Mr. and Mrs. Albert Steinert, Mr. Julian Herreshoff, Mr. and Mrs. William Harkness Arnold, Mr. and Mrs. George H. Lomas, Mrs Ernest Fischer, Mrs. William M. P. Bowen, Mrs. John R. Tillinghast, Mrs. W. B. M. Miller, Mr and Mrs. Albert Babcock.

Mayflower Reception.

Establish

The First Established and Most Complete Newspaper Clipping Bureau in the World

From ...

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Date NOV 27 1911

Social Doings

At Symphony Concert.

A very large and brilliant audience assembled in Infantry Hall for the second concrt by the Boston Symphony Orchestra last evening. In the audience were noted Mrs. William Grosvenor, Mrs. S. P. Colt, Miss Rose Grosvernor, Mrs. G. Maurice Congdon, Mr. and Mrs. Harry P. Cross, Col. and Mrs. Harvey A. Baker, Mr. William B Weeden, Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Gustav Radeke, Mr. and Mrs. Howard Hoppin, Mr. and Ms. Frank Hail Brown, Miss Ellen Anthony, Mrs. Samuel Ames, Mrs. Henry Bowen, Mrs. Cook of Trenton, Mrs. Samuel Slater Durfee, Miss Durfee, Rev. and Mrs. Frank W. Crowder, Mr. and Mrs. Seeber Edwards, Mrs. George Hail, Miss Harriott E. Barrows, Miss Amy Alexander, Mr. and Mrs. Irving P. Irons, Prof. and Mrs. Albert G. Harkness, Miss Helen Chase, Mrs. John R. Hess, Miss Clara Hess, Mrs. James R. MacColl, Mr. and Mrs. Herbert E. Maine, Mrs Frank G Hall, Mr. E. C. Ostby, Miss Helen Ostby, Dr. and Mrs. Henry A. Whitmarsh, Mrs. Walter H. Durfee, Mr. and Mrs. William Ely, Mr. and Mrs. Arthur M. Allen, Mrs. William O. Todd, Miss Helen B. Pettis, Mrs. William von Gottschalk, Mr. and Mrs. John T. Cranshaw, Miss Harriet J. Miller, Mr. and Mrs. Lloyd Brayton, Dr. and Mrs. Ernest Charbonnel, Mr. and Mrs. Horatio A. Hunt, Miss Hunt, Mrs. W. W. Dempster, Miss Dorothy Dempster, Col. and Mrs. Walter J. Comstock, Mr. George A. Freeman, Dr. W. Louis Chapman, Mr. and Mrs. Theodore W. Foster, Mr. and Mrs. Albert Steinert, Mr. Julian Herreshoff, Mr. and Mrs. William Harkness Arnold, Mr. and Mrs. George H. Lomas, Mrs Ernest Fischer, Mrs. William M. P. Bowen, Mrs. John R. Tillinghast, Mrs. W. B. M. Miller, Mr and Mrs. Albert Babcock.

Supper for Bridal Party.

Es... 18...

From TRIBUNE

Address ...

Date NOV 2 1911

THE EVENING TRIBUNE, PHI...

SYMPHONY CONCERT OF UNUSUAL MERIT

Orchestral Work Highly Enjoyable and Mme. Schumann-Heink's Singing Delightful.

An even larger audience than usual gathered in Infantry Hall last evening to hear the second of the series of concerts by the Boston Symphony Orchestra. There had been special anticipation of enjoyment in connection with this event because Mme. Schumann-Heink was to be the soloist and something rather out of the ordinary was promised from the orchestra, and this anticipation was not disappointed. The singer is no stranger to Providence audiences and she was assured in advance of the warm welcome she received on making another appearance here. She always captivates her hearers by her charm of personality and she did not fail to do so last night. The audience was enthusiastic over her singing and she was in good voice and sang with the freedom, ease and skill which make it a rare pleasure to listen to her. The orchestra, too, was in excellent condition and under the masterly hand of Conductor Fiedler played with a fire and force and also with a delicacy and smoothness that won for the members of the company heartiest applause.

It was a delightful programme that was presented, opening with Schumann's Symphony in B-flat major, No. 1, known as the composer's spring symphony, and also as his wedding song, as it was written in celebration of his marriage. It is a beautiful production full of the harmony, sweetness and freshness of the spring and also with the joyousness to be expected of a composition written under such conditions, and it was played with the sympathetic feeling and nicety of tone and technique that characterize the work of these musicians. The second orchestral umber was Bossi's "Goldonian Intermezzi" for strings, of which four parts were rendered. These delightful little dances offered an excellent contrast to the more pretentious work of the symphony and were played in such a manner as to set the pulses tingling in unison with the music. Last of all was Gilbert's comedy overture on negro themes, which gave a new note to the work of the orchestra in this city for selections of this sort have never before been rendered here by this organization. It is a novel combination, this rendition of "ragtime" in symphonic style and musicianly manner. The effect is pleasing, however, and these merry, jolly negro melodies in their new dress were enjoyed and gave an unusual ending to a programme of more than ordinary variety.

Mme. Schumann-Heink selected for her offerings three songs from Wagner. First was the great Erda scene from "Das Rheingold," then Waltraute's narrative from "The Dusk of the Gods" and for the third number Adriano's aria from Wagner's early opera, "Rienzi." These three selections were admirably chosen to show the range, power and sweetness the singer's voice still retains, the skill with which she can handle it and the long and careful training which has made her one of the great singers of the world.

The entire programme, both vocal and instrumental, was of that high character and enjoyable quality which those who attend the Symphony concerts have learned to anticipate with the confidence born of experience that they will suffer no disappointment.

From EVE. SUN

Address New York City.

Date NOV 29 191...

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Dec. 7 and 9. The evening symphony will be Brahms's Fourth. The principal matinée piece will be Rimsky-Korsakoff's "Scheherazade." 884

Newspaper Clipping Bureau in the World

From RECORD

Address PHILADELPHIA

Date

—The second Boston Symphony concert will be given in the Academy of Music on Monday evening, December 4. The soloist will be Kathleen Parlow, violinist, who had such great success with the Philadelphia Orchestra a few weeks ago. She is to play Bruch's Scotch Fantasie. The principal orchestral number on the program will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade." Estab. 884

Newspaper Clipping Bureau in the World

From ...

Address ...

Date ... 1911

The second Boston Symphony concert will be given in the Academy of Music on Monday evening, December 4. The soloist will be Kathleen Parlow, violinist, who had such great success with the Philadelphia Orchestra a few weeks ago. She is to play Bruch's Scotch Fantasie. The principal orchestral number on the program will be Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade." Es... 84

From POST,

Address Washington, D. C.

Date

National—Boston Symphony Orchestra.

The second Boston Symphony concert will be given at the National on Tuesday afternoon, December 5. The soloist will be Kathleen Parlow, the remarkable violinist, who will be heard in this city then for the first time. There have been few violinists who have had such success in America as this young Canadian girl. She will play Saint-Saens' concerto in B minor, and the principal orchestral number will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade." Es... 1884

Newspaper Clipping Bureau in the World

From ...

Address ...

Date ...

The second Boston Symphony concert will be given in the Academy of Music on Monday evening, December 4. The soloist will be Kathleen Parlow, violinist, who had such great success with the Philadelphia Orchestra a few weeks ago. She is to play Bruch's Scotch Fantasie. The principal orchestral number on the program will be Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade." Esta 84

From EVENING STAR,

Address Washington, D. C.

Date

Boston Symphony Orchestra.

The second Boston Symphony concert will be given in the New National Theater Tuesday afternoon, December 5. The soloist will be Kathleen Parlow, the violinist, who will be heard in this city then for the first time. There have been few violinists, it is said, who have had such astounding success in America as this young Canadian girl. She will play Saint-Saens' "Concerto in B Minor," and the principal orchestral number will be Rimsky-Korsakoff's symphonic suite, "Scheherazade." Establisl

Newspaper Clipping Bureau in the World

From ...

Address ...

Date ...

The Boston Symphony's second concert of the season is scheduled for December 4 in the Academy of Music. Kathleen Parlow, the violinist, will then play Bruch's "Scotch Fantasie." The chief orchestral number will be Runsky-Korsakoff's suite, "Scheherazade." Estab 84

The Theodore Thomas Orchestra, of Chicago, under the direction of Frederick Stock, will give a concert at the Academy of Music on Monday evening, December 11. This will be the first time that this organization in its entirety will be heard here. Mr. Stock has chosen the following program: Beethoven's overture to "Coriolanus," Strauss' symphonic poem, "Don Jaun"; Elgar's new Violin Concerto, to be played by Albert Spalding, ... in D major.

From ...

Address ...

Date ...

MUSICAL NOTES.

Second Boston Symphony Concert Tuesday Evening.

Two features stand out prominently in the programme arranged for the second Boston Symphony concert in Infantry Hall next Tuesday evening. The first is the presence of the greatest of living contraltos, Mme. Schumann-Heink, who will make her only appearance here this season. Mme. Schumann-Heink has been singing with the orchestra in Philadelphia, Washington, Baltimore, Brooklyn and twice in New York and in Boston and enjoying a veritable triumph everywhere.

Here she will devote herself to excerpts from Wagner, singing first the great Erda scene from "Das Rheingold," the tragedy of the "Trilogy of the Ring of the Nibelungs," and second Waltraute's narrative from the "Dusk of the Gods." Her third number will be Adriano's aria from Wagner's early opera, "Rienzi."

The second feature will be an extraordinary "ragtime" overture by Henry Gilbert of Boston. This was played with enormous success by the orchestra in Boston last spring and Mr. Fiedler is going to use it much this coming winter. Mr. Gilbert belongs to that young group of American composers who are devoting themselves to the development of negro music and he has written this overture on a number of well-known negro tunes in which "ragtime," so called, is predominant. It is jolly and merry and at the same time very musicianly.

The symphony will be Schumann's in B-flat No. 1, his "Spring" symphony, which Schumann wrote in celebration of his marriage to Clara Wieck. The other number will be four parts of the delightful "Goldonian Intermezzi" by Bossi for strings. The programme in its proper order is as follows:

Symphony in B-flat major No. 1, Schumann; (a) Erda's scene from "Das ... (b) Waltraute's narrative ...

Estabi ... 4

[81]

The First Established and Most Complete Newspaper Clipping Bureau in the World

From Providence R

Address

Date Nov 22 11

Established 1884

SYMPHONY CONCERT.

Interesting Programme.—Mme. Schumann-Heink, Soloist.

The reviewer of musical events not infrequently finds it a convenient expression to describe some particular thing as the "feature" of a concert programme. There was more than one feature to the concert by the Boston Symphony Orchestra in Infantry Hall last night, the second of this winter's series. The programme, out of its three orchestral numbers, presented two interesting novelties; the soloist was one who enjoys an extraordinary popularity with concert audiences; and last—but by no means least as a "feature" worth noting—the audience was the largest that ever attended a symphony concert in this city. Every seat in Infantry Hall was taken, thus setting a new record, though the steady increase in the attendance at the symphony concerts during the past year or two has testified to the growing appreciation of these admirable performances. The programme offered last night was as follows:

Symphony in B-flat major, No. 1, Op. 38.....Schumann

(a) Erda's Scene from ("Das Rheingold")
(b) Waltraute's Narrative ("Gotterdammerung") .....Wagner

Goldonian Intermezzi. Op. 127.....Bossi
Preludio e Minuetto
Gagliardi.
Serenatina.
Burlesca.

Scene and Aria, "My Life Fades" ("Rienzi").....Wagner

Comedy Overture on Negro Themes (MS).....Gilbert

The critics have never been able to agree as to which is the finest of Schumann's four symphonies. This much may be said, that though the first may suffer on the score of workmanship when compared with one or two of the others, none of them exceed, or perhaps equal it, in point of freshness, buoyancy and even in distinctive originality. It has been asserted, and not without some degree of truth, that Schumann was not at his best in symphonic writing. Certainly he has not Beethoven's power of orderly and effective development of his themes; nor is his orchestration as smooth and clear as that, for instance, of Mendelssohn. Indeed, he had no such knowledge of the orchestra as these and even some lesser composers of his time. But he had vivid imagination, a melodic gift second only to that of Schubert, and he was not in the least afraid to try new effects. All this is shown in the B-flat symphony, his first work of the kind, as clearly as in those written in his maturer years.

Of the two other orchestral numbers on the programme the group of four intermezzi by Bossi was the most interesting. The set was composed, as its title indicates, in honor of Carlo Goldoni, a famous Italian playwright of the 18th century. Their form follows appropriately that of the old suite, though they are modern enough in coloring and cunning use of present-day orchestral resources. Played by the orchestra with fine spirit and delicacy they formed a most agreeable and entertaining novelty.

The comedy overture on negro themes by an American composer, Mrs. Henry F. Gilbert, seemed hardly dignified enough for a place on a symphony programme. Still, the material is worked up cleverly enough, though hardly in as effective a fashion as that set by Dvorak in dealing with negro melodies. The overture does not impress one as having the vitality which would betoken a very long or useful life.

The soloist was Mme. Schumann-Heink, who sang three excerpts from the operas of Wagner impressively and with much of her old-time power. Time has been good to this veteran singer, and she can still charm her audience, though the freshness of her voice and something of its once wonderful volume have passed away. To one who had not heard her in her prime she must still seem a great singer, and she will always be the capable and conscientious artist. She was applauded with great warmth.

The next concert by the orchestra and the third in the series will be given on Tuesday evening, January second.

W. A. P.

From TRIBUNE,

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA.

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7 and Saturday afternoon, December 9. The symphony at the evening concert will be Brahms's No. 4, in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic suite, "Scheherazade." There are no novelties on either programme.

EVENING GLOBE,

From

New York City.

Address

Date

Miss Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall, Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic suite "Scheherazade." There are no novelties on either programme.

From NEWS

Address PROVIDENCE, R. I.

Date

Established

MME. SCHUMANN-HEINK AT SYMPHONY CONCERT

The appearance of that magnificent vocalist, one of the idols of the Wagnerian opera lovers, Mme. Schumann-Heink, who was the soloist at the second concert of the series by the Boston Symphony orchestra last evening, resulted in calling out an audience which completely filled every seat in Infantry hall, upstairs and downstairs.

Grand as was the orchestral programme offered by Dr. Max Fiedler and his band of unexcelled musicians, and all three of the composition given were gems in their own lines, there is no doubt that it was the singing of Mme. Schumann-Heink that was the real feature of the delightful concert, and the representative audience was evidently of this mind, for the great vocalist and finished artist received the heartiest marks of appreciation.

She is no longer a young woman and naturally, to those who heard her in the past, there is, perhaps, something missing, but in spite of all, she is still the dramatic vocalist, filled with the true spirit of musical genius and evidently possessing a great admiration for Richard Wagner and his works. Some there were, perhaps, in the audience, who are not ardent lovers of the Wagnerian opera, but even these bowed before the great artist as revealed by Mme. Schumann-Heink.

The program of the concert, which was marked by an unusual variety, was:

Symphony in B-flat, Major No. 1, Op 38. Schumann

(a) Erda's Scene from (Das Rheingold")
(b) Waltraute's Narrative ("Gotterdammerung") .....Wagner

Goldonian Intermezzi, Op. 127.....Bossi
Preludio e Minuetto
Gagliardi.
Serenatina.
Burlesca.

Scene and Aria, "My Life Fades" ("Rienzi") ..... Wagner

Comedy Ovetrure on Negro Themes (MS) ..... Gilbert

Of the Schumann symphony and the Goldonian Intermezzi, it is enough to say that all that was best in Schumann, and is best in Bossi was brought out in the manner that always distinguishes the splendid organization, under Dr. Feidler's direction, the work of Bossi being given with a spirit and delicacy that formed a delight for every lover of music.

The comedy overture on negro themes by Mrs. Henry F. Gilbert seemed somewhat out of place, although the work is a clever one, and it is plain that an unsuccessful attempt has been made by the composer to follow the style of Dvorak in dealing with negro melodies. The overture seems to lack in vitality.

The next concert by the orchestra and the third in the series will be given on Tuesday evening, Jan. 2.

From STAATSZEITUNG.

Address New York City. NOV 26 1911

Date

Symphonie-Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters am Abend des 7. und am Nachmittag des 9. Dez. bringen Kathleen Parlow als Solistin. Im Abend-Konzert dirigirt Hr. Fiedler die Brahms'sche Vierte, während das Hauptwerk am Samstag Nachmittag Rimsky-Korsakoff's Symphonische Suite „Scheherezade" ist.

Kommenden Donnerstag Abend resp. Freitag Nachmittag wird Herr Stransky in einem philharmonischen Konzert die große Schubert'sche C-Dur-Symphonie und Smetana's symphonisches Poem „Vyšehrad" dirigiren. Herr Harold Bauer spielt als Solist mit Orchesterbegleitung Brahms' D-Moll-Konzert. Der genannte Künstler wirkt auch im 2. Brooklyner-Konzert der Philharmonie in der dortigen Academy of Music am 3. Dez. mit, wobei er das Schumann'sche Piano-Konzert zur Aufführung bringt.

From TIMES

Address New York City.

Date

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic suite, "Scheherazade." There are no novelties on either programme.

[82]

From SUN.

Address New York City.

Date

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic suite "Scheherazade." There are no novelties on either programme.

From Daily Citizen,

Address Brooklyn, N. Y. NOV 25 1911

Date

Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade," will be the principal number at the second Boston Symphony concert in the Academy of Music on Friday evening, Dec. 8. The soloist will be Kathleen Parlow, the young Canadian violinist. She will play Bruch's "Scotch" fantasie. Debussy's prelude to "The Afternoon of a Faun" and Weber's "Oberon" overture complete the programme.

Newspaper Clipping Bureau in the World

From

Address

Date

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7 and Saturday afternoon, December 9. The symphony at the evening concert will be Braam's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade." There are no novelties on either programme.

From

Address

Date NOV 26 1911

Rimsky-Korsakoff's gorgeous symphonic suite, "Scheherazade," is to be the piece de resistance of the program for the concert of the Boston Symphony Orchestra, in Carnegie Music Hall, Saturday afternoon, December 9, at which Miss Kathleen Parlow, the violinist, will be the solo performer. Miss Parlow will play, also, at the concert on the Thursday evening preceding, when Brahms' Symphony No. 4, in E-minor, will be the main offering.

From EVENING MAIL,

Address New York City.

Date NOV 25

The next Boston Symphony concerts, to occur December 7-9 at Carnegie hall and December 8 in Brooklyn, will have no novelties. The Thursday evening symphony will be the Brahms's number 4 in E minor, and in the afternoon Rimsky-Korsakoff's symphonic suite, "Scheherazade," will be played. Kathleen Parlow will be the soloist.

From PRESS,

Address New York City.

Date NOV 26 1911

Kathleen Parlow will be the soloist at both of the next two Boston Symphony concerts in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9, next. The symphony at the evening concert will be Brahms's No. 4 in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be given to the Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade." There are no novelties on either programme.

HERALD,

DECEMBER 2, 1911.

SYMPHONY'S 8TH REHEARSAL

Composer Elgar's New Work Is Played for the First Time in Boston.

MARKED BY SONOROUSNESS

BY PHILIP HALE.

The eighth public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Miss Kathleen Parlow was the soloist. The program was as follows:

Symphony No. 2, E flat op 63.....Elgar
Fantasie on Scottish Airs for violin and orchestra.....Bruch
"Romeo and Juliet" Overture Fantasia after Shakespeare.....Tschaikowsky

Elgar's new symphony was played for the first time in Boston. The first performances in this country were by the Cincinnati orchestra at Cincinnati, the 24th and 25th of last month. The symphony was produced at the London Musical Festival the 24th of last May.

It is in four movements, and the scherzo is called a rondo. The symphony is long and orthodox. It has no program, but there is this motto from Shelley's "Invocation":

Rarely, rarely comest thou,
Spirit of Delight.

And these lines may well be repeated by the hearer at the end of the performance.

Mr. Ernest Newman has written an analysis of this symphony, an analysis which is at the same time an exuberant eulogy. He finds that the music is "untroubled by any of the darker problems of the soul"; that for the most part "it sings and dances in sheer delight with life." Mr. Newman is an able and interesting writer; an independent thinker, courageous and felicitous in the expression of his opinions and beliefs; he is also a good friend.

For this symphony is chiefly distinguished by the sonorousness of the instrumentation. The purely musical contents are middle-class. The themes have not so marked a profile as those of the composer's first symphony, which were either sentimental with the English sentimentalism that disfigures even many hymn tunes of the Church of England, or conventionally brilliant after the manner of a page by Miss Marie Corelli.

This second symphony sounds well. There are passages that are uncommonly fine in this respect, as the opening measures and the exposition of the first theme in the Larghetto. When this is said, praise must cease, except the doubtful praise paid the composer's facility and knowledge of routine.

The musical thought is neither profound, nor beautiful, nor stirring in itself. There is a lack of contrasts; there is rhythmic monotony. The attention of the hearer is easily and often distracted—yet he is aware that this music playing is eminently correct and self-satisfied.

[illegible] not profitable to inquire too curiously into the causes of prevailing dul-

[illegible] early 100 years ago William Hazlitt [illegible] a few words concerning a speech [illegible] India affairs by the Marquis Wellesley, the eldest brother of the Duke of [illegible]ington. These words may be justly [illegible]led to Sir Edward Elgar, composer of "The Dream of Gerontius," two symphonies, the popular marches "Pomp and Circumstance" and other works which have been performed here:

"[illegible]seeming to utter volumes in every [illegible], and yet saying nothing; retaining the same unabated vehemence of [illegible] and action without anything to [illegible]e it; still keeping alive the promise and the expectation of genius without once satisfying it—soaring into mediocrity with adventurous enthusiasm, harrowed up by some plain matter of fact, writhing with agony under a truism, and launching a commonplace with all the fury of a thunderbolt."

It is to be regretted that Miss Parlow, a violinist of indisputable talent, chose Bruch's disarrangement of Scottish airs. Nevertheless in this shop-worn Fantasia she displayed brilliant technic, including her remarkably rapid and even trill, and the species of emotional quality that suited the sentiment of the airs in the first and third movements. Her performance of the more robust passages was virile. The accompaniment was not worthy of the reputation of the orchestra, and at times one or two of the wind instrument players were sadly at sea.

It is perhaps the greatest compliment to Elgar's instrumentation to say that after his symphony certain pages of Tschaikowsky's "Romeo and Juliet" seemed thin, meagre or coarse. But the middle section still remains a thing of beauty with its murmured confessions, its rapturous chant of love that triumphs over strife and death.

The program of the concerts of Dec. 15 and 16 will be as follows: Beethoven, symphony in B flat No. 4; two 'cello pieces, Bruch's "Kol Nidrei" and Boellmann's Symphonic Variations, played by Alwin Schroeder; Strauss, "Love Scene" from "Feuersnot" and "Till Eulenspiegel." There will be no concerts next week.

2, 1911

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From ____
Address ____ NEW YORK CITY
Date ____ NOV 26 1911

Vor-Anzeigen.

Frau Schumann-Heink hat kürzlich ihre Tour mit dem Boston Symphonie-Orchester in Boston beendet, und ist über Springfield, Mass., und Wilmington, Del. nach New York zurückgekehrt, um hier am 28. November, Dienstag Nachmittag, in Carnegie Hall in einem Recital zu singen. Das Pro-

gramm enthält 29 Lieder von Beethoven, Schubert, Schumann und Brahms, sowie 3 englische Lieder.

From EVENING JOURNAL,
Address New York City.
Date ____

The next pair of concerts of the Boston Symphony Orchestra in New York—always notable occasions—will occur on Thursday evening and Saturday afternoon, December 7 and 9. Miss Kathleen Parlow will be the soloist at both concerts. At the first Conductor Max Fiedler will play the fourth Brahms symphony and at the second, Rimsky-Korsakow's symphonic suite, "Scheherazade."

ork, 18

From STANDARD UNION,
Address Brooklyn, N. Y.
Date NOV 26 1911

Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade" will be the principal number at the second Boston Symphony concert in the Academy of Music on Friday evening, Dec. 8. The soloist will be Kathleen Parlow, the young Canadian violinist. She will play Bruch's "Scotch" fantasie. Debussy's prelude to "The Afternoon of a Faun" and W. "Overon" overture complete the gramme.

18

From ____
Address ____
Date Nov 26

BOSTON SYMPHONY.

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall, on Thursday evening, December 7, and Saturday afternoon, December 9. The symphony at the evening concert will be Brahms's No. 4, in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic suite "Scheherazade." There are no novelties in either programme.

From WORLD
Address New York City
Date ____

Kathleen Parlow will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. The symphony at the evening concert will be Brahms's No. 4, in E minor. At the afternoon concert there will be no symphony, but the principal place on the programme will be taken by Rimsky-Korsakoff's symphonic Suite "Scheherazade." There are no novelties on either programme.

84

MONITOR,

DECEMBER 2, 1911

ELGAR AS NATIONALIST

The Boston Symphony orchestra, Max Fiedler, conductor, gave the eighth concert of the season Friday afternoon in Symphony hall, with Miss Kathleen Parlow as the soloist. The interest of the orchestral part of the program centered in the symphony, Elgar's second in E flat, which was played for the first time in Boston. The audience gave close attention to both the new work of the famous English composer and to the playing of the young Canadian violinist. It gave restrained applause to the symphony or to its interpretation; it gave the enthusiastic hand clapping that a matinee assemblage is wont to bestow on the performance of a brilliant solo artist of attractive platform presence.

The program in full was as follows: Elgar, Symphony No. 2 in E flat, Op. 63 (first time in Boston); Bruch, Fantasia, on Scottish airs for violin and orchestra, Op. 46; Tschaikowsky, "Romeo and Juliet," overture-fantasia after Shakespeare. Soloist, Miss Kathleen Parlow.

The new Elgar symphony was a pitfall for the Symphony orchestra conductor. It misled him by its rare ingenuousness. Yes, a symphonic work simple in conception has come out from under the pen of a modern master of orchestral technique. And Max Fiedler, whom no symphonic poem of Richard Strauss, no towering edifice of Brucknerian scoring can daunt, failed to catch the meaning of a composer who is writing the gigantic style of instrumental expression out of fashion.

Perhaps the snare for the Symphony conductor lay in the simplicity of the problem of execution which the piece offers for his men. Merely to play this work seemed one of the lightest tasks the orchestra has undertaken in a long time when bringing a novelty to the attention of their patrons. And the wonder of new productions in the Symphony concerts of latter seasons has been, as most listeners will attest, in overcoming the physical difficulties of performance. It has been as though the composer and the men of the orchestra were playing a game, the composer trying to write something so difficult that the performers could not make anything out of it except by the utmost virtuosity, and the expert tone makers proving that no combination of string, wood and brass having harmonic warrant could be built into a symphonic texture but they could make clear the logic of it. Now comes Elgar without the virtuosity hold-up and the men slide along as if they were reading a piece of orchestration put together 60 years ago. Handsomely done, if it were only a question of playing the music.

Handsomely done, if it were only a question of paying formal regard on occasion to the composer's mass effects when he piles his tone layers high and to the contrasting moments when he brushes his color thin. But all that is the mere beginning of the task that Elgar has set in his second symphony. And farther than this beginning the Boston orchestra does not go. It approaches these simply conceived movements in its biggest virtuoso mood and makes easy spoil of them.

If the work is inspired with any idea greater than can be expressed in terms of violin, flute and trumpet execution, it quite escapes the virtuoso consciousness. And why does it? Because of the problem in national appreciation that enters into the reading of the symphony. There is a people across a stretch of stormy sea from Teuton and Gallic territory that is expressing itself through the orchestra. It is expressing itself one day in the idiom of Germany, another day in the idiom of France and still another day in its native idiom, All very fine at Symphony hall on the first two days; not so fine on the third. Everything goes all right when the composer is Bantock; everything goes smoothly when the composer is Delius; but not when he is Elgar of the symphony in E flat. A new outlook on the world is presented in this music, and the company of instrumentalists that interpret it must be awake to something not found in the tonal thinking of Berlin, Paris or St. Petersburg. And that is the thing which escaped the orchestral experts who made a technical holiday of the music on Friday afternoon.

The Symphony men took care of the great moments which the composer has scattered through his work. To heavy scoring they gave big tone. To crescendo and climax they gave what Mr. Fiedler has taught them to give, a volume of sound, the largest in power that can be developed within the limits of purity. They set off choir against choir with that boldness of contrast which only players sure of their color qualities can affect without overpassing acoustic approval. In a word, the Fiedler orchestra read the transparent English diction of Elgar as though it was the complex German diction of Strauss. It was as if the men said that all modern composers who go in for straight symphony writing take their idea of the hundred-man orchestra from the composer of "Don Quixote." All composers try, at any rate, the Boston artists seemed to say, to follow the Berlin lead, and perhaps Elgar is succeeding as well as any of them.

A more clearly orchestrated score a Boston audience has not had opportunity to hear read in a long time than this one of Saxon make. Mr. Fiedler's men could not scrape or blow holes in it, if they tried their Teutonic and Gallic best. An honestly written work and an ingeniously conceived one, it does not need virtuoso belaboring to make it give up its secret. The genius of the E flat symphony is not Proteus that it must be surounded, captured, held down through one change of shape after another until it tells you your way home. Here is something of fresher date than the Strauss tone poems, something that tells of a new day in orchestral expression. Here is none of your tone realism. Elgar is an idealist, and that symphony conductor who does not approach the work as an idealistic view of life will miss its point and fail to im-

On the second question it is well that listeners of the Boston opportunity do not affect too much superiority of standard. The Harold Bauer type of soloist is the one that the ear attuned to the modern concert note will prefer to all others. But we must occasionally return to the solo artist who plays not to impress on us a new message but who plays simply to delight us. Symphony audiences help the orchestra develop its circuit programs; they must give their heartiest welcome to the home appearance of a circuit soloist.

Leopold Auer, the Russian violin master, puts the seal on the youthful artist who is competent to go the great American musical highway, and he is generally right in judging the temper of the dwellers along that gold-paved road. Perhaps he missed it in Zimbalist, but in Elman and Miss Parlow he did not err. Beautiful tone and neat execution, perfect platform command and much tact for conveying the general thought of her music distinguished the interpreter of the Scotch fantasia at the Symphony matinee. The true Scotch accent of the inner section of the work she did not appreciate as keenly as did Mr. Zimbalist at his reading of it in recital. It were pertinent to say that she did not touch the scholastic purport of the piece as did Mr. Witek at his concert, but that comparisons of youthful circuit soloists with wise concertmasters are never in order.

GLOBE—
—NOVEMBER 26, 19

MUSIC AND MUSICIANS

Symphony Pension Fund Concert.

Handel and Haydn Season—De Pachmann Recital.

Happenings of Current and Coming Interest.

All traditions will be overturned if Symphony Hall is not filled tonight when the first Pension Fund concert of the season is given. These concerts always bring out many loyal friends of the orchestra and tonight the program is particularly attractive because not only will it be devoted to the music of Wagner but the soloist will be Mme Schumann-Heink, who for the second time within a few years has graciously given her services to this good cause.

Although the fund will not be nine years old until next March, such progress has been made that more than 20 pensions are now being regularly paid. While there have been a number of gifts from friends of the orchestra, the great bulk of the fund is drawn from two sources. The chief of these is the two concerts given each season; the other is the annual dues paid by the members of the orchestra.

The establishment of this fund by Mr Gericke was not one of the least benefits he bestowed upon the Boston Symphony Orchestra. His was the idea and it was chiefly from the impetus given by him that the fund stands where it does today.

Other orchestras in this country have attempted something of the kind, but in no case have they had great success. The fund is admirably administered and as time goes on its benefits will become more marked.

Mme Schumann-Heink tonight will sing the Erda scene in the last act of "The Rhinegold," Waltraute's narrative, from the first act of "Dusk of the Gods," and the "Gerechter Gott," and air, "My Life Fades in Its Blossom," from the third act of "Rienzi."

The orchestral numbers comprise the prelude to "The Mastersingers of Nuremberg," the prelude to "Lohengrin," "Funeral Music," from "Dusk of the Gods," the prelude, and "Love's Death," from "Tristan and Isolde," the "Good Friday Spell," from "Parsifal," and the "Tannhauser" overture.

Boston Symphony Orchestra.

At this week's Symphony concerts Kathleen Parlow, the young violinist who made so profound an impression last Spring, will play Bruch's "Scottish Fantasie." The interest in the orchestral part of the program will center in the performance of Elgar's second symphony, which will have its first performance in Boston.

The first performance of the work in this country has just been given by the Cincinnati Symphony Orchestra and on Dec 10 Walter Damrosch is to give the first performance of the work in New York.

This second symphony was performed for the first time in London last Spring. Its reception was not altogether favorable, the work having caused a great deal of discussion for and against, as seems to be the fate of every new work by a distinguished composer.

Elgar is undoubtedly the foremost composer of England and, therefore, every new work of his merits a respectful hearing. The other number on the program will be Tschaikowsky's fantasie, "Romeo and Juliet."

[83]

ADVERTISER,

DECEMBER 2, 1911

KATHLEEN PARLOW SYMPHONY SOLOIST

MADE SWEEPING SUCCESS OF HER WORK

This Week's Programme Comprises Works by Elgar, Bruch and Tschaikowsky.

By Louis C. Elson.

PROGRAMME.

Elgar. Second Symphony.
Bruch. "Scotch Fantasie." Violin and Orchestra.
Soloist, Miss Kathleen Parlow.
Tschaikowsky. "Romeo and Juliet." Overture-Fantasie.

Let no one imagine that with three numbers only, the concert was too short. A modern symphony is a very serious matter and no self-respecting composer nowadays will write even a sinfonietta that does not last over an hour. Yet in his second symphony Sir Edward Elgar is more concise than in his first. The system of forcing homogeneity into a symphony by transferring thematic material from one movement to another is another device which all modern symphonists use, and we expected to find it in this work,—and were not disappointed. But none of the latter-day musical creators seems to manage this in such a natural and beautiful manner as Brahms did in his C minor symphony, or Beethoven in his ninth, although the Finale is much the best movement in Elgar's second symphony.

When Elgar burst upon the world with his "Dream of Gerontius" all the world (the present reviewer included), believed that the greatest English composer had arrived, that Purcell was dethroned as the chief musical Englishman. Since that time Bantock has advanced and Elgar has receded, so that it is now a divided consulship even if the most favorable verdict is rendered.

For one thing we are grateful. Elgar in this symphony keeps well to a definite form and shows that the symphonic shape is not a dead letter even in the 20th century. The first and last movements have the recognized architecture which Haydn founded, Mozart developed, and Beethoven and Brahms culminated, although the return of themes after development have some freedom, as is proper in a modern work. The slow movement, too, is akin to sonatina-form, in which the themes are stated, and then, after a short transition, restated. This slow movement is a worthy part of the symphony, being spontaneous in character, well-contrasted in themes and ending with a climax. The Scherzo, or Rondo, presents derivations from the first movement. The finale gives more than occasional reminiscences, it broadly develops figures which were first heard in the opening movement and a noble climax is made with the very first figure or phrase of the work, which serves to bind the whole together. The end of the work is very beautiful.

So much for the forms employed. The orchestration is not altogether so effective as one might demand in a great work in these days when there are a dozen tone-colorists who could give lessons to even Beethoven in this particular field.

The earnestness of the work no one may doubt, but its fragmentary style is not to be doubted either. One would not want an oratorio to be all recitative, nor does one wish a symphony to be all figure treatment. There were many passages that suggested an English Debussy flavored with Wagner. Such an involved symphony makes us feel that Music, who was once, according to Collins, a "Heavenly Maid," has not kept the promise of her early years, but has become a decided blue-stocking.

Great credit must be given to Mr. Fiedler and his merry, merry men, for the work was tremendously difficult,—we wish (like the old Greek), that it had been impossible. But the finale made amends for all the prolixity and rambling that had preceded it, for it is really great music. One feels here that the symphony is the work of a powerful composer who has not yet mastered his style of utterance. Yet Elgar is nearer to definite attainment in this symphony than in his first one. But such music is a severe strain upon the listening faculties of an audience. Some day our concert auditors will strike for shorter hours of labor.

HERALD,

DECEMBER 3, 1911.

There will be no Symphony rehearsal and concert this week. The orchestra leaves Boston tonight on its second southern trip to Philadelphia, Washington, Baltimore, New York and Brooklyn. Miss Kathleen Parlow, violinist, will be the soloist at each of these cities.

The program of the Boston Symphony orchestra concert in Sanders Theatre, Cambridge, Thursday, Dec. 14, will include these compositions: Franck, symphony in D minor; Saint-Saens, concerto in B minor, No. 3, for violin (Miss Kathleen Parlow); Tschaikowsky, overture Fantasia "Romeo and Juliet" (after Shakespeare).

The program of the Boston Symphony orchestra concerts in Symphony Hall, Friday afternoon, Dec. 15, and Saturday evening, Dec. 16, will be as follows: Beethoven, symphony in B flat major No. 4; 'cello pieces—Bruch "Kol Nidrei" and Boellmann's symphonic variations (Alwin Schroeder, 'cellist); Strauss, Love scene from "Feuersnot" and "Till Eulenspiegel's Merry Pranks."

HERALD, FRIDAY, DECEMBER 1, 1911.

Miss Kathleen Parlow Discusses Russian Music

Kathleen Parlow, Who Will Play at the Symphony Concerts This Week.

Distinguished Violinist Makes an Impassioned Defence of Glazunoff's Concerto.

SKETCH OF HER CAREER

"The Glazunoff Concerto is really 'the drama of Russia,' as Glazunoff has himself called it," said Miss Kathleen Parlow yesterday to a reporter of The Herald, in impassioned defence of a work which has been received with only moderate rapture in America and England.

But the distinguished young violinist who will play in Boston this afternoon at the Symphony public rehearsal has reasons for her predilection. To begin with, she has a consuming enthusiasm for Russia and everything Russian—not to mention that migration to the excessively cold climate of St. Petersburg was the means of permanently restoring her health. Then this concerto was dedicated to her teacher, Leopold Auer, and besides the fact of her having studied the work with him there is the added association of gratiture on her part for many kindnesses shown her by the eminent master, and Miss Parlow is among like phenomena in the world of art—an appreciative pupil.

The violinist was born in the province of Alberta, Can., but left there at 5 years of age to make her home in San Francisco, where her musical education began, first under the direction of a cousin and later under Henry Holmes of the Royal College of Music, London. Through the assistance of Lord Strathcona she was sent to St. Petersburg, where her lessons with Auer began.

It was hoped that the young woman would give accounts of her impressions of student life in the Russian city and tell wild tales of Nihilistic orgies and midnight revelries, but apparently this side of her early life was neglected, not to say scorned.

"The time for my studies was limited to 15 months," she said, in speaking of her work, "and as I knew I must finish in that time I worked unusually hard. Besides my lessons and the added labor of learning an entirely new repertory I played in nine concerts in St. Petersburg and six in Helsingfors. These engagements were obtained for me through the kindness of Auer, because, although I had thought the amount of money allowed me sufficient for a year's work, I discovered I had been mistaken. Of course he could have asked some one to give me the money, but he preferred to have me earn it, which was much nicer.

"For a while I pretended to study piano at the Conservatory, as it is necessary to take two studies in order to be admitted, but as I hate to practice, this work was soon given up. I should like to have taken harmony in Glazunoff's class, but that was impossible, as I could not speak Russian.

"All the Russian students in the Conservatory seemed to me to be real geniuses, they were so extraordinarily intelligent and musical. Zimbalist was a classmate of mine.

"All my time appeared to be taken up with my work, and I did very little else outside of that except to walk and read. What I suffered from most in Russia was the bad food. We lived in lodgings, and the meals were very badly prepared, which, I think, accounts for their unpleasantness, for I have eaten native dishes at friends' houses that I thought delicious.

"The living in Russia is decidedly expensive."

When questioned as to her favorite composers, Miss Parlow said that she had a special fondness for Brahms and Tschaikowsky. She delights in playing sonatas, and her dream is to have a quartet of her own made up not of amateurs but distinguished players.

"The main difference between the teaching of Auer and Sevcik, is, I think, that the latter lays entire stress upon the technique of a pupil, and frankly says that it does not matter to him whether a pupil is of an emotional temperament or not, for he can make him produce the effect of emotional playing, while the former dwells particularly in his teaching upon the musical side of violin playing," and Miss Parlow dilated earnestly and at length uppn the admirable qualities of the eminent master.

Of unusual height, the young artist's excellence of carriage makes this fact apparently unobtrusive. She is self-possessed, modest and unassuming, while she speaks of herself and her playing with a total lack of conceit, and with engaging frankness and sincerity.

POST, DECEMBER 3, 1911

No Symphony Concert This Week

There will be no Symphony rehearsal and concert this week as the orchestra leaves Boston tonight on its second Southern trip to Philadelphia, Washington, Baltimore, New York and Brooklyn. Miss Kathleen Barlow, the violinist, will be the soloist at each of these cities.

TRANSCRIPT, DECEMBER 1, 1911

MUSIC AND MUSICIANS

THE BESETTING PROBLEM OF THE CONCERTS

The Need of Better Distribution and Coordination — The Conditions Here in Boston—Miss Garden and a Pack of Cards —New Operas at the Metropolitan—Mr. Bauer's Rich Maturity—"The Knight of the Rose" in Berlin—Items as They Pass

THE regular Symphony Concerts aside, there were seven concerts last week in this town that addressed themselves —more or less—to the general public. Within the present week there are two; and in the week to come five. In theory, since yesterday was a domestic holiday, requiring time for preparation and time for recovery, any concerts, unless they fell as early as Sunday or as late as Saturday, were inadvisable. True, but is it not also inadvisable to crowd seven concerts into the six working days of one week and five into as many days of another? The concert-going public of Boston, outside the Symphony Concerts, requires careful nursing, and the more since a new public is gradually replacing the old. The elder generation of concert-goers still lingers in the more costly seats, and as every one knows who goes often and observantly to concerts, tends to repeat itself. Is it advisable, then, to cloy it with seven concerts or with five in a single week? Assume that no more than six of these twelve concerts are likely to attract it. Yet are any human beings except reviewers of music and a few devotees, going to six concerts within twelve days? Not until human occupations and engagements diminish, human purses have fewer calls upon them and human capacity for the pleasurable hearing of music increases. The newer public of concerts happily becomes more and more numerous in the cheaper seats, but it still needs to be tempted and fostered. It is easily repelled, easily confused. It wishes to be neither stuffed nor starved, nor yet put to difficult and puzzling choice. We in Boston do not have too many concerts, when they bring us distinguished or interesting singers and virtuosi. We do have them unwisely distributed. November has been full of them; December, until Christmas time, will be as full; but by the precedent of recent years, February and March will be relatively bare, because most of the touring singers, virtuosi and quartets have departed Westward. The fault is not with the local managers who must often take what dates are assigned to them by general managers acting independently. Their difficulty, in turn, lies in the lack of coördination and distribution in what is called "musical management" in these United States. Nobody wishes to see a "musical syndicate" on the model of the "theatrical trust." But there ought to be some coördination of concerts here and elsewhere, so that they should not be in each other's and in the public's way.

H. T. P.

POST, DECEMBER 2, 1911

MISS PARLOW MAKES DEBUT

Canadian Plays Brilliantly With Symphony

BY OLIN DOWNES

Kathleen Parlow, the young Canadian violinist who was so successful when she made her Boston debut with the Symphony Orchestra last season, played again at the public rehearsal of this orchestra yesterday afternoon in Symphony Hall, with the most brilliant success. Miss Parlow's vehicle was Bruch's "Fantasie on Scottish Airs," op. 46, a piece which is or is not valuable, according to your standpoint as a symphonist or a soloist. The Fantasie has some fine musical moments, though these are scattered, but the solo part and the orchestral measures are very skilfully and effectively put together. The Scottish airs on which the composition is based, according to description, are "Auld Rob Morris," "There Was a Lad," "Who'll Buy My Caller Herrin'" and "Scots Wha Hae Wi' Wallace Bled." The themes given to the violinist are rather derived from than reproductions of the old Scotch tunes, and they are ingratiating to the ear.

Miss Parlow gave an astonishing performance. Last year she played the Tschaikowsky concerto, vigorously enough, but her performance yesterday was even superior to that of last season, in its sureness and brilliancy, in the superb, virile quality of the tone, on whatever string, in whatever register, the purity of intonation, even in the most difficult passages of double-stopping, the complete technical adequacy, whether of the left hand or the bow arm.

Miss Parlow played with a mastery and fire almost masculine, and her tone seemed to color itself in accordance with the mood and the inflection of the passage. It was as warm, as big, as sonorous, as a 'cello, or it was crisp and brilliant, like the trumpets in the orchestra, or it had the beauty and the coldness of a flute. It is seldom that a slender violin appears such an equal to the resounding orchestra, but Bruch's admirable orchestration and the vitality of Miss Parlow's tone combined to achieve this effect. No wonder that the audience was enthusiastic. Miss Parlow was recalled again and again. Her performance will surely stand out as one of the events of this Symphony season.

Elgar on Programme

Elgar's Second Symphony was played for the first time in Boston on this occasion. Both are high-priced compositions, and while it is a grievance when a Strauss charges a prohibitive price for a cosmic page, it is an injury and an imposition when an audience is compelled to sit through an Elgar symphony. The work heard yesterday is superior to the first symphony in its first two movements on account of a far greater transparency of instrumentation and musical style and a more frank, unaffected attitude on the part of the composer. The last two movements seemed very poor music yesterday.

If the first symphony is both ponderous and bourgeois, it is, in its mundane way, meat. In our humble opinion the second symphony peters out when two movements have passed by. Emptiness of ideas may sometimes be concealed by distinction of style, but when there is emptiness and mediocrity in expression in one and the same composition then indeed is the composer's own inscription over his first movement justified: "Rarely, rarely comest thou, spirit of delight." No wonder that the audience did not applaud.

The most valuable musical moment of the afternoon came with the middle portion of Tschaikowsky's "Romeo and Juliet Overture."

TRANSCRIPT, DECEMBER 2, 1911

THE SYMPHONY CONCERT

ELGAR'S DISAPPOINTING NEW MUSIC

A Symphony That Is Dull of Idea, Snappy of Treatment and Monotonous of Execution — The Rich Orchestration That Warms, Colors and Occasionally Animates It—Miss Parlow Does Full Justice to Bruch's Scottish Fantasia—Auer and His Violinists—A Fading Tschaikowsky?

THE London audience hid its disappointment when it heard Elgar's new symphony for the first time last spring, and the few other audiences that have heard it since in Britain have been as circumspectly mannered. Being intelligent audiences also, they were quite aware that it was not interesting, imaginative or in any way remarkable music; that it was much inferior to Elgar's first symphony and to his violin concerto; and that it was written in the composer's laboring, self-conscious and mannered vein. Even the professed "Elgarites," except the intrepid Newman, who has taken refuge in enigmatic meanings in the music, have chastened their praise of it. Here in Boston, where the new symphony was performed for the first time yesterday at the Symphony Concerts the audience had no mood or mind to such circumspection. There is no severer critic of one's own clothes than one's own brother; and similarly and reciprocally minded, perhaps are Americans and Britons in their impression and estimates of each other's music. A piece by an American composer creeps on occasion into the programmes of orchestral concerts in London or in Manchester; and forthwith the audience, and especially the reviewers, become as transported Missourians. "Show us," they say to the composer, "whether you can accomplish anything worth while," and they are prone to conclude that he has failed to accomplish it. Like-minded is the more sophisticated public of our symphony concerts. "Interest us —if you can," they say to Elgar and Bantock and the rest of the Britons. "We hardly believe that you in your island can write remarkable music." And usually they find that it is not remarkable, even if they have been interested, in spite of themselves. They were not even that, yesterday afternoon, while the major part of the audience, careful as always to receive or reject the correct thing, was like the young auditor who inquired of a gray-haired reviewer: "Ought I really to be pleased with that?" Plainly many were not pleased. No such tepidly polite applause has been heard at a Symphony Concert for new music in many a day. Debussy, d'Indy, Reger, even Bantock, have been enthusiastically received beside poor Elgar yesterday. And it was not for lack of pains, understanding and eloquence in Mr. Fiedler's performance of the symphony. He toils ardently at every composer's music; he admires Elgar's; and he toils only the more ardently with it.

Even at a single hearing, some of the reasons for the dulness of the new symphony—it is useless to mince words—were clear enough. Either on the engraved page or in the orchestral voices, it lacks distinctive, striking, even interesting musical ideas. There is not a theme in it upon which the reading eye or the hearing ear fastens with quick impression and eager curiosity, until the fourth and final movement begins. Worse still, in each of the preceding movements, the ear and the comprehending faculties behind instinctively resent a certain delusion. Each movement begins interestingly; the hints of the musical thought promise well; but when it finally emerges, the melodic ideas are dull, labored and insignificant—those of the finale only a little less so than the rest. The disentangling analysts hint at a phrase that recurs like a "motto theme" in the various sections of the symphony. It has so little character that the ear neither seizes it when it first appears nor readily recognizes it when it returns in various shapes and guises. When a composer's imagination thus lags in the invention of ideas, he almost invariably takes refuge into workmanship and that workmanship is as invariably mannered. Even so does Elgar. Since musical imagination has refused him response, the more does he restrot to musical intellect.

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Most of us have seen a boy [illegible] whittling at a piece of broomstick and slicing many sorts and kinds of shavings from it. By this homely analogue does Elgar whittle his themes into musical shavings of many shapes and voices; but he is not content to let them fall forthwith. He must turn and twist them together, tie and retie them, cut, notch and curl them, worry them, as the students' phrase is, until the sympathetic hearer pities the hard contrapuntal and instrumental lot of these much-enduring scraps of musical ideas. No doubt there is intellectual faculty in all this, but the process is not interesting or fruitful to ear and imagination. Worse still, it becomes tedious. He has tricks of sequence—a certain see-sawing—that many times repeated exasperates the ear. He lacks variety of rhythm. There is a stolid and self-approving monotony. He is platitudinous laboriously, almost proudly. It is possible to be academic in music of deliberately modern cast. Elgar is. He does not perturb, or excite, or even irritate. In this new symphony he merely leaves the listener trying to be attentive.

In only one respect does this workmanship tell. The symphony is richly scored, more resourcefully, variously and imaginatively than any of Elgar's pervious music. Everywhere in his instrumentation his hand is free and sure. He has mastered at last the fine sonority with which composers like Franck or d'Indy or Rachmaninoff score their "absolute" music and which falls richly-voiced upon contemporary ears. He has gained, too, the deep, warm, gloomy color which suffuses music so scored, and which in this particular symphony is like a glamorous mirage behind which there is no substance. In mass and detail Elgar is sensitive now to the individual timbres of separate instruments and groups of instruments and of the range in which they best reveal their characterizing voices. He no longer lets one blur another; he no longer merely juxtaposes them. He is adroit, too, in keeping his instrumental voices, and so his music, in constant motion. For a moment, the pomp and stir of sound at the beginning of the symphony holds the ear. So does the melancholy and veiled voice, very adroitly harmonized, of the second and the soberer melody of this allegro. Often in it, instrumental details keep the scraps of themes in colorful motion. At the beginning of the slow movement the soft chords, the insinuating advance of the grave melody are imaginatively contrived, only to fall away into dry workmanship.

Even the "Elgarites" confess that the rondo that replaces the scherzo is "enigmatic." It is, for it is not a fantastic play with a theme and scraps of themes like many a scherzo in a contemporary symphony. It has neither lightness nor grace, definite mood or playful fancy. It is an exercise in thematic intricacies in promising beginnings that lead only in new obscurities, new restlessness. Only the warmth and the vanity of the instrumental voices saves it from becoming a mere puzzle in tones. It may be "enigmatic," it certainly is inarticulate. The melody, the momentarily telling melody of the finale is richly dressed, and nearly to the end, the archestral voices keep their deep, warm glow until it fades into the subdued coloring of the end. The symphony belongs in Sir Edward's portfolio as a long and fruitful study for his own behoof in the art of orchestration, as so much advance in the, imaginative and effective use of tonal color. Grant him the musical ideas that at least are vivid and interesting in the earlier symphony and the concerto for violin, he will be better able next time to give them rich and expressive voice.

Upon Elgar's symphony, as Miss Parlow must have discovered in the course of her playing of Bruch's "Scottish Fantasia," Mr. Fiedler had spent his pains. He and the band with him accompanied her roughly, carelessly, as though they were making their way, in a rather spiritless rehearsal, through this hackneyed piece. There were even slips in entrances and clear oversights—a very rare thing where our orchestra is concerned. Yet Miss Parlow's playing gave no hint of such embarassments, and she herself seemed quite tranquil under them, smiling her honest, cheerful, modest smile upon her applauding audience. She, like Mr. Zimbalist, is a pupil of the Russian, Auer, and she gave new occasion to admire the distinctive qualities of his teaching—the evenness of technique and the feeling for beautiful and poised tone that he imparts. Like Mr. Zimbalist, Miss Parlow is equal mistress of her brow and her fingers and no more expert in any one intricasy of the technique of the violin than in another. She may not quite match the youth in his harmonies or in the singing quality of her tone; but in a general flawnessness, ease and sureness of technical accomplishment, she falls little below him. Out of Auer's studio have come in her and in Mr. Zimbalist poised ad perfected violinists—and in what youth. And their perfection has not dried them. For he has cultivated in Miss Parlow feeling for beauty of tone, alertness to each shading and accent that she may give it, and a sense of the peculiar quality of tone, the particular music may require.

Of course, Bruch's fantasia is as conventional show-piece, making its play with Scottish folk-tunes and with much conventional padding that it may range through the voice and the technique of the violin. It is not at all a subtle or an imaginative music; when it is not ostentatious it is sentimental in honest hausfrau fashion. By those tokens it asks a warmn and rather robust tone, an honesty of interpretation as of a violinist revealing his accomplishments in free and cheerful style; a sure and easy skill, occasional rhythmic intuitions, an agreeable play of elementary emotion. Quite as though she were a man and a nature virtuoso, Miss Parlow so made her may through the music. The breadth and warmth of her tone gave it substance; her incisive rhythms kept in motion; her playing flowered time and again into little dexterous ornaments like her trills. She gave hearty pleasure, yet she has yet to play here in Boston a concerto that will measure her finer powers. Last spring Tschaikowsky's was alien to them, yesterday Bruch's was beneath them.

TRANSCRIPT,
NOVEMBER 29, 1911

ELGAR AND HIS MUSIC

NOTES TO PRECEDE HIS NEW SYMPHONY

The Piece That Mr. Fiedler Will Produce at the Symphony Concerts of Friday and Saturday—The Mistrust of Elgar's Work in America and a Reason or Two for It—The Harm That Self-Advertising Has Done Him—The British Traits in Elgar—His Substantial Achievements

IN spite of the fact that American reviewers officially disposed of Elgar's first symphony three years ago, Elgar has perversely not retired to private life, but has since composed a concerto and another symphony, the latter of which we in Boston are to hear at the next rehearsal and concert of our orchestra. The task of preparing a preliminary analysis of this work is delicate, for England and America are alike in this—neither nation feels sure that it is musical, but each is sure that the other is not; and, while some of us are not only willing to admit that some good thing may come out of Nazareth, but also delighted when it comes, there are, on the other hand, many whose sole pleasure in entertaining a work of art which emanates from a quarter against which they are prejudiced, is the joy of finding that it is as bad as they had expected.

All this applies especially to Elgar: for, rightly or wrongly, to the general public Elgar represents English music, and it is therefore difficult for a critic to consider his music apart from certain settled policies on the critics' part with regard to English music in general. At present the misguided efforts of English journals to boost Elgar whether or no have aroused the fight in American critics; and the comparative failure three years ago in this country of Elgar's first symphony seems due less to any demerit of the work than to a desire on the part of our reviewers to scoff at British boasting, and to their fixed prejudice against British music in general.

Elgar, the Advertiser

True, nobody can say that Americans have ever misjudged Elgar's music through lack of advance information, for we have been systematically led by English reviewers to expect, and helped by them to detect, every good trait possessed by previous composers, and more besides, in each of Elgar's works as they appeared—or rather some time before they appeared; for Elgar, unlike most composers, has mastered the difficult art (or should I say craft?) of securing favorable reviews of his works not only after their première, but before they have been either published or performed, almost even before they are composed. The effect of these methods upon American critics has usually been that of making them decry the music itself partly no doubt because some of them have deserved it, and partly also because it is always pleasant to catch one's colleagues in other faults than one's own.

Now, of course, Elgar's tendency to sanction, or at least to wink at, the unseasonable smoothing of his path by his over-zealous friends (or agents!) is disgusting. Equally disgusting is the series of anonymous letters which appeared in English papers just after Elgar's concerto was hissed in Frankfurt, letters which were so surrounded by carefully worded editorials, prefaces, and footnotes as to leave no reasonable doubt as to their authorship, and which simultaneously denied the alleged Covent Garden boycott against German works while pleading that such a boycott would be justified by German treatment of English music, and so forth, and so onward. Of course, too, the extraordinary coincidence of Elgar's concert tour in America with Yale's sudden interest in the academic recognition of musical talent, culminating in a doctor's degree for "the greatest living composer" (!!!) provoked excusable mirth. Nor were judicious men pleased when Elgar talked so long and so loud to American reporters concerning his accomplishments as a man of science and letters, all of which was frankly designed to show that he was a much more versatile and scintillating person than the "mere musician" they supposedly had imagined him to be.

Elgar, the Briton

While these social and ethical traits of "Sir Edward," as the English papers love to call him, are extremely displeasing, we must remember that they have yet no more to do with the merits of his compositions than his taste in neckties; and while of course we should not allow his press-agents to mislead us into overestimating the quality of his music, neither should we allow the supposition he employs press-agents to mislead us into underestimating it. We cannot determine the relative value of Beethoven and Wagner as composers by comparing their records as marrying men; nor can we invariably expect to find coupled with a special talent those moral qualities which we admire, or at least which we affect to admire, in others. If Elgar, the composer, is the superior of Elgar, the social individual, who would wish that the reverse were the case? In fairness, also, to a self-made man, it should not be forgotten that when Elgar began to compose, the English, like the Americans today, had an undiscriminating and relentless prejudice against music signed with the name of any home-born and bred composer; and one may well ask, had Elgar not pushed his way to the front and pushed hard, where would he now be? "Echo answers, 'Where,'"—indeed one can but sadly reflect that had Edward Macdowell possessed, in addition to his admirable qualities as man and artist, a dash of the undeniably "seamy" [illegible] now be

Elgar, the Composer

It is time to turn from Elgar's personality to his music. His chief significance would seem to be that he is a successful exponent in music of the English character; and if this involves defects as well as virtues, there is still no reason why his work should be rejected as a whole. It is true that English life is full of the most surprising contradictions: to an outsider, for instance, it is difficult to see how so essentially masculine a race, distinguished for singleness of purpose and energetic accomplishment, can take seriously the most trivial forms of amusement, the most banal conventions in social matters, and the most artificial divisions into inflexible "classes" of people who individually and collectively pride themselves on their love of freedom; or, to come nearer to our art, it is difficult for an outsider to see how a race which attentively sits through symphonic programmes much longer and often more serious than are tolerated in any other country can also find delight in concerts consisting entirely of mawkish "ballads" composed and performed in the most stereotyped manner. It is therefore not surprising to find the composer of "Gerontius" writing abominably trashy salon music, for a man must necessarily be influenced by his environment; and it is as unreasonable to impugn the merit of his serious music because he has written some unworthy sugarplums as it would be to deny that the English are a successful nation in commerce because a certain proportion of them are paupers.

Grant cheerfully the sickish quality of such amiable nonsense as the "Salut d'Amour" (no pianola is complete without it), as well as the total absence of ideas in some of the cantatas, oratorios, and suites, yet Elgar has produced much music in which good thematic ideas are coupled with individuality of style and firmness of treatment. This individuality consists in an exceptionaly high development of the more rugged qualities of modern music—such as dissonance, wide intervals in the themes, heavily marked rhythms, persistent reiteration of single motives, sonorous instrumentation, and a comparative neglect of the sensuous, except in certain mystical passages, of which Elgar is decidedly fond. Such a combination of reserve in expression with power in conception inevitably suggests the analogous traits of the English racial character. It must be remembered that nothing in art is more dangerous, or less just, than to judge A's work by a rigid standard of conformity, to the work of B; yet most of Elgar's unfavorable critics have complained not at any fault of his work other than that they missed the "love-interest" which every post-Wagnerian composer is expected to wallow in, or the refined self-consciousness which the French and Russians have been suffered to put forward as the only orthodox modern alternative. Certainly in the "Cockaigne" and "In the South" overtures Elgar shows great vitality, and it is a satisfaction to see that both of these pieces still appear from time to time on concert programmes. The "Variations" are less fortunate; there is too much mere prettiness in them to make them long-lived, though parts of the work are deeper. The "Pomp and Circumstance"marches are not so well known, partly no doubt because the average symphonic conductor trembles for his dignity in putting a march on his programme, while the average band leader religiously excludes everything serious from his; but the novel and significant use of the march rhythm to be found in the first three of these pieces is no mere experiment in "popular" vein, but a highly impressive glorification of the military idea, comparable in purpose though not in style, to Wagner's "Kaisermarsch." Best of the earlier music, however, is the "Dream of Gerontius," which is an effective, faithful, and adequate setting of a subtle and elusive poem; this oratorio, which might have been called, like Mr. Converse's "Job," a "dramatic poem," wears exceedingly well, and should not have been dropped here after a first performance, but, as in England, performed often enough to overcome the preliminary shyness of the public. Add to this list the first symphony, which was several times played in this country, but always under some unfavorable circumstances, such as short preparation, unsympathetic interpretation, or the fixed policy of some of the critics to ridicule Elgar and his reviewers. Yet the music itself is excellent, and should, in common fairness, be properly presented to the public of this country.

The New Symphony

Last May, in London, I heard the first performance of the new second symphony, which we in Boston are about to hear. Elgar, who conducted, was evidently aware that all the Elgarites had come to "root" for him, and it may be truthfully said that he conducted the audience rather than the orchestra, a practice which naturally obscured many of the finer points of the symphony. Equally naturally, neither public nor critics, except the pledged "Elgarites" were especially pleased with the symphony; and even the pledged "Elgarites," to raise a proper "hurrah" had to resort to curious semi-apologetic "explanations" of the composer's aims and purposes, such as that offered by a loyal reviewer, characterizing the symphony as "a series of climaxes of hysterical, frenzied pleasure," an episode in it as resembling "a flash of shrieking fauns seen in a forest glade," and "Sir Edward" himself as a "riotous bacchanalian" composer.

"I appeal from Philip drunk to Philip sober"—from the social-Elgar conducting at (I use the preposition after proper reflection and selection) his artistic "backers," to the creative Elgar composing in the privacy of his study. The frenzied, bacchanalian, hysterical elements, as well as the shrieking fauns, are purely local symptoms, and indicate not an organic trouble but merely an acute attack of "first-night-itis." The symphony itself is an agreeable work, with some good points and some bad, inferior in the quality of its ideas to the first symphony, superior to it in flexibility and conciseness of treatment; its worst fault is one from which Elgar occasionally suffers—a tendency to repeat, watered, successful ideas from the composer's previous music. Thus the first movement opens with a mood resembling that of the opening of "In the South," but less spontaneous and inevitable; a phrase of this first theme is used as a sort of motto later. The first theme, with various subsidiaries, is developed at some length, then passes by a transitional theme to the quiet second theme, which I find totally lacking in character. The development is episodic, and much of it is in a mysterious vein unlike the expansiveness of the exposition; in one episode a theme is set forth which later appears in the scherzo. The recapitulation is brilliant, and sticks to the material and treatment of the exposition.

The first theme of the slow movement is one of the best in the symphony, and it is impressively orchestrated. Of two transitional themes, the first is watered "Gerontius," the second an effective bit of impressionistic scoring; the second principal theme in trying to be "noble"—Elgar's favorite word—drops into the Ercles vein. There is no development, but only a short transition and an almost literal recapitulation, with a good climax.

The scherzo is successful more because of clever treatment than thematic distinction, except for an episode in which the theme hinted at in the development section of the first movement is broadly set forth over an accompaniment in which the scherzo rhythm is retained. The movement is in a very loose rondo-form.

The finale, in a modified sonata form with coda, is the most ingenious movement of the symphony. It begins quietly with a cleverly orchestrated theme of unpretentious and flowing character, and then proceeds to a transitional theme in the subdominant and a second theme in the dominant, as in sonata form; instead, however, of the traditional development section, there ensues a long middle portion based on the transitional theme. At the climax of this section, however, the first theme is heard, and after a long modulation in which the first theme assumes more and more importance, the recapitulation, which is almost literal, sets in. The coda is the most beautiful part of the symphony; it consists of a gradual sinking away to rest of the motto from the first movement, and leads of course to a quiet ending.

It is beside the mark to ask if this symphony is epoch-making. It certainly is not. Why should it be? If every symphony were epoch-making, there would be too many epochs and not enough symphonies in any given epoch. Individual, well-written, and effective Elgar's new symphony is; it is rather fortunate among modern pieces in being cheerful without being trivial, and the public should find it, if not great, at least highly enjoyable. Whether they do so find it, and whether if so the critics will let them persist in supposing they liked it, doth not yet appear.

P. G. C.

[85]

MUSIC AND MUSICIANS

MME. SCHUMANN-HEINK, WAGNER AND FRANCK

Unusual Honors to the Singer at the Pension Fund Concert — The Fashion in Which She Has Newly Merited Them—Wagner and the Public—The Orchestra and Mr. Fiedler Excel Themselves — Franck's Symphony and Tonal Drama —Two Memorable Evenings at Symphony Hall

AUDIENCE and orchestra paid just honors to Mme. Schumann-Heink at Symphony Hall on Sunday evening. For the second time within four years she had given her services for the pleasure of her hearers and for the increase of the Pension Fund of the band. When she came first to the stage the orchestra received her standing, while the strings tapped their bows upon their instruments and the other men applauded as best they could when they had to hold clarinets or horns or tubas. At the end of her "numbers" they gave her the hugest wreath that has passed in recent years over the footlights of a theatre or a concert-hall in Boston. It was larger than the proverbial cart-wheel; it was tied with great black and gold ribbons—the colors of the Bohemia where the singer was born—and upon them was an inscription appropriate to the occasion. Even Mme. Schumann-Heink quailed at first before such a "tribute"; then she half shouldered, half trundled the wreath off the stage. The audience, in its turn, filled every seat in the house and was a very representative company. It applauded the singer so heartily at her first appearance that even she, the poised, needed a moment or two to recover her composure, and at the end of each one of her "numbers" it swelled its clapping long and loudly. Any other audience, especially on the Continent, would have cheered her; but to do so is not the Bostonian way.

The Matured Singer

All this, moreover, was the just desert of Mme. Schumann-Heink, not only because she has been lavish of her services to the Symphony Orchestra, "without money and without price," and because her personality in the concert-room is both dignified and ingratiating; but still more because she has sung in Boston in the last fortnight as she has never sung here before. To appear with the Symphony Orchestra has often put her to her mettle, but sometimes the stimulation has expressed itself only in a fuller opulence of tone and in new vigor of emphasis and largeness of style. In her present visit, alike in the Symphony Concerts of a week ago and in the Pension Fund concert of last evening, she has sung with a new ripeness and discrimination of artistry. Recall the long list of her "numbers": Andromache's Lament for Bruch's "Achilles"; Schubert's "Young Nun," Liszt's "Three Gypsies," and Wagner's "Dreams" for orchestrated songs; Erda's warning to Wotan in "Rheingold" of the fate that awaits the gods; Waltraute's picturing of it in "Götterdämmerung," and the Page's declamatory tune from the early "Rienzi." In all these she has sung with her familiar richness of tone which seemed only the richer because she often, as the music demanded, kept it subdued to middle voice. Then its musical and emotional glow has been like the deep and sustained glow of coals that burn slowly, deeply, intensely, without flare but with a warming heat. Never before have her tones seemed to possess so mellow, so poised a beauty, such imparting quality, because there were just understanding and deep feeling for her music behind them.

Mme. Schumann-Heink has so stood in the full maturity of a great singer by the justest of titles; a voice that preserves its sensuous opulence and yet attains to new and grave beauties of sustained song; a command of artistry that enriches her singing with largely moulded phrases and with significant inflection that yet keep the shaping and the quality of the tone flawless, and a matured response to the large mood and the detailing accents of her music. The voice, the song are now very full, very true, very perfect expression of them. The woman, remarkable figure that she is, almost vanishes in the rounded maturity of her singing. In every singer's career there comes an occasion whereby her audiences choose to remember her best and longest. Perhaps such a moment came to Mme. Schumann-Heink in her concert last evening. So long as she remains in her present maturity—and the years should be merciful—the grand style, in all the nobility of its best estate, is still upon our stage.

Boston and Wagner

A programme of fragments of music from Wagner's operas helped not a little to assemble this notable audience and gave the second proof within a fortnight of the existence here of an eager public for his music. Twice within that time it has flocked to Symphony Hall to hear excerpts from these operas that by this time it must know by heart and that it would be easy to label hackneyed did they not ever renew themselves—the Preludes to "Tristan," "Die Meistersinger" and "Lohengrin"; the overture to "Tannhäuser," the apotheosis of Siegfried in "Götterdämmerung"; the "Good-Friday Spell" from "Parsifal." On one occasion the New York Philharmonic Orchestra and Mr. Stransky played them; on the other the Boston Symphony Orchestra and Mr. Fiedler; but the performers, though the second concert much excelled the first in quality of execution, seemed in a sense to matter little. It was the music that the audience came to hear and that engrossed it. Yet not for two years has this town heard even "Lohengrin" and "Tannhäuser" on the stage of its opera house. There has been no "Ring Cycle" here since the spring of 1889. "Rheingold" was then performed for the first, the second and the only times in Boston. We barely know "Götterdämmerung," "Siegfried" and "Die Meistersinger." With "Die Walküre," "Parsifal" and "Tristan" we have been more fortunate; but not one of these operas has been heard here for two years; and only one is promised at the opera house this season. Yet Boston likes to believe itself an operatic capital. And the reason for this neglect of Wagner's operas is commonly repeated as "the indifference of the public." Would it flock as it does to "Wagner concepts," if indifference were its mood? In the light of common sense and common experience, it would not. Crusading is a weariness to the flesh of those who write and those who may read. It is also sometimes an obligation.

Memorable Performance

Not always, however, even in the best of opera houses, does an audience hear those fragments performed as it heard them last evening. The orchestra was at the top of its form, as it has been very often of late—in "Zarathustra" in "Scheherazade," and in many another piece. The horns, in particular, throughout the numbers, outdid themselves in the varied beauty, the adroit range, the perfect surety of their tones, and the horns are coming more and more to divide with the strings the tonal life, the expressive power of the modern orchestra. The rest of the winds were at one with them, and the gradual suffusion of their tone over the strings in the Prelude to "Lohengrin" and the "Good-Friday Spell" was of the beauty that makes the pure emotion of sound. The brass of the orchestra was choral in its richness and magnificence of tone. The strings sang with one voice and yet a voice that could range from the sustained shimmer of the Prelude to "Lohengrin" to the broken cries of passion of the Prelude to "Tristan." The Prelude to "Die Meistersinger" seemed to swell endlessly in its pomps of tone; and Siegfried had his clangorous requiem. And the orchestra did all this better because Mr. Fiedler has become a more expert and sensitive conductor of Wagner's music than he was when he came first to Boston. Like all his predecessors, he has ripened under his work here. He was more dramatically incisive of phrase last evening than he has usually been in Wagner's music; he caught better its advances, its recessions, its rhetorical pauses; he kept it more songful, more molten than he has ever kept it before. There were dramatic, musical, even epic eloquence in it, as he read.

Franck and Tonal Drama

There is a drama in "absolute" music, too, and a drama that, as some of us like to believe, is finding fuller and freer expression in the newer symphonies that will not be bound by the old conventions of form. Some ears detected it and stirred to it in the relation and the play of the musical ideas—otherwise the themes—the characterizing melodies, of Mr. Rachmaninoff's fine symphony of last year. It runs surely, clearly, most impressively and thrillingly through Mr. d'Indy's second and greater symphony, and as surely, though in a different voice, it was possible to feel it in Franck's symphony on Saturday evening. The "cyclic form" of Franck and his disciples, their use of germinating themes and of variations of them, are far more susceptible to these dramas in tones than is the old symphonic form developed from the sonata, even when Mr. Rachmaninoff is bending it to his dramatizing will. Not a "programme" for the music to follow not even such a cross between the contemporary tone-poem and the old symphony as is Strauss's "Sinfonia Domestica" is such a liberating force as is this "cyclic form" of Franck and d'Indy. To hear either of their symphonies is almost to believe with them that Beethoven would have gone forward to it from the quartets of his final years.

For in this symphony of Franck or in that symphony of d'Indy's, what does one hear but a contest of melodic ideas, and is not contest the essence of dramatic effect? Follow the course of the great melody of Franck's symphony through all its transformation, hear it ascend from the low voice, the shadowed color in which it begins, hear it conquer the other, the hindering, the clouding, the contesting themes that would hinder its progress and overcast its light; hear it finally merge victorious in the fullness of its powers, in the glory of its effulgence, in broad choral-like song of triumph. And what has the ear heard but a drama in tones in which it serves the answering mind, the enkindled imagination, as the eye serves mind and spirit in the theatre. Like this symphony of Franck, and far more epic in its quality as a drama in tones, is Mr. d'Indy's. The listener returns to it, whenever it is performed at the Symphony Concerts, as he returns to a great and triumphant drama of the masters in the theatre.

The dramatic impulse has transformed the music of the opera house almost in our immediate time. It has given us Wagner and Strauss, the later Verdi and Puccini, Dukas and the other innovating Frenchmen. It has sent us back open-eared to Gluck, even to the Beethoven of "Fidelio." Symphony music could not escape the change; the Russians like Tschaikowsky, a whole swarm of other composers helped to find the dramatizing voice. Fate willed that the obscure Franck, because he had the open mind of a child and the courage of a man, because he loved the beauty and the power of music for their own sake, should find in his "cyclic form" the symphonic way to this glorious end. His symphony in D minor is a "great charter" of musical liberty.

H. T. P.

TRANSCRIPT, DECEMBER 4, 1911

Symphony Hall: Elgar's Symphony Again

ELGAR'S new symphony, especially after the slow movement, was a little more warmly received at the Symphony Concert of Saturday evening than it had been on Friday afternoon, but the applause at the end of the opening Allegro and of the Rondo-Scherzo was as frigidly polite at the second as at the first hearing; while even Mr. Fiedler must have stretched his conscience a little when he took what passed for a recall at the end. And a second hearing and a no less penetrating and eloquent performance did not much alter the impression of the first. There was fresh cause to admire the vigor, the variety and the aptness of the scoring and to feel its firm and glowing sonority, especially in the long chain of sequent phrases that rises into the songful proclamation toward the end of the last movement and then fades into the mellow close. There Elgar has written music that ranks with the better parts of his first symphony and with his better overtures. There, too, the richness of the orchestral dress and the sustained intensity of the musical idea cloak the monotony of these endlessly enchained phases.

Such sequence is the method that Elgar follows throughout the symphony and too often in the rest of the music he merely threshes about, sonorously and restlessly, in them, beginning and ending nowhere and yielding little musical or emotional impression. They rise, they swell, they droop, they rise again and so forth and so onward. This reiterated procedure was characteristic of Elgar's first symphony, too, but there he did not push it to such monotony and he also made it a part of a large musical and emotional design. Whatever may have been in his imagination, as he wrote the second symphony, it is hard to discover any such ample and cumulative planning in it. It seems to have been written by musical rule o' thumb. Perhaps Elgar, to escape this monotony of voice, needs new tasks. That ballet, after Rabelais, that he has been meditating long, might so free him. Yet, with all the disappointment that the symphony brought, it is not quite fair to reproach Mr. Fiedler with his zeal for it. Elgar is an eminent composer; his new pieces, whatever their merits to variously listening ears, deserve a hearing. Moreover the performances here far excelled those under Sir Edward himself last spring in London.

H. T. P.

Miss Morena, the soprano of German operas at the Metropolitan, who has not appeared here in two or three seasons, will be the singer at the Symphony Concerts of Dec. 29 and 30.

Orchestra for Orchestra

A full page of the programme-book of the Symphony Concerts last week, printed conspicuously in clear black type with wide white margins, contained this persuasive suggestion to the audiences: "The management of the Boston Symphony Orchestra bespeak the cordial and substantial support of its subscribers for the concert to be given in Symphony Hall, Tuesday evening, Dec. 12, by the Theodore Thomas Orchestra of Chicago, Frederick Stock, conductor, as the representative orchestra of the West and in recognition of services in the cause of good music in Boston, in earlier days, by its founder, Theodore Thomas." Very rarely, indeed, has the management of one orchestra thus urged its public to attend a concert of another. The Boston Orchestra is broad-minded, and in particular it recalls the warmth with which the public of the Thomas Orchestra has received it when, on occasion, it has visited Chicago. It would have Mr. Stock and his band so received here. They deserve to be welcomed heartily, but to be persuaded to hear a "foreign" orchestra this town requires a "power" or stirring.

As in years past, the Aborn Company has taken the Boston Opera House for performances of opera in English and "at popular prices" through eight weeks beginning on Easter Monday, April 8. It will widen its repertory with "Hänsel and Gretel," "Louise," "Cendrillon," "Tosca" and other operas.

TRANSCRIPT, DECEMBER 5, 1911

The "Symphony Trip"

Rimsky-Korsakoff's "Scheherazade" is the most conspicuous item on the programmes of the concerts that the Symphony Orchestra will undertake in other cities this week. It will be played in Philadelphia, Washington, New York and Brooklyn. New York will also hear Mr. Fiedler's admirable performance of Brahms's Symphony in E minor, and in Baltimore, with the assistance of a woman's chorus, he will repeat Liszt's "Dante" symphony. Brahms's "Academic" overture and Tschaikowsky's fantasia, "Romeo and Juliet," are the other frequent pieces in the programmes for the journey. Miss Parlow, the violinist, will play with the orchestra at each concert, sometimes in Bruch's "Scottish Fantasia," sometimes in Saint-Saëns's Concerto in B minor.

From EAGLE,

Address Brooklyn, N. Y.

Date DEC 3 1911

The programme which the Boston Symphony Orchestra will give on Friday evening, December 8, in the Academy of Music, will be made up of four numbers. Kathleen Parlow, the young Canadian violinist, who has already made a profound impression, not merely on the music loving public of Brooklyn, but of this country wherever she has played, will be the soloist. Leopold Auer, of St. Petersburg, for many years a famous violinist and pedagogue, has the credit of contributing three astounding violinists in Mischa Elman, Kathleen Parlow and Efrem Zimbalist. While the three violinists have characteristics in common which they derive from their teacher, each has a distinct individuality, and none more distinct than Miss Parlow. She has the complete technique that her two colleagues, Elman and Zimbalist, have and she has the large tone which characterizes Elman. She also has a profound musical insight that seems to be characteristic of Auer's pupils. In addition to this she is richly temperamental and gifted with fine taste. Miss Parlow has got beyond the point where she may be regarded simply as a great "woman" violinist. She is easily able to hold her own with any violinist. Here she will play Bruch's "Scottish Fantasie."

The principal offering on the programme will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade," Symphonic Suite after "The Thousand Nights and a Night." In the whole literature of orchestral music there is no work so peculiarly Oriental. The composer knew his Orient well and as "picture music" his "Scheherazade" is a most vivid delineation of the subject. The suite is in four parts and is written in supreme virtuoso style, not only for the orchestra as a whole, but for the various solo instruments.

The last two numbers on the programme will be Debussy's exquisite prelude to "The Afternoon of a Faun" and the overture to Weber's "Oberon."

From STANDARD UNION,

Address Brooklyn, N. DEC 5 191

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From EVENING GLOBE,

Address New York City.

Date

The Boston Symphony Orchestra, with Miss Kathleen Parlow, violinist, as soloist, will give concerts at Carnegie Hall, Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. The overture to Cherubini's "Lodoiska," Brahm's E minor symphony (No. 4), Saint-Saëns's B minor viola concerto, and Tschaikowsky's overture-fantasia "Romeo and Juliet" make the programme for Thursday evening. Friday afternoon Rimsky-Korsakoff's "Scheherazade" suite, Bruch's "Scotch Fantasie," and Brahm's "Academic Festival" overture will be heard.

The Marum Quartet, assisted by Paolo Gallico, pianist, will give its opening concert Thursday evening, Dec. 7, at Cooper Union. Quartets by Haydn and Tschaikowsky and Grieg's C minor sonata for piano and violin are on the programme.

From

Address

Date

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From TRIBUNE,

Address New York City.

Date DEC 3 1911

THE BOSTON SYMPHONY.

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 7 and Saturday afternoon, December 9, respectively. At both concerts the soloist will be Kathleen Parlow.

The programme for Thursday evening comprises Cherubini's almost forgotten but exceedingly charming overture "Lodoiska," Brahms's Fourth Symphony, Saint-Saëns's Concerto in B minor for violin and Tschaikowsky's "Romeo and Juliet." Mr. Fiedler resurrected the "Lodoiska" overture of Cherubini for his fourth concert in Boston. It is one of the many works of its period that have been almost forgotten and most undeservedly so. The opera "Lodoiska" was produced at the Theatre Feydeau, in Paris, on July 18, 1791. It was this opera that made the composer famous

LEONARD BORWICK.
English pianist who makes his first appearance here in Carnegie Hall on Friday.

throughout Europe and on account of it he was hailed as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school.

On the Saturday afternoon programme the principal number will be Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade," in which the Russian composer, inspired by the "Thousand Nights and a Night," has written one of the most brilliant works in orchestral literature. Nothing that the orchestra plays exhibits to such advantage its virtuosic qualities and its lovely tone color. At this concert Miss Parlow will play Bruch's Scottish Fantasie.

The final number on the programme will be Brahms's Academic Festival Overture.

From STAATSZEITUNG,

Address New York City.

Date DEC 3

Symphonie-Konzerte.

In den beiden dieswöchigen Konzerten des Bostoner Symphonie-Orchesters, welche Donnerstag Abend resp. Samstag Nachmittag in Carnegie Hall stattfinden, ist Frl. Kathleen Parlow die mitwirkende Solistin, und zwar spielt sie im erstgenannten Konzert „das Saint-Saëns'sche H-Moll-Violinkonzert resp. am Samstag Bruch's Schottische Phantasie". Im Donnerstag-Konzert dirigirt Herr Fiedler Cherubini's „Lodoiska"" - Ouverture, Brahms' Vierte Symphonie und Tschaikowsky „Romeo und Julie"-Phantasie, im Samstags-Konzert Rimsky Korsakoff's symphonische Suite „Scheherazade" und Brahms' „Akademische Fest-Ouverture".

Herr Damrosch wird im Konzert der New Yorker Symphonie-Gesellschaft am Nachmittag des kommenden Sonntag im Century-Theater als eine Novität, welche gewiß das höchste Interesse für sich in Anspruch nehmen darf, Sir Edward Elgar's neueste, Zweite Symphonie, welche ihre Erstaufführung am 24. September in London erlebt hat und letzte Woche in Cincinnati und Boston gespielt wurde, dem New Yorker Publikum vorführen. Auf dem Titelblatt der Partitur liest man den Vermerk: „Dem Andenken des verstorbenen Königs Edwards VII. gewidmet." Eine Fußnote besagt ferner, diese Anfangs 1910 ausgelegte Symphonie sollte ein Tribut der Treue sein und trägt ihre gegenwärtige Widmung mit der gnädigen Zustimmung Sr. Majestät des Königs." Als Motto sind dem Werke die ersten zwei Zeilen aus Shelley's „Invo-[illegible]" vorgesetzt: „Rarely, rarely comest

From THE MORNING TELEGRAPH

Address NEW YORK CITY

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The final number of the programme will be Brahm's Academic Festival [illegible].

Estal ... 84

From STANDARD UNION,

Address Brooklyn, N. Y.

Date DEC 3 1911

Daniel Gregory Mason will give the lecture recital on the programme of the philharmonic concert to be given by the Boston Symphony Orchestra, in the opera house, Academy of Music, on Friday evening next. The lecture recital is set for the music hall of the Academy, on Thursday, at 4 P. M.

Esta ... 1

From EVE. SUN

Address New York City.

Date

Brahms is the lion of the Boston Symphony Orchestra's second pair of concerts in Carnegie Hall. The Thursday programme includes Cherubini's overture to "Lodoiska," which made a great noise in Paris just before the French Revolution; the Brahms symphony No. 4, the Saint Saens concerto for violin and Tschaikowsky's fantasy of "Romeo and Juliet."

Kathleen Parlow is the soloist for three days, finishing at the Saturday matinée, when the music will be the "Scheherazade" of Rimsky-Korsakoff, "Scotch" fantasy, Bruch, and "Academic Festival" overture, Brahms.

Establishe ...

From

Address

Date

Mme. Schumann-Heink is to be the special feature of the popular concert at the Metropolitan Opera House this Sunday evening. After this appearance she will take her usual vacation until after the Christmas holidays. On November 26 she was the soloist at the Pension Fund concert of the Boston Symphony Orchestra in Boston, Mass. and was presented with a loving cup two feet high on which was inscribed the following: "Madame Schumann-Heink from the Pension Fund of the Boston Symphony Orchestra in everlasting gratitude and admiration. November 26, 1911." Mme. Schumann-Heink will renew her tour on January 5 and 6, when she sings with the Philadelphia Symphony Orchestra in Philadelphia.

Esta ... 884

From EVE. WORLD

Address New York City.

Date DEC 2

Kathleen Parlow, the Canadian violinist, will be the soloist at both of the Boston Symphony concerts in Carnegie Hall next Thursday evening and Saturday afternoon. The symphony at the evening concert will be Brahms's fourth. In the afternoon there will be no symphony. Rimsky - Korsakoff's symphonic suite "Scheherazade" will be the principal number.

York

[97]

From POST

Address WORCESTER, MASS.

Date NOV 30

SYMPHONY CONCERT BRILLIANT SUCCESS

That the Ellis concerts are the important musical events of the season in Worcester, was demonstrated last night by a large and enthusiastic audience that assembled in Mechanics hall, for the second concert in the course.

The Boston symphony orchestra made its first appearance in the city this season at the concert and with Miss Kathleen Parlow, violinist, gave a program that included works familiar and pleasing to concert goers. The orchestra opened the program with Beethoven's "Eroica," symphony in four movements.

The skill with which the different instruments were handled was delightful and the applause which followed the finale appeared to be for the musicians rather than for the work rendered.

The welcome given the Boston symphony orchestra is said to be different from that given any other band of musicians and the audience seemed determined to impress it upon them last night.

According to a rule of the orchestra there were no encore numbers, but Conductor Max Feidler returned to the stage several times to bow acknowledgements.

Miss Parlow appeared after intermission and made her debut before Worcester music lovers. The young violinist made a pleasing impression and her playing was a rare treat. Bruch's fantasia on Scottish airs, was the selection.

Scottish folk songs were interwoven in the four movements and the gentle tones of the cradle songs and the stirring notes of the highlanders were sounded by violin and orchestra. Miss Parlow is slender and graceful and made a charming picture as she stood on the stage. She wore a white satin gown made simply and trimmed with gold lace.

The closing numbers for the orchestra were the Debussy prelude to "The afternoon of a faun," which was played at the music festival, last autumn and "Einlandia," a symphonic poem by Sibelius.

The orchestra will give its second concert Tuesday night, January 23, and Josef Hofmann will be the soloist.

Estal ... Establis

From PRESS,

Address New York City.

Date DEC 3 -

The second pair of Boston Symphony concerts will take place in Carnegie Hall on Thursday evening and Saturday afternoon of this week. At both concerts the soloist will be Kathleen Parlow. The programme for Thursday evening comprises Cherubini's almost forgotten but exceedingly charming overture "Lodoiska," Brahms's Fourth Symphony, Saint-Saens's Concerto in B minor for violin, and Tschaikowsky's "Romeo and Juliet." Fiedler resurrected the "Lodoiska" overture of Cherubini for his fourth concert in Boston. It is one of the many works of its period that almost have been forgotten, and most undeservedly so. The opera "Lodoiska" was produced in the Theatre Feydeau, in Paris, on July 18, 1791. It was this opera that made the composer famous throughout Europe, and on account of it he was haled as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school.

On the Saturday afternoon programme the principal number will be Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade," in which the Russian composer, inspired by the "Thousand Nights and a Night," has written one of the most brilliant works in orchestral literature. Few things the orchestra plays exhibit to such advantage its virtuosic qualities. At this concert Miss Parlow will play Bruch's Scottish Fantasie. Leopold Auer of St. Petersburg has been for many years a famous violinist and pedagogue, but the credit of having turned out three such violinists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist has given him an undisputed place in the first rank of teachers of the violin. Although all three of these violinists have characteristics in common which they derive from their teacher, each has distinct individuality, and none more so than Miss Parlow. She has the complete technique her colleagues, Elman and Zimbalist, boast, and the large tone characteristic of both. The final number on the programme will be Brahms's Academic Festival Overture.

Es ... 18

From

Address

Date

BOSTON SYMPHONY.

The second pair of Boston Symphony Concerts will be given in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9. At both concerts the soloist will be Kathleen Parlow. The programme for Thursday evening comprises Cherubini's almost forgotten Overture to "Lodoiska," Brahms's Fourth Symphony, Saint-Saens's Concerto in B Minor for Violin, and Tschaikowsky's "Romeo and Juliet." The opera 'Lodoiska" made the composer famous throughout Europe. On the Saturday afternoon programme the principal number will be Rimsky-Korsakoff's symphonic Suite, "Scheherazade," inspired by the "Thousand Nights and a Night." At this concert Miss Parlow will play Bruch's "Scottish Fantasie." The final number will be Brahms's Academic Festival [illegible]

Es ... 188

From Daily Citizen,

Address Jamaica, N. Y.

Date DEC 2 1911

On the evening of Dec. 6 Mme. Nordica will formally open the singing class of the Political Equality League at the league's new quarters in East Forty-first street, Manhattan. She has promised to sing several songs for the eighty students who are already enrolled for the year's work.

Until Dec. 14, when she will be heard with the Philharmonic at Carnegie Hall in the first of a series of three concerts, the prima donna will rest. Her programme with the society will include the first act of "Tristan and Isolde," besides, probably, several songs with her own accompanist, Romayne Simmons. These will be the only appearances the diva will make in Manhattan this season, singing only once, March 3, in Brooklyn. She will give a number of concerts in Boston with the Symphony Orchestra, in February, however.

TRANSCRIPT,

DECEMBER 8, 1911

NEWS OF MUSIC

The Symphony Orchestra in New York

THE first of the two concerts by Mr. Fiedler and the Symphony Orchestra in New York this week befell last evening at Carnegie Hall. On the programme were Brahms's symphony in E minor, Cherubini's overture to his opera, Lodoiska," Tschaikowsky's fantasia, "Romeo and Juliet" and Saint-Saëns's concerto for violin in B minor in which Miss Parlow played the solo part. The performance of the symphony, in particular, stirred the audience to very warm applause and the reviewers to very warm praise. Says Mr. Henderson in the Sun this morning: "It would be difficult to recall a more inspiriting performance of this beautiful symphony. The tonal qualities of the Boston Orchestra were heard at their best, and although there were a few moments of uncertainty in attack in the first movement the customary unanimity and precision of the organization were restored before the movement came to a close. The glorious third movement was played superbly, but the climax of the interpretation was reached in the last movement, which was delivered with something very like inspiration. Such a proclamation of the gospel according to Brahms Mr. Fiedler has not given us before and it ought to remain in the memory of every one who heard it." Mr. Krehbiel in the Tribune is as well-disposed: "The conductor and the orchestra not only played the symphony, but played it gloriously, as if they themselves found delight in the pleasure which they knew they were providing for their hearers. As for the audience, there was no chance to debate for a moment whether or not it was appreciative of the composition and its performance; the applause which followed every movement settled that question. The reading on the part of Mr. Fiedler and the exposition on the part of the orchestra were equally eloquent and admirable, and the incident of its performance will be underscored with a broad line in the memory of all the lovers of symphonic music who heard it."

From _____

Address _____

Date _____

Establish

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, December 7, and Saturday afternoon, December 9, respectively. At both concerts the soloist will be Kathleen Parlow. The programme for Thursday evening comprises Cherubini's almost forgotten but exceedingly charming overture "Lodoiska," Brahms's fourth symphony, Saint-Saëns's concerto in B minor for violin and Tschaikowsky's "Romeo and Juliet." On the Saturday afternoon programme the principal number will be Rimsky-Korsakoff's symphonic suite, "Scheherazade," in which the Russian composer, inspired by the "Thousand Nights and a Night," has written one of the most brilliant works in orchestral literature. At this concert Miss Parlow will play Bruch's Scottish fantasie. The final number on the programme will be Brahms's academic festival overture.

From EVE. POST.

Address New York City.

Date DEC 2 1911

Kathleen Parlow will be the soloist of the Boston Symphony Orchestra's concert at Carnegie Hall next Thursday evening, when she will play the Saint-Saëns violin concerto in B minor, and also on the following Saturday afternoon, when her number will be Bruch's Scottish Fantasia. The orchestral pieces to be conducted on Thursday are the overture to the opera "Lodoiska" (which made Cherubini famous throughout Europe), Brahms's fourth symphony, and Tchaikovsky's "Romeo and Juliet." Saturday's orchestral numbers are Rimsky-Korsakoff's gorgeously colored suite "Scheherazade" (on the "Thousand and One Nights") and Brahms's Academic Festival Overtu

From Daily Citizen,

Address Brooklyn, N. Y.

Date DEC 9 1911

BOSTON SYMPHONY WITH MISS PARLOW

Canadian Violiniste Plays the Bruch Concerto.

EXOTIC PROGRAMME HEARD UNDER FIEDLER'S BATON

Rimsky-Korsakoff and Debussy in Strange Contrast to the More Solid Music of Weber's Immortal "Oberon."

For the second time this season Max Fiedler brought his Boston Symphony players to the Academy of Music last night with Miss Kathleen Parlow as soloist. The big opera house was filled to the last seat—orchestra, both balconies and even the impossible top boxes, which on opera nights are as empty as father's pocketbook after Christmas. But the Bostonians always were wizards.

Last night's programme contained the now famous "Scheherazade" suite by Rimsky-Korsakoff, Bruch's Scottish fantasie, in which Miss Parlow showed herself both at her best and at her worst; Debussey's bewitching "Afternoon of a Faun," and the incomparable "Oberon" overture. The Russian's musical version of the Thousand and One Nights has been heard quite often last and this season, and is no longer a subject for discussion. Mr. Fiedler's wonderful authority and ability to conjure up colorful pictures, gave it a meaning which readings by some other conductors have failed to impart to it, and the brilliant finale, played with rare depth of tone and sonorous power, proved one of the finest bits of the evening's artistry.

Miss Parlow's rendition of the first three movements of the Scottish Fantasie, the second and third being played as one—was a rare delight. This slim girl possesses the fine gift of cantabile playing without maudlin sentimentality and consequently the melodic beauties of both the Adagio and the Andante sostenuto were brought out with most charming effect. But her limitations became disturbingly apparent in the last movement—the stirring allegro guerriero. No warlike, rousing notes came from her instrument. There was no tramping of marching Campbells and no swing of highland enthusiam. True, she played the kirls with rare skill, and in almost perfect imitation, but the breadth of tone, the virile power which every note of this movement imperatively demands, were missing. Miss Parlow's youth, her sex, perhaps, or some other reason, prompted her to present an almost inconceivable conception of this number.

Debussy's sketchy, cobweb-like and bewilderingly beautiful "Faun" prelude, was played by Fiedler's musicians with a finesse and clarity of tone that brought out every one of the song indications with marvelous beauty against the background of gossamer orchestration. Weber's "Oberon" overture came as a fitting finis of old-fashioned flourish and immortal harmony.

From Daily Citizen,

Address Brooklyn, N. Y.

Date DEC 2 1911

The programme which the Boston Symphony Orchestra will give next Friday evening, Dec. 8, in the Academy of Music will be made up of four numbers. The soloist, as already announced, will be Kathleen Parlow, the young Canadian violinist who has already made such a profound impression, not merely on the music-loving public of Brooklyn, but of this country, wherever she has played. Miss Parlow has the technique that her two colleagues, Elman and Zimbalist, have—and she has the large tone which characterizes Elman. She also has a musical insight that seems to be characteristic of Leopold Auer's pupils. In addition to this, she is temperamental and gifted with fine taste. Miss Parlow has got beyond the point where she may be regarded simply as a great "woman" violinist. She is easily able to hold her own with any violinist in the world. Here she will play Bruch's "Scottish Fantasie."

The principal offering on the programme will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade," a symphonic suite after "The Thousand Nights and a Night." In the whole literature of orchestral music there is no work so peculiarly Oriental as this. Rimsky-Korsakoff, a Russian, knew his Orient well, and as "picture-music" his "Scheherazade" is a most vivid delineation of the subject which is its programme. The suite is in four parts and is written in the most supreme virtuoso style, not only for the orchestra as a whole, but for the various solo instruments.

The last two numbers on the programme will be Debussy's exquisite prelude to "The Afternoon of a Faun" and the overture to Weber's "Oberon."

From _____

Address _____

Date NEW YORK HERALD DEC 3

ORCHESTRAL concerts by native and by visiting orchestras, song recitals in almost every sung language, chamber music and instrumental recitals—all go to make a wealth of music that seems to touch the musical high water mark of the year this week.

First there are the two Boston Symphony Orchestra concerts at Carnegie Hall, Thursday night and Saturday afternoon, with Miss Kathleen Parlow, Canadian violinist, soloist on both occasions. On Thursday night Mr. Max Fiedler will conduct Brahms' Fourth Symphony, Cherubini's "Lodoiska" overture and Tschaikowsky's "Romeo and Juliet," while Miss Parlow will play Saint-Saëns' violin concerto.

At the Saturday matinee the Boston Orchestra will play Rimsky-Korsakoff's "Suite Scheherezade," and Brahms' "Academic Overture," and Miss Parlow will contribute Bruch's Scotch Fantasie.

From TIMES

Address New York City.

Date DEC 3 1911

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9 respectively. At both concerts the soloist will be Kathleen Parlow.

The programme for Thursday evening comprises Cherubini's overture, "Lodoiska," Brahms's Fourth Symphony, Saint-Saëns Concerto in B Minor for violin, and Tschaikowsky's "Romeo and Juliet." Mr. Fiedler resurrected the "Lodoiska" overture of Cherubini for his fourth concert in Boston. The opera "Lodoiska" was produced at the Theatre Feydeau, in Paris, on July 18, 1791.

On the Saturday afternoon programme, the principal number will be Rimsky-Korsakoff's symphonic suite "Scheherazade." At this concert Miss Parlow will play Bruch's "Scotch Fantasie." The final number on the programme will be Brahms's Academic Festival Overture.

Arthur Whiting, harpsichord, assisted

From WORLD

Address New York City.

Date _____

Boston Symphony.

The second pair of the Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9, respectively. At both concerts the soloist will be Kathleen Parlow.

The programme for Thursday evening comprises Cherubini's almost forgotten but exceedingly charming overture "Lodoiska," Brahm's Fourth Symphony, Saint-Saens's concerto in B minor for violin, and Tchaikowsky's "Romeo and Juliet." Mr. Fiedler resurrected the "Lodoiska" overture of Cherubini for his fourth concert in Boston. It was this opera that made the composer famous throughout Europe, and on account of it he was hailed as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school.

On the Saturday afternoon programme the principal number will be Rimsky-Korsakoff's gorgeous symphonic suite "Scheherazade," in which the Russian composer inspired by the "Thousand Nights and a Night," has written one of the most brilliant works in orchestral literature. Nothing that the Orchestra plays exhibits to such advantage its virtuosic qualities and its lovely tone color. At this concert Miss Parlow will play Bruch's Scottish Fantasie.

The final number on the programme will be Brahms's Academic Festival Overture.

From EVENING STAR,

Address Baltimore, Md.

Date DEC 2 1911

Boston Symphony Orchestra

Baltimore is to have the rare privilege of hearing Liszt's great Dante symphony at the next Boston Symphony Concert in the Lyric Theater on Wednesday evening, December 6th. In the symphony the orchestra will have the assistance of the Philharmonic Chorus of this city. Equally interesting will be the first appearance here of Kathleen Parlow, the extraordinary young violinist.

From EVENING MAIL,

Address New York City.

Date _____

BOSTON SYMPHONY CONCERTS.

The second pair of Boston Symphony concerts will be given Thursday evening and Saturday afternoon in Carnegie Hall. The programme will include Cherubini's overture, "Lodoiska," Brahms' Fourth symphony, Saint-Saens's violin concerto and Tschaikowsky's "Romeo and Juliet." Kathleen Parlow will be the soloist, as also on Saturday afternoon, when she will play the Bruch Scotch fantasy, and the rest of the programme will include Rimsky-Korsakoff's symphonic suite, "Scheherazade, and Brahms's "Academic Festival Overture." Friday evening the orchestra, with Miss Parlow as soloist, will appea in Brooklyn.

From EVENING SUN,

Address Baltimore, Md.

Date DEC 2

SECOND BOSTON CONCERT

Soloist Will Be Kathleen Parlow, A Young Canadian Violinist.

The program which Max Fiedler has arranged for the second Boston Symphony Orchestra concert, to be given at the Lyric next Wednesday evening, will introduce to Baltimore as soloist Kathleen Parlow, the young Canadian violinist. She will play Saint-Saens' concerto in B minor No. 3.

Liszt's "Dante" will be the symphony. It is in two parts, the first being the "Inferno" and the second the "Purgatorio" and "Magnificat." The conclusion, which is the "Magnificat," will be sung by the Women's Philharmonic Chorus of this city. The last number will be Tschaikowsky's overture "Romeo and Juliet."

From TRIBUNE,

Address New York City.

Date DEC 10 191

MUSIC

THE BOSTON ORCHESTRA

Miss Parlow and Bruch's Scottish Fantasia.

There was no new music at the second afternoon concert for this season of the Boston Symphony Orchestra in Carnegie Hall yesterday, and the solo performer repeated a composition which she had played before another local audience a month ago; but the concert was none the less an interesting one, fascinating by reason of the qualities which make all the concerts of the Boston Orchestra, whether or not some of their features invite discussion or even dispraise (which is seldom), interesting, perhaps not in despite of the fact, but because they invite discussion. The elements which are seeking just now more successfully than ever to prey upon the purveyors of music for the reason that the rampant spirit of commercialism has seized upon managers, performers, conductors and the backers of large musical institutions (those who would like to appear as philanthropists, but are too often seekers after polite notoriety), alike, are putting forth strenuous efforts to stifle honest criticism, but the musical public, upon whose support everything that is sound, sane, sweet and healthy must forever rest, as yet shows no disposition to be deceived by the braying of asses or the yelps of hounds after blood money, and there is no cause for discouragement. "The year's at the spring, And day's at the morn. . . . God's in his heaven, All's [illegible] with the world," up to the present

Perhaps the Boston Orch[illegible] need no such introduction, but it may serve a purpose in the way of contrast. At any rate, the audiences which gather in Carnegie Hall to listen to them disclose that healthy appreciation of good music which justifies confidence in the honesty, taste and intelligence of the people which honest, intelligent and impartial criticism seeks to promote in the face of the forces which are seeking to discredit it.

Mr. Fiedler, as he has done before, sought to make a larger appeal to the popular liking for easy entertainment than he did at the concert on Thursday evening. He brought forth the fascinatingly picturesque "Scheherezade" of Rimsky-Korsakow, with its glowing colors and its invitation to the fancy; the "Scotch Fantasia," for violin and orchestra, by Max Bruch, so well calculated to warm and also to irritate in a way the lovers of British folksong, and the "Academic Festival Overture," by Brahms, equally interesting as artistic music and as a celebration of German university life, with its fantastic functions and its ingratiating melodies. In all this there was nothing that called for profound reflection. Instead, every measure proclaimed and promoted peace of mind, contentment and joy in life. Of course, the virtuoso qualities of the orchestra shone resplendent in the music of the arch Oriental soloist, Rimsky-Korsakow, but without working an estoppal to the conviction which many of the keen listeners must have felt that, so far as the solo wind instruments are concerned, New York has superior artists in both the Philharmonic and Symphony Orchestras. The Boston men benefited greatly, however, from the excellence of the ensemble of which they formed a part, and Mr. Witek deserved fragrant guerdons for the manner in which he played the solos.

Miss Parlow, who is set down to be a particularly pervasive factor in this season's activities, played the Bruch Fantasia more effectively than she did a month ago at a concert of the Symphony Society in the Century Theatre; but she had the advantage of a better concert room acoustically and greater confidence in her own powers, resulting from her experience in the tour which she has just concluded with the Boston organization. The fine sweep of her bow arm, her fearless attack, her delicate sensibility, all made their accustomed appeal to the admiration of her hearers. Yet her intonation was not flawless. Has any player's ever been in this composition? Ysaye's was not when he introduced the composition here as a novelty, and of all the violinists of the day he seemed to be the one to whose measure the composition was cut. Designed, most obviously designed, to address itself to the popular heart, the Fantasia is as full of pitfalls for the virtuoso as it is of a certain mystification for the analyst. It seems to have been a fruit of Bruch's experience when from 1800 to 1803 he was conductor of the Liverpool Philharmonic Society. He described it as a "Fantasia . . . for the violin, with orchestra and harp, with the free use of Scottish folk-melodies." When it was first played in England, where it had been announced as a "Scottish concerto," the critics were so nonplussed that one of them boldly asserted that it was "neither a concerto nor Scotch." He and his colleagues were hard put to it to find the Scottish airs, evidently expecting to find them standing out boldly on the pages of a work to which they had given the title. Evidently they overlooked the phrase "free use." Said one of the critics: "The melodies 'Auld Rob Morris,' 'There Was a Lad,' 'Who'll Buy My Calleo Herrin'?' 'Scots Wha Hae' are hardly recognizable." Well, all of them are not, perhaps because they do not occur in the composition. The second and third would have to undergo a greater metamorphosis than Bruch has subjected "Scots Wha Hae" to before a parellel could be found between them and anything which speaks out of the Fantasia. "Auld Rob Morris" was probably in the mind of the composer when he wrote his Adagio. It is a fine specimen of Scottish tune, and affectionate fancy has gone so foolishly far as to attribute its invention to Rizzio, the unfortunate friend and music master of Mary Queen of Scots. The Scherzo of the Fantasia is simply entitled "Dance," but no Scotchman will ever find in it a suggestion of his national dances, the reel and strathspey, which are in a very different measure. Bruch made his martial finale out of the tune, which he probably found associated only with Burns's "Scots Wha Hae," but for which, as "Hey Tuttie Taitie," a vast antiquity has been claimed. Bruch changed it radically, but no more than Burns changed the sentiment of its words when he wrote "Scots Wha Hae" for it, and not as much as Lady Nairne did when she adapted it to "The Land o' the Leal." As a matter of fact, Bruch did not transcribe Scottish melodies or write variations on them, but took fragments of tunes that pleased him or seemed serviceable and combined them into themes—sometimes, as we think, going to the folk-songs of England and Wales, as well as Scotland, for his material. And yet the Fantasia is Scotch, and a boon to violin virtuosi.

H. E. K.

[89]

From PHILADELPHIA, PA.
Address
Date NOV 5 1911

BOSTON SYMPHONY IN CONCERT AT ACADEMY

Rimsky - Korsakoff's 'Scheherazade' Chief Feature of the Program

MISS PARLOW, SOLOIST

Ably Interprets the Long 'Fantasia on Scottish Airs,' by Max Bruch

RIMSKY - KORSAKOFF has of late years become a familiar name on concert programs. He is chiefly represented by his symphonic suits—"Scheherazade"—in whole or in part—and this melodious and "atmospheric" composition has been made to serve a variety of purposes.

The Boston Symphony made its second visit of the year to the Acadamy of Music last evening, offering the charming musical setting of "The Thousand and One Nights" as its chief orchestral feature. It may be recalled that last season the Russian ballet utilized much of this score as dance music, and portions of the suite frequently figure on symphony programs among the "miscellaneous selections."

The entire four parts of this interesting achievement were submitted last night. The incidents of the tales have been purposely rather vaguely depicted by Rimsky-Korsakoff, but the orchestral tone and coloring are usually sufficiently definite to suggest at least the spirit of the polyphonic picture attempted.

On the original score, these captions appear as "The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," and "The Young Prince and the Young Princess," while the fourth movement bears this more detailed description—"Festival at Bagdad; the Sea; the Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior; Conclusion."

Picturesqueness is, perhaps, the salient quality of the work. The languorous beauty and calm of the Indian ocean is portrayed with delicately subtle art in the sea motive, which dominates much of the composition, while the dash and abandon of the "Festival at Bagdad," with its syncopated rhythms, exemplifies the easy mental transition from the Muscovite to the oriental mind, and the essential verity of Napoleon's famous dictum anent the scratching of a Russian.

Max Fiedler infused his reading of the work with all the exigent qualities of undiluted romance, and its performance was cordially received by the large audience.

Kathleen Parlow, the young Canadian violinist, whose development since her first appearance here about a year ago has been so rapid, was the soloist. She interpreted with rich and dignified art the long "Fantasia on Scottish Airs," by the rather ponderous Max Bruch. The melodic basis of this work is highland songs and rhythms, much disguised, it is true, sufficiently developed to lend more color to the concerto than is common in Bruch's compositions.

Miss Parlow displayed the virile and eloquent tonal assets of her art, and her proficiency in bowing. The latter was especially well exhibited in the cantabile melodies of the adagio movement. There is not a great deal of pyrotechnic exaction in the composition, which speaks well for Miss Parlow's choice of it. This accomplished virtuoso is artistically above such a medium to express the possibilities of her playing.

The concert closed with Brahm's brilliant academic overture, with its stirring treatment of the universal college theme, "Gaudeamus Igitur."

From EVENING STAR,
Address Washington, D. C.
Date DEC 9 - 1911

Boston Symphony Orchestra.

Three numbers compose the program which the Boston Symphony Orchestra will play in the New National Theater Tuesday afternoon at the second concert of its annual series. The soloist will be Kathleen Parlow, the young Canadian violinist who has already made a profound impression on the music-loving public of this country. She is described as richly temperamental and gifted with fine taste. Here she will play Saint-Saen's "Concerto in B Minor No. 3."

The principal offering on the program will be Rimsky-Korsakoff's "Scheherazade," symphonic suite after "The Thousand Nights and a Night." Rimsky-Korsakoff, a Russian, knew his orient well and as "picture music" his "Scheherazade" is a vivid delineation. The last number on the program will be Brahms'

[89]

From STANDARD UNION,
Address Brooklyn, N. Y.
Date DEC 9 1911

Estabi

BOSTON SYMPHONY GIVES SECOND CONCERT.

A Russian's conception of the Arabian Nights, a fantasie on Scottish ballads, the delightful obscurities and vague coloring of the newest of the French modernists and an old-favorite classical overture—that sums up the programme presented by the Boston Symphony Orchestra at its second concert of the season in the Academy last evening. As may be judged, it was an evening of rich orchestral coloring. The interpretation of the Oriental atmosphere in the "Scherazade" suite of Rimsky-Korsakoff, and later of the pale, fleeting tints of the Debussy "Prelude to the Afternoon of a Faun," included very nearly everything in orchestral effects as they are known to-day. Conductor Fiedler and his incomparable musicians gave a performance that will stand for some time as the acme of orchestral excellence. Other orchestras come and go, but there is only one Boston Symphony.

A rather unusual soloist was the slim young girl who played so brilliantly the Bruch concerto with the orchestra. Unlike most of the assisting artists that have been heard on these occasions, Miss Kathleen Parlow is a native American—Canadian, to be exact, though her early education was obtained in California. All of the temperament and the depth of musical feeling that are usually associated with the artists from abroad and that are sometimes thought to be their exclusive attribute, appeared to be hers, and she played with an authoritative manner that few violinists have been able to summon. Miss Parlow received a royal reception at the close of the concerto. The selection itself was one designed to bring out the singing tone of her instrument. What better than Scotch ballads for this purpose? Especially well done was the finale, the thematic material of which is the warlike "Scots Wha Hae," and it was this portion of the work that took the great audience by storm. Technically Miss Parlow's playing was superb. Though only twenty-one this remarkable artist has been appearing in public for fifteen years.

Though Debussy's prelude was liked for its unusual colorings and though the Weber "Oberon" overture is always sure of applause, it is the first number on last night's programme that will be the longest remembered by those fortunate enough to have heard the concert. One may readily imagine that the "Arabian Nights" contains rich material for descriptive music, and one can surely not find a composer who makes better use of his themes than Rimsky. Sindbad and his ship, the Kalander Prince, the love tale of the Young Prince and the Young Princess, and a festival at Bagdad, with the consequent wrecking of Sindbad, all these furnish the opportunities for melodies and motives, and when in the finale a combination of all the best that has gone before is made the effect is gorgeous. Curiously interesting is the theme that represents Scherazade, the story-teller, herself. This is played by a solo violin and continues on to the very end of the final movement. Wonderfully realistic are the motives that represent the sea and the ship and the waves. Despite the really great music that followed the symphonic suite on last night's programme, the little ship sailing on and on with the rhythmic accompaniment of waves persisted in sticking in the mind. The orchestra was applauded for nearly five minutes at the close of the suite.

Newspaper Clipping Bureau in the World

From [illegible]
Address PHILADELPHIA.
Date

OPERA *and* CONCERT

"Parsifal" With Familiar Cast—An All-orchestral Program by the Local Band—Its Plans for Gala Concerts—Other Musical Items.

THREE numbers comprise the program which the Boston Symphony Orchestra will play in the Academy of Music Monday night at the second concert of its annual series. The soloist will be Kathleen Parlow, the young Canadian violinist who has already made such an impression. Leopold Auer, of St. Petersbourg, has been for many years a noted violinist and pedagogue, but the credit of having trained three such violinists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist has given him an undisputed place in the first rank of the teachers of the violin. While all three of these violinists have characteristics in common which they derive from their teacher, each has a distinct individuality, and none has a more distinct one than Miss Parlow. She has musical insight, is richly temperamental and gifted with taste. Here she will play Bruch's "Scottish Fantasie." The principal orchestral offering will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheheryzade," symphonic suite after "The Thousand Nights and a Night." As "picture music" "Scheherazade" is a vivid delineation of the subject which is its program. The suite is in four parts, and is written with "virtuoso" demands, for the various solo instruments. The last number will be Brahms' "Academic Festival" overture.

From TIMES,
Address New York City.
Date DEC 10 1911

THE BOSTON ORCHESTRA.

Rimsky Korsakoff and Brahms Played —Miss Parlow Again the Soloist.

There were but three numbers on the programme of the Boston Symphony Orchestra's concert in Carnegie Hall yesterday, and the chief interest, so far as the music was concerned, lay in Rimsky Korsakoff's symphonic suite, "Scheherazade," that began it. It is not only the composer's finest work; it can properly be called the finest work that the younger Russian school—they that cast out Tschaikowsky from their fellowship as too much of a cosmopolitan—has to its credit. There are in it a large sweep of imagination, richness of musical idea, admirable skill in orchestration. It is programme music that leaves the listener free to let his fancy play and to submit himself wholly to what the composer had to express in a specifically musical way. The titles of the four movements are enough, even though, as Mr. Hale points out in his programme notes, they are largely indefinite. But the music stimulates. The rhapsodizing phrase that suggests the narrator is of itself a musical personality. The picture of the sea that is given by the broadly undulating first movement has, as such, hardly its equal in music; and the other movements are of graphic picturesqueness. Their Oriental quality is especially fascinating; the suggestion of the oriental reiteration and monotony is conveyed, and yet the music is not of itself monotonous or wearying. The quaint and characteristic instrumental solos that from time to time figure as the narrator were exquisitely played, especially those for the violin, the oboe, and the flute; and the performance as a whole had sonority and breadth.

Miss Kathleen Parlow, violinist, again played as soloist; she gave Bruch's "Fantasia on Scottish Airs," which is receiving public notice this season to a degree beyond its deserts. It was heard for the third time yesterday afternoon, and the Winter is yet young. Miss Parlow, who is responsible for one of the previous performances, plays it with a splendid nerve and gusto, with fine tone and finished technique; and this time without the bit of sentimentalizing that she put into the piece when she gave it some weeks ago with the New York Symphony Orchestra. It is the ripest and most artistic performance that Miss Parlow has given here; and it is in many respects violin playing of the highest rank. It seems clearer at every appearance she makes that a place is reserved for her among the masters.

The concert was brought to an end with Brahms's "Academic Overture."

From EAGLE,
Address Brooklyn, N. Y.
Date DEC 9 - 1911

THE BOSTON SYMPHONY.

Rainbow Hues Shimmer Through th Academy—Triumph of Kathleen Parlow.

Iris, the rainbow-hued goddess, in Virgil's epic poem, was sent by Jove from heaven to release the breath of one about to pass to the other world. All the hues of the rainbow flooded the opera house auditorium of the Brooklyn Academy of Music, last evening, when the second in a series of five Philharmonic concerts, under Institute auspices, was given by the Boston Symphony Orchestra. Unlike the mythologic story in the "Aeneid," the opulence of color did not release souls to the other world but kept them in rapt enjoyment in this for two hours, free from cares in life. It might be appropriately mentioned that Professor Hooper would fill congenially the role of Jove in sending the Iris of the evening. Shifting color characterized the symphonic suite, "Scheherazade" (after the "Thousand and One Nights"), opus 35, by Rimsky-Korsakoff, in the movements, "The Sea and Sindbad's Ship," "The Story of the Kalendar Prince," "The Young Prince and the Young Princess" and "Festival at Bagdad and Storm at Sea," when the ship went to pieces on a rock. Piercing the floor of color, here and there, was the shimmering, white light of the Scheherazade motive, on the first violin. In the vivacious ending, where there were rapid changes from two-eighths to two-sixteenth and to three-eighth times, there was a dazzling mingling of colors.

Mr. Fiedler never held his men together better; they played as one man. He had a firm hand even in the mighty rush of sound and skillfully wove the colored threads in and out, now with pronounced effects and again with interlacing tints, in the tapestry picture that was presented on the instrumental loom. Debussy's prelude to "The Afternoon of a Faun," was like a landscape seen through an afternoon, mellow haze in Indian summer. All was intangible, floating, atmospheric and dreamy.

Miss Kathleen Parlow, violin soloist, fairly swept the audience away by her playing of Bruch's "Fantasia on Scottish Melodies," for violin and orchestra. She was recalled again and again. From whom did this daughter of "Our Lady of the Snows" inherit such German force and directness and such Latin emotion? Miss Parlow advances rapidly in technique and command and the most eminent of the violinists may soon be compelled to look after their laurels. Her tone on the upper strings is silky, those on the lower strings soft and mellow and her phrasing is very near to perfection. Her performance was as though technique had been forgotten and violin-speech translated into thought-language. Well did she interpret the composer in her leading up to and playing of the old Scotch airs, "Auld Robert Morris," "There Was a Lad," "Who'll Buy My Caller Herrin?" and "Scots Wha Hae Wi' Wallace Bled."

Sparkling and graceful was the last number, Weber's overture to the o-

From STAATSZEITUNG,
Address New York City.
Date DEC 11 1911

Bostoner Symphonie-Konzert.

In dem Samstag Nachmittag in Carnegie Hall abgehaltenen, vierten diesjährigen Konzert der Bostoner dirigirte Herr Fiedler Rimsky-Korsakoff's Suite „Scheherazade", wohl eines der erfreulichsten und vielfarbigsten Werke, das wir der neueren russischen Schule verdanken. Es ist so recht ein Werk für die Palette der Bostoner, die uns darin wahre Klangwunder bescheeren. Das ist einmal ein Ensemble, in dem jeder dem anderen in die Hände arbeitet, jeder dem anderen ebenbürtig ist, in dem es keine sogenannten todten Punkte gibt. Man schwelgte in Klangpracht, erfreute sich aber auch an der weisen Mässigung, die der Dirigent entfaltete und mit der er das Ueberwuchern der Farbe vor der Substanz verhinderte. Fast alle Vertreter der hervorragenden Instrumente erscheinen in diesem Werk zeitweilig als kleine Solisten, wir glauben aber keinem Unrecht zu thun, wenn wir aus ihnen Herrn Konzertmeister Witek hervorheben, der die Violinsoli mit prachtvollem Ton und bebendem Gefühl vortrug. Reicher Beifall lohnte den Meisterspielern.

Auch die „Akademische Festouverture" von Brahms fand eine durchaus vorzügliche Wiedergabe. Der Ernst, der diese Tonschöpfung durchzieht, gelangte ebenso zu seinem Recht als der gelegentliche Humor.

Frl. Kathleen Parlow, die kanadische Geigenfee, spielte Bruch's „Schottische Phantasie" mit einer für eine so junge Künstlerin bemerkenswerth gereiften Kunst. Da war kein Zagen und Schwanken zu verspüren, es klang alles in bewußtester Ausarbeitung, und nur der gelegentliche tonliche Uebereifer mahnte daran, daß man eine Künstlerin vor sich sehe, die noch nach dem Höchsten zu streben habe. Kathleen Parlow wird es erreichen. Das Publikum gab sich dem Zauber dieser Kunst mit ihrem fortreißenden Zug willig gefangen H.

Newspaper Clipping Bureau in the World

From
Address
Date

Max Fiedler, conductor of the Boston Symphony Orchestra, has resurrected the charming overture to Luigi Cherubini's almost forgotten opera, "Lodoiska," to open the concert of his band in Carnegie Music Hall next Thursday evening. The opera "Lodoiska" was produced at the Theater Feydeau, in Paris, on July 18, 1791. It was this opera that made the composer famous throughout Europe, and on account of it he was hailed as the revolutionizer of Italian opera and the reformer, if not the founder, of the French school.

Brahms' Fourth Symphony, Saint-Saens' melodically beautiful concerto in B-minor for violin and Tschaikowsky's "Romeo and Juliet," will form the balance of the program, the latter work to bring forward in the solo role, Miss Kathleen Parlow, who will be the soloist, also, of the Saturday matinee concert, the principal offering of which will be Rimsky-Korsakoff's brilliant symphonic suite "Scheherazade." At this concert Miss Parlow will play Bruch's "Scottish Fantasie." The final number on the program will be Brahms' Academic Festival Overture.

From EVENING BULLETIN,
Address Philadelphia, Pa.
Date

Boston Symphony's Second Concert

Three numbers comprise the program which the Boston Symphony Orchestra will play at its second concert of the season, at the Academy of Music next Monday evening, when Kathleen Parlow, the young Canadian violinist who has already made a profound impression in Philadelphia, as well as every place in which she has appeared, will be the soloist. She will play Bruch's Scottish Fantasie. The orchestra's principal offering will be Rimsky-Korsakow's gorgeous Oriental musical tapestry, "Scheherazade," a symphonic suite after "The Thousand Nights and a Night," the last number on the program being Brahms's "Academic Festival" overture.

From AMERICAN,
Address Baltimore, Md.
Date

Boston Symphony Orchestra.

The program that Mr. Fielder has arranged for the second Boston Symphony Orchestra concert which is to be given in the Lyric Theater on next Wednesday evening, December 6, is of unusual attraction. It will introduce to Baltimore as soloist, Kathleen Parlow, the extraordinary young Canadian violinist, who is the reigning sensation of the musical world today.

Here she will plan St. Saen's Concerto in B minor, No. 3. This work, full of melody, is one of the most grateful concertos that have been written for the violin and it has always been a favorite with the greatest violinists. The symphony will be Liszt's Dante.

The Magnificat in the last movement will be sung by the Women's Philharmonic Chorus of this city.

The third and last number

TRANSCRIPT.
DECEMBER 9, 1911

Symphony Hall: Symphony Concerts

As usual, after one of the monthly journeys of the Symphony Orchestra to New York and the neighboring cities, Mr. Fiedler has chosen familiar music for the next concerts at home. They fall, of course, on Friday afternoon and Saturday evening, and the programme comprises Beethoven's amiable symphony in B-flat; the orchestral arrangement of the "Love Scene" which is the climax of Strauss's opera "Feuersnot," and which the conductor chose for his first concert here; Strauss's rondo, "Till Eulenspiegel," his wittiest venture into musical irony and humor; and two pieces for violoncello and orchestra—Bruch's arrangement of the Jewish liturgical tune, "Kol Nidrei" and Böllmann's Symphonic Variations. In both Mr. Schroeder, the long and justly admired violoncellist of the orchestra, will play the solo part. His public, and the whole public, is loyal to him.

Sanders Theatre: Symphony Concert

THE third of the annual series of concerts by the Symphony Orchestra at Harvard is appointed for Thursday evening in Sanders Theatre. As usual, for these concerts, Mr. Fiedler has chosen orchestral numbers recently played at the Symphony Concerts in Boston, viz.: Franck's symphony, which the orchestra plays illuminatingly and feelingly and which is among the masterpieces of contemporary music and Tschaikowsky's pictorial and dramatic fantasia, "Romeo and Juliet." Between the two pieces, Miss Parlow, the violinist, will play Saint-Saëns's concerto in B minor. She is of the new and finer order of "soloists" at these Cambridge concerts.

From EVE. POST.
Address New York City.
Date

MUSIC AND DRAMA

Boston Symphony Orchestra.

Brahms's second symphony (which the Theodore Thomas Orchestra from Chicago will play in Carnegie Hall next Wednesday afternoon) is a work of genius which speaks to the heart as well as to the brain, and therefore appeals to all music lovers. The same cannot be said of the fourth Brahms symphony, which the Boston Orchestra played last night in Carnegie Hall; it is a work exclusively for the Brahmsites, who applaud indiscriminately and with equal fervor everything their idol ever wrote, be it made of gold, silver, copper, brass, or tin. In this symphony there are no gold bars, but there is quite a little silver and a good deal of copper. The brass does not enter till the last movement. But in spite of trombones, this movement is not, as marked, *passionato*, as even Hanslick was obliged to admit. He did, however, find this finale "like a dark well; the longer we gaze into it the more and the brighter stars we see."

Lucky man! Once, and once only, when Nikisch conducted it, did we see a few of those stars. Mr. Fiedler did not show them last night; he gave a rather dry reading of the work, regarding it, apparently, as a sort of musical counterpart of Kant's "Critique of Pure Reason." From the purely intellectual point of view his reading, like the symphony itself, was interesting, and, as already intimated, the audience applauded vigorously, and repeatedly called back the conductor.

Of its admirable make-up and training the orchestra had given proof before the symphony was played by its execution of Cherubini's antiquated "Lodoiska" overture; and at the other end of the programme, Tchaikovsky's "Romeo and Juliet" overture was played brilliantly. Kathleen Parlow was the soloist, and she chose the third Saint-Saëns for her concerto. We shall probably never again hear this lovely work given so entrancingly as it was once at a Philharmonic concert conducted by Colonne, when the violinist was Jacques Thibaud, and every bar was redolent of France. On that occasion we felt inclined to call it the finest of all concertos. Miss Parlow, of course, could not play it, nor Mr. Fiedler conduct it, with such Parisian elegance, grace, and esprit; yet it was an enjoyable performance of it they gave, apart from that odious comparison: Miss Parlow is still very young, and there is a girlish quality in some of her playing which will doubtless develop into maturity ere long. That she is a true artist, and that technique has no terrors for her, need not be said again. She played the exquisite andantino beautifully, and at the end of the concerto she was recalled repeatedly.

This evening she will play, at the Brooklyn Academy of Music, Bruch's "Fantasie on Scotch Airs," and the orchestra will add to it the "Scheherazade" suite of Rimsky-Korsakoff, Debussy's "Afternoon of a Faun," and Weber's "Oberon" overture. The Saturday afternoon programme in Carnegie Hall is the same, except that Brahms's splendid "Academic Festival" overture will be substituted for the Debussy and Weber numbers.

From RECORD
Address PHILADELPHIA, PA.
Date 1911

Three numbers comprise the program which the Boston Symphony Orchestra will play in the Academy of Music tomorrow night at the second concert of the season. The soloist will be Kathleen Parlow, the young Canadian violinist who has already made such a profound sensation not merely on the music-loving public of Philadelphia, but of this entire country wherever she has played. Leopold Auer, of St. Petersburg, has been for many years a famous violinist and pedagogue, but the credit of having turned out three such astounding violinists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist has given him an undisputed place in the first rank of violin teachers. While all three of these violinists have characteristics in common which they derive from their teacher, each has a distinct individuality and none is more

KATHLEEN PARLOW.

distinct than Miss Parlow. She has the complete technique that her two colleagues, Elman and Zimbalist, have and she has the large tone which characterizes Elman. She also has a profound musical insight that seems to be characteristic of Auer's pupils. In addition to this, she is richly temperamental and gifted with fine taste. Miss Parlow has gone beyond the point where she may be regarded simply as a great "woman" violinist. She is easily able to hold her own with any violinist in the world. Here she will play Bruch's "Scottish" Fantasie.

The pricipal offering on the program will be Rimsky-Korsakoff's "Scheherazade" symphonic suite. In the whole literature of orchestra music there is no work so peculiarly Oriental as this. Rimsky-Korsakoff, a Russian, knew his Orient well and as "picture music" his "Scheherazade" is a vivid delineation of the subject. The program is in four parts and is written in the most supreme virtuoso style not only for the orchestra as a whole, but for the various solo instruments. The last number will be Brahms' "Academic Festival" overture.

AMERICAN

DECEMBER 10, 1911.

CONCERT IN CAMBRIDGE.

Symphony Orchestra Sanders Theatre, December 14

The third Symphony concert of the Sanders Theatre, Cambridge, will be given next Thursday evening, December 14. The soloist will be Miss Kathleen Parlow, whose thirteenth consecutive appearance this will be with the orchestra. She will play Saint-Saens Concerto in B minor for violin and orchestra. The Symphony will be Franck's in D minor, the performance of which aroused such enthusiasm at a recent Symphony concert in Boston.

The final number on the program will be Tschaikowsky's "Romeo and Juliet" overture.

SYMPHONY MEMBERS HOME.

Second Southern Trip Proves a Big Success.

The Symphony Orchestra returned from its second Southern trip late last night and will make a flying trip to Springfield, returning by special train the same night. The second Southern trip was as successful in every particular as the first. The only embarrassment the orchestra has at these concerts is that the capacity of the various halls at which it plays is not sufficient to accommodate all those who wish to hear the concerts.

Alwin Schroeder, 'cellist, is scheduled as soloist for the ninth rehearsal and concert on next Friday afternoon and Saturday evening respectfully. He will play Bruch's "Kol Nidrei" and "Boellmann's Symphonic variations for violoncello and orchestra. The last-named piece will be heard for the first time at the Symphony concert. The first number on the program will be Beethoven's Fourth Symphony in B flat major. The final numbers will be the love scene from Richard Strauss's opera "Feuersnot," which Mr. Fiedler played with so much success in the early part of his first season in Boston, and "Till Eulenspiegel."

From PRESS
Address PHILADELPHIA, PA.
Date DEC 5 1911

BOSTON ORCHESTRA PARLOW SOLOIST

No Symphony, but a Symphonic Suite, and Violinist Plays Bruch Fantasia.

Program.

Rimsky-Korsakoff Symphonic Suite, "Scheherazade," Op. 35
Bruch—Fantasie on Scottish Airs, for Violin and Orchestra, Op. 46.
Brahms Academic Festival Overture, Op. 80
Conductor ..... **Max Fiedler**
Soloist ..... Kathleen Parlow

The second of the Boston Symphony Orchestra concerts was given at the Academy of Music last evening, with Max Fiedler as conductor and Kathleen Parlow as soloist. The program did not contain the usual Symphony, but instead the orchestra played the brilliant Rimsky-Korsakoff Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35, as its first number. This was an agreeable deviation, for the Rimsky-Korsakoff is a long composition, in four movements, symphonic in character and is worthy in every way of a hearing each season. That Mr. Fiedler's selection of the Russian's suite was in every way approved must have been apparent to the conductor, for its playing brought to him one of the most enthusiastic ovations he has ever received in this city. At its conclusion he was called out a number of times and so emphatic was the demonstration of pleasure that upon one of his appearances he compelled the musicians to rise with him to share it, and still the audience would not desist until he compelled his concertmaster, A. Witek, who had contributed so much to its success, to rise, and hand-in-hand to bow acknowledgment.

The Boston Orchestra has never played anything better than "Scheherazade" in the years which they have been coming to this city. It is one of the most delicate and tuneful of all compositions of its character. Its enchanting theme-melody, introduced early in the first movement, and known as the "Sea Motive," is worked out in delightful variations through all four. It is a musical setting of the sea and shows that the composer was thoroughly familiar with his subject in the calm and turbulent phase of the restless waters, terminating with the wild hurrah as the ship dashes upon the fatal rock. The third movement was especially enjoyed, which is andante in character, with a constant recurrence of a song-like melody, around which is worked some highly original and daringly effective orchestration.

The final orchestra number was Brahms' Academic Festival Overture, Op. 80, a noble and stately work, which Mr. Fiedler gave its full dignity. It is thoroughly Teutonic and introduces the German social spirit through several of the popular student songs.

Miss Parlow chose for her number Bruch's popular Fantasie on Scottish Folk-melodies, which is of a character to show her finished art in its most delightful phase. Miss Parlow played here one month ago as soloist at the fourth pair of concerts by the Philadelphia Orchestra, Tschaikowsky's Concerto in D Major. This latter composition affords her much greater opportunity to display the wonderful power she has over her instrument, but last evening's selection is far more tuneful, appealing and enjoyable to the average concert-goer in its introduction of four popular Scotch melodies, worked into four movements which the violinist combined into two. Miss Parlow put all the delicate resources of her art into her work and played the Bruch number with a fine exhibition of execution, accompanied by all the dainty temper of the true artist.

The Boston Orchestra will not play again in this city until January 8, when Josef Hofmann will be the soloist.

From EVENING JOURNAL,
Address New York City.
Date DEC 1911

The second visit of the Boston Symphony under Max Fiedler takes place on Thursday evening and Saturday afternoon, with Miss Kathleen Parlow the soloist at both concerts. Brams' Fourth Symphony and Saint-Saens's B minor violin concecto will be the chief numbers of the first programme, and Rimsky-Korsakow's "Scheherazade" suite and Tschaikowsky's "Romeo and Juliet," as well as Bruch's Scotch fantasy for violin and orchestra, the principal features of the second programme.

From
Address PHILADELPHIA, PA.
Date DEC 3 1911

Kathleen Parlow will be heard again to-morrow night at the Academy of Music—this time with Max Fiedler's able symphony orchestra from Boston. The visits of this wonderful young Canadian violinist cannot be too frequent.

[90]

Established: London, ... rk, 188

From EVENING NEWS,
Address Baltimore, Md.
Date DEC

WONDER ON VIOLIN TO PLAY AT LYRIC

Kathleen Parlow Will Be Soloist With Boston Symphony.

The program that Mr. Fiedler has arranged for the second Boston Symphony Orchestra concert, which is to be given in the Lyric next Wednesday evening, is of unusual attraction. It will introduce to Baltimore as soloist Kathleen Parlow, the young Canadian violinist, who is the sensation of the musical world today. She has the complete technic that her two colleagues, Elman and Zimbalist, have and she has the large tone which characterizes Elman. Here she will play Saint-Saens' concerto in B minor No. 3. This work has always been a favorite piece with the greatest violinists.

The symphony will be Liszt's "Dante." Liszt wrote two symphonies, the first inspired by Goethe's "Faust," the second inspired by Dante's "Divina Commedia." Of the two the "Faust" is the better known and probably it is the greater, but from many points of view the "Dante" symphony is the more interesting to the student, for the ultra-modern composer of today owes more to this work than to any other that Lisst wrote.

The symphony is in two parts. The first is called the "Inferno" and the second the "Purgatorio and Magnificat," and the conclusion, which is the "Magnificat," is sung by a chorus of women's voices. Mr. Fiedler placed this on the Liszt program he made last October to celebrate the centenary of Liszt's birth, and its performance in Boston was a memorable one. Here the "Magnificat" in the last movement will be sung by the Women's Philharmonic Chorus of this city.

The third and last number will be Tschaikowsky's overture, "Romeo and Juliet."

Newspaper Clipping Bureau in the World

From LEDGER
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Three numbers comprise the programme which the Boston Symphony Orchestra will play in the Academy of Music tomorrow night at the second concert of its annual series. The soloist, as already announced, will be Kathleen Parlow, the young Canadian violinist, who has already made such a profound sensation not merely among the music-loving public of Philadelphia but wherever she has played. Leopold Auer, of St. Petersburg, has been for many years a famous violinist and pedagogue, but the credit of

MORTIMER WILSON

A recital of Mr. Wilson's own compositions will be given at the Bellevue-Stratford on Tuesday afternoon.

having turned out three such astounding violinists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist has given him an undisputed place in the first rank of the teachers of the violin. While all three of these violinists have characteristics in common which they derive from their teacher, each has a distinct individuality and none has a more distinct one than Miss Parlow. She has the complete technique that her two colleagues, Elman and Zimbalist, have, and she has the large tone which characterizes Elman. She also has a profound musical insight that seems to be characteristic of Auer's pupils. In addition to this, she is richly tempermental and gifted with fine taste. Miss Parlow has got beyond the point where she may be regarded simply as a great "woman" violinist. She is easily able to hold her own with any violinist in the world, man or woman. Here she will play Bruch's "Scottish" Fantasie.

The principal offering on the programme will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade," a symphonic suite after "The Thousand Nights and a Night." In the whole literature of orchestral music there is no work so peculiarly Oriental as this. The last number on the programme will be Brahms's "Academic Festival" Overture.

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Date ... DEC 3 - 1911

Boston Symphony Orchestra

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The suite is in four parts and is written in the most supreme virtuoso style, not only for the orchestra as a whole, but for the various solo instruments. The last number on the program will be Brahms' "Academic Festival" Overture.

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BOSTON ORCHESTRA

Its Concert at the Academy of Music Last Evening

The concert given by the Boston Symphony Orchestra at the Academy of Music last evening was not of a nature to invite or require any extended comment. There were only three numbers on the program. It began with Rimsky-Korsakoff's "Scheherazade" suite; it included Bruch's Scot Fantasia for violin and orchestra in which the solo instrument was played by Miss Kathleen Parlow; and it closed with Brahms' Academic Festival Overture, Op. 80, a conventional, made-to-order piece of work for which many of Brahms' most enthusiastic admirers have a distinct distaste.

It will have to be admitted that this was a pretty slim and unsatisfying arrangement, and there is little doubt that it was predominantly disappointing. There is beauty of a kind in the Rimsky-Korsakpff suite and it gave the orchestra an opportunity of which due advantage was taken to display its virtuosity, but it contains about as much poetry or emotion as a kaleidoscope, and it might not be easy to name anything that grows wearisome more rapidly than music that is first, last and all the time descriptive. The "Scheherazaade" suite makes its appeal exclusively to the connoisseur in tonal tints and structural complications,and as the central feature of a symphonic program it is out of place.

Nor is the Bruch fantasia on Scotch airs one of the most ingratiating and effective compositions for the violin ever written, and it could have been wished that Miss Parlow's finished art had been exhibited through a more grateful medium. It contains some interesting materials. It shows an intimate acquaintance with the resources and potentialities of the solo instrument, while the ingenuity with which the melodies which it employs are disguised almost beyond recognition is certainly remarkable. It was admirably interpreted by Miss Parlow, with the utmost brilliancy of execution, purity of tone and sincerity of feeling, and the hearty applause which her performance elicited was well deserved.

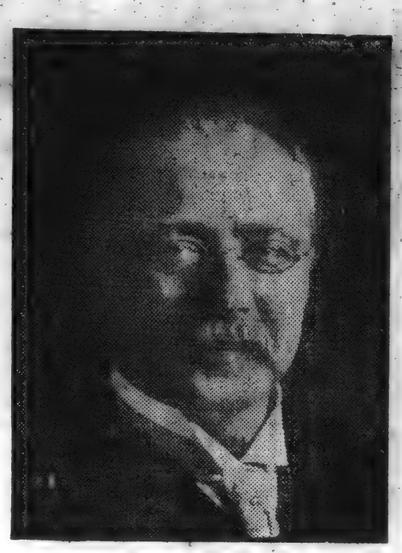
The next of these concerts will take place on Monday evening, January 8, when Joseph Hofmann will be the assisting artist.

Newspaper Clipping Bureau in the World
From ... REPUBLICAN,
Address ... Springfield, Mass.
Date ... DEC 3 -

BOSTON SYMPHONY PROGRAM.

Kathleen Parlow to Be Soloist at Concert in Court Square Theater on the 11th.

The sale of seats for the concert which the Boston symphony orchestra is to give in the Court Square theater on Monday evening, the 11th, will open at the box office of the theater Thursday morning. The usual scale of prices will be maintained. The coming of the Boston symphony orchestra is always an event—even



MAX FIEDLER.

[Conductor of the Boston Symphony orchestra.]

in cities which have long-established orchestras of their own. The hold this orchestra has on the musical public throughout the country is stronger now than it has ever been in the past. With practically no festivities, the 30th anniversary of the orchestra was celebrated in Boston last October, but this anniversary gave opportunity for a general review of the extraordinary career it has had since it began in its very modest way, in the fall of 1881.

This is the last year of Max Fiedler's engagement. He came for one season; he will have stayed for four. In that time he has made for bimself a most enviable reputation as a skilled conductor, as an honest, sincere artist and as an attractive man. In that time he has seen the orchestra flourish as it had never before flourished in its history. Mr Fiedler has been distinctly a popular conductor.

Mr Fiedler's program is typical of his skill in this direction. The symphony he has chosen is Tschaikowsky's "Pathetic," which, curiously enough, the orchestra has never played here. In modern music Mr Fiedler is at his best, for his temperament seems to be particularly sympathetic to it. The program begins with Weber's "Der Freischutz" overture, and the last two numbers are Debussy's exquisite prelude to "The Afternoon of a Faun" and Sibelius's stirring symphonic poem, "Finlandia," both of which are new to this city. In other words out of four orchestral numbers, three will be novelties, or practically novelties.

The soloist will be Kathleen Parlow, the young Canadian violinist, who made a profound impression here last spring at the music festival. She will play Bruch's fantasia on Scottish folk melodies.

Newspaper Clipping Bureau in the World
From ... PRESS,
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Date ... DEC 10 1911

CONCERTMASTER VIES WITH SOLOIST FOR REAL HONORS

Witek of Boston Symphony Orchestra Does Remarkable Playing.

PARLOW HEARD IN FANTASIA

Canadian Artist Performs Bruch's Scottish Number in Excellent Style —Brahms Overture Given.

There were two solo violinists at yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall, though the name of one only figured on the programme.

For Kathleen Parlow, all robed in pink, was reserved the privilege of assuming stellar prominence. But Anton Witek, concertmaster of the orchestra, deserved quite as much distinction for his remarkably fine playing of the solo violin parts in Rimsky-Korsakoff's highly colored and picturesque symphonic suite, "Scheherazade," and it seemed a pity that Fiedler did not ask him to get up from his desk and bow to the audience alone instead of calling upon the entire body of players to rise in acknowledgment.

To be sure, Fiedler did make a cursory gesture toward Witek when the orchestra was thus receiving the well-merited plaudits of the crowd, and Witek inclined his head slightly in response; but that little interlude passed almost unnoticed.

It would be difficult, if not impossible, to find among concertmasters the world over a man as well equipped for solo playing as Anton Witek, a fact brought out emphatically yesterday when he was thrown into close juxtaposition with so gifted and famous an exponent of violinistic achievements as Miss Parlow. By comparison he did not suffer in the least. His tone, if not as large, was smoother, mellower and of more penetrating sweetness; his technique, though not put to so great a test, was faultless; his style of playing far more mature and reposeful.

But of course, Miss Parlow, being in the foreground and conspicuous to the eye as well as to the ear, carried off the popular honors of the afternoon. For her intrinsic work, without any reference to the admirable achievements of the older musician, it is only fair to say that she richly deserved all the manifestations of approval she aroused by her excellent performance of Bruch's Fantasia on Scottish Airs. To say, however, that her playing revealed extraordinary virtuosity or musical grasp would be exaggeration.

Such qualities, though, were prominent in the brilliant performance given by the orchestra under Fiedler's exuberant guidance of Rimsky-Korsakoff's scintillating and fascinating symphonic suite only. One wished that the programme, which closed with Brahms's Academic Festival overture, had offered some music of more substantial value. M. S.

Newspaper Clipping Bureau in the World
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Three numbers comprise the program which the Boston Symphony Orchestra will play in the Academy of Music tomorrow night at the second concert of its annual series. The soloist, as already announced, will be Kathleen Parlow, the young Canadian violinist, who has already made such a profound sensation not merely on the music-loving public of Philadelphia, but of this entire country wherever she has played. Leopold Auer, of St. Petersburg, has been for many years a famous violinist and pedagogue, but the credit of having turned out three such astounding violinists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist has given him an undisputed place in the first rank of the teachers of the violin. Miss Parlow will play Bruch's "Scottish" Fantasie.

The principal offering on the program will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade" Symphonic suite after "The Thousand Nights and a Night." In the whole literature of orchestral music there is no work so peculiarly Oriental as this. Rimsky-Korsakoff, a Russian, knew his Orient well and as "picture music" his "Scheherazade" is a most vivid delineation of the subject which is its program. The program is in four parts and is written in the most supreme virtuoso style not only for the orchestra as a whole, but for the various solo instruments. The last number on the program will be Brahms' "Academic Festival" overture.

Newspaper Clipping Bureau in the World
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BOSTON ORCHESTRA MUSIC.

Kathleen Parlow Plays Bruch's "Scotch Fantasia" Very Well.

The Boston Symphony Orchestra matinée at Carnegie Hall yesterday afternoon was one of those musical entertainments of which little can be said except in the form of a Gilbertian exclamation, "O joy, O rapture." The programme set forth the information that three compositions would be offered—Rimsky-Korsakov's "Scheherezade" suite, Max Bruch's "Scotch Fantasia" and Brahms's "Academic" overture. The solo violinist in the Bruch number was Kathleen Parlow. There was a large audience and the applause indicated that the rapture was not modified, as it sometimes is in Gilbert's text.

The performance of the Rimsky-Korsakov music was beautiful, and Anton Witek, the concert master of the orchestra, delivered the bewitching remarks of the narrator to the Commander of the Faithful with good tone and technic. The composition itself is without much doubt the best production of the Russian master. It is bubbling over with happy fancy. Its melodic material is most engaging and is treated with the greatest spontaneity and with a wealth of admirable instrumental device. The whole work is captivating in mood and manner and it is thoroughly musical, which cannot be said of some of its more pretentious successors.

Miss Parlow's playing of the Bruch music was one of the most satisfying achievements she has disclosed to this public. It showed clearly the progress she has made since her début a year ago. Her plan had been carefully elaborated and her effects were distributed with a real musical intelligence. Particularly in the first movement was the dignity of her reading worthy of the warmest praise, while in the last one the vigorous preservation of the rhythm of the fundamental melody in all intricate passages was a brilliant and musicianly accomplishment.

Throughout the composition she played with great beauty of tone and with a delightful freedom from exaggeration. The gentlemen of Boston provided a rich, sonorous and sympathetic accompaniment.

Newspaper Clipping Bureau in the World
From ... EVENING TELEGRAM,
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Date ... DEC 10 191

There can be only words of praise for the remarkable work done by the Boston Symphony Orchestra in Carnegie Hall, yesterday afternoon. Mr. Fiedler and his big band offered a concert that was delightful in its rendering as well as in the ably contrasted material of which it was made.

Rimsky-Korsakoff's symphonic suite "Scheherazade," with all its wealth of orchestral color and luscious melodies, was brilliantly played. Miss Parlow, played Bruch's Scottish Fantasia with such a bewitching command of her violin that even its uninteresting moments were delightful Brahms' "Academic Festival" overture, played with beautiful clarity, completed one of the most delightful concerts of the year.

Newspaper Clipping Bureau in the World
From ... TRAVELER,
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Date ... DECEMBER 9, 1911.

Boston Symphony.

After another very successful trip to the South, the Symphony orchestra returns to Boston tonight. The six concerts it has just given were repetitions of those of the first trip, when every seat at every one of the concerts was sold, and many were turned away unable to gain admission.

The ninth programme which will be played on next Friday afternoonn and Saturday evening, presents as a symphony Beethoven's No. 4 in B-flat major. The other orchestral numbers will be the Love Scene from Richard Strauss' "Feuersnot" and Strauss' Tone Poem "Till Eulenspiegels." The soloist will be the much-admired 'cellist of the orchestra, Alwin Schroeder. He will play Bruch's "Kol Nidrei" and Boellmann's Symphonic Variations. The last-named piece will be heard at the Symphony concerts for the first time.

The third Symphony concert in Sanders Theatre, Cambridge, will be given next Thursday evening, Dec. 14. The soloist will be Miss Kathleen Parlow, whose 13th consecutive appearance this will be with the orchestra. She will play Saint-Saens Concerto in B-minor for Violin and Orchestra.

Newspaper Clipping Bureau in the World
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BOSTON SYMPHONY CONCERT

Kathleen Parlow the Soloist in Bruch Fantasia.

PROGRAMME.

1—Rimsky-Korsakoff, Symphonic Suite, "Scheherazada."
2—Bruch, Fantasia on Scottish Airs, for Violin and Orchestra. Kathleen Parlow.
3—Brahms, Academic Festival Overture.

The opening portion of the programme of the Boston Symphony Orchestra at the Academy last night was heard by the audience with the rapt and breathless attention which the Sultan must have given the interminable tales which for three years kept alive his curiosity. The listener has distinctly the sense of being enthralled by an epic narration, the narrator being chiefly the solo violin. The scheme reminds one of that of Strauss's "Don Quixote," played at these concerts last year, wherein the 'cello sustains the heroic burden of the argument. Here the violin begins, continues and ends with its tripping phrase, like a cadenza, and as successive personages enter in the course of the story their voices issue through the throats of oboe, bassoon, 'cello, muted French horn, even in the salient arpeggios of the harp and the gentle pattering rain of the snare drum. One feels sometimes in looking at a painting that the maker of it must have wielded a brush with a very long handle; ust so with this music, it seems as though to get his ample cosmic perspective the composer must have applied the pigments from his palette of tone-colors at long range.

For instance, in the conclusion of the quadrupartite score the ship bearing that ancient mariner Ajib goes to pieces against the magnetic mountain. There is in the orchestration a magnificent depiction of "the mountain'd and ascending wave," yet the colors are not run together and the chaos is on the canvas and not in the mind or the art of him who so masterfully produced it.

Miss Parlow, demure, unaffected, the sincere and consecrated artist who has already played her way into the highest degree of esteem with Philadelphians, gave of her delectable best in Max Bruch's extended idealization or apotheosis of the lays of ancient Scotland.

The Auer-mark that the Russian genius impressed upon other pupils, notably Mischa Elman and Efrem Zimbalist, is clearly distinguished in Miss Parlow's playing; it is the mark of thorough grounding in the rudiments, the firm fingering, the straight bowing, by which a large and solid volume of tone is evoked. The G string of the noble Guarnerius Miss Parlow used has a singing quality like that of Schumann-Heink in such a lyric as Brahms's "Sapphic Ode" or Schumann's "Ich grolle nicht."

It is not necessary to add that the play-

stood on a rolltop desk to welcome the new incumbent of the office. He reached down and shook Mr. Ryan's hand, wishing him success in the performance of his public duties. In return, City Solicitor Ryan expressed the hope that Mr. Alcorn would be successful in private life.

For 25 years Mr. Alcorn has been in the City Solicitor's office. He was an assistant until a year ago, when Mayor Reyburn appointed him as the successor of J. Howard Gendell. He declared yesterday that he will devote his time to his law practice, and declined to make any further statement.

The resignation of 14 Assistant City Solicitors was read and served under Mr. Alcorn,

From _____

Address _____

Date _____ DEC 10 1911

BOSTON SYMPHONY AS OPERA'S RIVAL

Music Lovers Had to Choose Between Two Splendid Matinee Treats.

By CHARLES HENRY MELTZER.

Yesterday afternoon New Yorkers had the privilege of hearing much good and great music.

At the Metropolitan they heard "Tristan und Isolde" sung and played in the most admirable way by the artists of that opera house. And at Carnegie Hall they were treated to an interpretation by the ever-welcome Boston Symphony Orchestra of a lovely suite, by Rimski-Korsakow, the great Russian composer, suggested by the "Arabian Nights," and entitled "Scherezade."

The audience which enjoyed the Boston Symphony Orchestra's performance was, as it always is, large, serious and attentive. The suite of Rimski-Korsakow is divided into four parts or movements, which are supposed to throw some light upon the adventures of Sindbad and some other characters. But those who strain their ears to link the music—wonderful music—of the composer with this or that tale in the "Arabian Nights" might spare their pains. For, as we are informed by Philip Hale, in the illuminating comments on the work which he contributes to the programme book, the music is "deliberately vague."

Something at all events inspired the composer with this glorious suite, which leads the listener through long, wild, fantastic scenes to an appointed end. It matters little what the music means. Let it suffice that it is very beautiful and full of Russian fancy, Eastern charm, varied grace.

A characteristic theme, identified (according to the programme notes) with Scherezade, the Sultana of Schariar, serves as a connecting link between the successive episodes in the work, which, as it was played by the Bostonians, delighted all who heard it.

Bruch's "Scottish Folk Song Fantasia," for the violin and orchestra, with Kathleen Parlow as the soloist, also adorned the programme, which ended with Brahms's "Academic Festival Overture."

From _____

Address _____

Date _____

BOSTON MEN PLAY WELL.

Miss Kathleen Parlow, Violinist, Adds Variety to Programme with Scotch Music.

With music of "A Thousand and One Nights" played by 101 musicians from Boston town, the Boston Symphony Orchestra, was the feature of yesterday afternoon's concert in Carnegie Hall. It began with Rimsky-Korsakoff's symphonic suite "Scheherazade," that tells in music the tale of Sinbad the Sailor, the story of the Kalander Prince, and describes spiritedly the festival at Badgad. The suite has been heard here before, but its performance yesterday was a feat of virtuosity that reflected especial credit on Mr. Max Fiedler, conductor, and the men who played under his baton.

From "Arabian Nights" music to German students songs the programme ranged, the final number being Brahms' "Academic Overture," jubilantly played.

Between these poles there was a lovely dash of Scotch, Bruch's "Scotch Fantasia," played by Miss Kathleen Parlow, violinist. She distinguished herself by clean playing and a pretty tone. Nor did she lack in sentiment when it was needed, and the stirring finale was played with rugged vitality and fine dash.

From EVENING TELEGRAM,

Address New York City.

Date _____ 8 - 1911

Glorious is the only term to apply to the playing of the Boston Symphony Orchestra in Carnegie Hall last night. Brahms' Fourth Symphony, played with a wealth of tone such as only the big band from Boston commands, and with an evident enthusiasm on the part of all the players, was the principal number.

As if that were not enough, Miss Kathleen Parlow played the Saint-Saens concerto in B minor so exquisitely that all merely technical elements of her art seemed to melt away. Cherubini's graceful overture to a long forgotten opera, "Lodviska," and Tschaikowsky's "Romeo and Juliet" completed a concert for which praise and gratitude must be recorded.

From POST,

Address Washington, D. C.

Date DEC 3 - 1911

Boston Symphony Orchestra.

Three numbers comprise the program which the Boston Symphony Orchestra will play in the National Tuesday afternoon at the second concert of its annual series. The soloists, as already announced, will be Kathleen Parlow, the young Canadian violinist, who has already made a profound impression on the music-loving public of this country wherever she has played. Leopold Auer, of St. Petersburg, has been for many years a famous violinist and pedagogue, but the credit of having turned out three such astounding violinists as Mischa Elman, Kathleen Parlow, and Efrem Zimbalist, has given him an undisputed place in the first rank of the teachers of the violin.

Miss Parlow will play Saint-Saens' concerto in B minor No. 3. This work, full of melody, is one of the most grateful concertos that have been written for the violin.

The principal offering on the program will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade," symphonic suite after "The Thousand Nights and a Night." In the whole literature of orchestral music there is no work so peculiarly Oriental as this. Rimsky-Korsakoff, a Russian, knew his Orient well, and as "picture music" his "Scheherazade" is a most vivid delineation of the subject. The suite is in four parts, and is written in the most supreme virtuoso style, not only for the orchestra as a whole, but for the solo instruments as well. The last number on the program will be Brahms' "Academic Festival" overture.

From WORLD

Address New York City.

Date DEC 10 1911

BOSTON SYMPHONY HELPS COMPOSER.

Interprets Admirably Music Usually Ruined by Russian Dancers' Orchestra.

Rimsky Korsakoff's symphonic suite, "Scheherazade," made familiar here through its use by the Russian dancers, was really played in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra.

The work is usually ruined when any but a first class organization undertakes to perform it, which is unfortunate in the light of its excellences. In addition to presenting this number admirably, the solo being equally well done by Concertmeister Witek, the Boston musicians satisfied completely in the Brahms Academic Festival Overture.

Kathleen Parlow, the soloist, chose Max Bruch's showy but musically unimportant Scotch Fantasie, and she played it with authority, amazing technical virtuosity and beautiful tone. This young violinist has broadened materially since she was first heard here last season. Her interpretations are more cohesive and she satisfies by her thoroughness and finish.

POST, DECEMBER 10, 1911

The Boston Symphony Orchestra returned from its second Southern trip late last night. The second Southern trip was as successful in every particular as the first. It is good to say that the only embarrassment the orchestra has at these concerts is in the matter of the capacity of the various halls at which it plays—not always sufficient to accommodate all those who wish to hear the concerts.

Mr. Alwin Schroeder, the admired 'cellist of the orchestra, is scheduled as soloist for the ninth rehearsal and concert on next Friday afternoon and Saturday evening. He will play Bruch's "Kol Nidrei" and Boellman's Symphonic Variations for violoncello and orchestra. The last named piece will be heard for the first time at the Symphony concerts. The first number on the programme will be Beethoven's Fourth Symphony in B flat major. The final numbers will be the Love Scene from Richard Strauss' opera "Feuersnot," which Mr. Fiedler played with so much success in the early part of his first season in Boston, and "Till Eulenspiegel."

Cambridge Symphony Concert

The third Symphony concert in Sanders Theatre, Cambridge, will be given next Thursday evening, Dec. 14. The soloist will be Miss Kathleen Parlow, whose thirteenth consecutive appearance this will be with the orchestra. She will play Saint-Saens' concerto in B minor for violin and orchestra.

The symphony will be Franck's in D minor, the performance of which aroused such enthusiasm at a recent Symphony concert in Boston.

The final number on the programme will be Tschaikowsky's "Romeo and Juliet" overture.

HERALD,

DECEMBER 10, 1911.

SYMPHONY CONCERTS

The Symphony Orchestra returned from its second southern trip late last night and will make a flying trip to Springfield, returning by special train the same night. The second southern trip was as successful in every particular as the first. The only embarrassment the orchestra has at these concerts is that the capacity of the various halls at which it plays is not sufficient to accommodate all those who wish to hear the concerts.

Mr. Alwin Schroeder, 'cellist of the orchestra, will be the soloist for the ninth rehearsal and concert on next Friday afternoon and Saturday evening respectively. He will play Bruch's "Kol Nidrei" and Boellmann's Symphonic Variations for Violoncello and Orchestra. The last named piece will be heard for the first time at the Symphony concerts. The orchestral pieces will be Beethoven's Fourth Symphony in B-flat major, the love scene from Richard Strauss's Opera "Feuersnot," and "Till Eulenspiegel."

CAMBRIDGE SYMPHONY

The third Symphony concert in Sanders Theatre, Cambridge, will be given next Thursday evening, Dec. 14. The soloist will be Miss Kathleen Parlow, whose 13th consecutive appearance this makes, will be with the orchestra. She will play Saint-Saens Concerto in B-minor. The symphony will be Franck's in B-minor, the performance of which aroused such enthusiasm at a recent symphony concert in Boston. The final number on the program will be Tschaikowsky's "Romeo and Juliet" overture.

From _____

Address _____

Date _____

advertising.

BOSTON ORCHESTRA

Kathleen Parlow as Soloist at Symphony Concert.

There were only three numbers on the program given by the Boston Symphony Orchestra at the Academy of Music last night. The first, Rimsky Korsakoff's symphonic suite, "Scheherazade," was followed by Bruch's "Fantasia on Scottish Airs," for violin and orchestra, and the concluding "Academic Festival Overture" by Brahms.

The Korsakoff "Scheherazade" is a remarkable and utterly illogical contribution to "program music." We are told in the "program" that the Sultan Schahrias, persuaded of the faithlessness of women, had the agreeable notion of putting to death his wives, acquired in rapid succession. The Sultana Scheherzade, wise in the philosophy and accomplishments of her time, circumvents the gory designs of the Sultan by weaving for his delectation a series of tales, with which she succeeds in entertaining her distinguished lord so well that he finally abandons his plans for wholesale slaughter. The stories which the orchestral score are supposed to delineate are "The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," "Festival at Bagdad—The Sea—The Ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion." Rather a comprehensive tale to be told orchestrally, considering the limitations of expression inherent in the instruments involved in the recital. That the Boston Orchestra succeeded in surviving the manifest difficulties confronting it in attempting to interpret such an elaboration and received an overwhelming approval from an audience supposed to represent some degree of musical discrimination is sufficient to indicate that the musicians played the uninteresting work in a superb manner, and also that the general audience is as easily entertained by a combination of sounds, lacking not only meaning but poetic beauty, as by the style of music that conveys a great message or has an elevating effect upon the emotions. The main theme of the composition, which is musical without being profound, is so overworked that its constant repetition becomes more tiresome than the idea involved in the work itself.

The question must necessarily arise, if program music of this type is to be persisted in, of some suitable medium for conveying the plan of the composer. It cannot be denied that the orchestra fails to accomplish this mission. A great deal of entertainment and enlightenment might be gained from a well-directed series of moving pictures, shown to illustrate the story involved. For instance, Sinbad's ship sailing the sea and going to pieces on the rocks, would undoubtedly be brought home with more force were there a scene displayed depicting that event. There would be no question of such a plan lowering the orchestral dignity. The music indulged in accomplishes that result ultimately.

Kathleen Parlow, who was the soloist of the evening, is a welcome artist on the Academy stage. Her playing of the Bruch "Fantasia on Scottish Airs" was another revelation of her supreme command of the violin. In the hands of most violinists the Scottish Fantasia is not as interesting as many other violin works. Miss Parlow, however, plays it so beautifully that it takes on new dignity and meaning, and is almost as acceptable as greater things. She was brought out several times, but the inexorable law of the Boston aggregation forbids encores, so her many warm admirers had to be content to await a more favorable time.

The Boston Orchestra is in magnificent form. The great string choir, the envy of all orchestras, seemed fuller and richer than ever, while the supplementary sections were as harmonious as in former seasons.

From Daily Citizen,

Address Brooklyn, N. Y.

Date DEC 8 1911

LECTURE RECITAL BY D. G. MASON AT ACADEMY

Symphonic Suite "Scheherazade" the Opening Number.

TELLS OF "ARABIAN NIGHTS"

The Story of the Kalandar Prince" Is the Dominating Story Element Restated by Different Instruments.

In the lecture hall, Academy of Music, yesterday afternoon Daniel Gregory Mason, of Manhattan, gave the lecture recital on the programme of the Philharmonic concert which the Boston Symphony Orchestra is to present in the opera house of that building this evening. He devoted most of the time to the symphonic suite, "Scheherazade," opus 36, by Rimsky-Korsakoff, the opening number.

Showing the rich oriental coloring of the title-page of the music, which is published at St. Petersburg, Mr. Mason noted the likeness between the emerald green, Prussian blue and crimson ornamenting its gold background, and the oriental quality and intense color of Russian music.

This composition tells the story of the "Arabian Nights'" tales—of a few of them—the theme of Scheherazade, the narrator, heard generally in the solo violin, or perhaps in a wood-wind instrument, being ever present and in contrast with the theme of the four movements. In "The Sea and Sinbad's Ship" it sounds against the sea theme, which is announced frequently and heard in many transformations until the movement reaches its beautiful and poetical conclusion.

In the "Story of the Kalandar Prince" the dominating story element is restated by different instruments, as if appearing in different color or from different points of view, this being especially noticeable in the fanfare. The first and second movements and the themes of "The Young Prince and the Young Princess" were played, but the limitations of the pianoforte permitted only the presentation of the main themes and peroration from the fourth movement.

In color, Debussy's prelude to "The Afternoon of a Faun," the third number which the orchestra will play tonight, was shown to be the opposite of the Russian composer's music. "Vagueness seems to be in the air-grays, modified by soft pinks, greens and pale blues predominate," said Mr. Mason. This "color" is obtained by the clever use of of the wood-wind and the harp. The other numbers of the programme, Bruch's Fantasie on Scotch Airs, for violin and orchestra, in which Miss Kathleen Barlow will be the soloist, and the overture to "Oberon," by von Weber, were omitted from the lecture recital because of lack of time.

From TIMES,

Address Washington, D. C.

Date DEC 6 - 1911

Mrs. Taft Entertains At Box Party.

Mrs. Taft occupied the Presidential box at the New National Theater yesteday afternoon for the Boston Symphony Orchestra concert. Her guests were Mrs. Wickersham, Mrs. Robert Shaw Oliver, Mrs. Beekman Winthop, and Mrs. Winthrop's mother, Mrs. Charles Wood.

In the adjoining box was Mrs. Norman Williams, who had with her the German Ambassador and Countess von Bernstorff, Mrs. Lawrence Townsend, and Mrs. Wesley Merritt.

Among those with Mr. and Mrs. Preston Gibson in their box, were Congressman and Mrs. Nicholas Longworth.

With Mrs. Calderon Carlisle in her box, were Miss Mary Carlisle and Mrs. Mandeville Carlisle.

Others in the audience were the British Ambassador and Mrs. Bryce, the Netherlands Minister and Mme. Loudon, the Danish Minister, Count Moltke, Baroness Preuschen, Mrs. Meyer, the Misses Meyer, Mrs. Horace Lurton, Mrs. Matthew T. Scott, Mrs. Archibald Hopkins, Mrs. Julian James, Mrs. Nicholas Anderson, Miss Elisabeth Anderson, Mrs. William Barrett Ridgely, Mrs. Robert Hinckley, Miss Hinckley, Mrs. Nathaniel Simpkins, the Rev. Dr. R. H. McKim, and Mrs. McKim, Mrs. John Biddle, Mrs. James Harlan, Miss Marion Oliver, Samuel Hill, Mrs. H. H. Hosley, Miss Keyser, Mrs. William Dennis, and Mrs. Christian Heurich.

[92]

From TIMES.

Address HARTFORD, CONN.

Date DEC 6 - 1911

Boston Symphony Prices.

In reply to a correspondent who inquired why the price of seats for the Boston Symphony concert in Hartford ranged from $2 down while in Springfield the price was from $1.50 down, THE TIMES learns that the capacity of the Springfield theater is something like 300 seats greater than Parsons's and that while Hartford has three concerts, however, each season Springfield has only one. For the three concerts, however, a season ticket, costing $5, may be had, thus making the price of each concert practically the same as charged in the Massachusetts city.

Newspaper Clipping Bureau in the World

From ITEM

Address PHILADELPHIA, PA.

Date

KATHLEEN PARLOW AGAIN LAST NIGHT

The great Canadian violinist was heard by a large and enraptured audience last night at the Academy with the Boston Symphony Orchestra, under Max Fiedler, in Bruch's Fantasia and Scottish Airs. Demure and unaffected, the sincere and consecrated artist who has already played her way into the highest degree of esteem with Philadelphians, gave of her delectable best.

The Auer-mark that the Russian genius impressed upon other pupils, notably Mischa Elman and Efrem Zimbalist, is clearly distinguished in Miss Parlow's playing; it is the mark of thorough grounding in the rudiments, the firm fingering, the straight bowing, by which a large and solid volume of tone is evoked. The G string of the noble Guarnerius Miss Parlow used has a singing quality like that of Schumann-Heink in such a lyric as Brahms's "Sapphic Ode" or Schumann's "Ich grolle nicht."

It is not necessary to add that the player's fingers are as nimble as the elicited sound is rare in its combination of strength and sweetness, and little wonder is it that the soloist was recalled almost to the breaking point of the just and invariable rule against encores.

CABLE ADDRESS, "ROMEIKE" NEW YORK

NEW YO

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From

Address

Date

Those Boston Men! How They Can Play!

Symphony Orchestra's Programme Contains No Novelties, but Familiar Music Is Brilliantly Performed.

No novelties graced last night's programme of the Boston Symphony Orchestra concert at Carnegie Hall, yet a huge audience listened with unflagging interest to an array of serious music wonderfully played.

In Brahms' fourth symphony, the evening's most classic offering, the orchestra seemed to be on its mettle every moment. The puzzling final movement especially went with a display of orchestral virtuosity that started the audience applauding even before the last chord had died away, and the andante was played with a beauty and warmth of tone that was sufficient to convert any anti-Brahmsite.

Mr. Max Fiedler, conductor, was called out several times, and asked the orchestra to rise and share the honors with him. The concluding number was Tschaikowsky's "Romeo and Juliet," which was played brilliantly and with much dramatic fire.

The soloist was Miss Kathleen Parlow, the Canadian violinist, who has been heard here before. She chose the Saint-Saens' B minor concerto, which she played with unusual smoothness and with appealing tone, for which she was generously applauded and recalled many times.

From STAATSZEITUNG,

Address New York City

Date DEC 8 - 1911

Bostoner Symphonie-Konzert.

Die Bostoner sind wieder einmal da, — man weiß, was das bedeutet: eine Reihe erlesenster Kunstgenüsse. Auch gestern blieben sie nicht aus, ja, mit dem stilistisch ungemein feinen und dabei den melancholischen Grundton so gut treffenden Vortrag von Brahms nicht eben häufig gehörter Vierter Symphonie hat uns Herr Fiedler wieder eine jener Leistungen geboten, die geeignet scheinen, uns den Abschied von ihm recht schwer zu machen.

Es war so recht blasses, „falbes" E-Moll, das er uns bot; allerdings von dem „schreiend und mit gemeiner Tendenz" — so charakterisirte Berlioz diese von den Symphonikern mit Vorliebe gemiedene Tonart — war in Fiedler's Wiedergabe nichts zu merken. Vor allem traf der Dirigent den „Ton" gut. Brahms bietet in diesem Werk so recht eine an die Gothik gemahnende Durchbrochenheit der Instrumentation, die man nicht, wie es allzuhäufig geschieht, vergrößern, zu starrer Massigkeit entarten lassen darf. Es war durchaus Lichtvolles, das er da gab, mitunter wirklich feinstes Filigran, das aus diesem Prachtorchester von berufenen Leitern so duftig herausgeholt werden kann. Ferner war Herr Fiedler mit seinen Tempi sehr glücklich.

Namentlich der erste Satz ist diesbezüglich recht heikel, denn ein zu schnelles Tempo verwischt da die ganze Linienführung nur allzuleicht. Einfach und episch begann er den ersten Satz, in dessen Verlauf die wirksamsten romantischen Töne zum Vorschein kamen. Ueberaus fein war es, wie der Dirigent im zweiten Satz, diesem unvergleichlich schönen Stück Brahms'scher Romantik, den Glanz des Orchesters abdämpfte, ja gelegentlich förmlich Schleier darüber breitete. Die aparte Harmonik dieses Satzes, die man „mittelalterlich" genannt hat (wer sich dafür interessirt, mag wissen, daß dies durch das E-Dur mit b und c an Stelle von dis und cis erfolgt), ist bei jedem erneuten Anhören wieder von bemerkenswerther Wirkung.

Der unheimliche Humor des dritten Satzes kam mit gelegentlicher, wirksamer Derbheit zum Vorschein; eine Auffassung, die ich der so oft beobachteten parfümirt-graziösen unbedingt vorziehe. Ganz gewaltig wirkte wieder das Finale, in dem Brahms auf der dürftigen Grundlage der Chaconne-Form, also auf einem immer wiederkehrenden Thema, die prächtigsten Gebilde seiner Phantasie aufbaut. Wir wollen hiebei nur des unvergleichlich imposant und warm gebrachten Posaunenchors gedenken, wobei aber die übrigen Gruppen nicht leer ausgehen sollen, denn die Bostoner zeigten sich gestern wieder so recht als Meisterspieler par excellence. Der Beifall des Publikums klang begeistert.

Herr Fiedler hatte das Konzert mit der äußerst farbenreich gebrachten „Lodoiska"-Ouverture von Cherubini eingeleitet, die er sehr effektvoll, halb mit Freude, halb mit Wehmuth dirigirte. Tschaikowsky's „Romeo" und Julie"-Phantasie, welche das Konzert beschloß, konnte ich leider nicht mehr hören.

Als Solistin erneuerte Frl. Kathleen Parlow, die junge canadische Virtuosin, welche sich im Vorjahr so sensationell-günstig eingeführt hatte, große Eindrücke. Das ist nicht ein Talent, sondern „das Talent", wohl die größte Zukunftshoffnung unter den ganz Jungen. Sie besitzt in reichem Maß, was der polirten, überraschend reifen, aber immer kühlen Kunst Zimbalist abgeht: Temperament, Schwung, Schmiß! Ueberraschend ist der große, volle, wandlungsfähige Ton, die Kraft und Ausdauer und die hochentwickelte Technik des jungen Mädchens. Diese großen Eigenschaften erblühen aber auf dem Grund urmusikalischen Wesens und eigenen Gefühls. Was verficht es da, daß die junge Dame mitunter daneben greift, daß sie des Guten im Kraftgefühl der Jugend zu viel thut, daß die Intonation gelegentlich nicht goldrein ist, daß gestern namentlich einige kühn gegriffene Flageoletts mißlangen. Das alles läßt sich bessern und entwickeln, aber der „Schmiß" muß angeboren sein; das kann kein Lehrer und kein noch so heißes Bemühen geben.

Um aber recht kritisch zu sein: Frl. Kathleen, die anfangs ein gar grimmes Antlitz zog, hätte den zweiten Satz des schönen Saint-Saëns'schen H-Moll-Konzerts unbedingt etwas „weiblicher" spielen können. Der liebenswürdige Franzose hat uns darin ja so viel Angenehmes und Schönklingendes zu sagen, dem man gerecht werden kann, ohne den Satz zu sentimentalisiren. Dafür aber war der Schlußsatz mit entzückendem Elan hingeworfen. Man verspürte darin das Dehnen und Recken der Künstlerschaft, die weiß, was sie will und der die Macht gegeben ist, das Gewollte auszuführen. Das Publikum überschüttete die Künstlerin mit Beifall.

H.

From EVENING NEWS,

Address Baltimore, Md.

Date

KATHLEEN PARLOW SHOWS RARE TALENT

Boston Symphony Soloist Delights Music Lovers At Lyric.

The second concert of the Boston Symphony Orchestra, with Kathleen Parlow as soloist, was given at the Lyric last night.

We live in an age which is pervaded by astonishing manifestations of technical viduosity. There is no field in which broad advances have not been made in the last 50 years, and it is not single individuals who excite, but whole classes. This epidemic of super-skill has produced more important results among players of the violin and piano than it has in even the more material walks of life. Not so long since taking stock of great executive artists was a short process; but now a line of extraordinary pianists, having its original source in Carl Czerney and given high impulse by Franz Liszt and Theodor Kullak, fills the world with wonderful musician executants, who accomplish incredible things. The same multiplying and broadening development marks the career of violin playing, which springing from two contributing sources (Ferdinand David and Vientemps), has become a stately stream of generally diffuned high accomplishment. David gave Leopold Auer, Wilhelmi, Joachim, a guiding hand in attaining full realization on their great natural enodwmets, ad each of these passed their great master's modes and ideals on to the following generation of violinists. Auer has been more signally successful than any other of David's disciples, for he has given us Mischa Elmann, Zimbalist and many lesser lights.

When an artist's equipment is as complete as is Kathleen Parlow's it is undesirable, indeed impossible, to institute comparisons. She perfectly commands her instrument, drawing fro mit a great variety of characteristic tone color, entirely suited to give eloquent expression to sentiments or moods as portrayed by the composer. Miss Parlow is quite as much above tricks or exaggerations, as is her technical skill above mechanical difficulties. She is in a word a delightful artist, blessed with logical understanding, exceptional fingers and bow arm and convincing magnetism. Mr. Fiedler, presented the following selections:

Symphony after Dante's "Divina Commedia" .....Liszt
I. Inferno: Lento. Allegro frenetico. Quasi andante. Andante amoroso (Francesca). Tempo primo.
II. (a) Purgatorio: Andante con moto. Lamentoso. Poco a poco piu di moto.
In commemoration of the Centenary of Liszt's birth.
(b) Magnificat.
Concerto in B minor for violin and Orchestra, No. 3, Op. 61..Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.
"Romeo and Juliet," Overture-Fantasia for Shakespeare..Tschaikowsky

Liszt's Dante symphony contains some delicious episodes, notably the "Andante Amoroso" in the first movement, which gave the unique wood-wind of the orchestra rare opportunities, but as a whole tehe work lacks terseness, most of the lines in its development being drawn to extreme attenuation.. Still the first movement was rather interesting, but the second is so diffuse and aimlses that it was not saved from being wearisome by the admissable singing of the ladis of the Philharmonic chorus, although Mr. Fielder conducted the whole work most skillfully. The Dante symphony, like some other of Liszt's longer works, is too contemplative to be encouraging.

The Tschaikowsky Overture-Fantasia, "Romeo and Juliet," thinks with life pulsations from beginning to end and it was most effectively played.

O. B. E.

From TIMES,

Address Washington, D. C.

Date DEC 3 - 1911

Three numbers comprise the program which the Boston Symphony Orchestra will play in the New National Theater Tuesday afternoon at the second concert of its annual series. The soloist, as already announced, will be Kathleen Parlow, young Canadian violinist, who already has made a profound impression on the music-loving public of this country. She has the technique that her two colleagues, Elman and Zimbalist have, and the large tone which characterizes Elman. Here she will play Saint-Saens' Concerto in B minor No. 3. This work, full of melody, is one of the most grateful concertos written for the violin, and always has been a favorite with the greatest violinists.

The principal offering on the program will be Rimsky-Korsakoff's gorgeous Oriental musical tapestry, the title of which is "Scheherazade." In the whole literature of orchestral music there is no work so peculiarly Oriental as this. Rimsky-Korsakoff, a Russian, knew his Orient well, and as "picture music" his "Scheherazade" is a vivid delineation of the subject. The last number on the programs will be Brahms' "Academic Festival" overture.

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Newspaper Clipping Bureau in the World

From

Address

Date DEC 8 - 1911

BOSTON ORCHESTRA MUSIC

KATHLEEN PARLOW PLAYS A FRENCH CONCERTO.

The Young Canadian Violinist Arouses a Large Audience to Enthusiasm—Conductor Max Fiedler Reads Superbly the Fourth Symphony of Brahms.

It is a few days more than a year since Kathleen Parlow, the young Canadian violinist, made her first appearance before a New York audience. It was on December 4 of last winter at a concert of the Russian Symphony Society. She was heard often in the subsequent course of the season and it was realized pretty thoroughly by music lovers that a new violinist had come to stay.

Last evening in Carnegie Hall, at the second concert of the twenty-sixth New York season of the Boston Symphony Orchestra, Miss Parlow played the B minor concerto of Saint-Saëns and considerably enlarged her circle of local acquaintances. She also caused those who have watched her sudden flight into the zenith of artistic celebrity to wonder whether she might perchance essay, like Icarus, to fly too near the sun.

But it is more likely that greater maturity will grave a deeper repose upon this youthful player's now overworked style. It is indeed a fine thing to have a G string that sounds like a cello, but it is possible to force it, and this Miss Parlow occasionally did last night. A big tone is an invaluable asset, but it should be treated as capital, and not spent as if it were mere interest.

Sentiment, too, is something without which music is but a shell. But it is not in accord with the high chastity of art to employ sentiment to excess. This Miss Parlow did in some passages of the cantilena of the first movement of the concerto. Aside from these blemishes her performance was one to call for the warmest applause. This it received at the hands of a typical Boston Symphony audience.

Miss Parlow's sweeping style, the magnificent boldness of her bow arm, her brilliant and unerring finger technic and her masculinity of performance again made their usual impression. The resources of violin tone she explores pretty thoroughly, and all the way from her sonorous low scale (when not pressed) to her full blooded harmonics she calls from her instrument the most generous of its sounds.

Her style shows progress in balance and symmetry. She treats her phrases more judiciously than she did a year ago, and she shows a clearer insight into their relationship with the plan which the composer had in his mind when he developed his work. She is, as we have said, still young, and yet she has fewer of the faults of youth than she had a year ago.

She is evidently a student and a thinker. She encourages high hopes for her future. Technically she is already one of the foremost performers of the day. As an interpreter she has yet not a little to learn, but there is excellent reason for believing that she will learn it.

The programme began with Cherubini's "Lodoiska" overture, a work which, it is safe to say, few of those present had ever heard before. It is a less imposing overture than the same master's "Anacreon," but it is so sound in structure and general treatment that it makes what the Scotch call "a good hearing."

The second number was the E minor symphony (No. 4) of Brahms. It would be difficult to recall a more inspiriting performance of this beautiful symphony. The tonal qualities of the Boston Orchestra were heard at their best, and although there were a few moments of uncertainty in attack in the first movement the customary unanimity and precision of the organization were restored before the movement came to a close. The glorious third movement was played superbly, but the climax of the interpretation was reached in the last movement, which was delivered with something very like inspiration.

Such a proclamation of the gospel according to Brahms Conductor Fiedler has not given us before and it ought to remain in the memory of every one who heard it. The concert was brought to a conclusion with Tschaikowsky's "Romeo and Juliet" overture fantasia.

From EVENING WORLD,

Address New York City.

Date DEC 8 - 1911

Kathleen Parlow Soloist, Boston Symphony

Brilliant Young Canadian Violinist Excels Herself in a Saint-Saens Concerto—Brahms's Fourth Symphony Is Played by Orchestra.

BY SYLVESTER RAWLING.

KATHLEEN PARLOW, the Canadian violinist, who was the soloist with the Boston Symphony Orchestra last night at Carnegie Hall, surpassed herself in her playing in the Saint-Saens concerto in B minor. It was not only technically brilliant, but full of color. She displayed a warmth of temperament and a breadth of interpretation exceeding anything that she has shown before. The great audience fell captive under her spell and recalled her time and time again.

The symphony was Brahms's fourth in E minor, with its rather depressing opening that grows more interesting as it is developed through each of its movements. Mr. Fiedler and his finely trained band played it superbly; but not even he and they could imbue it with qualities that appeal to anything beyond the mind. It does not grip the emotions. Cherubini's "Lodoiska" overture, with which the concert was begun, served only to exploit the musicianship of the band. The closing number was Tschaikowsky's overture fantasia after Shakespeare's "Romeo and Juliet" that had some red blood in it.

From HERALD,

Address Washington, D. C.

Date

BOSTON SYMPHONY HEARD IN CONCERT

Kathleen Parlow Performs Brilliantly as Soloist.

The traditional welcome accorded the Boston Symphony Orchestra in Washington was well exemplified at the second concert of the season, given in the New National Theater yesterday afternoon. It was a typical Boston Symphony audience which assembled to hear the organization, and a typical Fiedler programme which was given. At no time were the resources of the orchestra called into full play, although its mastery and poise and reserve power were subtly displayed, along with the matchless tonal refinement which has been the predominant characteristic of the organization since the days of Nikisch and Gericke.

The opening number of the programme was the symphonic suite, "Scheherazade," after "The Thousand Nights and One Night," opus 35, by Rimsky-Korsakoff. The first movement, "The Sea and Sindbad's Ship," develops the motivation of the suite, particularly the wave motive, which is skillfully woven into the contrapuntal fabric of the entire symphony. The opportunity given Anton Witek, the brilliant concert master of the orchestra, for some brilliant solo work in the first movement was well continued in the second, which was "The Story of the Kalandar-Prince, and which revealed the wood choir at its loveliest. The tonal sheen developed by the wind instruments was exquisite in its sensuous appeal. The third and fourth movements were significant in the skillful reweavings of the motivation, culminating in a blazing climax as Sindbad's ship is wrecked upon the magnetic rock. Throughout the suite is essentially cerebral and interpretative, rather than dramatic. Only such an organization as the Boston Symphony Orchestra and such a leader as Fiedler could reveal to the ear its polished subtleties.

The soloist of the concert was the well-known violinist, Kathleen Parlow, who was heard in Saint-Saens' "Concerto in B. Minor," No. 3, opus 61. Through a maze of difficult and involved passages she played with poignancy and clarity, and in a final passage that fairly flashed with brilliant tone she won her way into one of the most enthusiastic receptions that has been accorded a violinist in Washington in many a day.

The concluding number of the programme was Brahfs' "Academic Festival Overture," Op. 80, of which the familiar "Gaudeamus Igitur" was the main theme. The orchestra played it with its accustomed poise and ease—indeed, in a manner which many thought to be too consummately easy; but that is the Boston Symphony way.

The programme is not likely to go down into local musical history as one of the most brilliant the Boston Symphony has given in Washington, but it displayed a certain type of modern symphonic music at its highest. The Boston Symphony makes its own laws; laws established by its standing in the world of music, and never has its hold upon the local public been more strongly in evidence than at

Newspaper Clipping Bureau in the World

From THE MORNING TELEGRAPH NEW YORK

Address

Date DEC 8 - 1911

BOSTON SYMPHONY HEARD IN BRAHMS

Max Fiedler Gives Fine Interpretation—Miss Parlow Is Heard as Soloist.

The Boston Symphony Orchestra was heard last night at Carnegie Hall before one of those crowded and justly enthusiastic audiences which Colonel Higginson's admirable foundation has the fortunate habit of evoking. Max Fiedler conducted, Anton Witek led the first violins and Miss Kathleen Parlow, the Canadian violinist, was the soloist.

The concert began with Cherubini's overture, "Lodoiska," a work of a rococo mixture of styles, which, while proving Cherubini's right to the title of musicianship, adds little to the minimum of moribund favor with wnich he is received by modern concert audiences.

The delight and the master work of the concert was the Fourth Symphony of Brahms, a composer whose might and beauty grow the greater and the more obvious, like those of Niagara, the more we study and contemplate them. The sublime in art has been defined as that which makes men and women think better of themselves. Brahms deals with that which approaches the sublime. He has something of the bareness, the coldness, the remoteness of the mountain-tops. But he has also their dignity and their serenity. He has been some time dead, but with each year of his loss, we realize something more of his grandeur, something more of the musical lesson he has taught us.

The performance of his Fourth Symphony last night by the Boston Symphony Orchestra can only be regarded as perfection. A German writer once said that before the normality of perfection one should be silent. Criticism, even constructive criticism—to use a cant term of the day—can well afford to be tranquil before the interpretation of Brahm's Fourth that was given last night.

At the end of the first movement the audience in spontaneous pleasure redoubled its applause. Miss Parlow played the Saint-Saens violin concerto in B-minor. Her tone is vigorous, rich and musical. Her interpretation scholarly and sound.

The concert ended with Tschaikowsky's fantasia after Shakespeare called "Romeo et Juliette."

Tschaikowsky did not understand Shakespeare.

From EVE. SUN

Address New York City.

DEC 8 - 1911

WITH BOSTON SYMPHONY.

KATHLEEN PARLOW.

From EVENING GLOBE,

Address New York City.

Date DEC 8 - 1911

THE Boston Symphony Orches is in town once more, but Mr. Fiedler, who has been giving th "Istar" variations of d'Indy and other interesting things in Boston, seems to think there is no need of bringing them over to New York. However, the present season is supposed to be Mr. Fiedler's last with the Boston orchestra, so let us be patient with him and hope for better things to come. At least the orchestra is always a joy.

Last night the first half of the concert, in Carnegie Hall as usual, was the best. Cherubini's "Lodoiska" overture, something of a wonder in Paris in 1791, opened it. The overture is not the equal of its author's "Anacreon," but it is worth the revival for its classic clearness of design and the genuine beauty of the slow introduction and of the second theme of the overture proper. Then came Brahm's E minor symphony, the forbidding fourth. Just why this symphony is neglected in favor of its three predecessors is difficult to see. The andante is of heavenly beauty, the following allegro giocoso a scherzo of unquestionable effectiveness, and the final "Ciacona" deserves to rank among the most notable symphonic movements. Only the very characteristic first movement is something of a nut to crack, and Mr. Fiedler's interpretation did not assist in that feat. The rest of the symphony, however, made its effect. At its conclusion the conductor signalled his men to rise and share with him the applause.

The second half of the concert began with Saint-Saëns B minor violin concerto, in which Miss Kathleen Parlow, the soloist of the occasion, again showed her extraordinary accomplishment, to the evident delight of the great audience. Miss Parlow seems ambitious to play here more concertos than any other violinist, and she seems in a fair way of doing so. One cannot, therefore, blame her for wishing to play this one. It is not one of the greatest violin concertos, but it is among the best compositions of Saint-Saëns, and Miss Parlow plays it exceedingly well. So far the selection of pieces was commendable, if not the order of their presentation. But why append Tschaikowsky's "Romeo and Juliet," prolonging the concert beyond the two-hour limit, when in any case bringing Tschaikowsky to New York is bringing coals to Newcastle? The fact that it was well played is no sufficient excuse. We expect the best playing from the Boston orchestra, and we should like to expect programmes as good as its playing.

To-morrow afternoon in Carnegie Hall the Boston Symphony Orchestra will be heard in Rimsky-Korsakoff's "Scheherazade" suite, Bruch's "Fantasia on Scottish Airs" (with Miss Parlow as solo violinist), and Brahms's "Academic Festival Overture."

From

Address

Date

PHILADELPHIA, PA.

DEC 1911

Boston Symphony Orchestra.

With all of its accustomed perfection of musicianship, but with a program that left something to be desired, the Boston Symphony Orchestra appeared at the Academy of Music last night with Miss Kathleen Parlow, violinist, as soloist. Beginning with the colorful and imaginative "Scheherazade" suite of Rimsky-Korsakoff, in which all of the marvelous resources of the full orchestra are used for the painting of the pictures, the interest of the evening steadily diminished through Bruch's none-too-inspired "Scotch Fantasie" for solo violin and orchestra until it expired in a sigh of positive relief after the bespectacled pedagogy of Brahms' Academic Festival Orchestra.

Both the orchestra and the soloist were in the best of form. Miss Parlow played with a clarity, strength and precision that proved her thorough grounding in technic and her interpretation was marked by both warmth and sympathy. She was greeted with a deserved enthusiasm that grew to such strength that it threatened to become objectionable, but the young artist could scarcely be begrudged the evidences of a popular approval, which she so well merited.

Max Fiedler, as usual, had his orchestra under perfect control. So often has the almost perfect work of this organization been commented upon that there is nothing left to be said of it except the statement that it maintained its high standard.

From PRESS,

Address New York City.

Date DEC 8 - 1911

MISS PARLOW GAINS FAVOR.

Canadian Violinist Heard in Boston Symphony Orchestra Concert.

With Miss Kathleen Parlow, the slimmest and tallest of all fair violinists, as its bright and particular "star," the Boston Symphony Orchestra, under the impetuous and vigorous leadership of Max Fiedler, gave its second Thursday evening concert of the season yesterday in Carnegie Hall. The symphony of the occasion was Brahms's Fourth, in E minor, a work not heard as often as it merits. Another composition infrequently performed, Cherubin's overture to "Lodoiska," served as an introductory number and Tschaikowsky's beautiful and richly orchestrated overture Fantasia after Shakespeare's "Romeo et Juliet," brought the programme to an end. The idea of opening the evening with a classical selection, criticised in its day, strange as it may seem to twentieth century folk, for its "noisy and often unnatural effects of instrumental profusion," and closing it with a highly romantic and emotional creation of comparatively recent origin, was a felicitous one, though the concert proved to be somewhat too long.

Miss Parlow had chosen Saint-Saens's familiar concerto in B minor as the vehicle of her art and there was no room for doubt that she won the favor of her auditors from the outset. Her playing, indeed, deserved fully the demonstrations of approval it evoked, for it reflected unusual musical gifts as well as technical skill. Yet it is difficult to understand how the young Canadian violinist can be ranked as equal to Zimbalist, who, by the way, received his education from the same Russian master. Her tone is not nearly as big, round and mellow as his; her bowing not nearly as broad, steady and smooth; her finger technique not nearly as impeccable, and her intonation not nearly as reliable.

In the opening allegro Miss Parlow seemed somewhat nervous. There were no manifestations of excitement, however, in the Andantino, which could well have borne a greater admixture of tender sentiment than the violinist infused into it.

The piece de resistance of the evening, however, was unquestionably the Brahms symphony which revealed the rich euphony of the orchestra's strings, the extraordinary technical virtuosity and unanimity of the band as a whole and the enthusiasm of the man in command in a way that brought tumultuous and prolonged applause at the close. Max Fiedler had all his men stand up in recognition of this tribute of admiration. M. S.

From EVENING STAR,

Address Washington, D. C.

Date DEC 8 - 1

AMUSEMENTS

Boston Symphony Orchestra.

The brilliant solo work of Kathleen Parlow, violinist, with the Boston Symphony Orchestra at the National Theater yesterday afternoon, was the marked feature of a concert that will probably rank as one of the most enjoyable ever given by this famous organization in this city.

Conductor Max Fiedler had provided a program of rare and varied melodic beauty, and the orchestra never seemed in better spirit in its ready response to his beat.

Opening with the Rimsky-Korsakoff symphonic suite "Scheherazade" op. 35, with its varied movements and oriental strains, the program consisted of Saint-Saens' "Concerto in B Minor for Violin and Orchestra, No. 3," op. 61, with Miss Parlow as the soloist, and conducted with Brahms' "Academic Festival Overture," op. 80, with its college suggestions, so dear to the German heart.

Aside from its characteristic excellence, the orchestra presented an additional claim to the applause with which it was greeted in the superb work of its concert master, A. Witek.

Miss Parlow, however, with the magic of her marvelous tone, technique and sympathetic execution, was easily the most prominent feature of the concert, and her work was rewarded with such volumes of applause that she was obliged to bow her acknowledgments many times.

From TIMES,

Address Washington, D. C.

Date DEC 8 - 1911

Warm Welcome Given Boston Symphony Music

A rousing welcome was given Director Fiedler and his Boston Symphony Orchestra yesterday afternoon in the National Theater, its second appearance this season, when Miss Kathleen Parlow was the soloist. There was a large audience, the boxes and seats being occupied by the cream of Washington society, and progressive musical people.

The opening number, the symphonic suite, "Schezerade" (after "The Thousand Nights and a Night"), Rimsky-Korsakoff, was the opening number. The four movements of this composition being given, Miss Parlow was heard in Saint-Saens' Concerto in B minor, No. 3, opus 61. This composition, full of difficult passages, was given with wonderful power and clarity by the soloist, who was received enthusiastically.

It has been many days since the Washington music loving public has given a soloist a warmer welcome.

The concluding number was Brahms' "Academic Festival Overture," the famed "Gaudeamus Igitur" being the leading motif. While the program is not the most brilliant that has been presented by the Boston organization, it represented the highest type of symphonic music.

Newspaper Clipping Bureau in the World

From EVENING WORLD,
Address New York City.
Date DEC 8 - 1911

Kathleen Parlow Soloist, Boston Symphony

Brilliant Young Canadian Violinist Excels Herself in a Saint-Saens Concerto—Brahms's Fourth Symphony Is Played by Orchestra.

BY SYLVESTER RAWLING.

KATHLEEN PARLOW, the Canadian violinist, who was the soloist with the Boston Symphony Orchestra last night at Carnegie Hall, surpassed herself in her playing in the Saint-Saens concerto in B minor. It was not only technically brilliant, but full of color. She displayed a warmth of temperament and a breadth of interpretation exceeding anything that she has shown before. The great audience fell captive under her spell and recalled her time and time again.

The symphony was Brahms's fourth in E minor, with its rather depressing opening that grows more interesting as it is developed through each of its movements. Mr. Fiedler and his finely trained band played it superbly; but not even he and they could imbue it with qualities that appeal to anything beyond the mind. It does not grip the emotions. Cherubini's "Lodoiska" overture, with which the concert was begun, served only to exploit the musicianship of the band. The closing number was Tschaikowsky's overture fantasia after Shakespeare's "Romeo and Juliet" that had some red blood in it.

From HERALD.
Address Washington, D. C.
Date

BOSTON SYMPHONY HEARD IN CONCERT

Kathleen Parlow Performs Brilliantly as Soloist.

The traditional welcome accorded the Boston Symphony Orchestra in Washington was well exemplified at the second concert of the season, given in the New National Theater yesterday afternoon. It was a typical Boston Symphony audience which assembled to hear the organization, and a typical Fiedler programme which was given. At no time were the resources of the orchestra called into full play, although its mastery and poise and reserve power were subtly displayed, along with the matchless tonal refinement which has been the predominant characteristic of the organization since the days of Nikisch and Gericke.

The opening number of the programme was the symphonic suite, "Scheherazade," after "The Thousand Nights and One Night," opus 35, by Rimsky-Korsakoff. The first movement, "The Sea and Sindbad's Ship," develops the motivation of the suite, particularly the wave motive, which is skillfully woven into the contrapuntal fabric of the entire symphony. The opportunity given Anton Witek, the brilliant concert master of the orchestra, for some brilliant solo work in the first movement was well continued in the second, which was "The Story of the Kalandar-Prince," and which revealed the wood choir at its loveliest. The tonal sheen developed by the wind instruments was exquisite in its sensuous appeal. The third and fourth movements were significant in the skillful reweavings of the motivation, culminating in a blazing climax as Sindbad's ship is wrecked upon the magnetic rock. Throughout the suite is essentially cerebral and interpretative, rather than dramatic. Only such an organization as the Boston Symphony Orchestra and such a leader as Fiedler could reveal to the ear its polished subtleties.

The soloist of the concert was the well-known violinist, Kathleen Parlow, who was heard in Saint-Saens' "Concerto in B Minor," No. 3, opus 61. Through a maze of difficult and involved passages she played with poignancy and clarity, and in a final passage that fairly flashed with brilliant tone she won her way into one of the most enthusiastic receptions that has been accorded a violinist in Washington in many a day.

The concluding number of the programme was Brahms' "Academic Festival Overture," Op. 80, of which the familiar "Gaudeamus Igitur" was the main theme. The orchestra played it with its accustomed poise and ease—indeed, in a manner which many thought to be too consummately easy; but that is the Boston Symphony way.

The programme is not likely to go down into local musical history as one of the most brilliant the Boston Symphony has given in Washington, but it displayed a certain type of modern symphonic music at its highest. The Boston Symphony makes its own laws, laws established by its standing in the world of music, and never has its hold upon the local public been more strongly in evidence than at

From THE MORNING TELEGRAPH NEW YORK
Address
Date DEC 8 - 1911

BOSTON SYMPHONY HEARD IN BRAHMS

Max Fiedler Gives Fine Interpretation—Miss Parlow Is Heard as Soloist.

The Boston Symphony Orchestra was heard last night at Carnegie Hall before one of those crowded and justly enthusiastic audiences which Colonel Higginson's admirable foundation has the fortunate habit of evoking. Max Fiedler conducted, Anton Witek led the first violins and Miss Kathleen Parlow, the Canadian violinist, was the soloist.

The concert began with Cherubini's overture, "Lodoiska," a work of a rococo mixture of styles, which, while proving Cherubini's right to the title of musicianship, adds little to the minimum of moribund favor with wnich he is received by modern concert audiences.

The delight and the master work of the concert was the Fourth Symphony of Brahms, a composer whose might and beauty grow the greater and the more obvious, like those of Niagara, the more we study and contemplate them. The sublime in art has been defined as that which makes men and women think better of themselves. Brahms deals with that which approaches the sublime. He has something of the bareness, the coldness, the remoteness of the mountaintops. But he has also their dignity and their serenity. He has been some time dead, but with each year of his loss, we realize something more of his grandeur, something more of the musical lesson he has taught us.

The performance of his Fourth Symphony last night by the Boston Symphony Orchestra can only be regarded as perfection. A German writer once said that before the normality of perfection one should be silent. Criticism, even constructive criticism—to use a cant term of the day—can well afford to be tranquil before the interpretation of Brahm's Fourth that was given last night.

At the end of the first movement the audience in spontaneous pleasure redoubled its applause. Miss Parlow played the Saint-Saens violin concerto in B-minor. Her tone is vigorous, rich and musical. Her interpretation scholarly and sound.

The concert ended with Tschaikowsky's fantasia after Shakespeare called "Romeo et Juliette."

Tschaikowsky did not understand Shakespeare.

From EVE. SUN
Address New York City.
DEC 8 - 191

WITH BOSTON SYMPHONY.

KATHLEEN PARLOW.

From EVENING GLOBE,
Address New York City.
Date DEC 8 - 1911

THE Boston Symphony Orches is in town once more, but Mr Fiedler, who has been giving th "Istar" variations of d'Indy and other interesting things in Boston, seems to think there is no need of bringing them over to New York. However, the present season is supposed to be Mr. Fiedler's last with the Boston orchestra, so let us be patient with him and hope for better things to come. At least the orchestra is always a joy.

Last night the first half of the concert, in Carnegie Hall as usual, was the best. Cherubini's "Lodoiska" overture, something of a wonder in Paris in 1791, opened it. The overture is not the equal of its author's "Anacreon," but it is worth the revival for its classic clearness of design and the genuine beauty of the slow introduction and of the second theme of the overture proper. Then came Brahm's E minor symphony, the forbidding fourth. Just why this symphony is neglected in favor of its three predecessors is difficult to see. The andante is of heavenly beauty, the following allegro giocoso a scherzo of unquestionable effectiveness, and the final "Ciacona" deserves to rank among the most notable symphonic movements. Only the very characteristic first movement is something of a nut to crack, and Mr. Fiedler's interpretation did not assist in that feat. The rest of the symphony, however, made its effect. At its conclusion the conductor signalled his men to rise and share with him the applause.

The second half of the concert began with Saint-Saëns B minor violin concerto, in which Miss Kathleen Parlow, the soloist of the occasion, again showed her extraordinary accomplishment, to the evident delight of the great audience. Miss Parlow seems ambitious to play here more concertos than any other violinist, and she seems in a fair way of doing so. One cannot, therefore, blame her for wishing to play this one. It is not one of the greatest violin concertos, but it is among the best compositions of Saint-Saëns, and Miss Parlow plays it exceedingly well. So far the selection of pieces was commendable, if not the order of their presentation. But why append Tschaikowsky's "Romeo and Juliet," prolonging the concert beyond the two-hour limit, when in any case bringing Tschaikowsky to New York is bringing coals to Newcastle? The fact that it was well played is no sufficient excuse. We expect the best playing from the Boston orchestra, and we should like to expect programmes as good as its playing.

To-morrow afternoon in Carnegie Hall the Boston Symphony Orchestra will be heard in Rimsky-Korsakoff's "Scheherazade" suite, Bruch's "Fantasia on Scottish Airs" (with Miss Parlow as solo violinist), and Brahms's "Academic Festival Overture."

From
Address
Date

Boston Symphony Orchestra.

With all of its accustomed perfection of musicianship, but with a program that left something to be desired, the Boston Symphony Orchestra appeared at the Academy of Music last night with Miss Kathleen Parlow, violinist, as soloist. Beginning with the colorful and imaginative "Scheherazade" suite of Rimsky-Korsakoff, in which all of the marvelous resources of the full orchestra are used for the painting of the pictures, the interest of the evening steadily diminished through Bruch's none-too-inspired "Scotch Fantasie" for solo violin and orchestra until it expired in a sigh of positive relief after the bespectacled pedagogy of Brahms' Academic Festival Orchestra.

Both the orchestra and the soloist were in the best of form. Miss Parlow played with a clarity, strength and precision that proved her thorough grounding in technic and her interpretation was marked by both warmth and sympathy. She was greeted with a deserved enthusiasm that grew to such strength that it threatened to become objectionable, but the young artist could scarcely be begrudged the evidences of a popular approval, which she so well merited.

Max Fiedler, as usual, had his orchestra under perfect control. So often has the almost perfect work of this organization been commented upon that there is nothing left to be said of it except the statement that it maintained its high standard.

"Die Ge[illegible]

From PRESS,
Address New York City,
Date DEC - 1911

MISS PARLOW GAINS FAVOR.

Canadian Violinist Heard in Boston Symphony Orchestra Concert.

With Miss Kathleen Parlow, the slimmest and tallest of all fair violinists, as its bright and particular "star," the Boston Symphony Orchestra, under the impetuous and vigorous leadership of Max Fiedler, gave its second Thursday evening concert of the season yesterday in Carnegie Hall. The symphony of the occasion was Brahms's Fourth, in E minor, a work not heard as often as it merits. Another composition infrequently performed, Cherubin's overture to "Lodoiska," served as an introductory number and Tschaikowsky's beautiful and richly orchestrated overture Fantasa after Shakespeare's "Romeo et Juliet," brought the programme to an end. The idea of opening the evening with a classical selection, criticised in its day, strange as it may seem to twentieth century folk, for its "noisy and often unnatural effects of instrumental profusion," and closing it with a highly romantic and emotional creation of comparatively recent origin, was a felicitous one, though the concert proved to be somewhat too long.

Miss Parlow had chosen Saint-Saens's familiar concerto in B minor as the vehicle of her art and there was no room for doubt that she won the favor of her auditors from the outset. Her playing, indeed, deserved fully the demonstrations of approval it evoked, for it reflected unusual musical gifts as well as technical skill. Yet it is difficult to understand how the young Canadian violinist can be ranked as equal to Zimbalist, who, by the way, received his education from the same Russian master. Her tone is not nearly as big, round and mellow as his; her bowing not nearly as broad, steady and smooth; her finger technique not nearly as impeccable, and her intonation not nearly as reliable.

In the opening allegro Miss Parlow seemed somewhat nervous. There were no manifestations of excitement, however, in the Andantino, which could well have borne a greater admixture of tender sentiment than the violinist infused into it.

The piece de resistance of the evening, however, was unquestionably the Brahms symphony which revealed the rich euphony of the orchestra's strings, the extraordinary technical virtuosity and unanimity of the band as a whole and the enthusiasm of the man in command in a way that brought tumultuous and prolonged applause at the close. Max Fiedler had all his men stand up in recognition of this tribute of admiration. M. S.

From EVENING STAR,
Address Washington, D. C.
Date DEC 6 - 1

AMUSEMENTS

Boston Symphony Orchestra.

The brilliant solo work of Kathleen Parlow, violinist, with the Boston Symphony Orchestra at the National Theater yesterday afternoon, was the marked feature of a concert that will probably rank as one of the most enjoyable ever given by this famous organization in this city.

Conductor Max Fiedler had provided a program of rare and varied melodic beauty, and the orchestra never seemed in better spirit in its ready response to his beat.

Opening with the Rimsky-Korsakoff symphonic suite "Scheherazade" op. 35, with its varied movements and oriental strains, the program consisted of Saint-Saens' "Concerto in B Minor for Violin and Orchestra, No. 3," op. 61, with Miss Parlow as the soloist, and conducted with Brahms' "Academic Festival Overture," op. 80, with its college suggestions, so dear to the German heart.

Aside from its characteristic excellence, the orchestra presented an additional claim to the applause with which it was greeted in the superb work of its concert master, A. Witek.

Miss Parlow, however, with the magic of her marvelous tone, technique and sympathetic execution, was easily the most prominent feature of the concert, and her work was rewarded with such volumes of applause that she was obliged to bow her acknowledgments many times.

From TIMES,
Address Washington, D. C.
Date DEC 6 - 1911

Warm Welcome Given Boston Symphony Music

A rousing welcome was given Director Fiedler and his Boston Symphony Orchestra yesterday afternoon in the National Theater, its second appearance this season, when Miss Kathleen Parlow was the soloist. There was a large audience, the boxes and seats being occupied by the cream of Washington society, and progressive musical people.

The opening number, the symphonic suite, "Schezerade" (after "The Thousand Nights and a Night"), Rimsky-Korsakoff, was the opening number. The four movements of this composition being given, Miss Parlow was heard in Saint-Saens' Concerto in B minor, No. 3, opus 61. This composition, full of difficult passages, was given with wonderful power and clarity by the soloist, who was received enthusiastically.

It has been many days since the Washington music loving public has given a soloist a warmer welcome.

The concluding number was Brahms' "Academic Festival Overture," the famed "Gaudeamus Igitur" being the leading motif. While the program is not the most brilliant that has been presented by the Boston organization, it represented the highest type of symphonic music.

[94]

From EVENING SUN,

Address Baltimore, Md.

Date

DIGNIFIED READING OF LISZT'S "DANTE"

Boston Orchestra Gives An Excellent Concert At Lyric.

The Boston Symphony Orchestra gave its second concert of the season last night at the Lyric. As a tribute to the genius of Franz Liszt, whose centenary of birth is being observed in musical circles, Mr. Fiedler had selected this master's stupendous symphony which is based on Dante's "Divina Commedia" as the principal offering of the evening. This is a truly representative work, and, like the 12 symphonic poems of this composer, bears the strongest evidence of Liszt's mastery over orchestral difficulties.

In the "Dante Symphony" Liszt has carried out the idea of program music, a form of writing that up to the period at which this composition was conceived had a strong adherent in Hector Berlioz, whose works, in fact, can be given the distinction of being the instigation of this descriptive style. But, unlike the French composer who in his native manner has endeavored to portray the story and its dramatic situations in music, Liszt has departed from his predecessor by emphasizing only the pictoral and symbolic bearing of the poem upon which a musical work was built.

In the symphony heard last night the poetic element can be said to have been successfully introduced. The first movement, picturing The Inferno, with its strife and horror; the second section, depicting Purgatorio, with a repentful and meditative mood, and the final choral part, representing the Magnificat, in which exultant spirit and devotional calm prevail. This is brought about for the most part by melodic means that are lucently clear; the phrases have an æsthetic dignity, though at times their beauty must necessarily be covered owing to certain descriptive delineation. They, however, have meaning and are poetically convincing. There is intensity of feeling embodied throughout the entire work, but, like all program music, the hearer, however, must be familiar with the subject musically outlined before a thorough digestion and appreciation of the composer's intent can be attained. Although the "Divina Commedia" is a classic with which every student is more or less familiar, and even though descriptive program notes were given, judging by the amount of applause and by the attitude of the audience the full meaning of the symphony did not convey itself to all.

Dignified Reading.

Mr. Fiedler gave a dignified reading and presented this work without any mawkish exaggeration of its sentiment. The Women's Philharmonic Chorus augmented by voices from the Baltimore Oratorio Society, supplied the vocal part with a fair quality of tone. The chorus lacked precision, but as there were mainly unprofessional singers a better attack and more perfect blending could hardly be expected. Kathleen Parlow, the violin soloist at this concert came heralded with many glowing accounts as to her abilities. The opening passages of the Saint-Saens B minor concerto soon allowed the listener to judge for himself what claims for recognition this girlish artist rightfully had. It was amazing to hear such a large and noble tone come from such a slender frame for the virility of this tone denotes physical strength. Miss Parlow's left hand technic is accurate, every digital situation being presented with clarity of movement. At times in appearance there seems to be a slight stiffness of the bow arm, but in the outcome of sound this is not noticeable. Her interpretation was full of refinement. The beauty of Saint-Saens' concerto evidently appeals to Miss Parlow, for she gave its flowing melodies with inherent feeling. There were many recalls after this fine exhibition of violin playing.

Work Very Effective.

Tchaikowski's "Romeo and Juliet" overture-fantasie was the closing number. From the outset the woodwind with their rich coloring immediately manifest that Tchaikowski here is in accord with his subject.

The themes are vigorous, passionate and lamentful as the suggestion warrants, and, as a whole, the work is very effective. This composition is one for which Mr. Fiedler should be given thanks for offering at these concerts as its splendid instrumentation allows this highly developed body of orchestral players their fullest emotional sway.

F. C. B.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date DEC 5 1911

BOSTON SYMPHONY

Second Concert of Season With Kathleen Parlow as Soloist

The Boston Symphony Orchestra, with Max Fiedler at its head, gave its second concert of the season last night at the Academy of Music. The program consisted of only three numbers, but was none the less interesting for that, nor did it fail to win the entire approval of the large audience.

The first number was Rimsky-Korsakoff's much-debated symphonic suite, "Scheherazade," composed as "program music" to illustrate some of the incidents of "The Thousand and One Nights" of glorious Oriental memory. The work is divided into four movements and is essentially an excellent one, full of vigor, color, melody and exquisite harmony. In many ways it is characteristically Russian, in others it speaks a musical language essentially universal and partaking of no particular national school. Thematically it is rich and handled in most musicianly form. The characteristic [illegible] herazade or Narrator Motif) is heard all through the work, mostly from the violins. Needless to say, Mr. Fiedler gave the composition a splendid reading, backed by the telling work of the famed Boston choirs before him.

The soloist of the evening was Kathleen Parlow, the highly-talented young violiniste who first appeared here about a year ago and was last heard with Mr. Pohlig's organization. Her number, Bruch's "Fantasia on Scottish Airs," gave full play for all the virtuosity that was in the soloist. Bruch has thrown a very great haze of violin technique around the highland melodies used as his basis, but Miss Parlow's rendition of them fairly thrilled her audience. And when tone, expression and the delicate qualities of her art were needed she displayed them to a high degree. That her hearers were charmed as well as enthusiastic was shown by the fact that Miss Parlow was required to respond to no less than twelve calls. The concert ended with Brahms's Academic Festival Overture.

POST,

From

Address Washington, D. C.

Date DEC 6 - 1911

GIVES SECOND CONCERT.

Boston Symphony Orchestra Assisted by Kathleen Parlow.

The Boston Symphony Orchestra played its second program for Washington society and musicians yesterday afternoon at the New National Theater, and again gave its best; in fact, the program was most satisfying. The symphonic suite, "Schehrazade," Rimsky-Korsakoff, is stupendous, and to be fully appreciated must be heard many times. In fact, it is a work exhausting both to auditor and player.

The Brahms' "Academic Festival Overture" was a fitting climax, expressing as it does the German students' loyalty to the fatherland, merrymaking, and youthful exultation. The overture is both great and tragic, working out to a deeply impressive fantasia.

Much interest centered on Kathleen Parlow's appearence with the orchestra, and she received the most enthusiastic applause after her playing of Saint-Saens' concerto in B minor, for violin and orchestra. It would be absurd to talk "technic" or to express a conservative opinion of Miss Parlow's playing. She is a master of herself, technic, memory, and intonation. The remarkable position of suspended bow, high over her violin, followed by the positive assertion of the first note, pianissimo or fortissimo, with the intonation, was striking. It was just this once regretted that the Boston Orchestra allows no encores.

The splendid playing of Concert Master Witek calls for more comment than can be given in this restricted space.

The third matinee will be given on Tuesday, January 9.

POST,

From

Address Washington, D. C.

Date DEC 6 - 1911

Mrs. Taft attended the concert of the Boston Symphony Orchestra at the National Theater yesterday afternoon. The guests in her box were Mrs. George W. Wickersham, Mrs. Robert S. Oliver, Mrs. Beekman Winthrop, and Mrs. Winthrop's mother, Mrs. Charles Wood.

Mrs. Norman William had the box adjoining that of Mrs. Taft. Her guests were the German Ambassador and Countess von Bernstorff, Mrs. Lawrence Townsend, and Mrs. Wesley Merritt. Representative and Mrs. Nicholas Longworth were among the guests of Mr. and Mrs. Preston Gibson, in their box. Mrs. Calderon Carlisle had a box party, including Miss Mary Carlisle and Mrs. Mandeville Carlisle.

Among others in the audience were the British Ambassador and Mrs. Bryce, the Netherlands Minister and Mme. Loudon, the Danish Minister, Baroness Preuschen, Mrs. George von L. Meyer, the Misses Meyer, Mrs. Horace Lurton, Mrs. Matthew T. Scott, Mrs. Archibald Hopkins, Mrs. Julian James, Mrs. Nicholas Anderson, Miss Elizabeth Anderson, Mrs. William Barret Ridgely, Mrs. Robert Hinckley, Miss Hinckley, Mrs. Nathaniel Simpkins, the Rev. Dr. and Mrs. Randolph H. McKim, Mrs. John Biddle, Mrs. James Harlan, Miss Marion Oliver, Mr. Samuel Hill, Mrs. H. H. Hosley, Mrs. William Dennis, Mrs. Christian Heurich, and Miss Keyser.

From WORLD

Address New York City.

Date 1911

BRAHMS ADMIRERS OUT AT BOSTON SYMPHONY

Conductor Max Fiedler and His Orchestra in Best Form at Carnegie Hall Concert.

Brahms's fourth symphony was the principal composition on last evening's programme of the Boston Symphony Orchestra that attracted the usual immense audience to Carnegie Hall.

Musicians who delight in form and who were present at this, the first of the second pair of concerts by this organization, were not stinted. There are many ardent Brahms admirers who believe his musical utterances to be among the world's great masterpieces. Others hold to a contrary opinion.

Music lovers of lofty artistic ideals must have been impressed with the Brahms composition so admirably interpreted last night. It is long, but, despite some tedious moments, the work of a musical giant who knew his craft.

The assemblage showed its appreciation by a prolonged demonstration at the completion of the symphony's performance and insisted upon the musicians sharing the calls with Conductor Max Fiedler.

Kathleen Parlow, the violinist, was the soloist. She played the Saint-Saens B minor concerto with beauty of tone, pure intonation, good taste and finish. The concert was closed with Tschaikowsky's "Romeo and Juliet" fantasia overture.

The orchestra was in its best form, which means that it played in superlative fashion.

From TIMES,

Address New York City.

Date DEC 8 - 1

BOSTON ORCHESTRA PLAYS.

Fine Performance of Brahms's Fourth Symphony—Kathleen Parlow, Soloist.

The Boston Symphony Orchestra's second evening concert in Carnegie Hall offered nothing that was new, though Cherubini's overture to the opera of "Lodoiska" was probably old enough and had been long enough absent from New York concert programmes to be unfamiliar to many in last night's audience. It is, indeed, old-fashioned music; but it bears its age with dignity, and it still has an interest that is more than historical for concertgoers of the present day.

Mr. Fiedler gave an unusually eloquent rendering of Brahms's fourth symphony, though the performance was not in all respects so perfectly finished as performances of the Boston Orchestra usually are. It was elaborated in the fullest detail; but the care with which Brahms's teeming ideas in this symphony were developed was paired with a care to make the detail contribute steadily to the musical significance and larger effect of the whole. There was a robust energy in the performance which set forth the essential quality of the work itself; and the haunting melancholy of the andante was embodied with peculiar sympathy. In the wonderful passacaglia that forms the last movement—really a set of variations on the scale of E minor—there were a thrilling passion and a splendid sonority. The audience was deeply stirred, and recalled Mr. Fiedler several times, till he made the orchestra rise and take a share of the applause themselves.

Miss Kathleen Parlow was the soloist. She had already appeared in New York this season, but her performance of Saint Saens's B minor concerto for the violin created much interest. It is not very engrossing music, and in the last movement it reaches the commonplace. But it has attractive qualities of elegance and polished symmetry, and is so written as to be "grateful" to a player who has the skill to reproduce its spirit. Miss Parlow's large tone, its warmth and purity, her accurate technique that presents its filligree of passage work with rare precision of intonation, the vitality of her style gave distinction to her performance, which was fully appreciated.

The concert closed with Tschaikowsky's overture-fantasia, "Romeo and Juliet," played with great ardor.

From TRIBUNE,

Address New York City.

Date DEC 8 - 1911

MUSIC

The Boston Orchestra.

Mr. Fiedler and the Boston Symphony Orchestra provided a joyous occasion at Carnegie Hall last night for the so-called "Brahmins" in music. They played the Fourth Symphony of the man whom a few hundred thousand music-lovers in Germany, France, England and America believe to have been not entirely devoid of talent, namely, that is to say, one Johannes Brahms. They not only played the symphony, but played it gloriously, as if they themselves found delight in the pleasure which they knew they were providing for their hearers. As for the audience, there was no chance to debate for a moment whether or not it was appreciation of the composition and its performance; the applause which followed every movement settled that question. The reading on the part of Mr. Fiedler and the exposition on the part of the orchestra were equally eloquent and admirable, and the incident of its performance will be underscored with a broad line in the memory of all the lovers of symphonic music who heard it.

Extended comment will scarcely be expected on the other features of the programme. The notion, to which wide publication was given, that Cherubini's overtures had so fallen into desuetude that a revival of that to "Lodoiska" needed to be trumpeted forth as an incident of large and curious significance could only have grown out of Boston's habitual disregard of New York's musical doings. While the Philharmonic Society remained what it was planned to be the most Beethovenian of all Beethoven's contemporaries was never neglected. Nevertheless, it was a pleasure to hear the old overture again and to recognize its great value as a corrective of popular taste. Miss Parlow played the concerto in B minor for violin by Saint-Saëns in her freest and most audacious style—the style which sometimes makes one imagine her not as what Von Bülow called Mme. Norman-Neruda, "the violin fairy," but as the instrument incarnate; she seems so to respond to every one of its vibrations, or it to every one of hers. The concert closed with Tschaikowsky's "Romeo and Juliet."

Newspaper Clipping Bureau in the World

From

Address

Date

"SCHEHERAZADE" OF NICHOLAS RIMSKY-KORSAKOFF, FOUNDED ON "ARABIAN NIGHTS," PRESENTED BY MAX FIEDLER, LEADING THE BOSTON SYMPHONY ORCHESTRA, IN THE NEW ACADEMY OF MUSIC, BROOKLYN.

Last night more Russian music. This time in the New Academy of Music, Borough of Brooklyn, where the Boston Symphony Orchestra held forth, under the baton of Max Fiedler, in Nicholas Rimsky-Korsakoff's elaborate symphonic suite, "Scheherazade." Miss Kathleen Parlow, the fair virtuoso of the violin, was the soloist of the concert, rendering with the band from "Down East" the lovely melodies of Bonnie Scotland embraced by Max Bruch's "Scotch Fantasie." It is scarcely necessary to state that the audience filled every seat in the big theater, orchestra, balconies, boxes—tout!

Because a decided fascination attaches in the minds of almost everybody to the Arabian tale of "The Thousand Nights and a Night," and because the Russian composer, Rimsky-Korsakoff, has treated his voluptuous subject matter with wondrous skill and to bewildering effect, the "Scheherazade" makes its instant appeal to the lover and the judge of orchestral music. As a symphonic etude, it presents a brilliant array of strikingly contrasted themes, which are developed into climaxes of dramatic and pictorial power. The work was given a presentation of finished character, to which every instrument and choir of instruments of the big orchestra contributed a minute thoroughness of intonation, rhythm and every detail of performance. Of arresting effect was the variety and color afforded the pizzicatti string passages in the second movement ("Story of the Kalandar Prince"). After he had been several times recalled. Maestro Fiedler obliged his players to rise from their seats and acknowledge the prolonged applause that greeted the conclusion of the suite.

Miss Parlow's execution of the "Scotch Fantasy" was one with her delivery of the same composition with the Symphony Society of New York, in Manhattan a month or so ago. Her mastery of its technical difficulties manifestly pleased the attending 2,000 or 3,000 hearers. The orchestral support was in every way effective.

Claude Debussy's "Prelude to 'The Afternoon of a Faun,'" exquisitely performed by the orchestra, and the overture to Carl Maria von Weber's opera, "Oberon," likewise admirably handled, formed the balance of the program.

[95]

From EVENING NEWS.
Address Baltimore, Md.
Date DEC 6 1911

"DANTE" OF LISZT AT SYMPHONY CONCERT

Boston Musical Organization Will Be Assisted By Woman's Philharmonic.

A Baltimore musical organization, the Woman's Philharmonic Chorus, will assist at the second concert of the season of the Boston Symphony Orchestra, to be given tonight in the Lyric, with Miss Kathleen Parlow, a new violinist, as soloist.

The symphony of the evening will be the "Dante," of Liszt, in honor of the Liszt centenary, and it is in the magnificat of the last movement that the chorus will be heard. The organization is composed of 40 Baltimore concert and church female soloists, and during the short period of its existence has won a reputation for seriousness of purpose and ability to interpret difficult compositions for women's voices. The chorus was founded three years ago by Joseph Pache, who has remained its conductor, as has Mrs. Charles Morton its president since its institution.

The soloist Mr. Fiedler selected for tonight will be Miss Kathleen Parlow, a young Canadian violinist, who, while she has been creating a furore both in this country and in Europe for several years heretofore, has not been heard in Baltimore. Her number will be the Saint-Saens Concerto in B minor, No. 3.

From EAGLE,
Address Brooklyn, N. Y.
Date DEC 8 - 1911

GLANCING COLORS IN MUSIC.

Mr. Mason's Lecture on Boston Symphony Numbers to Be Played Tonight.

In lecture hall, Academy of Music, yesterday afternoon, Daniel Gregory Mason of Manhattan, gave the lecture recital on the programme of the Philharmonic concert which the Boston Symphony Orchestra is to present in the opera house of that building this evening. He devoted most of the time to the symphonic suite, "Scheherazade," opus 35, by Rimsky-Korsakoff, the opening number. Showing the rich Oriental coloring of the title page of the music, which is published in St. Petersburg, Mr. Mason noted the likeness between the emerald green, Prussian blue and crimson ornamenting its background, and the Oriental quality and intense color of Russian music.

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Address
Date DEC 8 1911

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From EVENING JOURNAL,
Address New York City.
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Miss Parlow is growing by the month—musically speaking. She now has the assurance of the artist who is not only sure of herself, but knows precisely what she wants to do. Her interpretation of the Saint-Saens concerto made it the sincere and gracious thing it is. And as for those arpeggios in harmonics at the end of the second movement, why she executed them with a trumpet-like purity and sonority that were ravishing in effect. Miss Parlow's bowing seems to be freer and more masterly than ever before, and she now produces a gorgeous singing tone that was particularly effective in this concerto of many cantabile passages.

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Intelligent readers make profitable customers. Advertisers in the Times get the most satisfactory results.

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[96]

From EVENING NEWS,

Address Baltimore, Md.

Date 1911

"DANTE" OF LISZT AT SYMPHONY CONCERT

Boston Musical Organization Will Be Assisted By Woman's Philharmonic.

A Baltimore musical organization, the Woman's Philharmonic Chorus, will assist at the second concert of the season of the Boston Symphony Orchestra, to be given tonight in the Lyric, with Miss Kathleen Parlow, a new violinist, as soloist.

The symphony of the evening will be the "Dante," of Liszt, in honor of the Liszt centenary, and it is in the magnificat of the last movement that the chorus will be heard. The organization is composed of 40 Baltimore concert and church female soloists, and during the short period of its existence has won a reputation for seriousness of purpose and ability to interpret difficult compositions for women's voices. The chorus was founded three years ago by Joseph Pache, who has remained its conductor, as has Mrs. Charles Morton its president since its institution.

The soloist Mr. Fiedler selected for tonight will be Miss Kathleen Parlow, a young Canadian violinist, who, while she has been creating a furore both in this country and in Europe for several years heretofore, has not been heard in Baltimore. Her number will be the Saint-Saens Concerto in B minor, No. 3.

From EAGLE,

Address Brooklyn, N. Y.

Date DEC 8 - 1911

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[96]

SPRINGFIELD HOMESTEAD,

DECEMBER 9, 1911

KATHLEEN PARLOW.

Distinguished Canadian Violinist Who Will be the Soloist at Boston Symphony Orchestra Concert.

FINE PROGRAM ANNOUNCED.

Boston Symphony Orchestra Will Give Its Annual Concert at Court Square Theater on Monday.

The annual concert of the Boston Symphony orchestra will be given in the Court Square theater on next Monday evening at 8 o'clock. A musical feast of particular richness has been provided by Conductor Max Fiedler to mark this, his last, appearance in this city. The symphony is the greatest of modern works of its kind. Tschaikowsky's "Pathetic" is in the realms at least of absolute music, the most emotional. The soloist in Kathleen Parlow, the extraordinary young Canadian girl who has been for the past two seasons the musical sensation of this country. She is to play the ever-delightful Scotch Fantasie of Max Bruch. In addition to this is the old favorite standby, the overture to "Der Freischutz" by Weber, and two works quite new to Springfield, illustrative of the latest movements of wo eminent schools of European music. The first is Debussy's exquisite prelude to "The Afternoon of a Faun," and the other is Sibelius's stirring symphonic poem, "Finlandia."

Curiously enough in all the visits the Boston Symphony orchestra has made, the orchestra has never played the "Pathetic" symphony here. No work of modern times has been so written about—not because it is abstruse or puzzling after the fashion of Strauss and his fellows, but because it is above all a human document. The symphony, musically speaking, appeals to even the dullest. It is full of rich, glowing melody, simply but superbly scored, and contains a march episode in the third movement which makes one of the most stirring pages in symphonic music. But the symphony which outside of Beethoven's has more performances in the course of a year than any in the literature of music, is in a sense the "swan song" of the greatest of Russian composers. Tschaikowsky died of cholera shortly after the first performance of this work. At the time of his death it was believed that he had committed suicide and that he had foretold his purpose to do so in this, his last symphony. This, of course, has long since been shown to be false. Tschaikowsky was never in better health or in better spirits than when he wrote the work, nor had he less idea of approaching death. Nonetheless, it can be said that his subconscious self in this work and especially in the wonderful last movement, the "Adagio lamentoso," gives a hint of the tragic fate so soon to come to him.

Debussy, whose "Afternoon of a Faun" will be played, is the one great genius among modern French musicians. It is said of him that he has created a new school of music as distinct in his way as that which was created by Richard Wagner. The prelude to "The Afternoon of a Faun" is one of his earlier works and yet one of his most characteristic. It is in a sense pastoral music in which the flute, as soloist, imitates, as it were, the shepherd's pipe. Sibelius is a Finn, and he has been doing in his symphonic poems for Finland what Chopin did in his polonaises for Poland. An ardent patriot, all his music breathes of loyalty to his native land and of revolt against the oppression which besets it. "Finlandia" is especially characteristic of his genius.

To Kathleen Parlow has come the rare honor of being soloist at the Boston Symphony concerts through an entire Southern trip. All told, she will have played with the orchestra this season 12 times. Her success everywhere has been extraordinary. She is probably the greatest violinistic talent that the modern world has ever produced. The program in its regular order is as follows:

Overture to "Der Freischutz," Weber.

Symphony No. 6, "Pathetic." Tschaikowsky.

Scotch Fantasie for violin and orchestra. Bruch.

Prelude in "The Afternoon of a Faun." Debussy.

Symphonic Poem, "Finlandia." Sibelius.

Soloist—Kathleen Parlow.

GLOBE-

DECEMBER 17, 1911.

"Iberia" Repeated at Week's Symphony Concerts

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TRANSCRIPT,

DECEMBER 14, 1911

Items of the Day

At the Symphony Concerts of next week, Mr. Fiedler will fulfil his promise to repeat Debussy's "Iberia," the composer's finest and most characteristic orchestral piece since "The Afternoon of a Faun" and the Nocturnes of his earlier years. Gluck's overture to his opera, "Iphigenia in Aulis," a symphony by Haydn and the three familiar orchestral fragments from "The Damnation of Faust." Mr. Fiedler spent an afternoon trying to devise a "Christmas programme," but he could not find enough music in the repertory of the orchestra and of the standard of the concerts to suit his purpose. Had he succeeded, the list would probably have been much less interesting than that which he has made in the usual fashion.

ADVERTISER, DECEMBER 16, 1911

SYMPHONY PROGRAMME AN INTELLIGIBLE ONE

NO TRYING PROBLEMS TO VEX THE AUDITOR

Mr. Fiedler's Reading of Beethoven's Fourth Symphony Aroused Spontaneous Enthusiasm.

By Louis C. Elson.

PROGRAMME.

Beethoven. Fourth Symphony.
Bruch. "Kol Nidrei."
Boellmann. Symphonic Variations for Violoncello. Solcist, Mr. Alwin Schroeder.
Strauss. Love-scene from "Feuersnot."
"Till Eulenspiegel."

It was a symphony that could be enjoyed and understood from beginning to end. No trying problems, no unresolved dissonances, no thorny paths and labyrinths. Yet there was a time when Weber said that the composer of the fourth symphony was quite ready for the madhouse, and when he wrote a stinging satire on the employment of the contrabasses at the end of this work. It is upon such changes of opinion that the champions of the modern dissonance-mongers build their hopes that the worst works of the present epoch may yet be accepted as beautiful music in the future. But they fail to realize that Beethoven never strayed so far from rule and form as the modern iconoclasts do.

Yet there are certain parts of the fourth symphony that are bold enough in all conscience. The third movement, which Beethoven marked as a minuet, is not a minuet at all, but the boldest of scherzos. The use of syncopation is here pushed to its utmost limit. The contrabass work at the close of the finale is more like a set of violin passages than true contrabass work. It was these passages that especially aroused the ire and the sarcasm of Weber. He wrote an article in the "Cecilia" (a musical journal of that epoch), in which he pictured the contrabasses pouring out their complaints against this composer who made them caper about as if they were giddy young violins.

Beethoven read the attack. A few years ago there was discovered a file of the "Cecilia" with his comments on his satirists. The comments are in the most violent Billingsgate and cannot be reprinted in any modern newspaper. But if Beethoven could not answer in words he could reply in a higher language,—in tones,—and in his next symphony he threw down the gauntlet to his adversaries by writing another very intricate and rapid set of contrabass passages.

What was once deemed impossible has become a matter of daily routine with the hard-worked modern orchestral musician. Ordinarily our contrabasses could have played the passage in a clear and fluent manner, but Mr. Fiedler whipped up the speed of the finale to a pace that was hardly possible for the violins and was quite impossible for the contrabasses. No repeats were cut in this great work, and the syncopations of the third movement were excellently caught up. There was, perhaps, a trifle too much of contrast, "pp" became "ppp," and "ff," "fff," and there was also some freedom in changes of tempo, but it was good Beethoven reading all the same, and the audience recognized the fact and recalled the conductor twice with spontaneous enthusiasm.

The fact that the works of Beethoven, Schumann, and other recognized masters, awaken such remarkable applause may possibly be taken as a significant straw. It is the protest of the public against the tortures of most of the modern school. No one hisses in Boston, no matter how much he dislikes a work. Therefore the auditor can only make his sentiments known by roundly applauding what he does like, and this may account for the extreme amount of applause which the old works are getting in these days.

The present reviewer was debarred, by professional engagements, from hearing the wonderful performance of the Chicago orchestra, on Tuesday night. But he is quite sure, whatever the excellences of the Western organization may be, that they have no strings like those of our own orchestra, no oboes like our excellent pair, no harpist as good as ours, and no such artist upon the kettle-drums. Among the strings we have a violoncellist who is incomparable in classical work, and this artist was prominent yesterday afternoon, for Mr. Alwin Schroeder was the soloist. He played two short numbers, of which the first was of especial interest, for it was Bruch's arrangement of the old Hebrew melody of "Kol Nidrei." This melody stands as a monolith in Jewish music. While almost all the other melodies of the synagogue have been tinged with modernity, and are different in different countries, this tune remains the same in almost every synagogue of the globe. It is sung upon the holiest of Hebrew holy days, the Day of Atonement. Because of its universality, many believe that in this we possess a relic of real Scriptural music. But its definite form and its marked minor progressions seem to forbid such an assumption. It is probably of Moorish origin, or at least tinged with Arabic influence. It probably originated during the residence of the Jews in Spain, when South Spain was dominated by the Moors. It is impossible to prove very ancient origin in any of the tunes of the present Hebrew ritual.

This is a very expressive theme, and its emotional power lost nothing in the hands of Mr. Schroeder, who played it with beautiful expression and sympathy. His breadth upon the C string was glorious. The Boellmann selection was in strong contrast, with rapid bowing, high positions, skipping bow, and other technical points of display. Yet it had charming melody also, and deservedly won a success. Mr. Schroeder was enthusiastically recalled over and over again. Not since the days of the great Fritz Giese have we had such a well-equipped cellist in Boston. Mr. Schroeder seems in the very zenith of his powers.

When the present reviewer heard Strauss' "Feuersnot" in London, a little over a year ago, he found it to be a more melodic work than all that composer's more recent operas, and the love-scene is one of its most graphic numbers. Yesterday this excerpt from the little known work came almost as a surprise to those who know of Strauss only as a seeker after cacophonic originality. But if one sees the scene, with its dark desolation, and then beholds the return of the fire, the contrast of darkness and light seems most graphically reflected in the music. But all this picture of Beltane (the magic fire) is of the modern neurotic school in spite of some points of beauty. The earlier Richard also wrote a Fire-scene, and if any one compares the two he will readily perceive that we have not yet obtained a second Wagner. But we can grow enthusiastic over the reading and the performance. We hold Mr. Fiedler to be the equal of any conductor in the world in his readings of the works of Richard Strauss.

We believe "Till Eulenspiegel" to be one of the most legitimate and successful exhibitions of humor in orchestral music, and we also hold Mr. Fiedler to be one of the best interpreters of it. The wild pranks of the inveterate scamp, his capture, his terror, the denunciatory accusations, his sentence, his execution and his last pathetic squeaks, were all given with an unctuous force that was graphic in the extreme. If one can understand the Rabelaisian humor here displayed the work becomes a masterpiece, if not, it must seem a very dull series of orchestral "coups." It was given with all the verve and spirit that the grotesque theme demanded, and was one of the triumphs of our director and his great orchestra. But it is a pity that modern music demands so much of study from its auditors and is, therefore, Caviare to the general. Will not some modern composer bring back melody into music?

POST,

DECEMBER 16, 1911

SCHROEDER AS SOLOIST

Symphony Displays Virtuosity of Players

BY OLIN DOWNES

Alwin Schroeder, the first 'cellist of the Boston Symphony Orchestra, was soloist with that organization at the public rehearsal yesterday afternoon in Symphony Hall, and the programme was as follows: Symphony No. 4, Beethoven; "Kol Nidri," adagio for violoncello and orchestra, Bruch, and Boellman's Symphonic Variations for solo violoncello and orchestra; the love scene from the opera "Feuersnot," and the tone poem or orchestral rondo in mordant and modern style, Richard Strauss.

In both the symphony of Beethoven and the composition of Strauss the orchestra played with even more than its customary finish and brilliancy. In the Beethoven symphony Mr. Fiedler was especially successful because his interpretation was wholly objective, and very fortunately in the spirit of the composer. The orchestral performance was in its way a tour de force. It is easy to say that this symphony is played by all orchestras, and so frequently in Boston that a number of the Symphony players could perform it from memory. It is nevertheless no small thing to present this music with such spirit, clarity and beauty of tone. How the thing sounded! Such a quality of orchestral tone is not only the result of long and rigorous training, but of individual virtuosity on the part of each member of the band, and so it was with justice that Mr. Fiedler finally made his men rise and acknowledge the applause with him. Not always has there been so much enthusiasm in Symphony Hall after a Beethoven symphony.

Mr. Schroeder played with his wonted breadth and sonority of tone and ripe musicianship. He played music which has long since become popular with concert audiences, and his performance fulfilled the expectations of those who had gathered to hear him. But Bruch's piece is rather dull. Mr. Schroeder was recalled several times after his performances.

Strauss' incomparable piece, a most extraordinary blend of the spirit of folk-legend and ultra-modern philosophy of simple folk melody and the most advanced treatment of this thematic material, a conception the wonder of which is only equalled by the prodigious workmanship, made its inevitable effect upon the audience. So did the love scene from "Feuersnot." This is not such potent music as the concert piece, and yet it is superbly emotional and dramatic. The themes are not so distinguished as other themes that Strauss penned later in his career, but the love music has a splendid sweep and power, the other themes are most effectively contrasted, and the climax is dramatic in the highest degree. These pieces put the orchestra through its paces and the men responded admirably.

There will be no soloist at the concerts of next week, and the programme will consist of Gluck's overture to "Iphigenia in Aulis," with Wagner's ending; Haydn's Symphony in G major (B. & H. 13); Debussy's "Iberia"; the "Minuet of the Will-o'-the-Wisps," the "Dance of the Sylphs," and the "Rokoczy March" from Berlioz' "Damnation of Faust."

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SPRINGFIELD REPUBLICAN:

DECEMBER 12, 1911.

BOSTON SYMPHONY ORCHESTRA.

A Cosmopolitan Program at Court Square Theater — Beautiful Violin Playing by Kathleen Parlow.

The Boston symphony orchestra, which has taught the Springfield public most of what it knows of orchestral music, gave its 20th concert in this city last evening to a large and delighted audience. The soloist was one of the most accomplished and charming of the violinists of our day, the young Canadian, Kathleen Parlow, and Max Fiedler conducted very likely for the last time in Springfield. The close of his engagement is regretted by many, for he has from the beginning been a special favorite here. He showed last evening all the qualities that have gone to the making of his popularity, energy, freshness, whole-heartedness, with none of the excesses in which he occasionally used to indulge; no one can live for a term of years in Boston without showing the effects of the local atmosphere. On the whole, he has gained by the experience, and on the whole it is well for him that he is to leave. An occasional change of environment is an excellent thing.

The program last evening was exceptionally interesting, and remarkably cosmopolitan. There were five works, each representing a different race or nationality. Purely German is Carl Maria von Weber, whose favorite overture to "Der Freischnetz" opened the program. As purely Russian is Tschaikowsky, whose "Pathetic" symphony concluded the first part of the concert. A German Jew is the venerable Max Bruch, whose Scottish fantasia for violin and orchestra was played by Miss Parlow. Then came the ultra-modern Frenchman, Claude Debussy, with "The Afternoon of a Faun," and the program closed with the patriotic symphonic poem "Finlandia," by the Finnish composer, Jean Sibelius. Such an exposition is the best possible illustration of the universality of music; there are frontier lines, conspicuous national and racial differences, but they matter little in comparison with the barriers of language, customs and ideals which interfere with the full assimilation of foreign literature. In some ways music, as an art, gains by this international character; in other respects it probably loses—no art can endure such constant and divergent stimulus from outside without suffering. In two centuries, a mere infancy for the other arts, music has lived from childhood to what sometimes seems perilously like old age; no such precocious development can be found in the esthetic history of the past.

There is youth and charm in Weber, who stands at the dividing line between classical tradition and the romantic revolt, showing something of the character of both. A rare and exquisite genius, Weber, who just missed being one of the great. A slightly different fortune, some better texts, a greater gift for integration, and he might have been the foremost opera composer of the 19th century. As it is even the fragments of his works charm like a bit of Shelley or Keats. In melody and in orchestral color he is one of the original forces; what Wagner and Mendelssohn owed to him is enormous. And hackneyed as it is the "Freischuetz" overture is as fresh to-day as ever. It is like turning to another historical epoch to hear Tschaikowsky's "Pathetic" symphony, surely one of the greatest works of modern times, and equally one of the most disheartening; in art pessimism is a confession of failure. Most great art is tragic, but the greatest art does not droop to helpless collapse. This is a symphony for the lonesome latter years; it expresses a morbid mood familiar enough to the Slav, and wonderfully depicted in the novels of Tourgueniev, but fortunately exceptional in most other peoples.

Another turn was given to the kaleidoscope in the Debussy number, and one might have been transported not merely to a different age, but to another planet. If Tschaikowsky was a neurasthenic Titan, Claude Debussy is a graceful and original minor poet, bent on experimenting with curious novelties. Nothing could be more exquisite or more tenuous than this delicate neo-Hellenic picture of sylvan scenes —not gray, as some have called it, but shot through with beautiful nuances of color. It is ravishing to the ear, and how remarkably little it has to say! It is nearly perfect art, and somehow it seems to matter remarkably little. Great art must find its springs deeper in the soul. If the art of Sibelius is less, one at least feels that a man of force and fire is speaking in the stirring patriotic tone-poem "Finlandia," with which the program closed. It is not difficult to see why it should be objectionable to the despotism which is slowly strangling this fine little nation of the North, and may by degrees reduce it to the unspeakable sadness and pessimism in which Russia speaks through the "Pathetic" symphony of Tschaikowsky. But Sibelius, at any rate, still lives; his work is full of life and of beauty—like Grieg, he is even capable of inventing national airs for his people.

Miss Kathleen Parlow quickly showed herself, as she did at the musical festival last May, for an artist of fine and rare quality. If the impression she made last night was somewhat less, it was simply because the familiar Bruch fantasia on Scottish airs, opus 46, is not a work of genius like the Tschaikowsky concerto which she played at the festival. It is a workmanlike and effective violin piece, well written for the instrument, and making good use of some favorite airs, but when all is said it is but secondary music, fit for many kinds of concerts but shows at a disadvantage when put in a program like this, a picked representation like the "Salon Carre" at the Louvre. Bruch must not be disparaged; he has done much good work, and in one violin concerto he has surpassed himself and achieved a masterpiece. But this fantasia cannot be called a work of genius, while Kathleen Parlow is an artist who merits no less. She herself has something very like genius, which shows in her playing even of a relatively inferior work. Her technic is admirable, but for a young player to have technic is not remarkable —youth is the time for exploits of virtuosity. But it is remarkable indeed for so youthful a player to have such absolute artistic mastery, such complete self-

MONITOR,

DECEMBER 16, 1911

BEETHOVEN AROUSES AUDIENCE WHICH IS COLD TO STRAUSS

Fourth Symphony of Former Applauded to the Echo, but Latter's Work Does Not Appeal at Rehearsal

The Boston Symphony Orchestra, Max Fiedler, conductor, presented its ninth program of the season at Symphony hall Friday afternoon with the chief man from the first desk of 'cellos playing two solo numbers. The performance, so far as the modern parts of it were concerned, was in the director's best manner and in its closing moments touched the very top notch of tone eloquence. The rehearsal audience applauded with might and main an interpretation of Beethoven's fourth symphony which a dozen other orchestras could match, recalling Mr. Fiedler until he motioned his men to stand. The same audience less than an hour later went coldly away from some Strauss playing which very likely no other orchestra in the world could equal.

The works rehearsed were the following: Beethoven, Symphony in B flat major, No. 4, op. 60; Bruch, "Kol Nidrei," Adagio for violoncello with orchestra and harp, op. 47; Boellmann, symphonic variations for violoncello and orchestra (or pianoforte) op. 23; Strauss, love scene from the opera "Feuersnot;" Strauss, "Till Eulenspigel's Merry Pranks, after the Old-Fashioned Roguish Manner—in Rondo Form," op. 28. Soloist, Alwin Schroeder.

Two Beethoven and two Strauss styles of interpretation have been exhibited in Symphony hall the present week. The Theodore Thomas orchestra has played an overture by the classic composer and a tone poem by the modern score builder; and the Boston orchestra has presented a symphony from the old repertory and a brace of pieces from the new. Mathematically we should not figure out two styles to each orchestra, making four in all; one style to each, and two altogether, is a truer calculation. And a comparison of the two styles result in the deduction that the orchestra which handles Beethoven with the greater sureness misses it with Strauss, while the one that falls not into the swing of musical Vienna of a century ago steps into the musical march of things in present-day Berlin with easy stride. The truth is that an orchestra which has grown up to the scoring of Strauss has outgrown that of Beethoven. The Chicago orchestra, if it plays all its Beethoven as it played the "Coriolanus" overture Tuesday night, has an indubitable mastery of classicism. Its very mastery over that epoch of composition stands in the way of its interpreting Richard Strauss. For the moment it strikes into "Don Juan," its classic technique asserts itself and modern tone poem becomes as formal as sonata-stamped overture. On the other side of the question, the extreme specialization of the Boston orchestra in Strauss reading unfits it for Beethoven. The fourth symphony will not endure the patronizing of experts in big sound. And this proposition can be shown to hold good, in spite of the fact that before Mr. Fiedler's time the Boston orchestra could give meritorious readings of both Beethoven and Strauss at the same concert. For the orchestra has developed into a nobler instrument of modern symphonic expression than it was under the guidance of the brilliant Dr. Muck. It has actually made of Richard Strauss a new voice, after it was supposed that this message had been fully and authoritatively delivered.

The fourth symphony as a document describing the composer halting between the restraining grip of the past and the rough tug of the future was sympathetically enough read by the Boston men. A historic picture of significant drawing and color the rehearsal audience relaxed its hands in applause upon just prior to the intermission. And Beethoven under description is an interesting Beethoven, [illegible] even if Beethoven under interpretation [illegible] more so. Structural emphasis

[illegible] rather more plangent than it usually is in the Fiedler elocution. The conservatory professor can speak out on occasion. Yes, for once the Symphony conductor did not bother with any atmospheric softening of the angles of the old architecture but allowed subjects, development and recapitulation to stand academically out in the light. And here perhaps he thought he was conceding a great point

But interpretation is not conceded; it is achieved. That was a prettily delivered page at the conclusion of the slow movement. A delicately held baton, and no other kind, could make flute, horn, violin and drum speak their successive farewells as they did there. And truly Mr. Fiedler was in his best high comedy vein in the scherzo. He was, indeed, a vivacious professor all the way through; and naturally enough his listeners regretted the drop of his baton at the finale, when he became emeritus.

HERALD,

DECEMBER 16, 1911.

SYMPHONY'S 9TH REHEARSAL

Program of Familiar Pieces Greatly Enjoyed by the Audience.

TWO PIECES BY STRAUSS

"Till Eulenspiegel's Merry Pranks" Closing Item on the Program.

By PHILIP HALE

The ninth public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mr. Schroeder was the soloist. The program was as follows:

Symphony No. 4, B-flat major..Beethoven
"Kol Nidrei".....Bruch
For 'cello with orchestra and harp.
Symphonic variations for 'cello and orchestra.....Boellmann
Love scene from "Feuersnot".....Strauss
"Till Eulenspiegel's Merry Pranks".Strauss

While this concert evidently gave the audience great pleasure, it was one that does not call for extended comment. The fourth symphony might lead one to inquire into the identity of Beethoven's "unknown beloved," for the music has long been associated with the remembrance of her. Bruch's melancholy piece for 'cello might easily provoke a discussion over the origin of the majestically mournful melody "Kol Nidrei." The variations by Boellmann might be an excuse for an attack on the introduction of any composition for 'cello in a symphony concert, no matter how skilful the 'cellist might be. For the literature of this instrument used solo in a dignified concert is slight. There is Saint-Saens's first concerto, a charming work; there is Loeffler's fantastical composition which has not been heard of late years, and then——? 'Cellists enjoy playing these variations, which "play easily," to use a professional slang phrase, and are put together with considerable skill. The fact remains that a little of the 'cello as a solo instrument goes a long way. Mr. Schroeder's tone in Bruch's piece was rich, and he played with the appropriate breadth of style. He was warmly applauded.

There have been better performances of the music from Strauss's opera at these concerts. Yesterday there was a technical slip that ruined an otherwise charming effect. Nor was the pervading spirit of the performance so irresistible as on former occasions.

How many can relate the various adventures of the rascal Till, a lover of coarse jokes and malicious tricks? How many knowing them can recognize them in Strauss's musical version? It matters little; the music, as absolute music, is entertaining from beginning to the end, from the strains that might be taken as saying: "Once on a time, long ago, there was a queer fellow and his name was Till Eulenspiegel" to those that are as the concluding words of the narrator: "And now I have told you the story of Till." There are some of us who think that the most artistic and musical of Strauss's tone poems are this Rondo, "Death and Transfiguration" and "Don Juan," although there are higher and nobler flights of imagination in "Don Quixote."

The performance of the symphony was thoughtfully considered and finely expressed. The work itself is not among the greatest of Beethoven's, but there are a few pages which only he could have written.

The program of the concerts next week will be as follows: Gluck, overture to "Iphigenia in Aulis"; Haydn, symphony in G (B. & H. No. 13); Debussy, "Iberia"; Berlioz, Minuet of Will o' Wisps, Dance of Sylphs, and Rakoczy march from "The Damnation of Faust." There will be no soloist. The soloists of the concerts Dec. 29 and 30 will be Mme. Morena of the Metropolitan Opera House.

DECEMBER 16,

Symphony Concert

Mr. Fiedler has placed nothing of distinctive holiday nature on the program which will be played at the Christmas concert of the Sym. hony Orchestra next Friday afternoon and Saturday evening, but the selections are of lighter character than is sometimes the case. The first number will be Wagner's version of Gluck's "Iphigenia in Aulis." This will be followed by Haydn's Symphony in G-major, No. 13. After the intermission will come Debussy's "Iberia." The final number will consist of three familiar pieces from Berlioz's "Damnation of Faust"—the Minuet of the Will of the

SPRINGFIELD UNION:

DECEMBER 12, 1911.

SYMPHONY CONCERT.

Orchestra, with Kathleen Parlow, Violinist, Pleases Large Audience.

The Boston Symphony orchestra, with Max Fiedler as conductor and Kathleen Parlow, violinist, presented a two-hour program in Court Square theater last night to an audience that filled all but the front rows of the house. The program consisted of Tschaikowsky's symphony, "Pathetic," as the piece de resistance, Bruch's fantasia on Scottish airs, for violin and orchestra, with Kathleen Parlow as soloist and three shorter but no less wonderful pieces by Weber, Debussy and Sibelius.

Weber's overture to "Die Freischutz" opened the program, affording a dramatic story in music which, although divorced from the libretto, appealed intensely under the conduction of Max Fielder. The intensely dramatic character of the climactic portions of the overture received a thrilling interpretation and took the house by storm at the first.

The "Pathetic" presented a more difficult task and despite the fact that the piece is in no way program music, nor to be classed as descriptive, its decided epic quality with tragedy of human emotion and torture of soul allowed of a dramatic depiction verging on the operatic. The dominant minor relieved in the second and third movements with major strains and climaxed in the third movement, with he molto vivace, received a most thrilling handling, although in the second movement the horns violated the repression which was characteristic in the rest of the program. The grievous minor in the final with the moaning tragedy represented in a diminuendo of the wind instruments drew a tense climax to the long symphony in a tour de force of sympathetic interpretation. The familiarity of the orchestra with this symphony has in no degree spoiled its distinctive rendition. The mutability of the composition, making it liable to a cool reception under less skilful hands, was counteracted last night by the sheer force of perfect orchestration

The "Fantasia" containing just enough hint of the Scottish airs on which it was developed, gave Kathleen Parlow a vehicle for the expression of her sympathetic playing and provided at the same time a somewhat exhibitory piece for her deft fingering. The unexpected bits of archaic folk melody, the tripping dance in the second movement and the cantabile phases of the composition provided more actual delight than a heavier piece could have done. Miss Parlow was recalled four times and made her modest bow, but responded to no encores.

The most puzzling number, the exotic by Debussy, founded on the impressionistic poem by Mallarme, the French prose poet, called "The Afternoon of a Faun," was received rather coldly and entirely out of proportion to the real value of the piece as rendered. It is really a rare bit of program music, and although marked as impressionistic the sheer orchestration of nature sounds, the flute calls, the bucolic horn motif, and the infinite buzzing noises of a summer day so faithfully depicted by the orchestra were clear and not at all to be set down as freakish. The piece is short, so much is crowded into little, and all calls for such delicate interpretation and such careful interpolation from the various instruments that the work of the orchestra deserved better appreciation than it received. Its revolutionary character may account for the lack of penetration.

In "Finland," frankly a "tone poem" of a national character, there was given a stirring number, and one which is likely to gain more than its present popularity, which is great. The descriptive is strong in this piece and the orchestra gained applause equal to that received earlier in the program. The originality of the piece was siezed on enthusiastically by the orchestra and the eloquence of the climax given by such an orchestra made a finale to the program which was both popularly and technically grandiloquent.

The perfection of Max Fielder's conducting has not declined with the years and the facility with which he swayed the musicians under him is such as to win admiration from the least and the most critical. At times he handles the orchestra as a huge organ, and there were many places where the effect was literally such in lastn ight's performance.

AMERICAN-

DECEMBER 17, 1911.

NEXT SYMPHONY PROGRAM.

Selections of Lighter Character for Coming Concerts.

Mr. Fiedler has placed nothing of a distinctive holiday nature on the program which will be played at the Christmas concerts of the Symphony Orchestra next Friday afternoon and Saturday evening, but the selections are of lighter character than is sometimes the case. The first number will be Wagner's version of Gluck's "Iphigenia in Aulis." This will be followed by Haydn's Symphony in G major No. 13. After the intermission will come Debussy's "Iberia."

The performance of this brilliant work was one of the pronounced successes of last season, and many requests have been made for a repetition of it. The [illegible] number will consist of three [illegible] from Berlioz's "Damnation [illegible] the Minuet of the Will o' [illegible] the Dance of the Sylphs [illegible] Hungarian March. There will [illegible] soloist.

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SPRINGFIELD REPUBLICAN:

DECEMBER 12, 1911.

BOSTON SYMPHONY ORCHESTRA.

A Cosmopolitan Program at Court Square Theater — Beautiful Violin Playing by Kathleen Parlow.

The Boston symphony orchestra, which has taught the Springfield public most of what it knows of orchestral music, gave its 20th concert in this city last evening to a large and delighted audience. The soloist was one of the most accomplished and charming of the violinists of our day, the young Canadian, Kathleen Parlow, and Max Fiedler conducted very likely for the last time in Springfield. The close of his engagement is regretted by many, for he has from the beginning been a special favorite here. He showed last evening all the qualities that have gone to the making of his popularity, energy, freshness, whole-heartedness, with none of the excesses in which he occasionally used to indulge; no one can live for a term of years in Boston without showing the effects of the local atmosphere. On the whole, he has gained by the experience, and on the whole it is well for him that he is to leave. An occasional change of environment is an excellent thing.

The program last evening was exceptionally interesting, and remarkably cosmopolitan. There were five works, each representing a different race or nationality. Purely German is Carl Maria von Weber, whose favorite overture to "Der Freischnetz" opened the program. As purely Russian is Tschaikowsky, whose "Pathetic" symphony concluded the first part of the concert. A German Jew is the venerable Max Bruch, whose Scottish fantasia for violin and orchestra was played by Miss Parlow. Then came the ultra-modern Frenchman, Claude Debussy, with "The Afternoon of a Faun," and the program closed with the patriotic symphonic poem "Finlandia," by the Finnish composer, Jean Sibelius. Such an exposition is the best possible illustration of the universality of music; there are frontier lines, conspicuous national and racial differences, but they matter little in comparison with the barriers of language, customs and ideals which interfere with the full assimilation of foreign literature. In some ways music, as an art, gains by this international character; in other respects it probably loses—no art can endure such constant and divergent stimulus from outside without suffering. In two centuries, a mere infancy for the other arts, music has lived from childhood to what sometimes seems perilously like old age; no such precocious development can be found in the esthetic history of the past.

There is youth and charm in Weber, who stands at the dividing line between classical tradition and the romantic revolt, showing something of the character of both. A rare and exquisite genius, Weber, who just missed being one of the great. A slightly different fortune, some better texts, a greater gift for integration, and he might have been the foremost opera composer of the 19th century. As it is even the fragments of his works charm like a bit of Shelley or Keats. In melody and in orchestral color he is one of the original forces; what Wagner and Mendelssohn owed to him is enormous. And hackneyed as it is the "Freischuetz" overture is as fresh to-day as ever. It is like turning to another historical epoch to hear Tschaikowsky's "Pathetic" symphony, surely one of the greatest works of modern times, and equally one of the most disheartening; in art pessimism is a confession of failure. Most great art is tragic, but the greatest art does not droop to helpless collapse. This is a symphony for the lonesome latter years; it expresses a morbid mood familiar enough to the Slav, and wonderfully depicted in the novels of Tourgueniev, but fortunately exceptional in most other peoples.

Another turn was given to the kaleidoscope in the Debussy number, and one might have been transported not merely to a different age, but to another planet. If Tschaikowsky was a neurasthenic Titan, Claude Debussy is a graceful and original minor poet, bent on experimenting with curious novelties. Nothing could be more exquisite or more tenuous than this delicate neo-Hellenic picture of sylvan scenes —not gray, as some have called it, but shot through with beautiful nuances of color. It is ravishing to the ear, and how remarkably little it has to say! It is nearly perfect art, and somehow it seems to matter remarkably little. Great art must find its springs deeper in the soul. If the art of Sibelius is less, one at least feels that a man of force and fire is speaking in the stirring patriotic tone-poem "Finlandia," with which the program closed. It is not difficult to see why it should be objectionable to the despotism which is slowly strangling this fine little nation of the North, and may by degrees reduce it to the unspeakable sadness and pessimism in which Russia speaks through the "Pathetic" symphony of Tschaikowsky. But Sibelius, at any rate, still lives; his work is full of life and of beauty—like Grieg, he is even capable of inventing national airs for his people.

Miss Kathleen Parlow quickly showed herself, as she did at the musical festival last May, for an artist of fine and rare quality. If the impression she made last night was somewhat less, it was simply because the familiar Bruch fantasia on Scottish airs, opus 46, is not a work of genius like the Tschaikowsky concerto which she played at the festival. It is a workmanlike and effective violin piece, well written for the instrument, and making good use of some favorite airs, but when all is said it is but secondary music, fit for many kinds of concerts but shows at a disadvantage when put in a program like this, a picked representation like the "Salon Carre" at the Louvre. Bruch must not be disparaged; he has done much good work, and in one violin concerto he has surpassed himself and achieved a masterpiece. But this fantasia cannot be called a work of genius, while Kathleen Parlow is an artist who merits no less. She herself has something very like genius, which shows in her playing even of a relatively inferior work. Her technic is admirable, but for a young player to have technic is not remarkable —youth is the time for exploits of virtuosity. But it is remarkable indeed for so youthful a player to have such absolute artistic mastery, such complete self-

MONITOR,

DECEMBER 16, 1911

BEETHOVEN AROUSES AUDIENCE WHICH IS COLD TO STRAUSS

Fourth Symphony of Former Applauded to the Echo, but Latter's Work Does Not so Appeal at Rehearsal

The Boston Symphony Orchestra, Max Fiedler, conductor, presented its ninth program of the season at Symphony hall Friday afternoon with the chief man from the first desk of 'cellos playing two solo numbers. The performance, so far as the modern parts of it were concerned, was in the director's best manner and in its closing moments touched the very top notch of tone eloquence. The rehearsal audience applauded with might and main an interpretation of Beethoven's fourth symphony which a dozen other orchestras could match, recalling Mr. Fiedler until he motioned his men to stand. The same audience less than an hour later went coldly away from some Strauss playing which very likely no other orchestra in the world could equal.

The works rehearsed were the following: Beethoven, Symphony in B flat major, No. 4, op. 60; Bruch, "Kol Nidrei," Adagio for violoncello with orchestra and harp, op. 47; Boellmann, symphonic variations for violoncello and orchestra (or pianoforte) op. 23; Strauss, love scene from the opera "Feuersnot;" Strauss, "Till Eulenspigel's Merry Pranks, after the Old-Fashioned Roguish Manner—in Rondo Form," op. 28. Soloist, Alwin Schroeder.

Two Beethoven and two Strauss styles of interpretation have been exhibited in Symphony hall the present week. The Theodore Thomas orchestra has played an overture by the classic composer and a tone poem by the modern score builder; and the Boston orchestra has presented a symphony from the old repertory and a brace of pieces from the new. Mathematically we should not figure out two styles to each orchestra, making four in all; one style to each, and two altogether, is a truer calculation. And a comparison of the two styles result in the deduction that the orchestra which handles Beethoven with the greater sureness misses it with Strauss, while the one that falls not into the swing of musical Vienna of a century ago steps into the musical march of things in present-day Berlin with easy stride. The truth is that an orchestra which has grown up to the scoring of Strauss has outgrown that of Beethoven. The Chicago orchestra, if it plays all its Beethoven as it played the "Coriolanus" overture Tuesday night, has an indubitable mastery of classicism. Its very mastery over that epoch of composition stands in the way of its interpreting Richard Strauss. For, the moment it strikes into "Don Juan," its classic technique asserts itself and modern tone poem becomes as formal as sonata-stamped overture. On the other side of the question, the extreme specialization of the Boston orchestra in Strauss reading unfits it for Beethoven. The fourth symphony will not endure the patronizing of experts in big sound. And this proposition can be shown to hold good, in spite of the fact that before Mr. Fiedler's time the Boston orchestra could give meritorious readings of both Beethoven and Strauss at the same concert. For the orchestra has developed into a nobler instrument of modern symphonic expression than it was under the guidance of the brilliant Dr. Muck. It has actually made of Richard Strauss a new voice, after it was supposed that this message had been fully and authoritatively delivered.

The fourth symphony as a document describing the composer halting between the restraining grip of the past and the rough tug of the future was sympathetically enough read by the Boston men. A historic picture of significant drawing and color the rehearsal aud[ience] its hands in applause upon the intermission. And Bee[thoven] description is an interesting Beethoven, [e]ven if Beethoven under interpretation [m]ore so. Structural emphasis

[r]ather more plangent than it usually is in the Fiedler elocution. The conservatory professor can speak out on occasion. Yes, for once the Symphony conductor did not bother with any atmospheric softening of the angles of the old architecture but allowed subjects, development and recapitulation to stand academically out in the light. And here perhaps he thought he was conceding a great point

But interpretation is not conceded; it is achieved. That was a prettily delivered page at the conclusion of the slow movement. A delicately held baton, and no other kind, could make flute, horn, violin and drum speak their successive farewells as they did there. And truly Mr. Fiedler was in his best high comedy vein in the scherzo. He was, indeed, a vivacious professor all the way through; and naturally enough his listeners regretted the drop of his baton at the finale, when he became emeritus.

HERALD,

DECEMBER 16, 1911.

SYMPHONY'S 9TH REHEARSAL

Program of Familiar Pieces Greatly Enjoyed by the Audience.

TWO PIECES BY STRAUSS

"Till Eulenspiegel's Merry Pranks" Closing Item on the Program.

By PHILIP HALE

The ninth public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mr. Schroeder was the soloist. The program was as follows:

Symphony No. 4, B-flat major..Beethoven
"Kol Nidrei".....Bruch
For 'cello with orchestra and harp.
Symphonic variations for 'cello and orchestra.....Boellmann
Love scene from "Feuersnot".....Strauss
"Till Eulenspiegel's Merry Pranks".Strauss

While this concert evidently gave the audience great pleasure, it was one that does not call for extended comment. The fourth symphony might lead one to inquire into the identity of Beethoven's "unknown beloved," for the music has long been associated with the remembrance of her. Bruch's melancholy piece for 'cello might easily provoke a discussion over the origin of the majestically mournful melody "Kol Nidrei." The variations by Boellmann might be an excuse for an attack on the introduction of any composition for 'cello in a symphony concert, no matter how skilful the 'cellist might be. For the literature of this instrument used solo in a dignified concert is slight. There is Saint-Saens's first concerto, a charming work; there is Loeffler's fantastical composition which has not been heard of late years, and then——? 'Cellists enjoy playing these variations, which "play easily," to use a professional slang phrase, and are put together with considerable skill. The fact remains that a little of the 'cello as a solo instrument goes a long way. Mr. Schroeder's tone in Bruch's piece was rich, and he played with the appropriate breadth of style. He was warmly applauded.

There have been better performances of the music from Strauss's opera at these concerts. Yesterday there was a technical slip that ruined an otherwise charming effect. Nor was the pervading spirit of the performance so irresistible as on former occasions.

How many can relate the various adventures of the rascal Till, a lover of coarse jokes and malicious tricks? How many knowing them can recognize them in Strauss's musical version? It matters little; the music, as absolute music, is entertaining from beginning to the end, from the strains that might be taken as saying: "Once on a time, long ago, there was a queer fellow and his name was Till Eulenspiegel" to those that are as the concluding words of the narrator: "And now I have told you the story of Till." There are some of us who think that the most artistic and musical of Strauss's tone poems are this Rondo, "Death and Transfiguration" and "Don Juan," although there are higher and nobler flights of imagination in "Don Quixote."

The performance of the symphony was thoughtfully considered and finely expressed. The work itself is not among the greatest of Beethoven's, but there are a few pages which only he could have written.

The program of the concerts next week will be as follows: Gluck, overture to "Iphigenia in Aulis"; Haydn, symphony in G (B. & H. No. 13); Debussy, "Iberia"; Berlioz, Minuet of Will o' Wisps, Dance of Sylphs, and Rakoczy march from "The Damnation of Faust." There will be no soloist. The soloists of the concerts Dec. 29 and 30 will be Mme. Morena of the Metropolitan Opera House.

JOURNAL— DECEMBER 16,

Symphony Concert

Mr. Fiedler has placed nothing of distinctive holiday nature on the program which will be played at the Christmas concert of the Sym. hony Orchestra next Friday afternoon and Saturday evening, but the selections are of lighter character than is sometimes the case. The first number will be Wagner's version of Gluck's "Iphigenia in Aulis." This will be followed by Haydn's Symphony in G-major, No. 13. After the intermission will come Debussy's "Iberia." The final number will consist of three familiar pieces from Berlioz's "Damnation of Faust"—the Minuet of the Will of the

SPRINGFIELD UNION:

DECEMBER 12, 1911.

SYMPHONY CONCERT.

Orchestra, with Kathleen Parlow, Violinist, Pleases Large Audience.

The Boston Symphony orchestra, with Max Fiedler as conductor and Kathleen Parlow, violinist, presented a two-hour program in Court Square theater last night to an audience that filled all but the front rows of the house. The program consisted of Tschaikowsky's symphony, "Pathetic," as the piece de resistance, Bruch's fantasia on Scottish airs, for violin and orchestra, with Kathleen Parlow as soloist and three shorter but no less wonderful pieces by Weber, Debussy and Sibelius.

Weber's overture to "Die Freischutz" opened the program, affording a dramatic story in music which, although divorced from the libretto, appealed intensely under the conduction of Max Fielder. The intensely dramatic character of the climactic portions of the overture received a thrilling interpretation and took the house by storm at the first.

The "Pathetic" presented a more difficult task and despite the fact that the piece is in no way program music, nor to be classed as descriptive, its decided epic quality with tragedy of human emotion and torture of soul allowed of a dramatic depiction verging on the operatic. The dominant minor relieved in the second and third movements with major strains and climaxed in the third movement, with he molto vivace, received a most thrilling handling, although in the second movement the horns violated the repression which was characteristic in the rest of the program. The grievous minor in the final with the moaning tragedy represented in a diminuendo of the wind instruments drew a tense climax to the long symphony in a tour de force of sympathetic interpretation. The familiarity of the orchestra with this symphony has in no degree spoiled its distinctive rendition. The mutability of the composition, making it liable to a cool reception under less skilful hands, was counteracted last night by the sheer force of perfect orchestration

The "Fantasia" containing just enough hint of the Scottish airs on which it was developed, gave Kathleen Parlow a vehicle for the expression of her sympathetic playing and provided at the same time a somewhat exhibitory piece for her deft fingering. The unexpected bits of archaic folk melody, the tripping dance in the second movement and the cantabile phases of the composition provided more actual delight than a heavier piece could have done. Miss Parlow was recalled four times and made her modest bow, but responded to no encores.

The most puzzling number, the exotic by Debussy, founded on the impressionistic poem by Mallarme, the French prose poet, called "The Afternoon of a Faun," was received rather coldly and entirely out of proportion to the real value of the piece as rendered. It is really a rare bit of program music, and although marked as impressionistic the sheer orchestration of nature sounds, the flute calls, the bucolic horn motif, and the infinite buzzing noises of a summer day so faithfully depicted by the orchestra were clear and not at all to be set down as freakish. The piece is short, so much is crowded into little, and all calls for such delicate interpretation and such careful interpolation from the various instruments that the work of the orchestra deserved better appreciation than it received. Its revolutionary character may account for the lack of penetration.

In "Finland," frankly a "tone poem" of a national character, there was given a stirring number, and one which is likely to gain more than its present popularity, which is great. The descriptive is strong in this piece and the orchestra gained applause equal to that received earlier in the program. The originality of the piece was siezed on enthusiastically by the orchestra and the eloquence of the climax given by such an orchestra made a finale to the program which was both popularly and technically grandiloquent.

The perfection of Max Fielder's conducting has not declined with the years and the facility with which he swayed the musicians under him is such as to win admiration from the least and the most critical. At times he handles the orchestra as a huge organ, and there were many places where the effect was literally such in lastn ight's performance.

AMERICAN-

DECEMBER 17, 1911.

NEXT SYMPHONY PROGRAM.

Selections of Lighter Character for Coming Concerts.

Mr. Fiedler has placed nothing of a distinctive holiday nature on the program which will be played at the Christmas concerts of the Symphony Orchestra next Friday afternoon and Saturday evening, but the selections are of lighter character than is sometimes the case. The first number will be Wagner's version of Gluck's "Iphigenia in Aulis." This will be followed by Haydn's Symphony in G major No. 13. After the intermission will come Debussy's "Iberia."

The performance of this brilliant work was one of the pronounced successes of last season, and many requests have been made for a repetition of it. The final number will consist of three familiar pieces from Berlioz's "Damnation of Faust"—the Minuet of the Will o' Wisps, the Dance of the Sylphs and the Hungarian March. There will be no soloist.

[99]

GLOBE

DECEMBER 16. 1911.

SYMPHONY REHEARSALS.

Orchestra Plays Strauss' "Till Eulenspiegel" Brilliantly—Schroeder is Soloist in Double Number.

The program of the Symphony rehearsal yesterday afternoon was as follows: Beethoven, symphony No 4 in B flat major; Bruch, "Kol Nidrei" adagio for violoncello with orchestra and harp, op 47, and Boellmann, symphonic variations for solo violoncello and orchestra, op 23, Mr Schroeder, soloist; Strauss, love scene from the opera "Feuersnot" and "Till Eulenspiegel's Merry Pranks."

The performance of the "Till Eulenspiegel" was a brilliant, not to say vigorous one. There was virtuosity, vivid characterization and a lively sense of humor in the presentation, which brought an overlong program to a vivacious conclusion.

There is comparatively little in the later operas of Strauss that can be effectively transferred to the concert room, although the dance of Salome is also played, but the excerpt from "Feuersnot" was of interest. The music of the love passages of Kunrad and Diemut has a quiet ecstasy which flames into passion as the fire is restored to the villagers without. It is a climax of furious intensity and was given with due power yesterday.

Mr Schroeder was warmly applauded for his playing. He is a 'cellist of excellent technic, of a pure tone and style, but neither of the two pieces has much to interest player or hearer. The first is monotonous and laden with melancholy, and the last is composed of futile elaboration upon a melody without lyric charm or depth of feeling.

Mr Fiedler's tempo in the finale of the symphony made it precipitate rather than fleet, but the scherzo had charm and the adagio was sung with breadth and dignity of style. Here is a theme which shows the possibilities of a purely diatonic succession of descending tones. Mr Grisez and his clarinet gave a beautiful distinction to it yesterday. The symphony was followed by sustained applause.

The program next week will be as follows: Gluck, overture to "Iphigenia in Rulis" (Wagner's revision); Haydn, symphony in G major; Debussy, "Iberia," second number in "Images"; Berlioz, three numbers from "Damnation of Faust."

From CITIZEN,

Address Brooklyn, N. Y.

Date DEC 23 1911

HOFMANN TO PLAY HERE AT CONCERT IN JANUARY

Will Appear With Boston Symphony Orchestra.

HIS TOUR TO BE LIMITED

Philharmonic Society Will Present Weingartner's Latest Symphony —Holiday Music Events Are Few in Number.

Josef Hofmann, the pianist, will make his only apeparance in Brooklyn this year at the third Boston Symphony Concert, which will be given in the Academy of Music, on Friday evening, Jan. 12. Mr. Hofmann comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. Aside from his appearances with the orchestra, he will give one pianoforte recital in Manhattan and one in Boston. After filling these engagements early in January, he will spend the rest of the winter at his country home in Aiken, S. C.

From STANDARD UNION,

Address Brooklyn, N. Y.

Date

Josef Hofmann, the eminent pianist, will make his only appearance in Brooklyn this year at the third Boston Symphony concert which will be given in the Academy of Music on Friday evening, Jan. 12. Mr. Hofmann comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. Aside from his appearances with the orchestra he will give one pianoforte recital in Manhattan and one in Boston. After filling these engagements early in January, he will spend the rest of the winter at his country home in Aiken, S. C.

GLOBE DECEMBER 27, 1911

MME MORENA WILL SING.

Metropolitan Soprano to Appear as Soloist With Boston Symphony Orchestra.

The soloist at this week's Symphony concerts will be Berta Morena, one of the most distinguished Wagnerian singers of our time. Three years ago Mme Morena was soloist with the orchestra here in Boston, and her singing is remembered with much pleasure by those who heard her.

BERTA MORENA.

A member of the Court Opera of Munich, she succeeded to the principal dramatic roles after Ternina had retired. Her coming to Boston has enabled Mr Fiedler to place on his program a Wagner excerpt which has been absent too long, the great closing scene from "Goetterdaemmerung," commonly known as "Bruennhilde's Immolation." This was last sung at a Symphony concert by Mme Gadski in 1904. Mme Morena will also sing the "Abscheulicher" aria from Beethoven's "Fidelio."

MONITOR,

DECEMBER 28, 1911

Metropolitan Soprano Is Soloist at Symphony Concerts of This Week

(Photo by Jones, Keyser & Arras, N. Y.)
MME. BERTA MORENA

Mr. Fiedler announces a change in the Symphony program for this week. He will perform the newly discovered symphony by Beethoven as he originally intended. This will be the first performance of the work in America. The manuscript of the symphony was discovered in the university library in Jena early this year, hence it called the "Jena symphony." It is a youthful work, preceding the first symphony by some years. It is said to be much in the manner, as might be expected, of Haydn. The program as revised is as follows: Mozart, overture to "The Marriage of Figaro;" Beethoven, the "Jena" symphony; Beethoven, Aria "Abscheulicher" from "Fidelio;" Enesco, suite, Op. 9; Wagner, closing scene from "Goetterdaemmerung," with Mme. Berta Morena as soloist.

POST, DECEMBER 27, 1911

Berta Morena to Sing With Symphony

First Performance in America of Newly Discovered Beethoven Symphony

BERTA MORENA, DRAMATIC SOPRANO OF THE COURT OPERA AT MUNICH, WHO WILL BE SOLOIST AT THIS WEEK'S SYMPHONY CONCERTS.

One of the most interesting personalities in opera today is Berta Morena, who is to be the soloist at this week's symphony concerts. She is the principal dramatic soprano of the Court Opera in Munich, where she succeeded to the place held by Milka Ternina, and she is one of the principal sopranos of the Metropolitan Opera House. She has appeared here several times in opera with the Metropolitan company and three years ago was soloist with the Symphony Orchestra.

[illegible] these concerts the newly discovered symphony by Beethoven will be given the first performance in America. The score and parts [illegible] received unexpectedly by Mr. [illegible] from the "Jena Symphony."

Miss Morena was discovered, as the saying goes, by Franz Lenbach, the greatest of German portrait painters. As a young girl posing for him as a model, he found that she had a voice and he provided for her musical education. She first became famous by his proclaiming her the most beautiful woman in Europe, but this fame soon took secondary place to the reputation she made in opera.

Her coming here has enabled Mr. Fiedler to place on the programme for the first time in over six years the closing scene in "Bruennhilde's Immolation," from Wagner's "Goetterdaemmerung." This is the culminating point of the stupendous tragedy of "The Ring of the Nibelungs" and is one of the few excerpts from the trilogy which do not seem to suffer by being taken to the concert stage.

New Beethoven Symphony

Mr. Fiedler announces that through the unexpected arrival of the orchestral parts from Europe he will be able to perform at this week's Symphony concert the newly discovered symphony by Beethoven as he had originally intended to do. This will be the first performance of the work in America. The manuscript of the symphony was discovered in the university [illegible] a youthful work, preceding the first symphony by some years. It is, as might be expected, very Haydnish in spirit, yet there are many traits of the great composer to be found in it. The Bach suite will not be played and the programme as revised runs as follows: Mozart, overture to "The Marriage of Figaro"; Beethoven, the "Jena" symphony; Beethoven, aria "Abscheulicher," from "Fidelio"; Enesco, suite, op. 9, and Wagner, closing scene from "Goetterdaemmerung," with Mme. Berta Morena as soloist.

From TIMES,

Address Brooklyn, N. Y. DEC 23 1911

Date

Josef Hofmann, the eminent pianist, will make his only appearance in Brooklyn this year at the third Boston Symphony concert, which will be given in the Academy of Music on Friday evening, January 12. Mr. Hofmann comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. Aside from his appearances with the orchestra he will give one pianoforte recital in New York and one in Boston. After filling these engagements early in January he will spend the rest of the winter at his country home in Aiken, South Carolina.

Newspaper Clipping Bureau in the World

From EVENING MAIL,

Address New York City.

Date

The third pair of Boston symphony concerts will be given in Carnegie hall January 11 and 13, when the soloists will be Josef Hofmann, who comes to America for the sole purpose of filling a series of engagements with the Boston orchestra. It is likely that Mr. Hofmann will play his own fourth concerto at one of these concerts.

Harold Bauer will give a second recital in Carnegie hall Wednesday afternoon, January 17, when he will play compositions of Brahms, Mozart, Cesar Franck, Schumann and Chopin.

[99]

TRANSCRIPT, DECEMBER 23, 1911.

Th. SYMPHONY CONCERT

MR. FIEDLER MAKES AN AGREEABLE MISCELLANY

Bach for Christmas Music—Haydn for Annual Tribute and Orchestral Virtuosity—Gluck for Music That Endures—Berlioz for Music That Fades and Debussy's "Iberia" for Musical Intoxication—A Gladsome Afternoon

MR. Fiedler proffered his audience at the Symphony Concert yesterday afternoon an agreeable miscellany. He paid respect to the time and what is presumed to be the mood of the audience with the Pastorale from Bach's "Christmas Oratorio," though as a matter of musical fact this contrapuntal exercise might be labelled anything else and still keep what pleasant reedy and scholarly interest it has. Tradition has hallowed it; and it suits its plaintive measures to one mood of Christmas that some say the festival needs nowadays. Continuing chronologically, since even a miscellaneous programme can be "unified" with due effort, the conductor played the grave and melancholy overture that Gluck prefixed to his opera, "Iphigenia in Aulis." Still in the eighteenth century, Mr. Fiedler passed to a symphony by Haydn, raced the orchestra nearly off its feet in the two allegros, while his audience heard gladly and gayly. Next, with a leap to these immediate musical times, he made it listen to the heady intoxications of Debussy's "Iberia," and then ended, in display of orchestral virtuosity, with the music of the "Will-o'-the-Wisps," the Sylphs and the marching Hungarians of "The Damnation of Faust." The listeners may have departed with variegated, even confused impressions; but most of them, as the young girls say, had had "a good time" and effortless pleasure—though the Debussyites would call such a view of "Iberia" superficial—is not the commonest thing at the Symphony Concerts.

Anyhow, there was orchestral virtuosity and to spare and the band was almost as much "on view" as the gentlemen from Chicago were last week. Of course, it achieved almost to breathless sound, the testing diminuendo of the "Dance of the Sylphs," made lightly yet exactly accented play with rhythm and phrase in the minuet of the Will-o'-the-Wisps; and duly swelled the slithering climaxes of the Rakoczy March. Of course, too, it accomplished all sorts of feats with Debussy's artful and exacting instrumentation of "Iberia" and much more securely and spontaneously than it did last spring. And Debussy's music seems to the layman below the stage much more exacting than that of the other ultra-modern composers. From Strauss downwards, they make all sorts of technical demands upon the players, especially upon the hapless wind instruments. In the early days of such music, the men often believed that what was set down for them was a copyist's error, and conductors had to encourage them to play the notes that were written. Debussy, however, asks more; he expects his orchestra to be like-minded and like-tempered with him. He demands subtleties of expression, a sensitive finger and lip and ear to minute and esoteric shadings and juxtapositions of tonal colors, he would have every man as suggestive as evasive as he is himself. Even with "Iberia," substantial music as it is beside "The Afternoon of a Faun" or the Nocturne of "The Clouds," he reiterates his insistence upon these qualities, and asks besides the utmost alertness to elastic even fitful rhythms. The Symphony Orchestra gave him all this yesterday, gave it by all outward sign, as though it were a part of the routine of the hour.

Yet, in a sense, the virtuosity of the orchestra, its ability to meet every demand that conductor or composer can lay upon it were clearest in Haydn's little symphony. Of course, the volume of tone was out of all proportion to the real dimensions of the music, but that is the misfortune of the music of the eighteenth century when it is played in the big concert-rooms, by the big orchestras and the ardent conductors of the twentieth. Of course, too, Mr. Fiedler "sped up" the pace of the opening allegro and the final rondo to the utmost. He has made Labor's word a part of the orchestral vocabulary. Time was when Mr. Apthorp used to bewail in this place the "slow" allegros of Mr. Gericke. Would that he could hear Mr. Fiedler's swift ones and reverse the voice of his complaint. The orchestra kept up with the conductor; even the double basses did; as the children say, "they just had to." The wonder was that at such a racing pace they kept the lightness of the music in play, tossed its little springing figures back and forth, just touched its leaping little phrases, spurred on again, and yet never once rode through the fine strands of the tonal web. The finale skipped under the hands of the much-enduring strings, while the wood winds chirruped like excited birds over and through them. At every turn the theme of the rondo returned more gayly. Mr. Winter used to have a pet word, "gleeful." It is the word and with a meaning for the orchestra's playing of the rondo. The gently sighing song of the slow movement and the minuet—is it a little heavy-footed?—were the respites along the way. To play Haydn so, is to make him both gay and gentle, simple and fanciful, the unexcited in all things. Then he and his melodies are alive again.

Gluck and Debussy were the moderns of the afternoon, because these fragments of "The Damnation of Faust," though not all of Berlioz's music, are fading with much else that was romantic fifty and seventy-five years ago. The Rakoczy March is a well-rhythmed and suspensive tumult, but the thrill for the middle-aged anyhow—is gone out of it. The Will-o'-the-Wisps have their tricks of musical manner; and do not the Sylphs dance to a calculated, if beautiful delicacy? Berlioz was always ebullient—except when he wrote music. Then he took thought and could not hide his thinking. But Gluck, whose overture was older by fifty years has really aged less. Of course, his orchestral apparatus seems small and constricted beside our post-Wagnerian orchestras. Music has been enriched with means of harmonic suggestion that he never suspected. The musical times change and composers change with them; but Gluck's music endures the changes. Unless the listener has far too irritable a modern ear, he does not quarrel with Gluck's meagreness of orchestral means and simplicity of harmonic resource. There is no possible occasion for such quarrel because the music perfectly expresses his design. There is the formal web of it, and there also are the mournful gravity, the fateful progress, the pity of fate falling upon melancholy and innocent youth that are the emotions of the tragedy of Iphigenia slain to Diana on the altars of Aulis—and by her father's will. The music is self-contained; yet it expresses the mood and course of the tragedy. Gluck has attained for 1911 as well as for 1774 the fusion that is the end of such musical expression. No wonder his music lasts and kindles.

By this time, since "Iberia" is nearly two years old, the Debussyites must have found many an inner meaning, many a subtle suggestion in it. They will write their articles and hold their esoteric debates about it. Some day, perhaps, we that are mere listeners will follow them into these intricate paths. For the present the outword shows, the glamor of "Iberia" is musical intoxication itself. A penny for the means, orthodox or unothodox, with which Debussy has achieved his ends. A ha'penny whether "Iberia" excels this, that or the other piece that he has previously or subsequently written, whether it is of a matured and mannered or of a still ripening Debussy. The music speaks for itself, and more. It runs into the hearer's blood like a fine and heady wine. Off it springs, and in it are the sounds, the colors, the lights, the air, the glow of the Spain of imagination, not the true Spain of Laparra and the veritists, and not at all the Spain of the more literal suggestion of music. Debussy's is a tonal phantasmagoria, a tonal and delirious dream of Spain, that dances before the eye of the fancy in a hundred colors to a goading rhythm. The melody of the night intervenes; it is song; it is beautiful song; fascinating, exquisite, the soft breath of the perfumed night, heard and felt afar, the musical speech, almost, of heavy stillness, the voice of its soft contentments and vague longings. The bells ring in the distant churches; the harps stirs to the passing of the morning breeze; the strings awaken to the light. Spain is alive again and off to its fete, another fete of rhythmical and instrumental phantasmagoria. Monet made forty pictures of water lillies and twenty of the façade of the Rouen Cathedral that he might catch the differing colors and aspects of them. Debussy has made one "Iberia" by like methods, but in it are all the colors and all the voices of his imagined Spain. H. T. P.

AMERICAN—
DECEMBER 23, 1911.

CHRISTMAS AT THE SYMPHONY

By FREDERICK JOHNS.

The Christmas program of the Symphony Orchestra was lighter in character than that served up at the ordinary concert. It was a feast of melody interrupted only by a Debussy number, "Iberia."

There was a jolly little Haydn symphony, that in G, No. 13, the pastorale from Bach's Christmas oratorio, and three charming selections from Berlioz's "Damnation of Faust."

The orchestra was in holiday mood and there was an atmosphere of happiness which seriously hampered criticism. Even Debussy sounded more attractive than usual.

"Iberia" is as interesting as a picture puzzle. It is not music, as we understand music to-day, although it may be the prelude of something extraordinary that the future is going to give us. That is just exactly what the composition seems to me, a prelude. We are constantly expecting something fine after the mood has been attained, but all we get is mood.

As description there is nothing about it to make one think of Spain, except a few bars of familiar Spanish rhythms. Aside from these it might be named "New Year's Eve on Broadway" or "Christmas Day in the Insane Asylum," without taxing the imagination.

From TIMES,

Address New York City.

Date

Established

The third pair of Boston symphony concerts will be given in Carnegie Hall Jan. 11 and 13, respectively. The solo at both of these concerts will be Jo Hofmann, who comes to America this s son for the sole purpose of filling a ser of engagements with the Boston Sy phony Orchestra. It is likely at one these concerts Mr. Hofmann will play own fourth concerto.

ADVERTISER, DECEMBER 23, 1911

CHRISTMAS ORATORIO AT SYMPHONY CONCERT

EXEMPLIFIES BACH'S FORMALITY OF KEY

Debussy's "Iberia" an Instance of Work Which Lacks Real Tonal Architecture.

By Louis C. Elson.

PROGRAMME.

Bach—Pastorale from Christmas Oratorio.
Gluck—"Iphigenia in Aulis." Overture, Wagner's version.
Haydn—Symphony in G major.
Debussy—"Iberia." Images pour Orchestre, No. 2.
Berlioz—"Damnation of Faust." Three orchestral selections.

The real Bostonian, to the bean-pot born, must always have two things at Christmas. One is a performance of "The Messiah" by the Handel and Haydn society, and the other is Bach's "Pastoral Symphony" from his Christmas oratorio. Mr. Fiedler came near to forgetting the last half of this necessity, but bethought himself in time, and it was excellently played at the concert yesterday afternoon, and in a tempo that other conductors would do well to imitate—not dragging or sentimental.

Of course our musical readers know that "Symphony" in Bach's day meant prelude, interlude or postlude. There is a peculiar charm in the serene and dignified melodies of Bach. They seem most restful in these "most brisk and giddy-paced times." But many of them are barred from the modern concert-room because of the tiresome repetitions demanded in the "Da Capo Aria" form which this master often used. This pastorale, however, is not prolix nor too full of repetition. Its chief charm is in the duet of the two English horns, which was exquisitely played yesterday. This was originally written for the old-fashioned large oboe, an instrument now obsolete.

In this Christmas oratorio one can see Bach's great formality of key. The work is in six parts, played on the holy days of the Christmas season, and the last part comes 12 days after the first. Yet on that 12th day the master ends in the key in which he began almost a fortnight before! Think of that, oh ye modern discomposers who do not stay in one key for two measures at a time!

That Wagner, in spite of all his modernity, could appreciate the beauties of the stricter school is shown in many ways; his love of the conservative songs of Robert Franz; his use of the old diatonic modes in the motive of Faith, in "Parsifal"; and his careful revision and alteration of this overture of Gluck. These alterations were fully explained in the programme-book, and need no repetition here, but every auditor must have been convinced that the lofty power of Gluck was conserved in the version played at this concert. The introduction was a trifle slower than we have ever heard it, but was not ineffective.

The Haydn symphony in G, but not the old "Oxford" symphony, was in excellent contrast with the dignity and devotion of the two first numbers. We cannot help feeling that, with the exception of Mozart's G minor and Jupiter symphonies, Haydn's symphonies wear better than Mozart's. The reason is that Mozart was the more dramatic composer, and essayed more powerful modulations and scoring, which, however, seem watery when judged by the dramatic achievements in the orchestral music of today, while Haydn attempted nothing of the kind, but indulged in sunshiny melody and charming musical prattle which is as attractive today as a century ago, because it is so spontaneous, unaffected and simple. Yet there is enough contrapuntal skill displayed, as well, only it all seems very natural and unforced. The work received a reading that was really masterly, and the great applause that followed it was a token that our public still crave melodic and symmetrical music.

Ten minutes' walk in the corridors brought a century of change when the second part of the concert began. Debussy's "Images" have feet of clay, and the iconoclast (the breaker of images) may cheerfully hammer at them. Was it irony which made Mr. Fiedler give such simplicity and dignity in the first part of the programme and then suddenly jump to modern elusiveness in the second? Better 50 measures of Bach than a cycle of Debussy. These images form a cycle devoted to Spain. Poor suffering Spain! Judging by this work the only tune that she has left is "Three Blind Mice," which comes in prominently after much that is unintelligible.

Debussy is a man whose chief characteristic is sensitiveness and delicacy. He revels in isolated chords and passages for the sake of their color, and therefore his work has no coherence, and could stop equally well at any point of the composition. There is some balance and contrast of moods, but no real tonal architecture. It is "aural" rather than "cerebral" music, for the brain is shocked by harmonic chasms, but the ear is always delicately appealed to.

In "Iberia" are many fine bits of tone-color and programme-work, but there is also the constant affront to the mind that appreciates logical and expressive qualities in classical or romantic music.

The selections from Berlioz were quite another matter. Dainty, melodious, and finally grand and massive, they were definite and well-contrasted. The Minuet of the Will-o'-the Wisps was most delicately played and the Dance of the Sylphs was more ethereal still. We doubt whether any of the gossamer webs of Debussy in his lightest touches could give a clearer picture of the subjects than Berlioz manages to convey with such tuneful daintiness. The exquisite harmonics of the harp told out beautifully in the Dance of the Sylphs, and the piccolo did good service in the Minuet.

Now Mr. Fiedler cried havoc and let loose the dogs of war, for the Rakoczy march was at the other extreme from such shimmering musical rainbows. Here there is savage force and intensity, martial ardor, even frenzy. It is no wonder that a Hungarian once rushed at Berlioz, after a performance of this march, and cried out: "You understand the Hungarians. The enemy—tear him to pieces!" There has recently been an important article written in the "Revue Musicale" ("S.I.M.") which proves that the gypsy music, although very popular in Hungary, is by no means the true and historic Hungarian music, and suggests that Liszt's Hungarian rhapsodies should really be entitled "Gypsy Rhapsodies." The Rakoczy march, however, is actual Hungarian music, and Berlioz's treatment is, as above shown, essentially Magyar in style. One can imagine how Mr. Fiedler revelled in the sonority of the composition. It was excellently shaded. Its moments of mystery, with impressive bass-drum pulsations, its wonderful crescendo effects, and its grand climaxes were all splendidly brought out. It made a most effective finale to a very seasonable concert, and won the greatest applause of the entire concert.

MONITOR,

DECEMBER 23, 1911

The Boston Symphony orchestra, Max Fiedler, conductor, rehearsed its tenth program at Symphony hall Friday afternoon before an audience of almost the usual matinee numbers. There was no soloist and no novelty produced, but the interest of the listeners was just about the same as in the great weeks of the season. The program seemed designed to set off to the best advantage possible Mr. Fiedler's study of Debussy's "Iberia," the orchestral picture belonging to the incomplete set of compositions called "Images." Old music, including a Christmas piece put on the program by request, took up the first half of the afternoon. Sharply contrasting works of the French school, preeminently "Iberia," occupied the second half of the time. The program was as follows: Bach, pastorale from the Christmas oratorio; Gluck, overture to "Iphigenia in Aulis"; Haydn, symphony in G major (B. & H. No. 13); Debussy, "Iberia": Images for orchestra, No. 2; Berlioz, Minuet of Will-o'-the-Wisps, Dance of Sylphs and Hungarian march (Rakoczy).

The old music of the first three numbers disclosed the tone of Mr. Fiedler's string players in a cumulative way. Bach tested their skill in reproducing the absolute, dispassionate type of melody which the great contrapunist chiseled out in such quantity as to exhaust the quarry. The Gluck overture challenged their appreciation of a genius who could give a strain of music the passionate touch. The Haydn symphony called out their talent for brilliant, facile and joyous expression. Here and there throughout these numbers were passages requiring delicate interpretation on the part of the wind players; the shepherd's song in the Christmas excerpt was an especially interesting example. But for the most part it was the violinists' opportunity; and when the Symphony violins have the responsibility of making a program effective, there can be no failure, whatever sentiment composers ask to have voiced.

The Debussy music, given its second Boston reading within the calendar year, was given the most careful attention by conductor and players. A piece of the latest type of modern scoring, it is a flood tide of orchestral tone with mirror surface. All the devices of choir enlarging which composers have found practicable are here, and various means of extraneous tone filling are present, too; but all is clarity. There are nowhere any overwhelming surgings of the tone masses to climax. Great effects by simple means were the aim of all orchestral composers from Mozart to Schuman; great effects by vast means have been the aim of the school that began with Wagner and culminated in Strauss. Light, detailed effects gained by the employment of large means enter into the Debussy formula, and in "Iberia" the object is attained most successfully.

With surpassingly fine program effect the highly colored pages of the French composer stood out against the low-tinted scoring of the old masters. Quite as strikingly the Debussy instrumentation was enhanced by the piquant scoring of the Berlioz music which followed. And this was none the less true though Mr. Fiedler did not give remarkably close attention to Berlioz as Berlioz. This composer was heard not because the special purport of his message was valuable to the occasion but because the orchestra of his minuet, ballet and march is in emotional key with a present day poet who wanders at afternoon, night and morning over Iberian highways and through Iberian villages.

[100]

POST,

DECEMBER 23, 191

CHRISTMAS AT SYMPHONY

BY OLIN DOWNES

The Christmas concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was one of far more than ordinary brilliancy and interest. The orchestra played old and ultra-modern music with uncommon distinction; the programme was especially well constructed. Pastorale from the "Christmas Oratorio," Bach; overture to "Iphigenie in Aulis," Gluck; symphony in G major, Haydn; Iberia, "Images," for orchestra, Debussy; minuet of "Will-'o-the-Wisps," "Ballet of Sylphs," "Rakoczy March" from Berlioz's "Damnation of Faust."

The pastorale of Bach was not only appropriate to the season, but what is of vastly more importance, it is wonderful music. The pace set by Mr. Fiedler was exactly such as to do most honor to a seraphic melody—for this pastorale, which is played for perhaps 10 minutes by the orchestra, consists of one single melodic thought, that grows out of the inexhaustible soil of Bach's mind as inevitably as a plant springs and comes to flower from the ground.

Mr. Fiedler appeared to be in rare sympathy with all that he interpreted, and to have prepared these compositions with particular thoroughness. This was not only true of Bach, and Haydn's exhilarating symphony, and the grandly classic overture of Gluck, but also of the subtle and impressionistic music of Debussy and the brilliant orchestral diversions of Berlioz.

Debussy's "Iberia" was heard here last spring, and then it puzzled most of those who listened. If memory is reliable, the performance yesterday was vastly superior to that of last spring, and whether it was the performance, or the music, or the hearer, or all three, it is seldom that this writer has been so impressed by any of the recent music of Debussy. There are many who consider the singular Frenchman to have said his last word, that his race as a discoverer of new things is run. It is still too soon for such discussion of a composer who is so master of his means that he can write something beautiful and extraordinary, whether he means it or not, to be anything but a futile waste of time. It was yesterday that we heard "Iberia"; it is today that we talk about it. It is astonishing music. When the composer has not another end in view, it is unspeakably beautiful; when it is taken as a whole, it appears to me to be one of the most exquisite manifestations of Debussy's indisputable genius that have yet appeared. And it seems hardly possible to deny that, as no one else, this man has liberated music first from the thraldom of the classic masters, and then from the despotism of Richard Wagner.

JOURNAL-

DECEMBER 23, 1911.

CHRISTMAS MUSIC AT THE SYMPHONY

Subscribers Insist On Bit of Real Yuletide Melody and Get It.

Even Symphony programs are not beyond the influence of the day. The one played yesterday, and to be played again tonight, opens with the little pastoral symphony from Bachs "Christmas Oratorio," and thereby hangs a tale.

It was not Mr. Fiedler's intention to have any Christmas music at all. The program first selected for this tenth pair of concerts consisted of the overture to Gluck's "Iphigenia in Aulis," which Wagner has nominated as Gluck's best orchestral work; the symphony in G major that Haydn wrote during the period in which he enjoyed the patronage of the famous Parisian musical Four Hundred who took the name of Concert de la Loge Olympique and gave concerts in the Tuileries; the triad of Debussy tone paintings called "Iberia," and three numbers from Berlioz's "Damnation of Faust," the "Minuet of Will-o'-the-Wisps," the "Ballet of Sylphs" and the "Rakoczy March."

But this did not satisfy subscribers with a hankering for a bit of real Yuletide melody, and in response to their entreaties the conductor brought out the shepherds' music which the Germans first heard in the old days when Christmas plays were given in churches and the clergy took the part of shepherds. A similar symphony marks the first part of Handel's "Messiah."

Those who attended the Symphony matinee yesterday showed Mr. Fiedler that they thoroughly appreciated his response to the Christmas call. But there is a good deal of seasonable merriment in the Haydn symphony; and possibly Mr. Fiedler had this in mind when he made up the program first.

Except in parts of the symphony the performance from first to last was exemplary. It was perfection itself in the Debussy "Images," which require the highest technical skill to appear at their best; and the fact that the Symphony Orchestra meets this requirement irreproachably explains to a great extent why these impressionistic tone pictures are so favorably received by Symphony audiences.

From THE MORNING TELEGRAPH

Address NEW YORK City

Date DEC 24 1911

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13 respectively. The soloist at both of these concerts will be Josef Hofmann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely at one of these concerts Mr. Hofmann will play his own Fourth Concerto.

Estd 1884

From TRIBUNE,

Address New York City.

Date DEC 24 1911

BOSTON SYMPHONY ORCHESTRA.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13, respectively. The soloist at both of these concerts will be Josef Hofmann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely that at one of these concerts Mr. Hofmann will play his own Fourth Concerto.

Estd 1884

Newspaper Clipping Bureau in the World

From

Address

Date

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13 respectively. The soloist at both of these concerts will be Josef Hofman, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely at one of these concerts Mr. Hofman will play his own fourth concerto.

Estd 1884

From EVENING JOURNAL,

Address New York City.

Date

One of the most important announcements of the season is that concerning the forthcoming appearance in New York of Josef Hofmann. He will appear first at the next pair of concerts of the Boston Symphony Orchestra, on January 11 and 13, and will give a recital on January 27.

Established

TRANSCRIPT,

DECEMBER 29, 1911

THE FRESH VENTURES OF THE CECILIA

Two Concerts, a New Conductor, Interesting Pieces and Interesting Singers—Mr. Mees and the Choir—The Details of the Re-engagement of Mr. Stransky—Weingartner's New Symphony Played in New York—A Silly Yarn About Mr. Hammerstein and the Metropolitan—A Kind Word for "Mignon"—Items as They Pass

THE Cecilia is making ready for new ventures under new auspices. Wisely it has reduced the number of its concerts to two—one with orchestra and one largely of unaccompanied music. Wisely, it has reserved these concerts for January and March, when the musical pressure upon the public, willing or reluctant, is lower than it is in the autumn. Wisely, it has engaged assisting singers of eminence, and most wisely of all, it has called a new conductor, Arthur Mees, the ablest leader of choral music in this country. More than once his merits have been recited in this place—the mingling in him of the energetic and exacting drillmaster and of the interpretative and fusing conductor; his due sense of orchestra and singers in choral music; his ability to make a choir diligent, responsive, excited even. If the Cecilia is to win and deserve general interest and support again it should do so under Mr. Mees. He will not spare his own pains; he will rightly ask like diligence and ambition of his chorus; he may yet accomplish all that he has accomplished at Worcester in the re-animating of choral music and of public interest in it.

The two concerts of the Cecilia are thus appointed for the evenings of Thursday, Jan. 25 and March 21, in Symphony Hall. At the first, Berlioz's "Damnation of Faust," unheard here for some years, interesting always, and well liked by the average concert-goer, will be performed. Mr. Mees will conduct the chorus and a band from the Symphony Orchestra, and the assisting singers will be Alice Nielsen, late of the Boston Opera House, who has never sung here in such a choral concert; Mr. Hamlin, the ablest of American tenors of the concert-room, and Mr. Witherspoon, of the Metropolitan. At the second concert the programme will comprise much unaccompanied music for male, female and mixed choir; Verdi's beautiful hymn to the Virgin; an eight-part chorus by Cornelius; a motet by Bach and Mr. Loeffler's choral piece, the lament "For One who Fell in Battle." Furthermore, Mme. Eames and Mr. de Gorgorza, both admired singers here, will assist the choir. In this wise the Cecilia will fulfil its two purposes—the performance of large and emphatic choral music like Berlioz's and the renewal of the fine vocal qualities and the rare pleasure of unaccompanied choral singing. Its fortunes with either depend much upon the diligence, the ambition, the responsiveness of its choir. Its chorus has rare ability in plenty and Mr. Mees will do his part—and more.

GLOBE—

DECEMBER 23, 1911

AT THE SYMPHONY.

Christmas Time Observed by Bach Pastorale.

Debussy's Pictorial "Iberia" Is Heard for Second Time.

Mr Fiedler observed the Christmas time by beginning the program of his 10th Symphony rehearsal yesterday afternoon with the Pastorale from Bach's Christmas Oratorio. The idyllic hymning of the wood wind instruments against the responses of the strings bore its own quaint and hallowed suggestion yesterday. It is music of tenderness, and breathes forth good will to all men who may bathe their souls in its tranquillity and repose.

Gluck's overture to "Iphigenia in Aulis" followed with suggestions of classic form the breadth of treatment. The playing of it was with becoming dignity.

Haydn's symphonies are filled with much of caution and delight. They are not merely the transparent network of archaic patterns. Their form is refreshing in its clearness, as it is in content. The vivacious, sprightly first movement, the largo of sustained and not unemotional song, the stately elegance of the minuet, for this is for patrician feet, and the ebullient exuberance of the closing movement.

Debussy's imaginative music grows upon another hearing. Here illusion must be as an invisible vapor, an incense detected, but not seen. It is music of a gorgeous palette of color, strangely incoherent, yet of moving beauty, music of subtle contrast, of pages so evanescent in texture as to defy orchestral reproduction or to be heard only in the dreams of the composer. Mr Fiedler and the players gave a careful and sympathetic performance.

Scenes from Berlioz' "The Damnation of Faust" closed the program.

TRANSCRIPT,

DECEMBER 21, 1911

Forthcoming Concerts

Mr. Fiedler, at the request of those who must have Christmas even in their concerts, has prefixed the Pastorale from Bach's "Christmas Oratorio" to the pieces already chosen for the Symphony Concerts of tomorrow and Saturday.

The conductor purposes to perform at an early day the youthful symphony by Beethoven, the manuscript of which was discovered in Jena last summer and which was lately played there. Mr. Fiedler had even proposed it for the concerts of next week, but the parts have not arrived in season, and he has deferred his "Beethoven première" accordingly.

The chamber concert announced by Mr. Witek of the Symphony Orchestra for the evening of Jan. 4 in Jordan Hall has been postponed to a date, still to be chosen, in March.

At the concert [illegible] on the evening of Monday, Jan. 1, in Jordan Hall, Mr. Noack, the violinist, Mr. Férir, the viola player, other members of the Symphony Orchestra and Mrs. R. J. Hall, saxophonist, will assist the wood-wind players. All the music to be performed is new; an octet by Woollett; five pieces for clarinet, viola and piano; and a set of "Dutch water colors" by the Hollander, Kriens.

GLOBE—DECEMBER 24, 19

Mme Berta Morena as Symphony Soloist

One of the most significant musical discoveries of recent years was the finding of the manuscript of the youthful symphony of Beethoven in the library in Jena. Mr Fiedler has the score of this work and had expected to put it on the coming week's Symphony program, but the parts have not yet arrived in this country. Consequently he will use instead the familiar Bach suite in D-major. His other purely orchestral number will be a suite by the Roumanian Enesco, which was so favorably received last year.

The soloist will be Mme Berta Morena of the Court Opera of Munich and the Metropolitan Opera of New York. Mme Morena was a highly interesting and artistic singer with the Boston Symphony Orchestra here March 5, 1909. She sang for the first time in this city as Sieglinde in "The Valkyrie" April 8, 1908.

Her appearance will enable Mr Fiedler to close his program with a Wagnerian excerpt that has not appeared on a Symphony program in seven years. This is the closing scene from "Gotterdammerung," familiarly known as "Brunnhilde's Immolation," the culminating episode in Wagner's "Ring." Mme Morena will sing the music allotted to Brunnhilde. Her other aria will be the big "Abscheulicher," taken from "Fidelio," by Beethoven.

JOURNAL-

DECEMBER 30, 1911.

"JENA" SYMPHONY PRESENTED HERE

Question as to Whether It Is One of Beethoven's Compositions.

Was it a Beethoven symphony that was played for the first time in America at the Symphony matinee yesterday? It was announced as a Beethoven work, a la Haydn; but the program book editor put a question mark after the imposing name of the genius of Bonn.

Anyhow, the fact remains that the Symphony audiences this week are the first on this shore of the Atlantic to hear this so-called Beethoven symphony, now known as the "Jena" symphony, for the reason that the manuscript was found a year or so ago in the library of the university in the town where Napoleon held a hare in 1808 to remind the Prussians how roundly he had licked them two years before. That was several years after Beethoven had written his "Eroica" symphony, which is supposed to be based on the rise of the "Little Corporal."

But whether this "Jena" symphony was written by the same hand that penned the incomparable Fifth symphony is not worth a controversy. It is a tradition that Beethoven composed several symphonies before he left his native town and before what is known as the First symphony, op. 21, was performed in Vienna, at a concert given by Beethoven for his own benefit. This "Jena" symphony may be one of them. If so, then it must have been written when the composer was very young and under the spell of "Papa" Haydn. It is intrinsically trivial. It may interest the magical archaeologists, but, judging by the reception it got here yesterday, it will bore the public. It sounded commonplace alongside Mozart's "Marriage of Figaro" overture, which is even older than the "Jena" symphony.

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JOURNAL-

JANUARY 6, 1912.

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[101]

POST,

DECEMBER 23, 191

CHRISTMAS AT SYMPHONY

BY OLIN DOWNES

The Christmas concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, was one of far more than ordinary brilliancy and interest. The orchestra played old and ultra-modern music with uncommon distinction; the programme was especially well constructed. Pastorale from the "Christmas Oratorio," Bach; overture to "Iphigenie in Aulis," Gluck; symphony in G major, Haydn; Iberia, "Images," for orchestra, Debussy; minuet of "Will-'o-the-Wisps," "Ballet of Sylphs," "Rakoczy March" from Berlioz's "Damnation of Faust."

The pastorale of Bach was not only appropriate to the season, but what is of vastly more importance, it is wonderful music. The pace set by Mr. Fiedler was exactly such as to do most honor to a seraphic melody—for this pastorale, which is played for perhaps 10 minutes by the orchestra, consists of one single melodic thought, that grows out of the inexhaustible soil of Bach's mind as inevitably as a plant springs and comes to flower from the ground.

Mr. Fiedler appeared to be in rare sympathy with all that he interpreted, and to have prepared these compositions with particular thoroughness. This was not only true of Bach, and Haydn's exhilarating symphony, and the grandly classic overture of Gluck, but also of the subtle and impressionistic music of Debussy and the brilliant orchestral diversions of Berlioz.

Debussy's "Iberia" was heard here last spring, and then it puzzled most of those who listened. If memory is reliable, the performance yesterday was vastly superior to that of last spring, and whether it was the performance, or the music, or the hearer, or all three, it is seldom that this writer has been so impressed by any of the recent music of Debussy. There are many who consider the singular Frenchman to have said his last word, that his race as a discoverer of new things is run. It is still too soon for such discussion of a composer who is so master of his means that he can write something beautiful and extraordinary, whether he means it or not, to be anything but a futile waste of time. It was yesterday that we heard "Iberia"; it is today that we talk about it. It is astonishing music. When the composer has not another end in view, it is unspeakably beautiful; when it is taken as a whole, it appears to me to be one of the most exquisite manifestations of Debussy's indisputable genius that have yet appeared. And it seems hardly possible to deny that, as no one else, this man has liberated music first from the thraldom of the classic masters, and then from the despotism of Richard Wagner.

JOURNAL-

DECEMBER 23, 1911.

CHRISTMAS MUSIC AT THE SYMPHONY

Subscribers Insist On Bit of Real Yuletide Melody and Get It.

Even Symphony programs are not beyond the influence of the day. The one played yesterday, and to be played again tonight, opens with the little pastoral symphony from Bachs "Christmas Oratorio," and thereby hangs a tale.

It was not Mr. Fiedler's intention to have any Christmas music at all. The program first selected for this tenth pair of concerts consisted of the overture to Gluck's "Iphigenia in Aulis," which Wagner has nominated as Gluck's best orchestral work; the symphony in G major that Haydn wrote during the period in which he enjoyed the patronage of the famous Parisian musical Four Hundred who took the name of Concert de la Loge Olympique and gave concerts in the Tuileries; the triad of Debussy tone paintings called "Iberia," and three numbers from Berlioz's "Damnation of Faust," the "Minuet of Will-o'-the-Wisps," the "Ballet of Sylphs" and the "Rakoczy March."

But this did not satisfy subscribers with a hankering for a bit of real Yuletide melody, and in response to their entreaties the conductor brought out the shepherds' music which the Germans first heard in the old days when Christmas plays were given in churches and the clergy took the part of shepherds. A similar symphony marks the first part of Handel's "Messiah."

Those who attended the Symphony matinee yesterday showed Mr. Fiedler that they thoroughly appreciated his response to the Christmas call. But there is a good deal of seasonable merriment in the Haydn symphony; and possibly Mr. Fiedler had this in mind when he made up the program first.

Except in parts of the symphony the performance from first to last was exemplary. It was perfection itself in the Debussy "Images," which require the highest technical skill to appear at their best; and the fact that the Symphony Orchestra meets this requirement irreproachably explains to a great extent why these impressionistic tone pictures are so favorably received by Symphony audiences.

From THE MORNING TELEGRAPH

Address NEW YORK City

Date DEC 24 1911

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Esta 884

From TRIBUNE,

Address New York City.

Date DEC 24 1911

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Newspaper Clipping Bureau in the World

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E k, 1884

From EVENING JOURNAL,

Address New York City.

Date

One of the most important announcements of the season is that concerning the forthcoming appearance in New York of Josef Hofmann. He will appear first at the next pair of concerts of the Boston Symphony Orchestra, on January 11 and 13, and will give a recital on January 27.

Establishe[illegible] 1

TRANSCRIPT,

DECEMBER 29, 1911

THE FRESH VENTURES OF THE CECILIA

Two Concerts, a New Conductor, Interesting Pieces and Interesting Singers—Mr. Mees and the Choir—The Details of the Re-engagement of Mr. Stransky—Weingartner's New Symphony Played in New York—A Silly Yarn About Mr. Hammerstein and the Metropolitan—A Kind Word for "Mignon"—Items as They Pass

THE Cecilia is making ready for new ventures under new auspices. Wisely it has reduced the number of its concerts to two—one with orchestra and one largely of unaccompanied music. Wisely, it has reserved these concerts for January and March, when the musical pressure upon the public, willing or reluctant, is lower than it is in the autumn. Wisely, it has engaged assisting singers of eminence, and most wisely of all, it has called a new conductor, Arthur Mees, the ablest leader of choral music in this country. More than once his merits have been recited in this place—the mingling in him of the energetic and exacting drillmaster and of the interpretative and fusing conductor; his due sense of orchestra and singers in choral music; his ability to make a choir diligent, responsive, excited even. If the Cecilia is to win and deserve general interest and support again it should do so under Mr. Mees. He will not spare his own pains; he will rightly ask like diligence and ambition of his chorus; he may yet accomplish all that he has accomplished at Worcester in the re-animating of choral music and of public interest in it.

The two concerts of the Cecilia are thus appointed for the evenings of Thursday, Jan. 25 and March 21, in Symphony Hall. At the first, Berlioz's "Damnation of Faust," unheard here for some years, interesting always, and well liked by the average concert-goer, will be performed. Mr. Mees will conduct the chorus and a band from the Symphony Orchestra, and the assisting singers will be Alice Nielsen, late of the Boston Opera House, who has never sung here in such a choral concert; Mr. Hamlin, the ablest of American tenors of the concert-room, and Mr. Witherspoon, of the Metropolitan. At the second concert the programme will comprise much unaccompanied music for male, female and mixed choir; Verdi's beautiful hymn to the Virgin; an eight-part chorus by Cornelius; a motet by Bach and Mr. Loeffler's choral piece, the lament "For One who Fell in Battle." Furthermore, Mme. Eames and Mr. de Gorgorza, both admired singers here, will assist the choir. In this wise the Cecilia will fulfil its two purposes—the performance of large and emphatic choral music like Berlioz's and the renewal of the fine vocal qualities and the rare pleasure of unaccompanied choral singing. Its fortunes with either depend much upon the diligence, the ambition, the responsiveness of its choir. Its chorus has rare ability in plenty and Mr. Mees will do his part—and more.

GLOBE-

DECEMBER 23, 1911

AT THE SYMPHONY.

Christmas Time Observed by Bach Pastorale.

Debussy's Pictorial "Iberia" Is Heard for Second Time.

Mr Fiedler observed the Christmas time by beginning the program of his 10th Symphony rehearsal yesterday afternoon with the Pastorale from Bach's Christmas Oratorio. The idyllic hymning of the wood wind instruments against the responses of the strings bore its own quaint and hallowed suggestion yesterday. It is music of tenderness, and breathes forth good will to all men who may bathe their souls in its tranquillity and repose.

Gluck's overture to "Iphigenia in Aulis" followed with suggestions of classic form the breadth of treatment. The playing of it was with becoming dignity.

Haydn's symphonies are filled much of caution and delight. The not merely the transparent network of archaic patterns. Their form is refreshing in its clearness, as it is in content. The vivacious, sprightly first movement, the largo of sustained and not unemotional song, the stately elegance of the minuet, for this is for patrician feet, and the ebullient exuberance of the closing movement.

Debussy's imaginative music grows upon another hearing. Here illusion must be as an invisible vapor, an incense detected, but not seen. It is music of a gorgeous palette of color, strangely incoherent, yet of moving beauty, music of subtle contrast, of pages so evanescent in texture as to defy orchestral reproduction or to be heard only in the dreams of the composer. Mr Fiedler and the players gave a careful and sympathetic performance.

Scenes from Berlioz' "The Damnation of Faust" closed the program.

TRANSCRIPT,

DECEMBER 21, 1911

Forthcoming Concerts

Mr. Fiedler, at the request of those who must have Christmas even in their concerts, has prefixed the Pastorale from Bach's "Christmas Oratorio" to the pieces already chosen for the Symphony Concerts of tomorrow and Saturday.

The conductor purposes to perform at an early day the youthful symphony by Beethoven, the manuscript of which was discovered in Jena last summer and which was lately played there. Mr. Fiedler had even proposed it for the concerts of next week, but the parts have not arrived in season, and he has deferred his "Beethoven première" accordingly.

The chamber concert announced by Mr. Witek of the Symphony Orchestra for the evening of Jan. 4 in Jordan Hall has been postponed to a date, still to be chosen, in March.

At the concert [illegible] on the evening of Monday, Jan. 1, in Jordan Hall, Mr. Noack, the violinist, Mr. Férir, the viola player, other members of the Symphony Orchestra and Mrs. R. J. Hall, saxophonist, will assist the wood-wind players. All the music to be performed is new; an octet by Woollett; five pieces for clarinet, viola and piano; and a set of "Dutch water colors" by the Hollander, Kriens.

GLOBE—DECEMBER 24, 19

Mme Berta Morena as Symphony Soloist

One of the most significant musical discoveries of recent years was the finding of the manuscript of the youthful symphony of Beethoven in the library in Jena. Mr Fiedler has the score of this work and had expected to put it on the coming week's Symphony program, but the parts have not yet arrived in this country. Consequently he will use instead the familiar Bach suite in D-major. His other purely orchestral number will be a suite by the Roumanian Enesco, which was so favorably received last year.

The soloist will be Mme Berta Morena of the Court Opera of Munich and the Metropolitan Opera of New York. Mme Morena was a highly interesting and artistic singer with the Boston Symphony Orchestra here March 6, 1909. She sang for the first time in this city as Sieglinde in "The Valkyrie" April 8, 1908.

Her appearance will enable Mr Fiedler to close his program with a Wagnerian excerpt that has not appeared on a Symphony program in seven years. This is the closing scene from "Gotterdammerung," familiarly known as "Brunnhilde's Immolation," the culminating episode in Wagner's "Ring." Mme Morena will sing the music allotted to Brunnhilde. Her other aria will be the big "Abschiedlicher," taken from "Fidelio," by Beethoven.

JOURNAL-

DECEMBER 30, 1911.

"JENA" SYMPHONY PRESENTED HERE

Question as to Whether It Is One of Beethoven's Compositions.

Was it a Beethoven symphony tha was played for the first time in Americ at the Symphony matinee yesterda It was announced as a Beethoven wo a la Haydn; but the program bo editor put a question mark after imposing name of the genius of Bon

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JOURNAL-

JANUARY 6, 1912.

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[101]

ADVERTISER,

DECEMBER 30, 1911

REMARKABLE PROGRAMME AT SYMPHONY CONCERT

LEANED HEAVILY THE CLASSICAL SIDE

Feature Was First American Performance of Beethoven's "Jena" Symphony, a Work of Doubtful Merit.

By Louis C. Elson.

PROGRAMME.

Mozart—"Marriage of Figaro" Overture.
Beethoven—"Jena" Symphony. (First performance.)
Beethoven—Aria. "Abscheulicher," from "Fidelio."
Soloist—Mme. Berta Morena.
Enesco—Suite. Op. 9.
Wagner—Finale from "Goetterdaemmerung."
Mme. Morena.

A remarkable programme, dignified or interesting in its every number and free from the vices that beset the modern school. The Mozart overture, short, chatty, and without development, was a good example of that middle ground where the musician and layman can meet and both be delighted. No introduction, clear themes, a short coda, everything is symmetrical, yet it all seems charmingly informal. It was well-played, too, and here at least Mr. Fiedler had good warrant for his rapid speed.

Now came a symphony, for the first time in America, by a composer named Beethoven. This man exhibits learning and learning and nothing but learning, and it is learning of a crude and undigested sort. It is a weariness to plod with him on his tiresome journey. When he attempts to vary a theme he does not know either how to choose his theme or how to treat it. He has not a bit of melody, not a bit of song.

No! Most ferocious reader, these are not our thoughts. They are exact reprints of reviews of Beethoven's works, printed in 1799, in "Die Allgemeine Musikzeitung," a little after the time at which this symphony is supposed to have been written. This is a work of Beethoven's earliest career, if it is Beethoven's at all. It was discovered in the university library at Jena, a few years ago, and a conflict is being waged as to whether it is genuine or not. In any event it does not represent the Beethoven that we know, and it is scarcely an honor to his memory to produce it. Yet, as the world always craves to know everything concerning its heroes, it will be intensely interested in hearing this work irrespective of its merits or defects.

The introduction had Beethoven chords if somewhat Haydnish modulations. The exposition was more coherent than Haydn, whose themes are seldom long breathed. The expressive power with simple means was emphatically a Beethoven characteristic. There was a short development to the first movement, but it showed the Beethoven power of tone-color.

The adagio was especially like Beethoven. Here Mozart or Haydn would have been less intense. Both this and the first movement were more unified in effect than Haydn or Mozart could have achieved. The orchestration, all through, was more lucid and effective than one would expect in a Haydn or Mozart symphony, and the themes were better balanced than those of the earlier masters.

The symphony seems undoubtedly to be a work of a young follower of Haydn who had greater ideas than his model. But, for all that, the new work will not disturb the nine sisters and will not take its place among them. It is too evidently in the school of Haydn and, in spite of its moments of power, is too evidently a copy to be of very great importance. Yet it is a feather in Boston's cap to have had a "premiere" of a Beethoven work.

The Enesco suite has been performed here within a year and therefore requires no renewed analysis. The young Roumanian is impressive enough from the unison passages of the prelude, to the counterpoint of the finale. There was more than a tinge of Debussy in some parts.

It was a keen delight to hear a great Wagnerian artist in two great numbers of the German school, supported by full orchestral accompaniment. We are having all the Italian and French operatic music that we can digest, and we are later on to have a Wagnerian feast under the direction of Weingartner, but just at present we have been hungry for some of the solid music of this broad and dramatic character with its symphonic background.

Beethoven's "Abscheulicher!" is an intensely dramatic work when one considers its epoch. It follows the regular "scena" model pretty closely, the opening passages being recitative, the beautiful adagio—"Komm Hoffnung,"—being like a Cavatina, and the rapid finale,—"Ich folg' den innern Triebe"—having some of the display work of the Italian vein, but for all that it remains German music, especially in its orchestral support. It does not deal in coloratura nor does it give extremely high notes (B in alt is its highest), but its sustained intensity is difficult to portray, and, like all of Beethoven's songs, it takes no heed of the needs of the voice. It has some most unsingable skips, one of nearly two octaves, and its furious ending is very trying to the singer. The Beethoven of this aria is a very different Beethoven from the composer of the "Jena" symphony.

All the difficulties were bravely met and overcome by Mme. Morena, who sang like a conscientious artist. But we doubt whether the world at present will vibrate much to the vocal ecstasies of Beethoven. The Beethoven of song and the Beethoven of symphony are two very different composers.

But the glory of this concert came in its last number, where singer and orchestra combined to give a picture which none but Wagner could have created. It was a wonderful idea to end the great trilogy in this manner. The chorus are all upon the stage, but they are mute. All the interest centres upon the single figure of the unhappy woman consummating her sacrifice. Any other composer would have ended with a powerful combination of soloists, chorus and orchestra. Not so Wagner. His treatment was the simpler, but infinitely the greater.

The present writer recalls this number, sung in Villa Wahnfried, by Materna, in her prime, with Mottl playing the piano arrangement of the orchestral score, Mme. Cosima Wagner turning the leaves, and a crowd of Wagner devotees drinking it in. But even that remarkable performance was nearly equalled by Mme. Morena yesterday afternoon.

The orchestral support must have inspired her. Every guiding-motive was clearly brought out by Mr. Fiedler and his musicians. The tempo was never exaggerated, the ensemble never disturbed.

At the close the singer was recalled two or three times with very spontaneous enthusiasm. It was a noble ending of a concert which leaned heavily to the classical side.

POST,

DECEMBER 30, 1911

JENA NOVELTY BY SYMPHONY

Beethoven Given Credit for Not Publishing Work

BY OLIN DOWNES

A "novelty" by Ludwig van Beethoven does not fall to the lot of every concert-goer. Yesterday afternoon at the 11th public rehearsal of the season, the Boston Symphony Orchestra played a symphony now nicknamed by its finder, Professor Fritz Stein, as the "Jena Symphony in C Major." Professor Stein attributes the work to Beethoven, and believes that it was written prior to the appearance of the work known as the First Symphony, between 1787 and 1790.

Some years ago Professor Stein discovered parts of an unknown symphony in C major, along with a number of other manuscripts belonging to various of the great dead, in the archieve room of the College of Music, Jena. The portfolio that contained these parts, as well as a hand-written catalogue dated 1858, in which the parts were entered as "No. 20," under the heading of symphonies by Haydn, Mozart and Beethoven, bore the inscription "Ludwig van Beethoven." The word Beetnoven was afterward penciled out." But on the second violin part was written "Par Louis van Beethoven," and the 'cello part "Symphonie von Beethoven." "It should be here said," adds the compiler of the symphony programme books, "that the significance of these inscriptions is hotly disputed."

The question is now, of what worth is the symphony? If Beethoven wrote this symphony, he made an excellent exercise in writing in the strict classic form established by Haydn, and he knew enough not to publish it.

In the last measures of the adagio, mentioned by Dr. Fritz Steiner as evidence of Beethoven's authorship, and also in the introduction, where the composer modulates suddenly to a remote key, there is enough to admit of the possibility that Beethoven wrote the work. But if he did, he wisely put it back in his portfolio and kept it from the world.

Mozart's overture to "The Marriage of Figaro" one of the finest comedy overtures in existence, and delightfully played, opened the programme. Mme. Berta Morena, of the Metropolitan Opera Company, sang the scena, "Abscheulicher," and the aria, "Komm Hoffnung," from Beethoven's "Fidelio," and the final scene from "Die Gotterdammerung."

The Beethoven aria, now approaches the sentimental, the passe. The preceding scena is stronger, and it was in this part that Mme. Morena was heard at her best. In the aria there were defects of execution and of taste in interpretation. The qualities of the music which should be transmuted by the art of the singer were emphasized to its disadvantage, and the great underlying spirit, which, if revealed, would doubtless thrill us again, was not strongly felt. In the Gotterdammerung excerpt the orchestra carried Mme. Morena to glory. Bernard Shaw thought this closing scene of the trilogy "a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos psychologically identical with the scene of Cleopatra and the dead Antony in Shakspere's tragedy."

Some of the music is [illegible] and some is [illegible] but all of it the most [illegible] music, and [illegible] unspeakable magnificence. [illegible] in a concert hall [illegible] Walhalla burns before our eyes and the joyous song of the Rhine maidens who have recovered their ring floats up from the welling stream; and the deliverance of the world is sung with eloquence of 100 Homers. So we will enjoy our Wagner, and even be vastly moved by him, regardless of G. B. S., and resolute intellectual criticism.

The other feature of the programme was the masterly and original suite of Georges Enesco, which was introduced to the Symphony audiences with such success last spring. The composer has struck an individual note of his own, and his superb technic enables him to express himself in a manner to win the highest praise. How seldom do we encounter new music today—written ex-

HERALD, DECEMBER 29, 1911.

Mme. Morena First Noted for Her Beauty as Artist's Model

Berta Morena.

Voice Was "Discovered" by Lenbach, Munich Painter for Whom She Posed.

SINGS AT SYMPHONY TODAY

Mme. Berta Morena, who will sing at the concerts of the Boston Symphony orchestra this afternoon and tomorrow evening, did not begin life as a singer. Born at Wuerzburg in 1878, she was famous in Munich for her beauty as an artist's model. Lenbach, the painter, who admired her greatly, discovered that she had a voice and urged her to go on the stage. She studied with Mme. Roehr-Brajnin of Munich and later with Mme. de Sales in London. Her first appearance on the stage was at the Munich Court and National theater, with which she has been connected ever since. She has won applause as Senta, Sieglinde, Bruennhilde at the Wagner Festivals in Munich. It was in March 1908, that Mme. Morena sang for the first time at The Metropolitan Opera house, New York. She there took the part of Sieglinde.

Mme. Morena has sung twice in Boston: once as Sieglinde at the Boston Theatre, April 8, 1908; once at a Symphony concert, March 6, 1909. At this concert she sang "Ocean Thou Mighty Monster" from "Oberon" and songs by Wagner and Strauss. This afternoon her choice will be the grand air from "Fidelio" and the [illegible] scene from "Goetterdaemmerung."

From TIMES

Address New York City.

Date DEC 31 1911

Established

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The telegraph brought word the other day from Boston that a newly found symphony by Beethoven would be played there by the Boston Symphony Orchestra at its concerts on Friday and Saturday. The story of its discovery in the university library at Jena is interesting; but it does not carry absolute proof that the symphony is really by Beethoven. Prof. Fritz Stein, director of the music at the University of Jena, found a portfolio with the orchestral parts of a symphony in C. They had been in this portfolio since 1858, when the library was catalogued, and it was marked, "Sinfonie par L. von Beethoven?" The word Beethoven was afterward crossed out with a lead pencil. Two of the parts, and only two, bear Beehthoven's name as the composer, in these cases written rather carelessly and hastily in a contemporary hand, which experts have judged to belong to the last decade of the eighteenth century.

Dr. Stein, who has set forth the facts of his discovery in the quarterly magazine of the International Musical Society, enters into some historical and biographical considerations that, in an interesting manner, go to uphold the belief that this is a symphony of Beethoven's youth. Bartholomäus Fischenich, who was a professor in Bonn while Beethoven still lived there, corresponded actively with Charlotte von Schiller, wife of the great poet, living then in Jena. He sent her some youthful compositions of Beethoven, with admiring comments on the young man's promise. Among them may have been this symphony; the correspondence, however, does not mention it. Christoph von Breuning, son of a family in Bonn intimately connected with Beethoven, was a student then at Jena. He may have had the symphony sent him for performance in the university concerts. Another conjecture is that Karl Stamitz, Musical Director of the university, obtained a copy of the work of the rising young composer of Bonn for these concerts.

Dr. Riemann, editor of the German revision of Thayer's life of Beethoven, naturally suggests that skepticism is called for in relation to so important a new "find" purporting to be from Beethoven's hand. There seems to be, in truth, no positive evidence that the symphony is really Beethoven's. In this particular case, however, it is almost as good evidence of the genuineness of this manscript, marked as by Beethoven, that there was no motive for forgery or false attribution.

It is well known that Beethoven's first fame was as a piano virtuoso, and that he became known as a composer only later. His first symphony was not played till 1801, was not published till the next year. What object was there, in the last years of the eighteenth century, to attribute improperly to Beethoven a work that was not his, when he was an obscure young musician in a small town, known to comparatively few people? [illegible] would have added no importance to the work for the general public of Jena. Furthermore, the careless way in which that name is affixed to only two of the orchestral parts (in one case being misspelled as it often was by the good people of Bonn before it was famous) does not suggest a deliberate intention to falsify. It rather suggests indifference concerning a young man little known.

In his critical consideration of the work itself, Dr. Stein finds many points in it that are "Beethovenish"; also a number of anticipations of traits to be

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GLOBE-

DECEMBER 30, 1911.

"JENA" SYMPHONY'S FIRST PRODUCTION

Beethoven's Authorship Fails of Proof.

Mme Berta Morena Is Soloist for Orchestra Rehearsal.

At the Symphony rehearsal yesterday afternoon Mr Fiedler brought to its first performance in America the new "Jena" symphony, which is ascribed by its discoverer to Beethoven.

The other orchestral numbers were Mozart's overture to "The Marriage of Figaro," Enesco's Suite for orchestra, and the finale of "Goetterdaemmerung," with Mme Berta Morena as soloist. She was also heard in the aria "Komm Hoffnung," and in the preceding scene from Beethoven's "Fidelio."

A year ago last Winter the following account of the resurrection of the "Jena" symphony appeared in the London Times: "On Jan 17, 1910, was played at the Academische Konzert in Jena, a university town in Saxe-Weimar, a symphony in C major, dating from the end of the 18th century, an unknown work discovered in the archives of the A. K. in Jena, and prepared for the present performance by Fritz Stein."

It is said that Prof Stein firmly believes this symphony to have been a product of Beethoven's "first period," composed between the years 1787 and 1790, and has written a defense of his belief, in which he elects to find unmistakable traces of the master's hand in certain portions of the work.

The name of Beethoven is also said to have been deciphered upon certain of the parts. Even so, the theory of his authorship has not gained universal credence in European cities, as at Leipsic, where the work has already been played.

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums and the usual quintet of strings. The absence of trombones does not cause surprise, for Beethoven introduced them into but three of the nine symphonies, a trio in both the fifth and ninth, and a pair of them in the sixth.

The lack of clarinets is perhaps more noticeable and significant. Beethoven wrote parts for two of these instruments in each of his nine sumphonies, and the first was performed for the first time in 1800.

This was a decade or more after the time when Prof Stein assumes that Beethoven wrote the "Jena" symphony, but even in 1787, the earliest date named by him, was the clarinet altogether a stranger in the orchestra?

Between June 26 and Aug 10 of the following year, Mozart wrote his three crowning symphonic works. It is true that the last of these to be completed, the "Jupiter" in C major, had no clarinets. They were absent in the original score of the G minor, but were afterward added, while the E flat, the first of the three, contained parts for two of the instruments, as did a symphony of his in D major, written as early as 1782.

Although Haydn used a full complement of wood wind when he had arrived at his "Creation," he had been sparing in his use of the clarinet in the symphonies which had preceded. With him the oboe was queen of the wood wind choir, and its naive yet aristocratic voice is the more characteristic in his music in the absence of the clarinet, characteristic in a manner not foreign to pages heard in this symphony yesterday.

It is not impossible that Beethoven could have written an early work without the clarinet, for Mozart was the first to give the instrument a permanent place in the orchestra, and Beethoven was unquestionably much indebted to him for models of style.

It is rather in the character of the work, the texture of mind and quality of mood which it betokens that the authorship is to be sought or confirmed. Taken generally, it was the thought, the spirit and even the idiom of Haydn rather than of Beethoven, which spoke yesterday.

The symphonies of Haydn and Beethoven have been not inaptly compared by styling those of the former as comedies, those of the latter as tragedies. Beethoven did not begin to feel the premonitions of deafness until several years later, but the fundamental elements of tragedy were ever present in his life. His spirit was never reconciable to his environment. There is little of this note of combat in the "Jena" symphony.

When at the final concert of the season a year ago Mr Fiedler prefaced the ninth symphony with the first, there were the signs of a youthful Beethoven that foretold the master. The work of yesterday would precede that, but it is difficult to find a clear kinship, either in effectiveness of instrumental grouping, boldness of modulation, display of invention in development, or, above all, in the character of the movements.

The first suggests the opening movement of a dance suite, the form which Haydn extended and built up into the symphony. The chief theme is typical of him in its arch and naive resiliency and the second is frankly feminine and tender, although it is approached at times in a manner to suggest that of Beethoven.

The slow movement opens with a simple theme of folksong character which presently returns in a variation for the first violins which reminds of Haydn in its attendant contrapuntal guise. But it is in the dapper and tripping neatness of the minu that Haydn is most clearly recalled. It might have been written to piquantly remind aristocratic feet of the pleasures of the dance, and the first subject of the finale likewise would be expected to bear his signature.

It is a work of interest chiefly for historical association. It holds no pregnant or engrossing musical thought or reveals no processes of technic or of orchestral evolution that may not be found in symphonies by Haydn, in pages of Mozart, although it lacks his exquisite grace and his pensive melancholy, or in what has been known heretofore as the first symphony of Beethoven.

The performance of it was not always fortunate. Mr Fiedler's hot pace in the first allegro was prohibitive of authority or clearness, even with this body of virtuosi. The clarity and beauty of the orchestra in Haydn is well known.

Mme Morena sang the "Fidelio" aria, the one of which Beethoven's note books were said to contain 18 different drafts, with dramatic feeling, and interpreted effectively in its openings[illegible] mood of abhorrence and in the calm[illegible] applauded in[illegible] heavy dramatic roles; [illegible] are [illegible]us to take

HERALD,

DECEMBER 30, 1911.

"JENA" HEARD FOR FIRST TIME

Boston Symphony Orchestra Performs Musical Work New to This Country.

ITS COMPOSER IN DOUBT

Supposed to Have Been Written by Beethoven Between 1787 and 1790.

By PHILIP HALE.

The 11th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mme. Berta Morena of the Metropolitan Opera House and the Munich Court and National Theatre was the soloist. The program was as follows:

Overture to "The Marriage of Figaro"...Mozart
"Jena" Symphony in C minor...Beethoven (?)
Scene and aria from "Fidelio"...Beethoven
Suite for orchestra op. 9...Enesco
Finale of "Geotterdaemmerung"...Wagner

The "Jena" symphony was performed for the first time in this country. The parts were discovered some years ago by Prof. Fritz Stein of Jena, who was rummaging in the archive room of the university's music department. The portfolio that inclosed these parts bore the inscription "Sinfonie par. L. van Beethoven," and on two of the parts the composer's name was written. Prof. Stein, who is a firm believer in the authorship of Beethoven, arranged the score from the parts, and the symphony was played at Jena on Jan. 17, 1910. It has been performed in other cities, as Leipsic and Munich.

Prof. Stein has written a long and elaborate study of the work. He concludes that the symphony was composed by Beethoven at Bonn some time between 1787 and 1790; that Beethoven sent it to an acquaintance at Jena. It may have been performed there at one of the "Akademischen Konzerte."

It should be said that certain critics in Germany, having examined the symphony and heard it, do not share Prof. Stein's opinion. They speak of the danger of using old parts as the basis of a hypothesis; they fail to find any hints at the later Beethoven; they believe that the symphony was composed by some minor composer who followed in the steps of Hadyn.

It was natural that Mr. Fiedler should produce the symphony in Boston, for there was a mild curiosity concerning the nature of the work. It would be unnatural, inhuman in any one to ask for a second performance. For, apart from the question of authorship, the music is not interesting. There is an amiable arrangement of notes, after the manner of Hadyn in his weakest and most perfunctory mood, but without any exhibition of Haydn's technical skill. There are a few echoes of Mozart in the finale. Nowhere in the whole symphony is there a hint at the Beethoven of the first symphony which was brought out at Vienna in 1800.

Let us supose that the "Jena" Symphony was composed sometime between 1787 and 1790. Both Mozart and Haydn had written far better symphonies than this, before 1787. The three great symphonies of Mozart were composed a year later. Haydn's delightful Paris symphonies were written between 1784 and 1788. It is not easy to think that either one of these composers wrote the "Jena," with its childish prattle. In their lesser symphonic works preceding there is the promise of what was to come. Where in the "Jena" symphony is there anything that points to the first acknowledged symphony of Beethoven? It is not at all unlikely that the "Jena" was composed by some industrious and forgotten Herr Schuster or Herr Mueller, an admirer of Haydn and Mozart.

The suite by the Roumanian, who, studying in Vienna, suffered for some time from Brahmsitis and then made Paris his dwelling place, where a little chapel was built for him and maintained through the pious interest of the Princess Bibesco, was performed here last spring toward the end of the season. In spite of Enesco's early devotion to Brahms and his association with Gabriel Faure, there is a certain individuality of expression in the suite, more pronounced than in his other works that we have heard, yet not commanding. The first movement is chiefly in unison for the strings, a unison of monotony. The chief theme of the minuet that follows is clumsily announced, and if this awkwardness were deliberate in the attempt to gain antique flavor, the result is disagreeable; but the development of the theme is unusual, harmonically and by reason of the pale coloring.

There are charming effects in this movement, also in the Intermede. The finale with its ground bass is somewhat exotic in tonality. The Suite as a whole is a singular one in the blend of archaic thought and modern expression. The performance technically was not up to the high standard of the orchestra. More than once there was uncertainty in the unison movement, and later there were disconcerting slips.

Mme. Morena was pleasantly remembered here as Sieglinde at the Boston Theatre nearly four years ago. She sang at a Symphony concert a year afterward. A singer is not often the best judge of her capability and her limitations. Too many lyric sopranos wish to [illegible]

Mme. Morena has a fine voice of lyric quality. She sings much better than the great majority of her sisters in German opera, far better than the majority of the French and Italian singers who have been imported of late years. Her choice of [illegible] as yesterday was not favorable to her. She lacks the tragic breadth and intensity demanded for the full expression of Leonora's and Bruennhilde's emotions. As an exhibition of pure, free, tasteful singing, her performance gave pleasure. In the storm and fury of Wagner's music, she did not yield to temptation; she did not shriek; she accepted her lot and was a comparatively minor instrument in a boisterous ensemble.

The program of [illegible] concerts next week will be as follows: Bruckner, symphony in E major, No. 7; Chopin, concerto in F minor, No. 2, for the piano; Wagner, overture to "The Flying Dutchman."

TRANSCRIPT,

DECEMBER 28, 1911

NEW BEETHOVEN?

THE EARLY SYMPHONY RECENTLY FOUND

The Discovery at Jena—The Performance Here Tomorrow—The Discoverer's Ingenious Pamphlet Describing the Music and Defending Its Authenticity—His Arguments and Their Value

THE authenticity of the newly discovered symphony, supposed to be by Beethoven, which the Symphony Orchestra will play tomorrow and the day after, is discussed with exhaustive eagerness by Fritz Stein* in a forty-six page pamphlet. The text proves conclusively that Beethoven may possibly have had something to do with the work, and if this seems somewhat indefinite, let it be remembered that many a controversial treatise accomplishes much less. The pamphlet is not without "human interest," for it shows tender and confiding traits in the character of Mr. Stein.

Mr. Stein first points out that very few orchestral compositions are to be found among the works of Beethoven's "first period," so called, and he suggests that Beethoven very probably wrote more in this style than he suffered to be published—a reasonable possibility, since every conscientious artist destroys fully as much as he preserves. The question then arises, did Beethoven write a symphony, in whole or in part, before the one commonly called his first? Mr. Stein points out that plans for symphonies, other than the familiar nine, are to be found in Beethoven's early notebooks, and he cheerfully disposes of the somewhat uncomfortable objection that no sketches for this particular symphony are to be found in existent Beethoven notebooks, by pointing out that probably not all of the composer's notebooks have been preserved, and that no sketches have been found for one or two Beethoven works whose authorship is unquestioned.

The documentary evidence quoted by Mr. Stein is as follows: Instrumental parts to the symphony in question were found by Mr. Stein in the library of music at Jena, among the parts for a number of miscellaneous compositions by Haydn, Mozart, Beethoven, Romberg, and others. The second violin part bears an inscription, "Par Louis van Beethoven," the 'cello part, "Symphonie von Bethoven" (sic); the watermark in the paper has been found elsewhere only in the wind parts of a symphony by Friedrich Witt, a contemporary and associate of Beethoven's. The cover containing the parts is labelled "Sinfonie par L. van Beethoven?", and the word "Beethoven" is struck out with a lead pencil. Mr. Stein points out that a deliberate forger would have introduced the name Beethoven oftener, which is a reasonable contention; thence he wildly jumps to the conclusion that the signature must be authentic. It does not seem to occur to Mr. Stein that the inscriptions, which are of course not in Beethoven's hand, may have been placed on these parts, not by the original copyist, but by some hasty cataloguer, or even by some practical joker. Moreover, the first violin part is marked as the possession of "F. W."; Mr. Stein immediately thinks of Beethoven's friend, Franz Wegeler—but why not that Friedrich Witt, a first violinist, be it remembered, whose symphony was copied on paper of the same watermark as this?

Mr. Stein quotes correspondence between Ludwig Fischenich and Frau von Schiller to show that Beethoven composed some works during this period which have not been preserved to us; but while a "Dies Iræ" is specifically mentioned, the new symphony is not. Moreover, Beethoven is not specifically mentioned by either correspondent in Mr. Stein's quotations, though the "young man whom the elector has sent to Haydn in Vienna" and who "will set Schiller's 'Ode to Joy'" is presumably Beethoven.

A thematic analysis of the work follows, from which I must confess the work does not give promise of being especially stimulating in performance. Then Mr. Stein devotes seventeen pages to proving that the style is Beethoven's by citations from the work. The melodies and harmonies, according to Mr. Stein, are characteristic of Beethoven in his early works; granting this cheerfully, I find them none the less characteristic of any other facile composer of the period, for Beethoven had at this time not parted company with his contemporaries; this bit of evidence is therefore suggestive rather than conclusive. Long passages which practically quote similar passages in familiar works by Beethoven seem greatly to impress Mr. Stein; but such

In summing up, Mr. Stein resorts to a familiar form of argument; if Beethoven did not write this symphony, who did? The question, apart from its poor quality as argument, is not so hopeless as Mr. Stein seems to think. According to Mr. Stein, the nameless author would have to be a contemporary of Beethoven familiar with his style; and he dismisses the case by pointing out that Beethoven at the period when this symphony was composed was not sufficiently well known either to have imitators or to be a name by which a forger could conjure filthy lucre from the pockets of obdurate publishers. Very good; yet why could not this same Friedrich Witt, for instance, who knew Beethoven's work and was composing music at this time, have written a symphony in which he consciously or unconsciously imitated his more individual contemporary? I am not for an instant advancing the theory that Witt and not Beethoven composed the Jena symphony. I merely point out that the style of the work is not conclusive; that the original score is lost, leaving only a number of anonymous parts in a copyist's hand; that while the name "Beethoven" appears on two parts, the initials "F. W." and the watermark of the paper used by Witt's copyist also appear; that the inscription on the cover in which the parts were found is evidently the opinion, perhaps hasty, of a library official, and that the erasure shows that some later person having access to the manuscripts disagrees with him.

On the whole Mr. Stein cannot be said to have proved anything except that Beethoven possibly wrote this symphony; but equally possibly, Witt or even some third person wrote it. The work itself is fifth-rate; and the recording angel will have to credit Mr. Stein, if not with establishing his theory, at least with investing with a sentimental and controversial interest a work which could never under any circumstances have interested the public on its own merits.

P. G. C.

MUSIC AND MUSICIANS

THE SYMPHONY ORCHESTRA AND ITS HARP

The Insistent Question of One Harp or Two—The Dancers, Their Skirts and "Coppelia"—Mme. Tetrazzini and Mr. Constantino in "Lucia" at the Metropolitan—Mme. Maeterlinck Disembarks—Rostand's Sonnets to Massenet—Berlin and Municipal Music—Items as They Pass

ONCE more Mr. Fiedler has shifted the position of the harp in the Symphony Orchestra. It has gone from the side of the first violins, next the edge of the stage, and it stands now more obscurely near the violoncellos in the body of the orchestra. Any such change catches the eye at the Symphony Concerts, where orchestra and audience are weekly habituated to each other; but these frequent shiftings of the harp also indicate the conductor's occasional preoccupation with it. Does Mr. Fiedler shift it, as he has more than once, in the hope that it may sound more effectively and characteristically in the tonal mass? If he does, there is reason for his preoccupation. The Symphony Orchestra is one of the very few bands of its numbers and rank, either in Europe or in America, that regularly employs only one harp. It has two on occasion when the score imperatively requires them, but sometimes when the composer wishes, but does not exact, two, like Debussy in "Iberia," it disregards his desires.

When a particular piece asks two harps, as much contemporary music does, other orchestras have them in regular service. When the piece calls for a single harp, as much of the music of the nineteenth century does, these orchestras double the harp part and thereby make its voice clearer and more significant. The orchestra at the Opera House, which is by no means so large or sonorous as the Symphony Orchestra, employs two harps this season and the gain in intensive tone is obvious and commendable. It is not fair to reproach Mr. Schuecker, who is an able harpist for the relative insignificance of the harp in many a concert at Symphony Hall. The simple truth is that two harps are necessary to such a tonal mass, if the voice of the harp is to have its proportional place in it. Moreover, contemporary composers, who are sensitive and adept with harp tone, will more and more exact them. Very seldom does the Symphony Orchestra so lag behind the orchestral times—and its own necessities. Small economies, at the cost of exact and effective performance, have not usually been its way.

H. T. P.

From WORLD

Address New York City.

Date

By special arrangement Josef Hofman has come to America this winter to play at a series of concerts with the Boston Symphony Orchestra and incidentally give one or two recitals, one of which will be in New York. His appearances with the Boston Symphony Orchestra are set for the next pair of concerts on Thursday evening, Jan. 11, and Saturday afternoon, Jan. 13. At the Thursday evening concert he will play Rubinstein's seldom heard Concerto in G major, No. 3. On Saturday afternoon he will play Chopin's Concerto in F minor, No. 2.

Conductor Fiedler's principal offerings will be, on Thursday night, Debussy's "Iberia" and Cesar Frank's Symphony in D minor, and on Saturday afternoon the only work in the least novel will be Enesco's Suite Op. 9.

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From TIMES,

Address Brooklyn, N. Y.

Date DEC 30 1911

The third concert of the Boston Symphony Orchestra in Brooklyn, which will be given in the Academy of Music on Friday evening, January 12, will gain particular interest through the fact that Josef Hofmann will be the soloist and this will be his only appearance here this season, and probably for several seasons to come. Following its policy of relying in the course of a season on only a few soloists and to have them of the very highest class the Boston Symphony Orchestra is enabled to offer artists exceptional advantages in the way of a series of engagements and thus is able to secure many that never appear with other orchestras. This year, for example, Josef Hofmann, who by all odds is the greatest of the younger pianists, comes to America for the sole purpose of playing a series of concerts with the Boston Symphony Orchestra, which, for the time being, has entire and exclusive command of his time. It has consented to one recital in New York and one in Boston. Mr. Hofmann arrived in America shortly before Christmas and has been spending the holidays on his American estate in Aiken, S. C.

Newspaper Clipping Bureau in the World

From

Address NEW YORK CITY

Date DEC 30 1911

Josef Hofmann, the pianoforte virtuoso, who has come to America this season to appear in a series of concerts with the Boston Symphony Orchestra, and, incidentally, to give one or two recitals, one of which will be in New York, will be heard in Rubinstein's now seldom performed G-major concerto, No. 3, at the concert of the Boston Orchestra, Thursday evening, January 11, in Carnegie Music Hall. At the matinee concert on the Saturday afternoon following, he will essay Chopin's F-minor concerto, No. 2. He will be the soloist, also, in the Brooklyn concert, Friday evening, January 12.

From EAGLE,

Address Brooklyn, N. Y.

Date DEC 31 1911

The third concert of the Boston Symphony Orchestra in Brooklyn, to be given in the Academy of Music on Friday evening, January 12, has particular interest because Josef Hofmann will be the soloist and also because this is to be his only appearance here this season, and probably for several seasons to come. Following its policy of relying on a few soloists of the very highest class, the Boston Symphony Orchestra can offer to artists exceptional advantages through a series of engagements. Hence, it is able to secure many who never appear with other orchestras. This year, for example, Josef Hofmann, who by all odds is the greatest of the younger pianists, comes to America for the sole purpose of playing in a series of concerts with the Boston Symphony Orchestra, which, for the time being, has entire and exclusive command of his time. It has consented to one recital in New York and one in Boston. Mr. Hofmann arrived in America shortly before Christmas and has been spending the holidays on his American estate in Aiken, S. C. He was one of the soloists with the Boston Symphony last season, and he made an extraordinary impression on those who heard him. The promise of his precocious youth has been fulfilled and today he stands with Paderewski as one of the greatest pianists the world has ever known and it seems as though he will be Paderewski's successor.

Newspaper Clipping Bureau in the World

From

Address NEW YORK CITY DEC 31 1911

Date

...Herbert

By special arrangement Josef Hofmann has come to America this winter to play at a series of concerts with the Boston Symphony Orchestra and incidentally give recitals, one of which will be in New York. His appearances with the Boston Symphony Orchestra are set for the next pair of concerts on Thursday evening January 11, and Saturday afternoon, January 13. At the Thursday evening concert he will play Rubinstein's seldom heard concerto in G major, No. 3. On Saturday afternoon he will play Chopin's concerto in F minor, No. 2. Mr. Fiedler's principal offerings will be on Thursday night, Debussy's "Iberia" and César Frank's symphony in D minor, and on Saturday afternoon the only work in the least novel will be Enesco's suite, op. 9.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date DEC 30 1911

The Boston Symphony Orchestra is to give its third concert at the Academy of Music, one week from next Monday evening, with Josef Hofmann as soloist. This, it is announced, will be Mr. Hofmann's only appearance in Philadelphia this season.

From INQUIRER,

Address PHILADELPHIA,

Date DEC 31 1911

Boston Symphony Orchestra

The third concert of the Boston Symphony Orchestra in Philadelphia, which will be given in the Academy of Music, Monday evening, January 8, gains very particular interest through the fact that Josef Hofmann will be the soloist and this will be his only appearance here this season, and probably for several seasons to come. Following its well-established policy of relying in the course of a season on comparatively few soloists and on only the best of these available, with its large number of concerts in important cities outside of Boston, it can offer artists exceptional advantages in the way of a series of engagements and thus is able to secure many exclusively.

Hofmann was one of last year's soloists with the Boston Symphony in Philadelphia and his appearance at that time was one of the sensations of the season. He has fulfilled all the promise of his precocious youth and at least is second only to Paderewski among the pianists of our time.

From JOURNAL

Address PROVIDENCE, R. I.

Date DEC 31 1911

TWO concerts will attract the attention of local music lovers this week. They are the third Boston Symphony concert in Infantry Hall on Tuesday evening, this organization, as has been customary for a number of seasons, furnishing the first musical offering of the new [illegible] and the recital Ludwig Hess in the Students' Course Friday evening in Memorial Hall.

To-morrow tickets will go on sale at Steinert's for the concert by Mme. Tetrazzini in Infantry Hall Jan. 16, while on Wednesday the sale of seats for the first Kneisel Quartet concert, Jan. 10, will open in the lobby of the Journal building. The quartet will give only two concerts here this season, the second being March 20. The membership of the quartet is unchanged from previous years.

From

Address HARTFORD, CONN. JAN 1 1912

Date

performances.

Boston Symphony Orchestra.

The climax of the local musical season will be reached Monday evening, January 15, when the Boston Symphony Orchestra will come to the Parson's Theater with Harold Bauer as soloist, for the grand concert of the series of three.

Mr. Bauer is received everywhere as one of the great pianists of all times, and is meeting with the greatest successes of his career during the present season. It is nearly three years since this artist last appeared in Hartford and his return will be welcomed. The seat sale opens at John M. Gallup & Co.'s music store on Saturday.

From EVENING GLOBE,

Address New York City.

Date DEC 30 1911

By special arrangement Josef Hofmann has come to America this winter to play at a series of concerts with the Boston Symphony Orchestra, and, incidentally, to give one or two recitals, one of which will occur in New York. His appearances with the Boson Symphony Orchestra in New York are set for the next pair of concerts, Thursday evening, Jan. 11, and Saturday afternoon, Jan. 13. At the Thursday evening concert he will play Rubinstein's seldom heard concerto in C major, No. 3. On Saturday afternoon he will play Chopin's concerto in F Minor, No. 2. The orchestral numbers announced for Thursday night are Debussy's "Iberia" and Ceesar Franck's symphony in D minor. On Saturday afternoon the only work in the least novel will be Enesco's suite Op. 9.

From WORLD

Address New York City.

Date DEC 31 1911

Josef Hoffman will be the soloist Jan. 12, at the Philharmonic Concert by the Boston Symphony Orchestra, at the Academy of Music.

From EVENING MAIL,

Address New York City. DEC 30 1911

Date

The Boston Symphony Orchestra will give its next pair of concerts in New York Thursday evening, January 11, and Saturday afternoon, January 13. Josef Hofman will be the soloist.

The First Established and Most Complete Newspaper Clipping Bureau in the World

From

Address PHILADELPHIA, PA.

Date 1911

THE LATEST MUSIC GOSSIP

Josef Hofmann, the eminent pianist, will make his only appearance in Philadelphia this year at the third Boston Symphony Orchestra concert, which will be given in the Academy of Music on Monday evening, January 8, at 8.15. Mr. Hofmann comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. Aside from his appearances with the orchestra he will give one pianoforte recital in New York and one in Boston. After filling these engagements early in January he will spend the rest of the Winter at his country home at Aiken, S. C.

From STANDARD UNION,

Address Brooklyn, N. Y.

Date DEC 31 1911

The third concert of the Boston Symphony Orchestra in Brooklyn, which will be given in the Academy of Music on Friday evening, Jan. 12, will gain particular interest through the fact that Josef Hofmann will be the soloist, and this will be his only appearance here this season, and probably for several seasons to come. Following its policy of relying in the course of a season on only a few soloists, and to have them of the very highest class, the Boston Symphony Orchestra is enabled to offer artists exceptional advantages in the way of a series of engagements and thus is able to secure many that never appear with other orchestras. This year, for example, Josef Hofmann, who, by all odds, is the greatest of the younger pianists, comes to America for the sole purpose of playing in a series of concerts with the Boston Symphony Orchestra which, for the time being, has entire and exclusive command of his time. It has consented to one recital in New York and one in Boston. Mr. Hofmann arrived in America shortly before Christmas and has beenu spending the holidays on his American estate in Aiken, S. C. Hofmann was one of the soloists with the Boston Symphony last season and he made a most extraordinary impression. All the promise of his precocious youth has been fulfilled, and to-day he stands with Paderewski as one of the greatest pianists the world has ever known.

From PUBLIC LEDGER

Address PHILADELPHIA, PA.

Date DEC 3

The third concert of the Boston Symphony Orchestra in Philadelphia, which will be given in the Academy of Music on Monday evening, January 8, at 8:15, gains very particular interest through the fact that Josef Hofman will be the soloist, and this will be his only appearance here this season, and probaly for several seasons to come. Following its well-established policy of relying in the course of a season on comparatively few soloists, and on only the best of these available, with its large number of concerts in important cities outside of Boston, it can offer artists exceptional advantages in the way of a series of engagements and thus is able to secure many exclusively. This year, for example, Josef Hofmann, who is by all odds the greatest of the younger generation of pianists, has come to America for the sole purpose of playing a series of engagements with the Boston Symphony Orchestra, which for the time being has entire and exclusive command of his time. The management has consented willingly to his request to give a recital in New York and another in Boston, and to his taking part in a memorial concert in New York. He arrived just before Christmas and has been spending the holidays on his American estate in Aiken, S. C.

Hofmann was one of last year's soloists with the Boston Symphony in Philadelphia and his appearance at that time was one of the sensations of the season. He has fulfiled all the promise of his precocious youth.

From TRIBUNE,

Address New York City.

Date DEC 31 1911

BOSTON SYMPHONY ORCHESTRA.

By special arrangement Josef Hofmann has come to America this winter to play at a series of concerts with the Boston Symphony Orchestra, and, incidentally, to give one or two recitals, one of which will be in New York. His appearances with the Boston Symphony Orchestra are set for the next pair of concerts, on Thursday evening, January 11, and Saturday afternoon, January 13. At the Thursday evening concert he will play Rubinstein's seldom heard concerto in G major, No. 3. On Saturday afternoon he will play Chopin's concerto in F minor, No. 2.

Mr. Fiedler's principal offerings will be, on Thursday night, Debussy's "Iberia" and César Franck's symphony in D minor, and on Saturday afternoon the only work in the least novel will be Enesco's suite, Op. 9.

Newspaper Clipping Bureau in the World

From AMERICA

Address BALTIMORE.

Hofmann to Play Chopin Work.

Josef Hofmann, whose only appearance in Baltimore during the course of the present season will be with the Boston Symphony Orchestra on next Wednesday evening, will play Chopin's concerto in F minor.

Established: London, 1881; New York, 1.

Newspaper Clipping Bureau in the World

From TRIBUNE

Address PROVIDENCE, R. I.

Date

Boston Symphony Orchestra.

The sale of seats for the third Providence concert of the Boston Symphony Orchestra will open at M. Steinert & Sons, 327 Westminster street, Saturday morning. The soloist will be Miss Lilla Ormond, one of the most distinguished American singers of the day. She will sing two numbers, Chadwick's "Aghadoe," an Irish ballad composed for and dedicated to her, and an aria from Debussy's "Azael Recitative" from "The Prodigal Son." The symphony will be Franck's in D-minor.

Newspaper Clipping Bureau in the World

From JOURNAL

Address

Date

... Montreal and other Northern cities.

The third concert of the Boston Symphony Orchestra will be given this evening at 8:15 o'clock in Infantry Hall, with Lilla Ormond, mezzo-soprano, as solcist.

Established: London,

Newspaper Clipping Bureau in the World

From

Address PROVIDENCE, R. I.

Date JAN 3 - 1912

Boston Symphony Orchestra.

The third Boston Symphony concert takes place in Infantry Hall this evening. The programme is as follows: Overture to "A Midsummer Night's Dream," Op. 21, Mendelssohn; Symphony in D-Minor, Franck; "Aghadoe," Irish ballade for contralto solo and orchestra, Chadwick; prelude to "The Afternoon of a Faun," Debussy; Azael's recitative "These Joyous Airs" and aria "O Time That is No More," from the lyric scene, "The Prodigal Son," Debussy; "Till Eulenspiegel's Merry Pranks," after the old-fashioned roguish manner, in Rondo form, Op. 28, Strauss. The soloist is Miss Lilla Ormond.

[104]

From ..... PROVIDENCE, R. I.

Address .....

Date .....

The programme that Conductor Max Fiedler has prepared for the Boston Symphony concert Tuesday presents plenty of varieties and contrast. Unusual in a symphony concert, it contains six numbers, none of which is of great length. The orchestral part comprises

Esta

Lilla Ormond.
Soloist With Boston Symphony Orchestra.

Mendelssohn's overture to "A Midsummer Night's Dream," Cesar Franck's symphony in D-minor, Debussy's prelude to "The Afternoon of a Faun" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

The Cesar Franck symphony in D-minor will be heard in Providence for the first time. It was first performed in 1889 and had its first performance by the Boston Symphony Orchestra in 1899.

While not an epoch-making work in the use of some of the compositions of Debussy, Franck's Symphony is regarded by many as the most beautiful music that has yet come from France. Franck, although a Belgian by birth, spent the greater part of his life in Paris, and is recognized among the French composers. The work is one with which Conductor Fiedler has had much success, and it shows off to great advantage the tonal qualities of the orchestra.

Debussy, whose prelude to "The Afternoon of a Faun" is on the programme, is one of the musical sensations of France. Although he has taken many hints from his master, he has gone far beyond him. His "Afternoon of a Faun" is taken from the Eclogue of Stephane Mallarme and is a bit of rustic poetry in which the flute must be regarded as solo instrument. It is one of Debussy's earlier works and the ideas in it are not so elusive as in many of his later compositions.

The soloist, Miss Lilla Ormond, has many admirers in Providence, who will be glad to welcome her again. Her two numbers will comprise Chadwick's Irish ballad "Aghadoe," which was written for her and dedicated to her, and "Azael's Recitative" and "Aria" from Debussy's "The Prodigal Son."

* * *

Newspaper Clipping Bureau in the World

From .....

Address ..... NEW YORK CITY

Date ..... DEC 31 1911

Two interesting artists who will be heard in joint recital next month at the New Amsterdam Theatre are Anton Witek, first master of the Boston Symphony Orchestra and one of the world's greatest violin virtuosos, and Vita Witek, a Berlin pianist.

Establis

From ..... N. Y. AMERICA

Address .....

Date ..... DEC 31 1911

Established: I

BOSTON SYMPHONY.

By special arrangement, Josef Hofmann has come to America this Winter to play at a series of concerts with the Boston Symphony Orchestra and, incidentally, to give one or two recitals, one of which will be in New York. His appearances with the Boston Symphony Orchestra are set for the next pair of concerts on Thursday evening, January 11, and Saturday afternoon, January 13. At the Thursday evening concert he will play Rubinstein's seldom-heard concerto in G major, No. 3. On Saturday afternoon he will play Chopin's Concerto in F minor, No. 2. Mr. Fiedler's principal offerings will be on Thursday night, Debussy's "Iberia" and Cesar Franck's Symphony in D minor. On Saturday afternoon the only work in the least novel will be Enesco's Suite, Op. 9.

ork, 188

From ..... RECORD,

Address ..... Philadelphia, Pa.

Date ..... DEC 31 1911

Establ

The third concert of the Boston Symphony Orchestra in Philadelphia, which will be given in the Academy of Music Monday evening, January 8, gains interest through the fact that Josef Hofmann will be the soloist and this will be his only appearance here this season, and probably for several seasons to come. This year Hofmann has come to America for the sole purpose of playing a series of engagements with the Boston Symphony Orchestra. The management has consented to his request to give a recital in New York, and of another in Boston, and to his taking part in a memorial concert in New York. He arrived just before Christmas and has been spending the holidays on his estate in Aiken, S. C.

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Newspaper Clipping Bureau in the World

From ..... PRESS PRESS

Address .....

Date ..... PHILADELPHIA, PA.

Esta

The third concert of the Boston Symphony Orchestra in Philadelphia, which will be given in the Academy of Music, Monday evening, January 8, gains very particular interest through the fact that Josef Hofmann will be the soloist, and this will be his only appearance here this season, and probably for several seasons to come. Following its well-established policy of relying in the course of a season on comparatively few soloists and on only the best of these available, with its large number of concerts in important cities outside of Boston, it can offer artists exceptional advantages in the way of a series of engagements and thus is able to secure many exclusively. This year, for example, Josef Hofmann, who is by all odds the greatest of the younger generation of pianists, has come to America for the sole purpose of playing a series of engagements with the Boston Symphony Orchestra, which for the time being has entire and exclusive command of his time. The management has consented willingly to his request to give a recital in New York and to another in Boston, and to his taking part in a memorial concert in New York. He arrived just before Christmas, and has been spending the holidays on his American estate in Aiken, S. C.

* * *

Newspaper Clipping Bureau in the World

From ..... JOURNAL

Address ..... PROVIDENCE, R. I.

Date .....

Establ

The "Jena" symphony in Cruinor, attributed to Beethoven, was performed for the first time in America by the Boston Symphony Orchestra last week. Its parts were discovered some years ago by Prof. Fritz Stein of Jena, who was rummaging in the archive room of the university's music department. The portfolio that inclosed these parts bore the inscription "Sinfonie par. L. van Beethoven," and on two of the parts the composers name was written. Prof. Stein, who is a firm believer in the authorship of Beethoven, arranged the score from the parts, and the symphony was played at Jena on Jan. 17, 1910. It has been performed in other cities, as Leipsic and Munich.

"It was natural that Mr. Fiedler should produce the symphony in Boston, for there was a mild curiosity concerning the nature of the work," writes Philip Hale in the Boston Herald. "It would be unnatural, inhuman in any one to ask for a second performance. For, apart from the question of authorship, the music is not interesting. There is an amiable arrangement of notes, after the manner of Haydn in his weakest and most perfunctory mood, but without any exhibition of Haydn's technical skill. There are a few echoes of Mozart in the finale. Nowhere in the whole symphony is there a hint at the Beethoven of the first symphony which was brought out at Vienna in 1800."

* * *

From ..... EVENING SUN.

Address ..... Baltimore, Md.

Date .....

UNEARTHED WORK OF BEETHOVEN PLAYED

Boston Orchestra Renders "Jena Symphony" At Home Concert.

A newly discovered symphony by Beethoven was given for the first time in America by the Boston Symphony Orchestra at its home concert last week. Mr. Fiedler took considerable care in the performance of this recently unearthed work, and as it is attributed to the greatest of symphonic writers, there was a spirit of reverential acceptance on the part of the listeners.

The manuscript of the symphony was discovered in the university library in Jena early in the year just ended, hence it is called the "Jena Symphony." Prof. Fritz Stein, in an elaborate essay which was published in the Quarterly Magazine of the International Music Society October-December, 1911, tells of the finding of this work in the archive chamber of the College of Music, Jena, and states that the various parts and sections of the manuscript bore the inscription "Sinfonie par L. van Beethoven." On some of the parts the name of Beethoven has been canceled with a pencil mark. Therefore the significance of the inscription has been hotly disputed. It is well known that Beethoven in his early youth (1794-1795) had begun sketching a symphony, but abandoned the task and shortly thereafter composed his first symphony in C major, opus 21, which was performed for the first time in Vienna April 12, 1800.

Authenticity Doubted.

Critical opinion as to the authenticity of the "Jena Symphony" is divided, for those who have had opportunity of examining the score in Europe seem to find little that firmly establishes the hand of Beethoven throughout these pages. The reviewer for THE EVENING SUN heard this first American performance, and while the supposed Beethoven score had a decidedly comforting effect in its simple structure it, as a whole, seemed more like a work of Haydn in its charm and spirit. The naive melodies which constitute the thematic matter of the first movement show but few traces of the master who molded the celebrated nine, for the style of this youthful symphony is by no means a forerunner of the "Eroica," the "Pastoral" or the "Choral Symphony."

Yet there are slight traces in the writing that can be attributed only to Beethoven. There are certain harmonic sequences and peculiar countrapuntal treatment which the later works of Beethoven hold in rich abundance. The adagio of this symphony is again in the spirit of Haydn and so is the minuet, which could in fact be labeled as a movement from one of the celebrated Haydn String Quartets. But in the last allegro there is an individual stroke—namely, a bit of choral-like writing for the woodwind against passage work in the strings—which produces a delightfully interesting moment.

Audience Impressed.

The Boston audience was impressed with Mr. Fiedler's presentation, which as a piece of orchestral directing was refined and noble in conception. As a curious novelty the "Jena Symphony" will form part of a program, but whether the work will become associated among the nine symphonies of Beethoven, which have gladdened the civilized races and have ennobled mankind with their uplift, is a point that depends upon the present evolutionary tendencies of gigantic orchestral conception.

If we are advancing toward complexity, this addition to the Beethoven literature will leave no lasting impress; but, on the other hand, if musical art is seeking a level of quiet simplicity after the apparent chaos of ultra-modernism, the "Jena Symphony" may have been discovered at a fateful moment and form a valuable link in the re-establishing of the former classical style of musical composition. This, however, must remain a conjecture which time alone will properly solve. F. C. B.

POST,

DECEMBER 31, 1911

Hofmann's Recital

Josef Hofman, who is to be soloist with the Boston Symphony Orchestra the coming week, is announced to give a recital in Symphony Hall on Saturday afternoon, Jan. 20. Full details will be made known in due time.

Symphony Concerts

Josef Hofmann is the next soloist with the Symphony Orchestra at its 12th public rehearsal and concert next Friday afternoon and Saturday evening. This year he has elected to play Chopin's Concerto in F minor, No. 2. The Bruckner seventh symphony in E-flat major, will open the concert. The last number will be the overture to "The Flying Dutchman."

GLOBE-

DECEMBER 31, 1911.

Josef Hofmann, who is to be soloist with the Boston Symphony Orchestra this week, is announced to give a recital in Symphony Hall Saturday afternoon, Jan 20.

[165]

Newspaper Clipping Bureau TRIBUNE

From .....

Address .....

Date ..... PROVIDENCE, R. I.

LILLA ORMOND.
Soloist at Boston Symphony Orchestra Concert at Infantry Hall Tuesday Evening.

Local Concert Events Announced

Symphony Orchestra Tuesday Evening and Ludwig Hess in Students' Course Friday. Madame Tetrazzini to Sing at Infantry Hall Later in the Month.

CONDUCTOR MAX FIEDLER has arranged another fascinating programme for the third Boston Symphony Orchestra concert which is to be given in Infantry Hall Tuesday evening, Jan. 2. The programme begins with the ever-delightful overture to "A Midsummer Night's Dream" by Mendelssohn. This work has long since joined the immortals in music and it is all the more extraordinary when one remembers that Mendelssohn was but 17 years old when he wrote it. It has been said with much surety that he never quite touched this work again in all the music that followed.

This will be followed by Cesar Franck's superb symphony in D-minor. Franck, a Belgian by birth, a Frenchman by choice, is one of the most notable figures in the history of French music. All the French musicians of to-day who have made their mark were either pupils of his or studied with his pupils. An extraordinary man, he not only had vast erudition to give to his music, but wonderful imaginative fancy.

His Symphony in D-minor, when it was first played in this country a matter of 20 years ago, was thought to be very abstruse. As a matter of fact, it is one of the most brilliant musical works in the literature of symphonic music and in nothing has Mr. Fiedler had greater success. The other two orchestral numbers will be Debussy's exquisite Prelude to "The Afternoon of a Faun" and Richard Strauss's jovial rondo, "Till Eulenspiegel's Merry Pranks."

The soloist will be Miss Lilla Ormond, one of the most eminent of our American mezzo-sopranos. Her two numbers will be Chadwick's "Aghadoe," an Irish ballad for contralto solo and orchestra, and Aria from Debussy's "Azel's Recitative" from the "Prodigal Son." The Chadwick piece is a setting to John Todhunter's well-known poem and he has written it principally for Miss Ormond and dedicated it to her.

JOURNAL-

JANUARY 4, 1912.

The soloist at this week's Symphony concerts is Josef Hofmann, who will play the Chopin F minor concerto. The symphony will be Bruckner's seventh. The final number will be the overture to "The Flying Dutchman."

Josef Hofmann This Week's Symphony Soloist

Josef Hofmann will be the soloist with the Symphony Orchestra at its 12th public rehearsal and concert this week. Hofmann arrived in New York just before Christmas and went to his home in Aiken, S C, to spend the holidays.

When he was here a year ago, Mr Ellis, the manager of the orchestra, made a contract with him whereby Mr Hofmann was to return to America this Winter and give his exclusive services to a series of concerts with the Symphony Orchestra in Boston and other cities. It was agreed that he should give one recital in Boston and one in New York.

This week he will play Chopin's F minor piano concerto, No. 2. There will be but three numbers on the program, Bruckner's seventh symphony will lead

GLOBE—JANUARY 7, 1912

Distinguished Soloists Will Be Heard at the Cecilia Concerts—Recitals by Wilhelm Bachaus, Elena Gerhardt and Harold Bauer—Flonzaley and Kneisel Quartets.

EMILIO DE GOGORZA

There is no choral work more popular with the Boston audiences than Berlioz's "Damnation of Faust," which the Cecilia Society is to give at its first concert in Symphony Hall Thursday evening, Jan 5. More than ordinary interest will be attached to this work inasmuch as it will be the first concert of the society under its new conductor, Mr Arthur Mees.

Rehearsing has been going on during the past weeks with unwonted enthusiasm. The ranks of the society have been largely recruited and many of the older members, who had given up active participation in recent years, have returned.

The artists engaged for this performance are Miss Alice Nielson of the Boston and Metropolitan Opera Companies, who will sing the part of Marguerite; George Hamlin, who will sing Faust; Herbert Witherspoon, who will sing Mephistopheles, and L. B. Merrill, who will sing the song allotted to Brander. The orchestra will be composed of Symphony players.

Under the new arrangement only two concerts will be given by the society, this first concert and then an "a Capella" concert, which falls on Thursday evening, March 21. The assisting artists at this concert will be Mme Emma Eames and Emilio de Gogorza. The principal works will be the "Motet," by Bach; a chorus in eight parts, by Cornelius; "Hymn to the Virgin Mary," Verdi, and Loeffler's chorus, "For One Who Fell in Battle." There will be lighter part songs and solo numbers. The season sale is now in progress at Symphony Hall.

AMERICAN.

JANUARY 7, 1912

CECILIA CONCERT JAN. 25.

Berlioz's "Damnation of Faust" Will Be Produced.

There is no choral work more popular with the Boston audiences than Berlioz's "Damnation of Faust," which the Cecilia Society is to give at its first concert in Symphony Hall on Thursday evening January 25. More than ordinary interest will be attached to this concert, inasmuch as it will be the first concert of the society under its new conductor, Arthur Mees. The work of rehearsing has been going on during the past weeks with unwonted enthusiasm.

The ranks of the society have been largely recruited and many of the older members of the society who had given up active participation in recent years have returned.

Mr. Mees has, to say the least, made a favorable impression in the rehearsals and it is expected that under his leadership the society will get decidedly a new lease of life.

The artists who have been engaged for this performance are Miss Alice Nielsen of the Boston and Metropolitan Opera companies, who will sing the part of Marguerite; George Hamlin, who will sing Faust; Herbert Witherspoon, who will sing Mephistopheles, and L. B. Merrill, who will sing the song allotted to Brander. The orchestra will be composed of Symphony players.

Under the new arrangement only two concerts will be given by the society, this first concert, and then an "a Capella" concert, which falls on Thursday evening, March 21. The assisting artists at this concert will be Madame Emma Eames and Emilio de Gogorza, both of them great favorites with the Boston public. The principal works will be the "Motet" by Bach; chorus in eight parts by Cornelius; "Hymn to the Virgin Mary," by Verdi, and Loeffler's chorus "For One Who Fell in Battle." There will be lighter part songs and, of course, sole numbers. The season sale is now in progress at Symphony Hall.

Mardones, who will interpret an aria from "Simon Boccanegra," by Verdi.

The opera in oratorio form chosen for the evening will be "Pagliacci," of which the prologue and first act will be given, with Edith Barnes and Messrs Gaudenzi, Polese, Barreau, Giaccone and Huddy and the full chorus of the Boston Opera Company.

The orchestra selection will be the overture to "Mignon."

The list of operas for the week is as follows:

Tomorrow evening, "Faust," with Mmes Brozia, D'Olige, Leveroni and Messrs Zenatello (first time here as Faust), Rothier and Barreau (first time here as Valentine), Charles Stron, conductor (first time here).

Wednesday, "Pelleas and Melesande," with the cast as given above.

Friday, "Lucia," with Mme Tetrazzini, Messrs Constantino and PoJese.

Saturday matinee, "Pelleas and Melesande," with the cast as given above.

Saturday evening, at popular prices, "Rigoletto," with Misses Scotney, Leveroni, Messrs Constantino, Polese and Mardones.

Symphony Orchestra Traveling.

The Symphony Orchestra is away this week on its third Southern trip. Josef Hofmann will be the soloist for the entire week. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn. In New York Mr Fiedler will play the Franck symphony and the Haydn; also, on Thursday evening, the "Iberia" of Debussy. Mr Hofmann will play the Chopin F minor concerto which he played here and the seldom-heard Rubinstein concerto in G major No. 3

MONITOR,

JANUARY 6, 1912

HOFMANN WITH SYMPHONY

The Boston Symphony orchestra, Max Fiedler, conductor, presented twelfth program in Symphony hall today afternoon, with Josef Hofmann, pianist, assisting in a Chopin concerto. The program counts as one of the important of Mr. Fiedler's efforts of the year, since it contained a symphony by a composer of the heaviest technical demand, Anton Bruckner. There was warm applause for Mr. Hofmann's playing of the concerto and for Mr. Fiedler's reading of the symphony, though it was not a day when the tide of enthusiasm was at high run. The program was as follows: Bruckner, symphony in E major, No. 7; Chopin, concerto for pianoforte and orchestra, in F minor, No. 2, op. 21; Wagner, overture to "The Flying Dutchman."

Mr. Hofmann came bringing the Chopin message; and that is so different from the Rubinstein message which he brought last year, that the listener was half inclined to the opinion that the pianist had remodeled his style of playing. But of course he is the same Hofmann. You recognize him by the vigorous way he leads into his music, by the emphasis which he puts on the beginnings of his sentences, by the power he has to keep you intent on his thought until his paragraphs are completed. You recognize him because everything he says is so clear. His crystalline thinking is incomparable with anything you ever observed in other players. No, Mr. Hofmann's interpretation is just exactly what it was before. There is a change of composers, that is all.

Concerto was never better under the control of soloist than the Chopin F minor concerto is under the control of Mr. Hofmann. There seems to be no such thing as a problem of technique about it, nor any mechanical question whatever for the listener to consider. Neither is there any pleading for a new theory of interpretation. Nor yet is there apologetic presentation of conservative formulas. The music is read with perfect balance of motives. Composer is there and there as of his period, yet the playing is not a study in the history of romantic music. The player is there an artist possessing the latest musical ideas of the day and sympathizing with them. In fact a poet of clear vision is before you telling you one moment about the present day, the next putting today in its relation with the past, and the next indicating what men of tomorrow will turn their attention to. A man in command of himself temperamentally, a man who can put together all tenable views of music into well-proportional statement, is speaking in America to the great enlightenment of such citizens of artistic inclinations as can hear him.

The old way to discuss pianists is to describe their accomplishments in tone and execution, and to place above the rest of the field that artist who can win the praise of the most adjectives, high of color and lively of motion. If Mr. Hofmann is discussed in this way, he will win about everything from the flattering section of the critic's vocabulary. Beckmesser, after listening, comes out from behind his curtain, and behold! not a mark on his slate against Josef Hofmann. Perhaps it is to the applause of the man that, thinking clearly, he runs down his scales, single or double, with every note perfectly etched; no doubt it is to his applause that he can declare the upper melodies of Chopin with a sparkling elocution that is his and nobody else's. But these things seem only the necessary consequences of his art, not the art itself.

A reading of great nobility Mr. Fiedler and his men gave to the Bruckner symphony. All that is characteristic of the genius of this composer comes out strikingly under Mr. Fiedler's conducting. The Brucknerian writing displays the Symphony conductor's specialties of interpretive method better even than the Straussian scoring. To Bruckner the orchestra is an assemblage of strings and brass players, with wood-wind players assisting. And to Mr. Fiedler it is practically the same thing. Scarcely anywhere in the seventh symphony does Bruckner put his choirs in the relation of three equal contributing elements. And the idea of a wood-wind aristocracy has no place whatever in his tonal commonwealth.

With strings Bruckner cannot do all the feats of expression which composers have done with them, but he can do all that produce the profound effects. A symphony starting off with the impressiveness of his 'cello statement of first theme is not often heard. When Bruckner is sure of himself, he is absolutely sure; and he knew what he wanted to say when he wrote these measures. With brass Bruckner is even more facile and powerful than with strings. If Wagner showed him how to make the right hand side of the orchestra effectively express itself, he needed no more than an indication. His treatment of trombones and tubas and the allied instruments is his own and marks him out from all other symphony builders. A beautiful reading the men gave of the second movement, the scoring of which shows Bruckner inspired in subject and happily restrained in handling of his tone masses.

From PRESS,

Address New York City.

Date JAN 8 1912

Esta

The third pair of the Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. At both concerts Josef Hofmann will be the soloist. Fiedler has placed no novelties on either programme, but on each of them are works of the modern French school which have had but one hearing in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," Cesar Franck's Symphony in D minor, Rubinstein's concerto for pianoforte and orchestra in D major, and the prelude to "The Mastersingers of Nuremberg," by Wagner. On Saturday afternoon the programme will comprise Haydn's Symphony in G major, No. 13; Chopin's F Minor Concerto No. 2, Enesco's Suite, opus 9, and three familiar pieces from "The Damnation of Faust"—"Minuet of the Will of the Wisps," "Dance of the Sylphs" and the "Rakoczy" March. The only work on the programme that has the savor of novelty is the Enesco suite, which was played in New York for the first time by the Philharmonic Orchestra at the same concert in which Mahler presented Debussy's "Iberia."

From

Address

Date

Estabi

The third pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, January 11, and next Saturday afternoon, January 13. At both concerts Josef Hofmann will be the soloist. Mr. Feidler has placed no novelties on either programme, but on each of them are works of the modern French school which have had but one hearing each in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," Cesar Franck's Symphony in D minor, Rubinstein's Concerto for pianoforte and orchestra in G major, and the prelude to "The Mastersingers of Nuremberg," by Wagner. The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mr. Mahler on January 3 a year ago. Mr. Fiedler has had it on two different programmes in Boston since that time, and it has had a greater success there than any of Debussy's later works.

On Saturday afternoon the programme will be Haydn's Symphony in G major, No. 13, Chopin's F minor Concerto, No. 2, Enesco's Suite Opus 9, and the three familiar pieces from "The Damnation of Faust," minuet of the "Will of the Wisps," "Dance of the Sylphs" and the Rakoczy March. The only work on this programme that has the savor of novelty is the Enesco Suite, which was first played in New York by the Philharmonic Orchestra at the same concert at which Mahler played the "Iberia." It was not played in Boston until last April, and Mr. Fiedler repeated it again a week ago.

From EAGLE,

Address Brooklyn, N. Y.

Date JAN 7 1912

Music Events in Brooklyn.

Esta

The third Boston Symphony concert is to be given in the Academy of Music on Friday evening, January 12, with Josef Hofmann as soloist. This is to be Mr. Hofmann's only appearance in Brooklyn this season. He is to play twice with the Symphony Orchestra in New York and to take part, later in the year, in a memorial concert which will be his only appearances with orchestra in Manhattan. He has been brought over here by the Boston Symphony Orchestra, which, for this year, has exclusive command of his services. He will play here Chopin's "Concerto in F Minor for pianoforte and orchestra No. 2." Haydn's sparkling and gay "symphony in G Major, No. 3," is to lead the programme, and it is to be followed by the "Concerto." The second part of the programme comprises Enesco's "Suite," Opp. 9, and three familiar compositions from Berlioz's "Damnation of Faust," viz., "Minuet of the Will o' the Wisps," "Dance of the Sylphs" and the "Rakoczy March."

Enesco's name is new on Boston Symphony programmes here and it probably will be new to the majority of the musical public of Brooklyn. Enesco is a Roumanian and is thirty years old. He was a "boy prodigy," having taken first prizes for violin and harmony in the Vienna Conservatory when he was eleven years old, when he was a pupil of Joseph Hellmesberger, the elder. From Vienna he went to Paris, where he studied with Massenet, Faure and Marsick. There, in 1899, he won first prize for violin playing. He gave a concert of his works in Paris in 1897 and since that time he has been a notable figure in French music. The "Suite" which the Boston Symphony is to play here is in four movements, the first two being played without a break. The first is called a "Prelude in Unison," followed immediately by a slow "Minuet." Then comes an "Intermezzo" and the "Finale" is a wild Roumanian dance.

From RECORD,

Address Philadelphia, Pa.

Date JAN 4 - 1912

Visit of Josef Hofmann.

The only opportunity Philadelphia will have to hear Josef Hofmann, the greatest of the younger generation of pianists this year will be at the third Boston Symphony concert which will

Estat

be given at the Academy of Music next Monday night. Hofmann is in this country to play a series of concerts with the Boston Symphony Orchestra and Philadelphia is one of the cities to be favored. He will play Rubinstein's seldom heard Concerto in G major, No. 3.

[106]

Address

Date

BOSTON SYMPHONY ORCHESTRA.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 11, and Saturday afternoon, January 13, respectively. At both concerts Josef Hofmann will be the soloist. Mr. Fiedler has placed no novelties

MME. GADSKI.
(Copyright, Aimé Dupont.)

on either programme, but on each of them are works of the modern French school which have had but one hearing each in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," César Franck's Symphony in D minor, Rubinstein's concerto for pianoforte and orchestra in G major and the prelude to "The Mastersingers of Nuremberg," by Wagner. The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mr. Mahler on January 3 a year ago. Mr. Fiedler has had it on two different programmes in Boston since that time, and it has had a greater success there than any of Debussy's later works.

On Saturday afternoon the programme will be Haydn's symphony in C major, No. 13; Chopin's F minor concerto, No. 2; Enesco's suite, Op. 9 and the three familiar pieces from "The Damnation of Faust"—Minuet of the Will of the Wisps, Dance of the Sylphs and the Rakoczy March. The only work on this programme that has the savor of novelty is the Enesco suite, which was first played in New York by the Philharmonic Orchestra at the same concert at which Mahler played the "Iberia." It was not played in Boston until last April, and Mr. Fiedler repeated it again a week ago.

From WORLD

Address New York City.

Date

The Boston Symphony.

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening, Jan. 11, and next Saturday afternoon, Jan. 13, respectively. At both concerts Josef Hofmann will be the soloist. The programme for the Thursday evening concert comprises Debussy's "Iberia," César Franck's symphony in D minor, Rubinstein's concerto for pianoforte and orchestra in G major, and the prelude to "The Mastersingers of Nuremberg" by Wagner. The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mahler on Jan. 3 a year ago. Director Fiedler has had it on two different programmes in Boston since that time and it has had a greater success there than any of Debussy's later works.

On Saturday afternoon the programme will be Haydn's symphony in G major No. 13, Chopin's F minor concerto No. 2, Enesco's suite, opus 9, and the three familiar pieces from "The Damnation of Faust"—Minuet of the Will of the Wisps, Dance of the Sylphs and the Rakoczy March. The only work on this programme that savors of novelty is the Enesco suite, which was first played in New York by the Philharmonic Orchestra at the same concert at which Mahler played the "Iberia."

From EVENING MAIL,

Address New York City.

Date

The third pair of Boston Symphony concerts will have as soloist Josef Hofmann, who will play a Rubinstein concerto on Thursday evening and Chopin's F minor concerto on Saturday afternoon. Thursday evening Mr. Fiedler will present Debussy's "Iberia," Cesar Franck's D minor symphony and the prelude to "Die Meistersinger." Saturday afternoon he will give Haydn's symphony in G major, Enesco's suite and three sketches from "The Damnation of Faust," by Berlioz.

From EVENING JOURNAL,

Address New York City.

Date

The third pair of concerts of the Boston Symphony Orchestra in New York will furnish a number of interesting things at Carnegie Hall next Thursday evening and Saturday afternoon. Josef Hofmann will be the soloist at both concerts. At the first he will play the Rubinstein D-minor concerto, and at the second the Chopin F minor concerto. The Caesar Franck symphony and Debussy's "Iberia" will be the chief numbers at the Thursday concert, and Enesco's suite for orchestra and selections from Berlioz's "Damnation of Faust" at the Saturday concert.

From TIMES,

Address New York City.

Date

The third pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, Jan. 11, and next Saturday afternoon, Jan. 13, respectively. At both concerts Josef Hofmann will be the soloist. Mr. Fiedler has placed no novelties on either programme, but on each of them are works of the modern French school which have had but one hearing each in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," César Franck's Symphony in D minor, Rubinstein's concerto for pianoforte and orchestra in G major, and the prelude to "The Mastersingers." The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mr. Mahler on Jan. 3 a year ago.

On Saturday afternoon the programme will be Haydn's Symphony in G major, No. 13; Chopin's F minor Concerto No. 2, Enesco's Suite, Opus 9, and the three familiar pieces from "The Damnation of Faust"—minuet of the will o' the wisps, Dance of the Sylphs, and the Rakoczy March. The only work on this programme that has the savor of novelty is the Enesco Suite, which was first played in New York by the Philharmonic Orchestra at the same concert at which Mahler played the "Iberia." It was not played in Boston until last April, and Mr. Fiedler repeated it a week ago.

From

Address

Date

The famous Boston Symphony Orchestra comes to Carnegie Hall on Thursday evening and Saturday afternoon to give its brace of concerts, conducted by Mr. Max Fiedler. The soloist at both will be Mr. Josef Hofmann, who has come from Europe to play at only this series of concerts and give two extra recitals. On Thursday night he will play Rubinstein's seldom heard G major concerto, while at the matinee he will play Chopin's familiar F minor concerto. The Boston Symphony on Thursday night will play Mons. Debussy's "Iberia," Cesar Franck's D minor symphony and Wagner's "Meistersinger" prelude.

At the Saturday matinee the orchestral part of the programme comprises Haydn's G major symphony, Mr. Enesco's Suite, op. 9, and three excerpts from Berlioz's "Damnation of Faust."

From

Address

Date

A week of music has the devotees of technique and harmony on edge for what is coming. On Tuesday afternoon the Boston Symphony will be on hand for one of its series of dates with Josef Hofmann as soloist, Harold Bauer, pianist, following on Thursday afternoon and the following day the Flonzaley Quartette will give the first concert of their Washington season in the New Willard ballroom.

From EVENING SUN,

Address New York City.

Date

Close upon the news that Carl Mack has pledged himself to the Boston Symphony Orchestra next fall, after two years' waiting, the third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon. A returning

WITH BOSTON SYMPHONY.

JOSEF HOFMANN.

star at both concerts will be Josef Hofmann.

Max Fiedler's music for Thursday comprises Debussy's "Iberia," César Franck's symphony in D-minor, Rubinstein's piano concerto in G and Wagner's prelude to "The Mastersingers of Nuremberg."

For Saturday afternoon there are Haydn's symphony in G-major, Chopin's F-minor concerto, Enesco's suite op. 9,

and the Berlioz "Minuet of Will-o'-the-Wisps," "Dance of Sylphs" and "Rakoczy March" from "The Damnation of Faust."

This second programme is also to be played by the Bostonians in Brooklyn on Friday night.

The First Established and Most Complete
Newspaper Clipping Bureau in the World

From

Address

Date

BOSTON SYMPHONY.

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening, January 11, and next Saturday afternoon, January 13, respectively. At both concerts Josef Hofmann will be the soloist. Mr. Fiedler has placed no novelties on either programme, but on each are works of the modern French school which have had but one hearing in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," Cesar Franck's Symphony in D Minor, Rubinstein's Concerto for pianoforte and orchestra in G Major and the Prelude to "Die Meistersinger."

Newspaper Clipping Bureau in the World

From

Address

Date JAN 7 1912

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening and next Saturday afternoon. At both concerts Josef Hofmann will be the soloist. Mr. Fiedler has placed no novelties on either programme, but on each of them are works of the modern French school which have had but one hearing each in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," César Franck's symphony in D minor, Rubinstein's concerto for pianoforte and orchestra in G major and the prelude to "The Mastersingers of Nuremberg" by Wagner. The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mr. Mahler on January 3 a year ago. Mr. Fiedler has had it on two different programmes in Boston since that time and it has had a greater success there than any of Debussy's later works. On Saturday afternoon the programme will be Haydn's symphony in G major, No. 13; Chopin's F minor concerto, No. 2; Enesco's Suite, opus 9, and the three familiar pieces from "The Damnation of Faust," Minuet of the Will o' the Wisps, Dance of the Sylphs and the Rakoczy March. The only work on this programme that has the savor of novelty is the Enesco suite, which was first played in New York by the Philharmonic Orchestra at the same concert at which Mahler played the "Iberia." It was not played in Boston until last April and Mr. Fiedler repeated it again a week ago.

From TIMES,

Address New York City.

Date

A piece of very good news was made known last week, when it was announced that Dr. Karl Muck would return at the beginning of next season to be again the conductor of the Boston Symphony Orchestra, presumably for an indefinite period. The news is good for Boston and for New York. When Dr. Muck came to this country six years ago to succeed Mr. Gericke at the head of the famous organization from Boston, it took him only a very short time to establish himself firmly in the admiration and esteem of the audiences of the orchestra. It was much regretted that his engagement at this time could not last longer than two seasons, because he was under contract with the Royal Opera of Berlin, and was given only a leave of absence, owing, it is said, to the offices of a great and good friend of his royal master, the German Emperor, on this side of the ocean. In his two seasons with the Boston Orchestra he showed himself to be a conductor of remarkable gifts. He took up, to be sure, an instrument brought to the highest perfection by his predecessor, Wilhelm Gericke, whose memory is still fragrant and gratefully preserved. Without sacrificing any of this perfection, Dr. Muck swayed the orchestra with his own spirit and made its playing the expression of his own purposes. And it is giving him the highest praise as a conductor to say that those purposes were always those of the composer. Few conductors have shown, as he has, temperament and fire with so much poise and clear comprehension; so wide sympathies with music of every school, and so catholic an understanding of it.

Few have been so free from "fads" and eccentricities of every sort. His two years with the Boston Orchestra were years of great enjoyment for its audiences in Boston and the other cities that have the privilege of listening to it; and his return promises more of the same sort of enjoyment. Mr. Fiedler will take with him back to Germany respect and appreciation of his several excellent qualities. It was recognized that his appointment to conduct the orchestra was not a permanent one. It has, no doubt, been an experience for him that he will not easily duplicate on his return to the Fatherland.

From EVENING POST,

Address New York City.

JAN 6 1912

Da

The third pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, January 11, and Saturday afternoon, January 13. At both concerts Josef Hofmann will be the soloist. Mr. Fiedler has placed no novelties on either programme, but on each of them are works of the modern French school, which have had but one hearing each in this city. The programme for the Thursday evening concert comprises Debussy's "Iberia," César Franck's Symphony in D-Minor, Rubinstein's Concerto for Pianoforte and orchestra in G-major, and the prelude to "The Mastersingers of Nuremberg." The "Iberia" of Debussy is the second part of a series of compositions which he groups under the name of "Images." It was first played here by the Philharmonic Orchestra under Mr. Mahler on January 3 a year ago. On Saturday afternoon the programme will be Haydn's Symphony No. 13, Chopin's second concerto, Enesco's Suite, opus 9, and the three familiar pieces from the "Damnation of Faust," "Minuet of the Will of the Wisps," "Dance of the Sylphs," and the "Rakoczy March."

From WORLD

Address New York City.

Date JAN - 1912

Josef Hoffman to Make His Only Appearance at Academy.

Several musical treats are in store for Brooklynites in the near future. The third concert of the Boston Symphony Orchestra in Brooklyn, which will be given in the Academy of Music Friday evening, Jan. 12, has particular interest because Josef Hoffman will be the soloist. This will be his only appearance here this season and probably for several seasons to come. Following the policy of relying in the course of a season only on a few soloists and to have them of the highest class, the Boston Symphony Orchestra is enabled to offer exceptional advantages to artists in the way of a series of engagements and thus can secure many that never appear with other orchestras. Mr. Hoffman arrived in America shortly before Christmas and has been spending the holi-

[107]

From TIMES,

Address Brooklyn, N. Y.

Date JAN 6 1912

The third Boston Symphony concert will be given in the Academy of Music on next Friday evening, January 12, with Josef Hofmann as soloist. This will be Hofmann's only appearance in Brooklyn during the course of the present season. He is to play twice with the Symphony Orchestra in New York, and take part later in the year in a memorial concert which will be his only appearances with orchestra in Manhattan. He has been brought over here by the Boston Symphony Orchestra, which, for this year, has exclusive command of his services. He will play here Chopin's Concerto in F Minor for pianoforte and orchestra No. 2. Haydn's sparkling and gay symphony in G Major No. 13 will lead the programme. This will be followed by the concerto. The second part of the programme comprises Enesco's Suite Opus 9 and three familiar compositions from Berlioz's "Damnation of Faust—Minuet of the Will of the Whisps, Dance of the Sylphs and the Rakoczy March. The name Enesco is new on Boston Symphony programmes here. Enesco is a Roumanian, 30 years old. He was a boy prodigy, having taken first prizes for violin and harmony in the Vienna Conservatory when he was 11 years, and at that time a pupil of Joseph Hellmesberger, the elder. From Vienna he went to Paris, where he studied with Massenet, Faure and Marsick. There in 1899 he won first prize for violin playing. He gave a concert of his works in Paris in 1897, and since then he has been a notable figure in French music. The Suite which the Boston Symphony is to play here is in four movements, the first two being played without a break. The first is called a Prelude in unison, followed immediately by a slow Minuet. Then comes an Intermezzo and the Finale is a wild Roumanian Dance.

Establi

From STAATSZEITUNG,

Address New York City.

Date JAN 8 1912

Symphonie-Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters werden in Carnegie Hall kommenden Donnerstag Abend resp. Samstag Nachmittag unter Mitwirkung des berühmten Pianisten Herrn H. Josef Hofmann abgehalten, der am Donnerstag Rubinstein's G-dur-Konzert und am Samstag Chopin's F-moll-Konzert No. 2 spielt. Herr Fiedler dirigirt am Donnerstag Debussy's „Iberia", Cesar Frank's Symphonie in D-moll und das „Meistersinger"-Vorspiel. In der Matinee dirigirt er Haydn's C-dur-Symphonie No. 13, Enesco's Suite op. 9 und drei Excerpte aus Berlioz' „Faust Verdammnis".

Die Nachmittage von Freitag, den 19. Januar, und Sonntag, den 21. Januar, sind gänzlich Richard Wagner gewidmet. Im Konzert vom 28. Januar wird die Novität eines amerikanischen Komponisten geboten werden.

Das nächste Konzertpaar der Philharmoniker findet am 18. und 19. d. M. statt, weil das Orchester nach dem heutigen Konzert eine auf zehn Tage anberaumte Tournee nach Albany, Buffalo, Cleveland, Toronto, Pittsburg, Baltimore und Washington unternimmt.

Das zweite diesjährige Konzert des Volpe'schen Symphonie-Orchesters findet unter Leitung von Herrn Arnold Volpe Dinstag Abend in Carnegie Hall mit folgendem Programm statt: Weber's „Oberon"-Ouverture, Floridia's D-moll-Symphonie (zum ersten Mal), Tschaikowsky's „Romeo und Julie"-Phantasie und desselben Komponisten "Marche Slave". Als Solist wird Herr Ludwig Heß, der bekannte deutsche Sänger, eine Arie von Donizetti, ferner Hugo Wolf's „Der Rattenfänger" und Liszt's "Oh, quand je dors" zum M[illegible]n.

Establishe

From STANDARD UNION,

Address Brooklyn, N. Y.

Date JAN 7 1912

The third Boston Symphony concert will be given in the Academy of Music on next Friday evening, Jan. 12, with Josef Hofmann as soloist. This will be Hofmann's only appearance in Brooklyn during the course of the present season. He is to play twice with the Symphony Orchestra in Manhattan and take part later in the year in a memorial concert, which will be his only appearances with the orchestra in Manhattan. He has been brought over here by the Boston Symphony Orchestra, which for this year has exclusive command of his services. He will play here Chopin's concerto in F minor for pianoforte and orchestra, No. 2. Haydn's sparkling and gay symphony in G major, No. 13, will lead the programme. This will be followed by the concerto. The second part of the programme comprises Enesco's suite opus 9, and three familiar compositions from Berloiz's "Damnation of Faust," minuet of the Will of the Wisps, dance of the sylphs and the Rakoczy march. The name of Enesco is now on Boston Symphony programmes here and probably will be new to the majority of the musical public of Brooklyn. Enesco is a Roumanian, 30 years old. He was a boy prodigy, having taken first prizes for violin and harmony in the Vienna Conservatory when he was 11 years old, he then being a pupil of Joseph Hellmesberger the elder. From Vienna he went to Paris, where he studied with Massenet, Faure and Marsick. There, in 1899, he won first prize for violin playing. He gave a concert of his works in Paris in 1897, and since then he has been a notable figure in French music. The suite [illegible] the Boston Symphony is to

Estal

POST,

JANUARY 6, 1912

HOFFMANN AT SYMPHONY

His Performance of Chopin Concerto Musicianly

BY OLIN DOWNES

Bruckner's seventh symphony and Joseph Hoffmann's performance of the Chopin F minor concerto were features of the 12th public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall.

Mr. Hoffmann gave a finished and musicianly performance of the concerto. His tone was almost unfailingly beautiful, save when he saw fit to change the gay concluding measures of the last movement into a modern virtuoso tour de force—an unnecessary and distasteful proceeding.

Otherwise Mr. Hoffmann's performance was marked by refinement and continence and sane appreciation of the qualities of a concerto old-fashioned in its style, but not old-fashioned in its melodic appeal. For Chopin, even when he had just escaped from his early tutors, wrote exquisite music. Not as individual, perhaps, as later in his career, but bearing the stamp of that delicate poetry and youth that time has not yet effaced.

No pianist can afford to ignore this concerto. It should be remarked in the same breath that few can afford to sit through a performance of the naive and exquisite composition under the hands of the average pianist. Mr. Hoffmann played the piece well.

Its technics, so far as hitting a given number of notes in a given amount of time is considered, are of course a little elementary today, and occasionally we catch a virtuoso in the act of maltreating the piano passages and doctoring up the thin orchestration to suit a public taste more swollen than in Chopin's time. Fortunately these "revisions," these detestable animadversions, do not last very long. The purity and refinement of Chopin's music has been its own preservation.

Well, Mr. Hoffmann gave a brilliant, a musicianly, above all, a level-headed performance of the concerto, and it must be added that he was long and loudly applauded. It must also be added, to be quite sincere, that his performance seemed a very long way from the music that Chopin must have dreamed and played almost in the manner of an improvisation.

Yet the rubato, the elasticity of tempo and of phrasing were all there, and in perfectly good taste. Where was the essential Chopin? The moonshine had departed, even in the adagio. The spirit of the man who wrote the piece was not there, and lacking its presence, it would have been more distinctive if Mr. Hoffmann had given a worse performance.

Bruckner's symphony is one of those great works from which generations of composers that follow derive sustenance. It seems that no man was more simple and more sincere, and very few men, indeed, could be said to have entered with Bruckner into his heaven, to have beheld with him his cosmic visions, to have gone on his knees, simply as a child, before the mighty universe unfolded to his sight, to have struggled with God, and then endeavored to put the experience on paper.

The defects in Bruckner's writing are common properties with reviewers today, and they furnish plentiful opportunities for those not sympathetic with this great genius to disparage him, but as a matter of fact, in nearly every symphonic movement that Bruckner wrote, from the 4th symphony onward, there is enough stuff for an entire symphony, if this material were given to lesser men, with more leisure to think out the manner and less desire to reflect upon the matter of their message.

The adagio of the seventh symphony remains one of the greatest movements written since the days of Beethoven, and its speech is tremendously enriched by the grand style and the gorgeous coloring that Bruckner derived from Wagner. The scherzo, like most of Bruckner's scherzi, is redolent of the sod, strong with the savor of the good brown earth. The last movement is perhaps the weakest of the four.

Mr. Fiedler gave a superb reading of the work, a reading that was eloquent in the highest degree, without exaggerating or rendering emptily pompous passages of pontifical majesty. It was not necessary to drag the tempo in the adagio for the music to exert its greatest effect. The pace was happily taken. The whole work made a profound impression, and Mr. Fiedler was recalled. The concert came to an end with an enthusiastic performance of some of the most stirring and picturesque music that Wagner ever composed, the overture to "The Flying Dutchman."

MONITOR, JANUARY 6, 1912

The Boston Symphony Orchestra will be away next week on its third southern trip. Josef Hofmann will be the soloist for the entire week. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn. In New York Mr. Fiedler will play symphonies of Franck and Haydn. On Thursday evening he will play the "Iberia" of Debussy. Mr. Hofmann will play the Chopin F minor concerto and the seldom-heard Rubenstein concerto in G major, No. 3. The orchestra will return to Boston Saturday evening and will leave again Monday afternoon on a special train for Hartford, returning the same night.

Josef Hofmann gives a recital in Symphony hall on Saturday afternoon, Jan. 20. He is to give recitals also in New York [illegible]

From CITIZEN,

Address Brooklyn, JAN 6 1912

Date

BOSTON SYMPHONY CONCERT FRIDAY NIGHT

Josef Hofmann, Pianist, to Be the Soloist.

BONCI RECITAL WEDNESDAY

N. Y. Symphony and Philharmonic Programmes for To-Morrow—Coming Week Schedules Many Musical Events of Interest.

The third Boston Symphony concert will be given in the Academy of Music next Saturday evening, Jan. 12, with Josef Hofmann as soloist. This will be Hofmann's only appearance in Brooklyn during the present season. He is to play twice with the Symphony Orchestra in Manhattan and take part later in the year in a memorial concert. He has been brought over here by the Boston Symphony Orchestra, which for this year has exclusive command of his services. He will play here Chopin's concerto in F minor for pianoforte and orchestra No. 2. Haydn's sparkling and gay symphony in G major, No. 13, will lead the programme; this will be followed by the concerto. The second part of the programme comprises Enesco's Suite, opus 9, and three familiar compositions from Berlioz's "Damnation of Faust"—"Minuet of the Will o' the Wisps," "Dance of the Sylphs" and the "Rakoczy" march.

Est

AMERICAN—

DECEMBER 31, 1911

HOFMANN WILL BE SYMPHONY SOLOIST

Violinist to be Heard With Orchestra Friday Afternoon and Saturday Evening.

Josef Hofmann will be the soloist with the Symphony Orchestra at its twelfth public rehearsal and concert next Friday afternoon and Saturday evening. Hofmann arrived in New York just before Christmas and went to his home in Aiken, S. C., to spend the holidays.

When he was here a year ago Mr. Ellis, the manager of the orchestra, made a contract whereby Mr. Hofman was to return to America this Winter and give his exclusive services to a series of concerts with the Symphony Orchestra in Boston and other cities. It was agreed that he should give one recital in Boston and one in New York.

The Boston Symphony Orchestra is the only orchestra in this country which can offer such inducements to such a great artist as to command his services. Last year Hofmann played twice here with the orchestra, at a regular concert, when he played the Rubinstein concerto, and at the second pension fund concert, when he played Beethoven's concerto in G major. This year he has elected to play Chopin's concerto in F minor, No. [illegible].

The annual performance of a Bruckner symphony comes this week. Mr. Fiedler announces the seventh in E flat major, the symphony which he played two years ago. This will lead the program. The last number, for the program consists of but three, will be the overture to "The Flying Dutchman."

activity will be confined to concerts with the Boston Symphony Orchestra.

The soloist at the Symphony concerts of Jan. 19 and 20 will be Anton Witek, the concertmaster of the orchestra. He will present the Brahms concerto for violin in D major. The symphony will be Gustav Strube's in B minor.

* * *

The two Symphony hall concerts of the Cecilia Society, Arthur Mees, conductor, will take place Thursday evening, Jan. 25, and Thursday evening March 21. At the first concert, "The Damnation of Faust," dramatic legend by Hector Berlioz, will be given with assisting artists as follows: Miss Alice Nielsen, Margarite; George Hamlin, Faust; Herbert Witherspoon, Mephistopheles; L. [illegible] Merrill, Brander. Orchestra of Symphony players. At the second concert the choral program will be unaccompanied music as follows: Motet for chorus and [illegible] "Praise the Lord, All ye Heathen," chorus in eight parts, "Liebe dir [illegible] ich mich," Cornelius; chorus for women's voices, "Hymn to the Virgin Mary," Verdi; chorus in eight parts, "For Those Who Fell in Battle," Loeffler. Also [illegible] songs, solo numbers and duets. The assisting artists will be Mme. Emma Eames and Emilio de Gogorza.

GLOBE—

JANUARY 6, 1912.

HOFMANN DELIGHTS.

Plays Chopin Concerto in Admirable Vein.

Bruckner's Seventh Symphony Takes an Hour in Performance.

The program at the 12th Symphony rehearsal yesterday afternoon was as follows: Bruckner, seventh symphony in E major; Chopin, second concerto in F minor, for pianoforte and orchestra, Josef Hofmann, soloist; Wagner, overture to "The Flying Dutchman."

The seer of music may rise with the sun, consult his calendar, turn his face toward Jerusalem, and say it will be a large day when Josef Hofmann comes to town. It was so yesterday, for he is not as other men are; yet he is neither Pharisee, Philistine, pedant nor pounder. May he fluorish long, and live to be full of years and good deeds, even as that of yesterday.

Herculean pianists who would put to flight a whole orchestra of 100 men find little comfort or means for display in either of Chopin's concertos. They are as clusters of fragrant verse in pianistic literature, rather than poems of heroic proportions.

Chopin was unique in the shorter forms and, as a pianist, felt himself obliged to write the inevitable concerto. He was a lyric and not an epic poet; his imagination was more fanciful and exquisite in the miniature than when spent upon a bolder canvas, his muse better suited to a shorter than to a longer and more sustained flight.

The meagreness of the accompaniment may be heard, even in Klindworth's re-edited score, for Chopin did not know the orchestra. Except a trio and a 'cello sonata, neither of them happily undertaken, he evaded other instruments and, unlike Liszt, wrote for the piano alone. He thought in terms of it, even created an idiom for it.

How many pianists have respect for the delicacy and the grace of Chopin's diction, for a tonal vocabulary which indulged in expletives rarely, and whose whole scale of dynamic values set a larger price upon beauty than upon the rumblings of basic thunders?

Mr Hofmann's playing yesterday was such as one might believe, from the accounts of Ehlert and the contemporaries of Chopin, that the composer himself would have approved. The concerto is not to be heard as a work developing certain subject matter. It appeals by its simple naive beauty when the pianist so permits.

Yesterday Mr Hofmann played with admirable reticence, yet not without spontaneity. There was the tenderness, the touch of latent melancholy never long absent in Chopin, the utmost clarity of design, both in the sensitively molded melody and in the wealth of arabesque into which it flowers ever and anon.

There was tonal beauty, not too sensuously colored, yet not without imagination and the play of half-tints. It was memorable playing of Chopin, in what may be called the true manner of Chopin. Would that those who perform upon the piano as though upon a training machine for a rowing crew would learn of Mr De Pachmann and of Mr Hofmann.

The pianist's art was not a thing of vital and refreshing imagination merely because it succeeded a mortal hour of Bruckner's symphony. An hour of platitudes, however dressed or delivered, is conducive to heaviness and slumber rather than to nimbleness and flambuoyancy of spirit.

The venerable schoolmaster knew his trade, and in his meagre and insular experience evolved some imposing musical thoughts. The noble first theme of the slow movement is one of them, as heard in the G string of the first violins, and as translated to other choirs and at length glorified in the brass. But what of the pedantic sequences, the dry reiteration, the wearisome and futile method of approach to a climax, upon an unending stretch of the final tonality, so that nothing arrives?

True, Bruckner knew and assimilated his Wagner, introduced the tenor tubas of the "Ring," and even as Mottl, then in his classes at Vienna, worshiped in the name of the projected Bayreuth. Nor was it in vain.

One morning the professor appeared in the class room dilating and stammering with joy, waving a letter in his hand. It was from the master. It read: "What I am to the music drama, you are to the opera." His cup was full; neither God nor man could say more.

In the light of this, what of the scherzo and its clownish, bumptious theme, italicized in the brass to the apotheosis of boredom? It speaks of the relentless logic of a pedantic, pitiably restricted mind and occluded senses, unquickened by the flame of life, by the spell of such an inspiration as Wagner knew in the days of the composition of "Tristan," days with secrets which Cosima's edition of his life have not fully revealed.

There will be no symphony concerts next week in the event of the orchestra's absence.

SYMPHONY ORCHESTRA AWAY.

The Symphony orchestra is away next week on its third southern trip. Josef Hofmann will be the soloist for the entire week. The usual concert will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn. The orchestra will return to Boston next Saturday evening and will leave again Monday afternoon on a special train for Hartford, returning the same night.

HERALD, JANUARY 7, 1912.

Alice Nielsen Engaged For Cecilia Society's Concert

Miss Alice Nielsen.

Herbert Witherspoon.
George Hamlin.

Ranks of the Organization Recruited Under Leadership of Conductor Arthur Mees.

MANY OLD MEMBERS RETURN

There is no choral work more popular with Boston audiences than Berlioz's "Damnation of Faust," which the Cecilia Society will give at its frst concert in Symphony Hall on Thursday evening Jan. 25. More than ordinary interest will be attached to this concert in as much as it will be the first concert of the society under its new conductor, Arthur Mees.

The ranks of the society have been largely recruited and many of the older members of the society, who had given up active participation in recent years, have returned. Mr. Mees has made a favorable impression in the rehearsals and it is expected that under his leadership the society will get decidedly a new lease of life.

The singers engaged for this performance are Miss Alice Nielsen of the Metropolitan Opera House, who will sing the part of Marguerite; George Hamlin, who will sing Faust; Herbert Witherspoon, who will sing Mephistopheles, and L. B. Merrill, who will sing the song allotted to Brander. The orchestra will be composed of symphony players.

Under the new arrangement only two concerts will be given by the society, this first concert, and then "a Capella" concert, which falls on Thursday evening, March 21. The assisting singers at this concert will be Mme. Eames and Emilio de Gegorzai.

The principal works will be a Motet by Bach, chorus in eight parts by Cornelius, Hymn to the Virgin Mary by Verdi, and Loeffler's Chorus "For One Who Fell in Battle." There will be lighter part songs and solo numbers. The season sale is now in progress at Symphony Hall.

ORCHESTRA TRIP

The Symphony orchestra is away this week on its third southern trip. Josef Hofmann will be the soloist for the entire week. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn. In New York, Mr. Fiedler will play the Franck's symphony, and one by Haydn. Also on Thursday evening he will play "Iberia," by Debussy. Mr. Hofmann will play Chopin's F minor concerto, which he played here, and the seldom heard concerto in G major, No. 3, by Rubinstein. The orchestra will return to Boston next Saturday evening, but will leave again Monday afternoon on a special train for Hartford, returning the same night.

TRAVELER, JANUARY 6, 1912.

HOFMANN THE SOLOIST WITH BOSTON SYMPHONY

Bruckner's seventh symphony, a Chopin concerto with Josef Hofmann at the piano, and the "Flying Dutchman" overture provided a far more interesting afternoon at the 12th public rehearsal of the Symphony Orchestra than seemed possible from the mere reading of the programme. It was decidedly pleasing to see the Boston music lovers warm to Bruckner. After yesterday's playing and reception of the seventh symphony, it will not do to say that Bruckner has no Boston following. True, the composer is not always heard at his best in this number in that he appears to be groping his way a little too frequently, but when the real Bruckner speaks, there is music that not only compels attention, but wins admiration.

Josef Hofmann was charming in the Chopin concerto, playing like the true artist that he is, losing sight of self and surroundings in the all-absorbing desire to give his audience Chopin's real thoughts. He was deservedly recalled and recalled.

The Wagner overture provided just the right finish to one of the best concerts of the season. The orchestra is ever at its best with Wagner and can always count upon sympathetic hearing.

There will be no concerts the coming week. Anton Witek is to be the soloist on the 19th and 20th.

CECILIA SOCIETY.

There is no choral work more popular with the Boston audiences than Perlioz's "Damnation of Faust," which the Cecilia Society is to give at its first concert in Symphony Hall on Thursday evening, Jan. 25. More than ordinary interest will be attached to this concert inasmuch as it will be the first concert of the society under its new conductor, Arthur Mees.

The artists who have been engaged for this performance are: Miss Alice Nielsen of the Boston and Metropolitan Opera Companies, who will sing the part of Marguerite; George Hamlin, who will sing Faust; Herbert Witherspoon, who will sing Mephistopheles, and L. B. Merrill, who will sing the

TRANSCRIPT, JANUARY 6, 1912

THE SYMPHONY CONCERT

THE ANNUAL RITE TO BRUCKNER CELEBRATED

This Time with the Symphony of the Tenor Tubas—Audiences and Bruckner's Music—Inspiration and Its Penalties—Mr. Fiedler's Pains with the Piece—Mr. Hofmann Plays a Concerto by Chopin—The Discerning Beauty of the Performance

ONCE upon a time the manager of a theatre slipped a blank bearing a few questions into each programme and politely asked each spectator to answer them that he might learn his audience's view of his play. It would have been interesting so to question each listener at the Symphony Concert yesterday afternoon as to the impressions he or she had received from the annual performance of a symphony by Bruckner. Mr. Gericke used to play one or another of the nine when he chose to put it on his programme. He might elect to play two in a single season; he might elect to play none for three years. It was Dr. Muck—for the present generation of conductors is loyal to Bruckner—who set the fashion of an annual rite and with the single exception of last season, Mr. Fiedler has continued it. They have "musical solemnities" in Germany, or the devout call them so, and this annual performance of a symphony by Bruckner is becoming such at Symphony Hall.

Anyhow to be so solemnized much increases the esteem of the audience for Bruckner. In its heart, it may repine at symphonies that are sure to be nearly an hour long. It may suspect, and with reason, that there are frequent passages in which Bruckner is only groping, not very clear himself as to what he intends musically to do, or only marking time in counterpoint until he is ready to make a stroke that may be of beauty or of power. It may weary of his tricks of instrumental manner—of his liking for tremulous strings over songful horns and bass, of his liking for great, wavelike, tossing crescendos, of his Wagnerian idiosyncrasies. If it is musically learned, it will repine under his repeated inversions of his themes. If it is emotionally sensitive, it will weary of the plaintive note in his music, of the querulous urgency of an aspiration that very seldom attained its tonal and imaginative goal. But this same audience is seated at a musical solemnity. It listens gravely; it applauds generously; it suppresses all inclination to read the more interesting programme-book, and if mind and spirit try to rebel with weariness, it curbs them as the old anchorites mortified their rebellious, but natural, flesh. No; Bruckner's music must be exalted music. Do not conductors annually "solemnize" it?

The symphony that Mr. Fiedler chose for the rite of yesterday was that in E major numbered seven—the symphony that utilizes the tenor tubas of Wagner's "Ring" operas and the slow movement of which Bruckner wrote as a kind of anticipatory dirge to "the master" because (as he naively explained) he once reflected that in the course of nature Wagner had not long to live. Certainly, the conductor spared no pains upon the performance, and the cynical might have believed him in his turn aware of Bruckner's shortcomings and idiosyncrasies and resolved to cloak and mitigate them. Diligently Mr. Fiedler sought to give movement and diversity to the music by variety of pace and range of tonal force and shadings. He read each movement largely, and in the finale in particular, except when long passages of aimless orchestral agitation, held his hand, he attained the sweeping bigness of utterance that seems Bruckner's goal. Steadily he sharpened rhythms, sought clarifying contrasts, tried to make weak places strong and assimilated the quality of tone, especially in strings, horns and Bruckner's beloved brass, to the voice that the striving composer would give them. Here and elsewhere Bruckner is well performed nowadays. The conductors believe in his symphonies, or play them as though they did. They help his music by their orchestral insight and tonal sense; while the ears of the hearers nowadays are better attuned to his full-throated, his sharply contrasted, his laboriously overlaid instrumental voices. Aptly, once upon a time a Viennese caricaturist drew Bruckner, sitting in the Elysian fields and smiling his cunning peasant smile at his fair fortunes with posterity.

This seventh symphony excels most of its sisters—for are not symphonies muses when they are animated on the stage around Beethoven's or—may be some day—Bruckner's dying bed. It nowhere matches the slow movement of the eighth symphony wherein for once Bruckner attained the sublimated ecstasy idea and expression to which he aspired and sloughed away all the gropings and haltings that usually beset him. Yet in this seventh symphony, there is more compensation for the hampering weaknesses, the tedious idiosyncrasies of some of their predecessors, perhaps there is even less of them. Bruckner conceived noble musical thoughts. There are melodic ideas in the first movement, in the slow movement, in the finale, which exalt the mood of the listener. The whole adagio is conceived in a spirit of austere lament, too grave and deep to be shrill and comforted by as grave a consolation. The Wagnerian echoes in it are the stirrings of beloved memories. Bruckner's idiosyncrasies fell away, as they do in the adagio of the succeeding symphony in the intensity of his mood. He invents, he goes forward almost in spite of himself. In the first and in the final movements, there are passages of like loftiness.

Inspiration is a perilous word; but it may be justly used of the singular Bruckner. His melodies do seem to come to him by inspiration—in these days when composers usually contrive them. They are beautiful, eloquent, exalted, they thrill when they first, and usually gravely, enter the musical web. Then, when Bruckner would develop and make play with them, inspiration, mere invention even, often forsake him. He cannot write continuously, as a composer with a sense of musical design; he cannot discriminate between the commonplace and the significant like a composer with a true sense of self-criticism; he falls away into aimless repetitions, into pedantic counterpoint. And then inspiration comes again; his long melodies find breath; they move and mount. Yet often, especially to the ears of our time, the richness of his harmonies, the sonorities and diversities of the instrumental dress, save him. He knew his horns and his brass with a sympathy for their mellowness that does not quicken all composers. Not for nothing, though seldom for imitation had he studied the harmonies and the instrumentation of Wagner. When he is not exacting as by his exaltation, he leaves us to recall that he helped to prepare for the glowing harmonies, the sonorous instrumentation, that we crave in the symphonies of our immediate time. Inspiration is fitful at best and Bruckner paid the penalty for it. At his highest in this seventh symphony, it is easy to agree with his partisans that he had a unique and sublimated genius. But he sorely needed talent also, to discriminate and design. The composers have the two.

TRANSCRIPT,

DECEMBER 30, 1911

Symphony Hall: Symphony Concerts

IN Germany, in Austria and in America, the conductors at least hold Bruckner's music in honor. If they do not exactly make a propaganda for it, each of them that has a series of concerts usually plays every year one or another of the composer's lengthy symphonies. Here in Boston Mr. Gericke in his time nearly went the round of them; Dr. Muck did not neglect the annual offering; and Mr. Fiedler omitted it only last year. For this season he will make it at the Symphony Concerts of next Friday afternoon and Saturday evening, when Bruckner's seventh symphony, in E-flat, will lead the programme. It is the symphony of the slow movement of noble and solemn lamentation which some say Bruckner wrote in memory of Wagner, though actually he composed it a year before Wagner died. For any purpose anywhere, it is exalted music, wherein Bruckner's strange imagination rises high. With all his limitations, his symphonies have their exceptional qualities. They deserve the conductors' propaganda. The other purely orchestral number is Wagner's overture to his opera "The Flying Dutchman"—sea-music such as he wrote nowhere else. Between the symphony and the overture, Josef Hofmann, the pianist, will play the second, the less familiar and the less admired of Chopin's two concerts—that in F minor. Last year, in recital and at the Symphony Concerts, he established himself anew here as a mature pianist of the first rank, master of his tone, his music and his audience.

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Jordan Hall: The Longy Club

MUSIC hitherto unheard here makes, as it often does, the entire programme of the Longy Club for its concert of pieces for wind instruments at Jordan Hall on Monday evening. The list begins with an octet for saxophone, oboe, clarinet, two violins, viola, violoncello and double bass by Woollett, the practised and fanciful composer of such chamber music. In it, Mr. Longy and Mr. Grisez will have the assistance of Messrs. Noack, Férir, Bak, Keller and Huber of the Symphony Orchestra for the strings, and of Mrs. R. J. Hall for the saxophone. The second item comprises five pieces for clarinet (Mr. Grisez), viola (Mr. Férir), and piano (Mr. de Voto), by Bruch, the veteran German composer of "nice feeling" for his instruments. The final number is evidently pictorial and colorful music—three "Watercolors" of Holland, written by a young Dutch composer, Kriens, and scored for flutes, oboes, clarinets, horns, bassoons and bells. Decidedly a unique concert.

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GLOBE—

JANUARY 12, 1912.

DR MUCK TO RETURN.

Engaged for Term of Years to Conduct Boston Symphony Orchestra —Vienna and Munich Wanted Him.

Dr Karl Muck of Berlin will return to Boston next Fall to conduct the Symphony Orchestra for a term of years, according to the announcement made yesterday by C. A. Ellis, manager of the orchestra.

When Dr Muck left this city in the Spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera Company of Berlin was ended he would return to the conductorship here. Unexpected obstacles, however, prevented his coming here until now.

Since he left Boston the German Emperor has made Dr Muck musical director, the highest post in the Imperial Theatres. Great efforts have been made to get him for Vienna as Weingartner's successor, and last Summer he received strong inducements to accept the post occupied by Felix Motti as general intendant in the Royal Theatres of Munich. He would not even consider these offers, however, having made up his mind to return to Boston.

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AMERICAN—

DECEMBER 30, 1911

JENA SYMPHONY HEARD FOR FIRST TIME IN BOSTON

There is mystery in music as there is in murder, and yesterday's Symphony audience heard the first American performance of a mysterious symphony of whose authorship Beethoven is suspected.

The symphony is causing great excitement among the musical experts, who are discussing its authorship with the calmness, moderation, self-restraint and politeness of a pack of timber wolves.

A gentleman writing in the Transcript the other day after devoting two columns to proving to his own satisfaction that nobody wrote this symphony, added with magnificent effrontery, considering that he had never heard a note of the music, that it was a fifth rate symphony anyway.

The symphony was discovered by Dr. Fritz Stein of Jena University, among old papers in the music library of Jena, and is believed by him to have been written by Beethoven in about 1790 or ten years before the First Symphony of Beethoven in C Major appeared.

The doctor makes out a pretty good case and far be it from us to get into the controversy. Whether Beethoven, Mozart, Hayden or John Philip Sousa wrote this symphony Dr. Stein has done a service in adding it to the existing repertory.

The Jena Symphony might have been written by Mozart or Hayden or the young Beethoven, for it is worthy of any of them. It is full of fresh, vivid themes, tunes that fall most pleasantly upon the ear.

The minuet is graceful and full of charm. The finale is sparkling, joyous. The treatment is as elegant and as graceful as Haydn. Far from being fifth rate, the symphony is charming. If old Doc Stein wrote it himself he is a marvelous musician because the composer who can write like Beethoven or Haydn is as scarce as writers who can imitate Shakespeare.

The soloist yesterday was Madame Berta Morena of the Munich Opera, who was with the Metropolitan several seasons ago. Morena sang an aria from Beethoven's "Fidelio," and the finale of "Gotterdammerung." She is a dramatic soprano with a voice of considerable beauty, but her bad method was shown up by the lyric music of Beethoven. In the death of Brunhilda, where she could scream all she liked, she was very effective, while the archestral part of the finale was impressive as ever.

The immortal "Marriage of Figaro" overture of Mozart opened the concert, and a charming orchestral suite by Enesco, the Roumanian violinist, which was successful last season, was repeated **with no loss of attractiveness.**

TRANSCRIPT,

JANUARY 8, 1912

Symphony Hall: Wagner's Sea-Music

WHILE Mr. Fiedler and the orchestra, in which nearly every part was doubled, were making their impassioned and emphatic way through the overture to "The Flying Dutchman" at the Symphony Concert on Saturday evening, it was curious to reflect how little sea-music Wagner wrote. There is sea-music, of course, throughout "The Flying Dutchman"; the matter and the scenes of the drama require it; while Wagner's imagination had been stirred by his experience of calm and tempestuous seas and his glimpses of the rocky Norwegian coast on his voyage from Pillau to London. The orchestral delineation, at the beginning of the overture, of the physical storm that tosses the Dutchman's ship and of the emotional storm that answers within him are typical enough of this sea-music. It recurs often in the first act of the opera and has character and force; it helps to individualize the old skipper, Daland; and it does not become conventionally operatic until the crews of the two ships begin to sing choruses at each other. (It is time to revive "The Flying Dutchman" in America; for a whole operatic generation knows it not.) There is sea-music—the music of a following breeze and a tranquil sea—at the beginning of the first act of "Tristan"; some profess to hear it in the song of the sailor at the masthead and in the joyous acclaim with which Tristan's ship draws into harbor. Yet there and elsewhere it is quickly smothered in the emotional stress of the fated pair. We listen for the voices of Tristan and Isolde and not for those of the sea.

Elsewhere in Wagner's music, unless it be in the early overture, "Columbus," there is not, in cursory recollection, a bar of sea-music. "Lohengrin," "Tannhäuser," the Ring operas, "Die Meistersinger" and "Parsifal" are all well within the land. He could write sea-music of many moods, and write it with vivid delineative quality, as "The Flying Dutchman" and the episodes in the first act of "Tristan" prove; but, apparently for a whole opera threaded with such music, he needed the suggestion of an immediate and strange experience. He had it once in that stormy voyage, twenty-five days long, from Pillau to London in 1839, when he was a young man. He lived his mature, his creative life on land, deep into the land as it were, in France, in Germany and Switzerland. Without actual impulse, his imagination never turned again to the sea except when and where sea-music was for the moment necessary as in "Tristan." Once he contemplated a journey to America, when crossing the Atlantic required a fortnight or more of varied experiences. If he had made the voyage, he might have written another sea-opera, to be "The Flying Dutchman" of his maturity.

H. T. P.

Forthcoming Programmes

Mr. Hofmann's programme for his concert in Symphony Hall on Saturday afternoon, Jan. 20, falls into three groups: one of music by Beethoven, one of music by Chopin, and one of miscellaneous pieces chiefly by Debussy and Rachmaninoff. In detail, the generous list is:

Sonata, Op. 110.—Rondo a Capriccio.—Andante Favori.—March from "The Ruins of Athens" (Transcription by Rubinstein) ..... Beethoven
Barcarolle.—Nocturne in C Minor.—Nocturne in D-flat.—Waltz in E Minor.—Studies in C-sharp Minor, A-flat and G-flat ..... Chopin
Nocturne ..... Sgambati
Soirée dans Grénade ..... Debussy
Polichinelle.—Prelude in F-sharp Minor.—Prelude in G Minor ..... Rachmaninoff

NEWS OF MUSIC

The Return of Dr. Muck

IT is a piece of very good news that Dr. Karl Muck will return at the beginning of next season to be again the conductor of the Boston Symphony Orchestra, presumably for an indefinite period. The news is good for Boston and for New York. When Dr. Muck came to this country six years ago to succeed Mr. Gericke at the head of the famous organization from Boston, it took him only a very short time to establish himself firmly in the admiration and esteem of the audiences of the orchestra. In his two seasons with the Boston Orchestra he showed himself to be a conductor of remarkable gifts. He took up, to be sure, an instrument brought to the highest perfection by his predecessor, Wilhelm Gericke, whose memory is still fragrant and gratefully preserved. Without sacrificing any of this perfection, Dr. Muck swayed the orchestra with his own spirit and made its playing the expression of his own purposes. And it is giving him the highest praise as a conductor to say that those purposes were always those of the composer. Few conductors have shown, as he has, temperament and fire with so much poise and clear comprehension, so wide sympathies with music of every school, and so catholic an understanding of it. Few have been so free from whims and eccentricities of every sort. His two years with the Boston Orchestra were years of great enjoyment for its audiences in Boston and the other cities that have the privilege of listening to it; and his return promises more of the same sort of enjoyment. [The New York Times.

TIMES, PAWTUCKET

R. I.

SYMPHONY ORCHESTRA IN MODERN OFFERING

Splendid Audience Hears Boston Players in Third Concert of Season.

The third concert of the season by the Boston Symphony Orchestra was played in Infantry Hall, Providence, last evening, with another splendid audience present. One feature of these concerts which was manifest at the opening of the course seems to have become permanent. The entire capacity of the large hall has been taxed on the last two occasions, and it seems that this great orchestra has at last come into its own in Providence.

A programme full of novelty, and of a thoroughly modern character, was chosen by Conductor Fiedler, with Caesar Franck's symphony in D-minor given the place of honor. The offering follows:

Overture to "A Midsummer Night's Dream," Op. 21 ..... Mendelssohn
Symphony in D-minor ..... Franck
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
"Aghadoe;" Irish ballade for contralto solo and orchestra (MS.) ..... Chadwick
Prelude to "The Afternoon of a Faun" (after the Eclogue of Stephane Mallarme) ..... Debussy
Azael's Recitative, "These joyous airs," and aria, "O time that is no more," from the Lyric Scene, "The Prodigal Son" ..... Debussy
Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner—in "Rondo Form," Op. 28 ..... Strauss

Although not by any means as well known as many of the older symphonies, Franck's work is no stranger to local music lovers, and it was received with many marks of approval. It was superbly played, and Conductor Fiedler seemed to throw the whole force of his vigorous personality into the interpretation, as indeed appeared to be a characteristic of all his work last evening.

Miss Lilla Ormond, a contralto who sang with the orchestra last season, was the soloist, and she was in splendid form, her fresh, young voice showing to superb advantage in a new Irish ballad, "Aghadoe," with orchestra, this being the first performance of the work. The fourth concert in the course will be played Tuesday evening, Feb. 13, and the soloist will be Miss Katharine Goodson, pianist.

MONITOR,

DECEMBER 30, 1911

SYMPHONY CONCERT

The Boston Symphony Orchestra, Max Fiedler, conductor, presented its eleventh program at Symphony hall, Friday afternoon, with the solo assistance of Mme. Berta Morena, soprano of the Metropolitan Opera House of New York. One piece had its first performance in America, the Jena symphony, ascribed to the youthful Beethoven. Another piece, Enesco's suite with the unison introduction for violins was on the program, perhaps to give those who liked it at its first performance eight months ago opportunity to revise their impressions, or perhaps to brush up some striking pages of modern instrumentation for reading to the audiences of the next tour. Mme. Morena sang two arias of the greatest possible dramatic impressiveness, in one characterizing Beethoven's Leonora; in the other, Wagner's Bruennhilde. The works performed were the following:

Mozart, overture to "The Marriage of Figaro"; Beethoven, "Jena" symphony in C major, edited by Fritz Stein; first time in Boston. Beethoven, scene, "Abscheulicher!" and aria, "Komm, Hoffnung" from "Fidelio." Enesco, suite for orchestra, op. 9; Wagner, closing scene of "Gotterdammerung."

The new work of course is the one the program is remarkable for. A delicately scored little symphony that might have been written by some one of Beethoven's day or could have been compiled from several works of the epoch of Beethoven and of the one preceding and of the one following him. It could have been built also by somebody writing a good while after the classic period, but schooled in its manner and technique. If the scholar who unearthed this little epic in the depository of documents of the Jena Music College will next bring to light some youthful Beethoven fragments wherewith to supplement it, he will give the world a veritable musical Ossian to hear and discuss. The Jena library find is an interesting work, whatever its authorship. It is pleasing to listen to for its own musical sake, whether it discloses any valuable facts in archeology or not. If the German conservatory professors positively know that Beethoven composed it, they would have a good deal to explain as to how the youth of Bonn could be a musician of such character as he shows himself to be in the Jena symphony and how the man of Vienna a musician of such decidedly different character. The child is not father of the man.

It is not possible to believe that Beethoven wrote the whole work as it stands and it is not easy to see how he could have written any part of it just as it stands. The symphony is conceivably a compilation, though it is by no means a collection of odd movements strung together. For it is an organized composition and must have been set up as we hear it by a single hand. The ideas may have come from a number of sources and have found their unity in the orchestration. There is show of reason that Beethoven was one source of the ideas. The second movement of the Jena symphony in one spot reminds the listener of the andante of the G major sonata, opus 14, No. 2. But if we knew the composer was somebody not Beethoven, we should pay little heed to the resemblance. A great composer and a forgotten one of the same period have a common idiom. Many a minor Elizabethan poet wrote lines of Shakespearian quality. Dittersdorf composed passages of music in a style like Beethoven's best, did it before Beethoven had fairly matured his style. In going back to an epoch of great achievement we are easily misled into supposing that one man did everything. Small cause is there for thinking that some work of the great man's epoch which is dug up in the archives of an ancient musical institution must be ascribed to him just because its style bears here and there a resemblance to his.

Of course the judgment of American listening counts in the case of the new music only so long as its authorship is disputed on evidence of record. If the Jena symphony were proved to Beethoven's by unimpeachable documentary evidence, there would be nothing to do but accept it. But German academic opinion does not vouch for the authenticity of the piece on that ground and so resort has to be made to the internal evidence of the music itself. And that lets American symphony audiences into the controversy.

Some Bostonians will say that more convincing to them than any evidence of analysis is the evidence of interpretation. And on this point the German professors may consider that they have found out something important by sending the Jena symphony to the United States. It has come to be pretty generally agreed that the present conductor of the Symphony orchestra is not a great Beethoven interpreter. The work of the last three years of the Symphony concerts has led listeners to expect two things: A Strauss program, a brilliant concert; a Beethoven program, an undistinguished concert. Now on general principles, if the new piece rehearsed in Symphony hall Friday afternoon was really composed by Beethoven, Max Fiedler would be quite likely to miss giving it an appealing interpretation. The truth is, he gave it a most interesting reading. Let the German professors know, then, that the first performance of the Jena symphony in Boston develops strong interpretive evidence against the work having been composed by Ludwig von Beethoven, who once lived at Bonn and afterwards at Vienna; or at any rate by the man who wrote the Beethoven symphonies which precede the ninth.

The "Jena" symphony deserves revival for its own sake; for it has much beauty of form, though it is at times monotonously faithful to the early, strict principles of symphonic structure. If it is a genuine old composition and was ever in the repertory of an eighteenth century orchestra, it must have gone with much acclaim in performance. Modern works no nearer in merit to the compositions of Mozart and Haydn, hold their own with the program builders.

Mme. Morena and the orchestra gave an accredited Beethoven piece a hearing immediately after the doubtful "Jena" symphony. The soprano lent the best of her powers of German art to the "Fidelio" aria, singing with rich, full tone and an exalted style of declamation, and adding the true symphony solo touch to the afternoon. Later she sang the finale of "Gotterdammerung" and would doubtless have made a fine vocal exhibition thereof, had not Mr. Fiedler's Wagnerian enthusiasm become assertive and turned Bruennhilda's lament for Siegfried into an orchestral scene. As it was, the whole effect was one of remarkable dramatic amplitude and one to make a listener hope for the day when the drama of "The Ring" will be something more in Boston than a yearly excerpt or two at a Symphony concert.

The performance proved that the orchestra can be at home in many styles when the program is such that no one number has absorbed all the practise time. The modern piece of Enesco, familiar to the players from last year, did not crowd the classic Mozart overture to the wall. Indeed, the orchestra made a much better general showing at this concert, in which nothing pretentious was undertaken, than it makes some weeks when it expends all its virtuosity in the conquest of a Strauss tone poem. It has two well-rehearsed pieces which should be serviceable to it on its next tour, one because of its controversial interest, the "Jena" symphony; and the other because of its expression of the French orchestral mood of the present moment, the Enesco suite with octave prelude for 58 virtuosi violinists.

ADVERTISER,

JANUARY 6, 1912

HOFMANN SOLOIST AT SYMPHONY CONCERT

AS USUAL, PIANIST SCORED BIG SUCCESS

A Bruckner Symphony and the "Flying Dutchman" Overture Splendidly Handled by Mr. Fiedler.

By Louis C. Elson

PROGRAMME.

Bruckner—Symphony in E major, No. 7.
Chopin—Piano Concerto, F Minor, No. 2.
Pianist—Mr. Josef Hofmann.
Wagner—"Flying Dutchman" Overture.

This list is not so short as it looks, for a modern symphony is often a concert in itself. Bruckner ranges himself alongside of Paderewski and Elgar in the matter of length, although he is far beyond and above them in the matter of breadth. He has more to say than most of the long-winded symphonists, and he has mastered his learning better than many of them, so that he is not ruled by it.

Nevertheless there are at least two other of his symphonies which we like better than his seventh. Whether his music be held dry or interesting in quality, concise or prolix in expression, he moved in the correct path and succeeded where others have failed.

The first movement shows here a German d'Indy, a man who can bend his material to any form that he chooses. The tone-coloring is not especially brilliant, but the figure and phrase treatment most masterly. It is music that one needs to study in order to fully comprehend, but it is noble even to the non-student. Mr. Fiedler delights in making such mazes clear, and he worked wonders in the interpretation of this.

The second movement with its solemn tribute to Wagner was very impressive. Just as Beethoven wrote Napoleon's funeral music while the latter was alive, so Bruckner did with Wagner. The trombones and tubas were very well played. This movement is too long. But we took the keenest delight in the Scherzo with its six-noted trumpet-theme. It made a splendid foil to the sombre effects of the lofty Adagio, and it was played with an exciting vigor that swept everything before it.

The Finale does not fall off in interest and it was not astonishing to hear this long, intricate and learned work arouse popular enthusiasm for once. Mr. Fiedler was twice recalled.

Josef Hofmann is one of the greatest of pianists. There was a time when the world thought that he was to become one of the greatest of composers, but in that field he was much greater when he was much smaller. Nevertheless, it is something to be in the front rank of executants in this 20th century, when great pianists and fiddlers grow on every bush.

The Chopin concerto which Hofmann played is not a work in which the soloist can display much grandeur, although it gives chance enough for brilliancy and poetic sentiment. It stands to Mr. Hofmann's credit that he did not allow the latter to degenerate into sentimentality, that he was not swamped by the emotional side of the subject as not a few pianists are.

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It is an old story that this concerto is more of a piano solo with accompaniment, than a symphonic work such as a concerto ought to be, but the defect remains ever present, even after the revisions which the composition has had, of which Richard Burmester's is the best. The concerto is best in its first movements and falls off in its finale, a fault which can be found in some of the other famous concertos. But there is considerable breadth in the first movement and this, and in fact every movement, was given by Mr. Hofmann with virility and earnestness that gave the concerto almost a new flavor. His octave and chord work in the opening movement were wonderful. In the second movement, the love-song to Constantia Gladkowska, some degree of sentiment may be permitted, but this was never allowed to become effeminate.

Mr. Hofmann played the finale with such brilliancy that it really seemed the best part of the concerto; his runs and scale work were electrifying and when he concluded a storm of enthusiasm burst forth. He was recalled again and again with very spontaneous fervor.

In these days of aviation there may be some enthusiasts who look for new altitude records and great cross-country flights in "The Flying Dutchman." To these we may say that although Wagner built the work on a very high plane it was not an aeroplane. It begins with a figure which is the beginning of Beethoven's Ninth symphony, turned upside down, but this figure makes a splendid sailor's call.

Mr. Fiedler was in his element in the chromatic storm which rages in the early part of the work. The contrast with the sweet theme of salvation was very well drawn. The glory of the sailor music (choruses in the opera) never seems to grow tame. The salt sea is in every measure. We wish that, for purposes of illustration, to point a moral and adorn a tale, Mr. Fiedler could have placed Debussy's picture of the ocean in juxtaposition with this splendid sea-scape. By skilful navigation the craft was brought to weather the storm, and make a safe harbor, whereupon the passengers departed after a hearty round of applause for a very spirited performance.

HERALD,

JANUARY 6, 1912.

SYMPHONY GIVES BRUCKNER AGAIN

Public Growing Tolerant of His Music, Once Treated with Scant Applause.

ANALYSIS OF 7TH SYMPHONY

Josef Hofmann Gives an Enchanting Performance of Chopin's Concerto.

By PHILIP HALE.

The 12th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Josef Hofmann was the soloist. The program was as follows:

Symphony in E major No. 7.....Bruckner
Concerto No. 2, F minor for piano.....Chopin
Overture to "The Flying Dutchman"..... Wagner

There have now been 10 performances of symphonies by Bruckner at these concerts. The seventh was the first to be played. Of the other nine we have heard the third, fourth, fifth, eighth and ninth. The seventh has been played thrice, and the ninth twice. But the performances have been scattered through the last 25 years and it can hardly be said that we are well acquainted with this composer, who was naive and at the same time shrewd, in his music as in his daily walk and conversation.

The public is more tolerant toward Bruckner's music than it was. It has seen that Messrs. Gericke, Muck and Fiedler in turn thought this music should be heard. Each one of the three if any one had said to him, "We don't like this music," might have answered in the words of Carl Bergmann to some one complaining of pieces by Wagner: "Then they must hear it, till they do like it." There was a time when the announcement of a symphony by Bruckner aroused angry protestation; some stayed at home; some went to confirm their suspicions; there was faint, scarcely courteous applause. Yesterday there was hearty applause after each movement, and at the end Mr. Fiedler was recalled. It is true that the seventh is probably the least annoying of these symphonies, though some would give the fourth the precedence; it is also true that the performance was impressive

If Bruckner's music were played here frequently, who knows whether there might not be a Bruckner cult? There is a Brahms cult; there is a Debussy cult, and the Debussyites, young and old, are at present in an agitated state; why should there not be devoted bands of Brucknerites, and Mahlerites, for Mahler as a symphonic writer is little known here. The Regerites in Boston at present are, like the conies, but a feeble folk.

The performance clearly revealed the strength and the weakness of this symphony, or rather of Bruckner's symphonic methods. He had noble thoughts and his manner of expression was often wonderful, overwhelming. He had little sense of proportion; he had not the knack of maintaining a continuous flow in the development; his habit of endless repetition became as tiresome as his trick of stopping his speech, to begin all over again. A most unequal composer, strangely gifted by nature, strangely

In this symphony there are passages that remind one of the great Beethoven, passages of supernatural grandeur and unearthly beauty. There is music which, like that of Cesar Franck, is of another world, music that is disembodied. In each movement these passages are as prominent as the peaks of a mountain range, but between these peaks there are disappointing valleys, without refreshing verdure, without imposing glacier or rocky gorge, valleys of straggling vegetation or dreary wastes.

There is nothing more arresting in music than the opening of this symphony, the exposition of the first theme; there is hardly anything more stupendous than the long coda. Then there is the superb Adagio, probably the most complete and best rounded of the composer's works. The Scherzo has demoniacal energy. There are noteworthy pages in the finale.

The echoes of "Parsifal" and "The Ring" need not disturb anyone. Bruckner adored Wagner and at times deliberately borrowed from him, quoted him. The reminiscences in this symphony are harmonic or recollections of moods rather than copies of melodic lines. There is so much that is noble and spiritual that petty weaknesses, childish delight in tawdry contrapuntal ornamentation, the reiteration of something inherently commonplace, may well be ignored at the time. They are soon forgotton; that which is great endures, an abiding joy.

Mr. Hofmann's performance of Chopin's concert was enchanting. There are some—and they are among Chopin's admirers—who maintain that this concerto is only a pretty tinkling, tolerable in a small hall. They may be right theoretically in demanding a small auditorium, but now and then a pianist comes along, Mr. de Pachmann, or Mr. Hofmann, and proves that the concerto has sufficient vitality to be a thing of beauty even in huge Symphony Hall.

Mr. Hofmann did not inflate this delicate music for the sake of effect, nor did he condescendingly dwarf himself as a grown man sporting with a child. There was exquisite proportion, the purest taste, the lyric flight, brilliance that was not irrelevant or aggresive, the perfection of mechanism. Mr. Hofmann might easily have revealed to us the "heroic Chopin." As a virtuoso he might have done this. As an artist, as an interpreter of Chopin, he could not.

A spirited performance of Wagner's overture brought the close.

There will be no concerts next week.

MONITOR,

JANUARY 13, 1912

Anton Witek, concertmaster of the Boston Symphony orchestra, will be the soloist at the Symphony rehearsal of Jan. 19, and at the concert of Jan. 20. He will play the Brahms concerto. Three years ago Mr. Fiedler placed Gustav Strube's symphony in B minor on a program and it will again be played the coming week. The program comprises Strube's symphony in B minor, Brahms concerto for violin in D major, and Beethoven's "Fidelio" overture.

Josef Hofmann will be soloist at the Symphony concert in Cambridge Thursday evening, Jan. 18. He will play the Chopin concerto in F minor which he played in Boston last week. The program will comprise the overture to "The Marriage of Figaro," Haydn's symphony in G major, No. 13, Chopin's F minor concerto, Debussy's "Iberia" and three pieces from "The Damnation of Faust."

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The sale of tickets for the first of the two concerts to be given in Symphony hall by the Cecilia Society on Thursday evening, Jan. 25, will open at the box office of Symphony hall next Friday morning, Jan. 19. As already announced the Cecilia gives only one choral work with orchestra this year and that is at the first concert, when Berlioz' "The Damnation of Faust" will be sung. At the second concert in March the program will comprise choruses, with groups of songs by Mme, Emma Eames and Emilio de Gogorza.

Arthur Mees, the new leader of the Cecilia Society, has conducted "The Damnation of Faust" in many cities and is thoroughly familiar with it. The chorus will have the assistance of an orchestra of Symphony players. Miss Alice Nielsen will sing the part of Marguerite. It is only recently that she has been branching out in concert work and this will practically be her debut in a choral concert of large dimensions. Miss Nielsen in opera has sung both Gounod's and Boito's Marguerite. The part of Faust will be sung by George Hamlin of the Chicago opera company. Mephistopheles will be sung by Herbert Witherspoon of the Metropolitan opera company of New York. The part of Brander will be sung by L. B. Merrill.

* * *

Josef Hofmann gives a recital in Symphony hall Saturday afternoon, Jan. 20. Mr. Hofmann this year is giving three recitals in America, one in Boston, one in New York and one in Chicago; these are his only appearances besides those with the Boston Symphony Orchestra. His program comprises the following works: Beethoven, sonata, op. 110; "Rondo a Capriccio," "Andante Favori" and the march from "The Ruins of Athens," transcribed by Rubinstein. Chopin, "Barcarolle," nocturne in C minor, nocturne in D-flat major, valse in E minor, etudes in C sharp minor, A flat major, F major and G flat major. Sgambati, modern music: Nocturne, [illegible] "Barcelle," prelude in

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TRAVELER,

JANUARY 13, 1912.

HOFFMANN'S RECITAL.

The last opportunity to hear Josef Hofmann this year in Boston and the only opportunity of the season to hear him in recital will come next Saturday at 2:30 P. M. in Symphony Hall. Hofmann this year is giving three recitals in America, one in Boston, one in New York and one in Chicago.

He has arranged a most comprehensive programme for his recital, and one which contains several compositions that have at least the savor of novelty.

His first group will be devoted to Beethoven, comprising the Sonata, Op. 110; "Rondo a Capriccio," "Andante Favori," and the march from "The Ruins of Athens," which was transcribed by Rubinstein. The second group on the programme will be Chopin, "Barcarolle"; Nocturne in C-minor; Nocturne in D-flat major; Valse in E-minor, and the Etudes in C-sharp minor, A-flat major, F major and G-flat major.

Modern music comprises the last group. A nocturne by Sgambati, Debussy's "Soiree Grenade" and three pieces by Rachmaninoff, "Dolichinelle," prelude in F-sharp minor and prelude in G-minor.

CAMBRIDGE SYMPHONY.

Josef Hofmann will be soloist at the next Symphony concert in Cambridge on Thursday evening, Jan. 18. He will play the Chopin Concerto in F-Minor, with which he won such success in Boston last week. The programme will comprise the Overture to "The Marriage of Figaro," Haydn's Symphony in G-Major, No. 13, Chopin's F-Minor Concerto, Debussy's "Iberia" and three pieces from "The Damnation of Faust."

SYMPHONY CONCERTS.

One of the most memorable features of the Symphony season of 1910-1911 was the debut as soloist here of Anton Witek, concert-master of the orchestra when he played the Beethoven Concerto. In the coming week at the 13th public rehearsal and concert, Mr. Witek will again be soloist and this year he has elected to play the Brahms' Concerto.

Three years ago Mr. Fiedler placed Gustav Strube's Symphony in B-Minor on a pragramme and it will again be played the coming week. The programme as it stands is Strube's Symphony in E-minor, Brahme's Concerto for violin in D-major and Beethoven's "Fidello" overture.

TRANSCRIPT,

JANUARY 13, 1912

CONCERTS NEXT WEEK

Mr. Strube's Striking Symphony to Be Heard Again—A Second Song Recital by the Notable Miss Gerhardt—Mr. Hofmann in a Recital of His Own — Mr. Schroeder Again—Miss Nielsen's and Mr. Proctor's Concert

CONCERTS are fewer next week; but one is the recital of a notable singer and another the recital of a remarkable pianist. At Jordan Hall on Thursday afternoon, Elena Garhardt will sing for a second time, again in classic and contemporary German songs. No singer to match her in interest of personality, in quality of voice, in command of vocal artistry and in warmth and discrimination of feeling has come to America to sing songs in recent years. At Symphony Hall on Saturday afternoon, Mr. Hofmann, now established here as a pianist of the first range, will play through a generous and an interesting programme of the music of Beethoven, Chopin, Debussy and Pachmaninoff. For more virtuosi, Mr. Schroeder, the admired violoncellist, and Mr. Fischer, the pianist, announce a recital at Steinert Hall on Tuesday evening, and Mme. Szumowska will continue her "lesson recitals" there on Thursday afternoon. Finally, at the Symphony Concerts of Friday and Saturday, Mr. Fiedler will revive Mr. Strube's brilliant symphony, first heard three or four years ago, and Mr. Witek, the concert-master of the orchestra, will play Brahms's concerto for violin.

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Symphony Hall: Symphony Concerts

THE second half-year, as the colleges say, of the Symphony Concerts begins with the thirteenth pair on Friday afternoon and Saturday evening of next week. At them Mr. Fiedler has happily chosen to revive Mr. Strube's symphony in B minor, first played three or four years ago. It then proved exceptionally interesting, distinguished by its brevity in these long-winded days, by surprising harmonic invention, by a rich diversity of instrumental color and a pervading eloquent voice. It was a notable symphony, as contemporary symphonies go, though it was written by a member of the orchestra whose work, so far, it has crowned. It deserves to be heard again. For the rest of the programme, Mr. Witek, the concert-master of the orchestra, will play Brahms's concerto for violin—music that suits the idiosyncrasies of his temperament and the qualities of his style; while for ending will come the overture that actually precedes Beethoven's opera, "Fidelio." Usually we hear one of the "Leonore" overtures, for which it was finally substituted.

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Sanders Theatre: Symphony Concert

MR. Hofmann, the pianist, will go with the Symphony Orchestra to Cambridge next Thursday, when it plays in Sanders Theatre for the fourth of its concerts in Cambridge. He will repeat there Chopin's concerto in F minor, which he played very discriminatingly and beautifully in Boston last Saturday. The purely orchestral numbers on the programme are Debussy's pictorial and impressionistic "Iberia," Haydn's [illegible] in G, Mozart's gay overture to

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HERALD,

JANUARY 14, 1912.

CAMBRIDGE SYMPHONY

Josef Hofmann will be the soloist at the Symphony concert in Cambridge on Thursday evening, Jan. 18. He will play Chopin's Concerto in F minor, with which he won such success in Boston. The program will comprise the overture to "The Marriage of Figaro," Haydn's Symphony in G major, No. 13; Chopin's F minor Concerto; Debussy's "Iberia" and three pieces from "The Damnation of Faust."

MR. HOFMANN'S RECITAL

The last opportunity to hear Josef Hofmann this year in Boston, and the only opportunity of the season to hear him in recital will come next Saturday afternoon when he gives a recital in Symphony Hall at 2:30. Hofmann, this year, is giving three recitals in America, one in Boston, one in New York, and one in Chicago, these being his only appearances besides those with the Boston Symphony Orchestra.

Mr. Hofmann has arranged a comprehensive program for his recital and one which contains several compositions that have at least the savor of novelty. His first group will be devoted to Beethoven, comprising the Sonata, Op. 110; "Rondo a Capriccio"; "Andante Favori" and the March from "The Ruins of Athens," which was transcribed by Rubinstein. The second group on the program will be Chopin—"Barcarolle"; Nocturne in C minor, Nocturne in D flat major, F major and G flat major. The third will include a Nocturne by Sgambati, Debussy's "Soiree dans Grenade" and three pieces by Rachmaninoff, "Polichinelle," prelude in F sharp minor and prelude in G minor.

CECILIA CONCERT

The sale of tickets for the first of the two concerts to be given in Symphony Hall by the Cecilia Society on Thursday evening, Jan. 25, will open at the box office of Symphony Hall next Friday morning, Jan. 19. The Cecilia gives only one choral work with orchestra this year, and this is at the first concert, Berlioz's "Damnation of Faust." At the second concert, in March, the program will comprise Capella choruses with groups of songs by Mme. Emma Eames and Emilio de Gogorza.

"The Damnation of Faust" is one of the few works dating from the middle of the last century which shows few if any signs of wear. It probably has more performances in the course of a year than any other choral work with the exception of Handel's "Messiah."

Arthur Mees, the new conductor of the Cecilia, has conducted "The Damnation of Faust" many times in many cities, and is thoroughly familiar with it. Much is expected of the chorus under the new regime, for Mr. Mees has succeeded in filling its members with an enthusiasm which in recent years has been notable chiefly by its absence. Rehearsals have been well attended, and a considerable increase in membership has been noted.

The chorus will have the assistance of an orchestra composed of Symphony players ample in size for the work involved. Much interest surrounds the appearance of Miss Alice Nielsen in this, for her, new field. She will sing the part of Marguerite. It is only recently that she has been branching out in concert work, and this will practically be her debut in a choral concert of large dimensions. Miss Nielsen, in opera, appeared as Gounod's Marguerite and Boito's Marguerite.

The part of Faust will be sung by George Hamlin, who is now a member of the Chicago opera company, while Mephistopheles will be sung by Herbert Witherspoon, a member of the Metropolitan opera company of New York. The music of Brander will be sung by L. B. Merrill.

TRANSCRIPT,

JANUARY 11, 1912

DR. MUCK TO CONDUCT SYMPHONY ORCHESTRA

OFFICIAL CONFIRMATION THAT HE WILL RETURN TO HIS OLD POST NEXT FALL

The management of the Symphony Orchestra officially announces this afternoon the return of Dr. Muck to be again its conductor, beginning with the concerts of next autumn. The fact of Dr. Muck's return has been a matter of common knowledge and congratulation for so long that the official bulletin can now lend only agreeable confirmation to it. The bulletin says:

C. A. Ellis, manager of the Boston Symphony Orchestra, announces that it has at last been definitely settled that Dr. Karl Muck will return to Boston next fall to be the conductor of the Symphony Orchestra for a term of years. Rumors of Dr. Muck's return have been published more or less of late, but all reports that the matter had been settled were decidedly premature. When he left Boston in the spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera Company of Berlin was ended, that he would return to Boston to become the conductor of the Symphony Orchestra. Unexpected obstacles, however, have prevented his coming up to this time and only now have the great efforts to keep him in Germany ceased to be made.

Since Dr. Muck left Boston the German emperor has made him general musical director, which is the highest post in the imperial theatres. Great efforts were made to get him for Vienna as the successor of Weingartner and last summer the strongest inducements were held out to him to accept the post occupied by the late Felix Mottl as General Intendant of the royal theatres of Munich. None of these offers would Dr. Muck consider, for he had made up his mind definitely that once he was able to get away from Berlin he would return to Boston.

[111]

HERALD,

JANUARY 12, 1912.

DR. KARL MUCK IS COMING BACK

Settled He Will Be Conductor of Orchestra for Term of Years.

C. A. Ellis, manager of the Boston Symphony orchestra, announces that it has at last been definitely settled that Dr. Karl Muck will return to Boston next fall to be the conductor of the Symphony orchestra for a term of years. Rumors of Dr. Muck's return have been published more or less of late, but all reports that the matter had been settled were premature.

When he left Boston in the spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera company of Berlin was ended he would return to Boston to become the conductor of the Symphony orchestra. Unexpected obstacles, however, have prevented his coming up to this time and only now have the great efforts to keep him in Germany ceased to be made.

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None of these offers would Dr. Muck consider, for he had made up his mind definitely that once he was able to get away from Berlin he would return to Boston.

The news that he is coming back next fall to resume the post he held with such success for two years, will be received with much pleasure by his many friends in this city.

AMERICAN

JANUARY 14, 1912

HOFMANN'S RECITAL.

Last Appearance This Year of the Brilliant Pianist Next Saturday.

The last opportunity to hear Josef Hofmann this year in Boston and the only opportunity of the season to hear him in recital will come next Saturday afternoon, when he gives a recital in Symphony Hall at 2:30. Hofmann this year is giving three recitals in America, one in Boston, one in New York and one in Chicago, these being his only appearances besides those with the Boston Symphony Orchestra.

He has arranged a most comprehensive program for his recital and one which contains several compositions that have at least the savor of novelty. His first group will be devoted to Beethoven, comprising the Sonata, Op. 110; "Rondo a Capriccio," "Andante Favori" and the March from "The Ruins of Athens" which was transcribed by Rubinstein. The second group on the program will be Chopin—"Barcarolle," Nocturne in C-Minor, Nocturne in D-Flat Major, F-Major and G-Flat Major.

Modern music comprises the last group. A Nocturne by Sgambata, Debussy's "Soiree Grenade" and three pieces by Rachmaninoff, "Polichinelle," Prelude in F-Sharp Minor and Prelude in G-Minor.

ANTON WITEK TO PLAY.

Concert Master of Symphony Orchestra Will Be Soloist.

One of the most memorable features of the Symphony season of 1910-1911 was the debut as soloist here of Anton Witek, concert master of the orchestra when he played the Beethoven concerto. It was generally agreed that few finer performances of this master work had been heard in Boston. In the coming week at the thirteenth public rehearsal and concert, Mr. Witek will again be soloist and this year he has elected to play the Brahms' Concerto.

Three years ago Mr. Fiedler placed Gustav Strube's Symphony in B Minor on a program, and it will again be played the coming week. The program as it stands is Strube's Symphony in B Minor, Brahms's Concerto for Violin in D Major and Beethoven's "Fidelio" overture.

NEW CONDUCTOR FOR CECELIA CONCERT

"Damnation of Faust" to Be Sung by Distinguished Artists on January 25.

The sale of tickets for the first of the two concerts to be given in Symphony Hall by the Cecilia Society on Thursday evening, January 25, will open at the box office of Symphony Hall next Friday morning. As already announced, the Cecilia gives only one choral work with orchestra this year, and this is at the first concert, when Berlioz's "The Damnation of Faust" will be sung. At the second concert, in March, the program will comprise a Capella choruses with groups of songs by Madame Emma Eames and Emilio de Gogorza.

"The Damnation of Faust" is one of the few works dating from the middle of the last century which shows few, if any signs of wear. In many respects it must be re-

garded as Berlioz's highest achievement in music, and it probably has more performances in the course of a year than any other choral work, with the exception of Handel's "Messiah."

Mr. Arthur Mees, the new conductor of the Cecilia, has conducted "The Damnation of Faust" many times in many cities, and thus is thoroughly familiar with it. Much is expected of the chorus under the new regime, for Mr. Mees has succeeded in filling its members with an enthusiasm which in recent years has been notable chiefly by its absence. Rehearsals have been well attended and a considerable increase in membership has been noted.

The chorus will have the assistance of an orchestra composed of Symphony players ample in size for the work involved. Much interest surrounds the appearance of Miss Alice Nielsen in this, for her, new field. She will sing the part of Marguerite. It is only recently that she has been branching out in concert work and this will practically be her debut in a choral concert of large dimension. Miss Nielsen in opera has sung both Gounod's Marguerite and Boito's Marguerite.

GLOBE—

JANUARY 12, 1912.

CORDIALLY RECEIVED.

Boston Symphony Orchestra and Josef Hofmann, Pianist, Fill Carnegie Hall, New York City.

NEW YORK, Jan 11—Whenever the Boston Symphony Orchestra elects to play here it is assured of a warm welcome, no matter what the program. Tonight not a seat was vacant in Carnegie Hall when this fine body of musicians began its third evening concert of the season. One of the reasons for the interest was the reappearance of Josef Hofmann, the pianist.

It was unfortunate, however, that Hofmann selected so inferior a concerto as Rubinstein's No. 3 in G major. Hofmann played with every variety of tone demanded, splendid musicianship and a technique almost flawless. His efforts were enthusiastically rewarded.

JOURNAL—

JANUARY 12, 1912.

DR. KARL MUCK TO RETURN NEXT FALL

Will Conduct Symphony Orchestra for Term of Years.

C. A. Ellis, manager of the Boston Symphony Orchestra, announces that Dr. Karl Muck will return to Boston next fall to be the conductor of the Symphony Orchestra for a term of years. When Dr. Muck left Boston in the spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera Company of Berlin was ended he would return to Boston to become conductor of the Symphony Orchestra. Unexpected obstacles, however, have prevented his coming up to this time, and only now have the efforts to keep him in Germany ceased to be made.

Since Dr. Muck left Boston the German Emperor has made him general musical director, which is the highest post in the imperial theaters. Great efforts were made to get him for Vienna as the successor of Weingartner, and last summer the strongest inducements were held out to him to accept the post occupied by the late Felix Mottl as general intendant of the Royal Theaters of Munich.

GLOBE

—JANUARY 14, 1912

Anton Witek, Soloist at the Symphony Concerts

One of the memorable features of the Symphony season of 1910-1911 was the debut as soloist here of Anton Witek, concert master of the orchestra, when he played the Beethoven concerto. The coming week, at the 13th public rehearsal and concert. Mr Witek will again be soloist and this year he has elected to play the Brahms concerto.

Three years ago Mr Fiedler placed Gustav Strube's Symphony in B Minor on a program and it will again be played this week. Beethoven's "Fidelio" overture will complete the selections.

Cecilia Concerts.

The sale of tickets for the first of the two concerts to be given by the Cecilia Society Thursday evening, Jan 25, will open at Symphony Hall next Friday morning. The Cecilia gives only one choral work with orchestra this year and this is at the first concert, when Berlioz' "The Damnation of Faust" will be sung. As the second concert in March the program will comprise a Capello chorus, with groups of songs by Emma Eames and Emilio de Gogorza.

The chorus will have the assistance of an orchestra composed of Symphony players. Much interest surrounds the appearance of Miss Alice Nielsen, who will sing the part of Marguerite. This will practically be her debut in a choral concert of large dimension. Miss Nielsen in opera has sung both Gounod's Marguerite and Boito's Marguerite.

The part of Faust will be sung by George Hamlin of the Chicago Opera Company; Mephistopheles will be sung by Herbert Witherspoon of the Metropolitan Opera Company, and Brander will be sung by L. B. Merrill. The concerts will be directed by Arthur Mees, the new conductor.

Only Piano Recital Here by Josef Hofmann

The last opportunity to hear Josef Hofmann this year in Boston and the only opportunity of the season to hear him in recital will come next Saturday afternoon, when he gives a recital in Symphony Hall. Hofmann this year is giving three recitals in America, one in Boston, one in New York and one in Chicago, these being his only appear-

He has arranged a program for his recital which contains several compositions that have at least the savor of novelty. His first group will be devoted to Beethoven, comprising the sonata, op 110; "Rondo a Capriccio," "Andante Favori" and the march from "The Ruins of Athens," which was transcribed by Rubinstein.

The second group comprises a barcarolle, two nocturns, a valse and three etudes by Chopin. Modern music will be in the third part. A nocturne by Sgambati, Debussy's "Soiree Grenade" and three pieces by Rachmaninoff, "Polichinelle," prelude in F-sharp minor and prelude in G minor.

HERALD,

JANUARY 11, 1912.

KARL MUCK ACCEPTS CALL OF SYMPHONY

C. A. Ellis, manager of the Boston Symphony orchestra, announces it has at last been definitely settled that Dr. Karl Muck will return to Boston next fall to be the conductor of the Symphony orchestra for a term of years.

Rumors of Dr. Muck's return have been published more or less of late, but all reports that the matter had been settled were decidedly premature. When he left Boston in the spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera company of Berlin was ended he would return to Boston to become the conductor of the Symphony orchestra. Unexpected obstacles, however, have prevented his coming up to this time and only now have the great efforts to keep him in Germany ceased to be made.

Since Dr. Muck left Boston the German Emperor has made him general musical director, which is the highest post in the Imperial theatres. Great efforts were made to get him for Vienna as the successor of Weingartner, and last summer the strongest inducements were held out to him to accept the post occupied by the late Felix Mottl as general intendant of the royal theatres of Munich.

The news he is coming back next fall to resume the post he held with such success for two years will be received with much pleasure by his many friends in this city.

TRANSCRIPT,

JANUARY 11, 1912

THE RETURN OF DR. MUCK

What the public of the Symphony Concerts has long known by unofficial report, becomes official announcement this afternoon. Dr. Muck will return to the conductorship of the Symphony Orchestra next autumn, free from all European engagements, prepared to give his best years and his best talents to a post that he has preferred to many another—and of high distinction—within his acceptance. On leave of absence from the Royal Opera in Berlin, he conducted here for two seasons. He would fain have continued his work in Boston; but his contracts and his "august master" recalled him imperatively. He has now fulfilled these engagements; he is a free man again. In the intervening years, he has made no secret of his desire and intention to return to the Symphony Orchestra. Regretfully on one side of the Atlantic, eagerly on the other, the way is now open to him.

Dr. Muck's service to the Symphony Orchestra in the two years of his conductorship was unique. No wonder that he has been ambitious to renew it and that Symphony Hall, in the managerial offices, on the orchestra platform, and in the auditorium, has been eager for his return. Mr. Gericke left the orchestra to Dr. Muck a perfect instrument that was beginning to be a more expressive and eloquent voice for its music than it had ever been before. Dr. Muck abated not one of these technical and æsthetic perfections. He added thereto a new ardor and a new subtlety of expression. He gave the orchestra a poetizing, dramatizing, characterizing voice. It had all the means to this high eloquence; but he gave it the impulse, led it to the accomplishment. From Mr. Gericke's hands he received also the fine tradition of catholicity, of courage for the new, of equal pains with any and all music. Dr. Muck animated and amplified this inheritance. He would, he did, vitalize the music that he played—and it traversed the whole range of the art—until each piece seemed to sound with its own voice, to give its particular pleasure, to live in its own right. By these titles Dr. Muck did the Symphony Orchestra and orchestral music in America a unique service. By these titles he proved himself a conductor of the first rank. No other is worthy of the Symphony Orchestra as it now is to its own public and to the world.

Newspaper Clipping Bureau in the World

PRESS

From

Address PHILADELPHIA PA

Date

HOFMANN SOLOIST AT FINE CONCERT

Boston Symphony, Under Max Fiedler's Direction, Plays Franck's Symphony.

Program.

Debussy, Iberia: "Images" for Orchestra, No. 2.
Frank.....Symphony in D minor.
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Rubinstein...Concerto for piano and orchestra in G major, No. 3.
Berlioz..Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March, from "The Damnation of Faust."
Conductor.....Max Fiedler
Soloist.....Josef Hofmann

Max Fiedler selected an especially varied program for the third concert by the Boston Symphony Orchestra at the Academy of Music last evening, and in spite of the very bad night an audience that filled every part of the spacious building found unusual delight, even for a Boston Symphony concert. Josef Hofmann, the soloist, came in for an equal share in the enthusiasm, and the young pianist has never played with greater skill in this city, and was never the recipient of more enthusiastic applause. In this even the orchestra and Mr. Fiedler joined, and Hofmann was called to the front a number of times.

The first number on the program was a novelty, Debussy's "Iberia," which is less than two years old and only a little more than one year since it was first heard in this country. It follows out the most pronounced ideas of the modern French school, of which the composer is one of the brightest lights. It is in three movements, descriptive of an evening, night and morning in Spain. Debussy has worked out wonderfully well his subject, the first movement, the gay life of the Spanish city; the second, the quiet of the Latin night, which is especially fine music writing of this character, and the waking to life again of the Spanish people. Bells and aubades are used with good effect, and there is a Spanish atmosphere about the music that is easily recognizable.

The Symphony was Caesar Franck's D minor which is also of the modern school, and familiar to orchestra-goers of this city. It has a prime theme which is well carried out, in a varied style in all three movements. The concluding orchestra number was, three small pieces by Hector Berlioz, different in character but forming a fine combination. The Minuet is a weird and effective piece of music writing, the Ballet of Sylphs, dainty and delicate, while the closing number was the "Rakoczy March" from "The Damnation of Faust," in which the composer has worked up a delightful melody of the Hungarian gypsys.

Mr. Fiedler's reading of the first movement of the Symphony was full of grace and sympathy. The middle movement was effectively played, although somewhat hurried at times, and in the last movement, the conductor worked his orchestra up to that pitch of perfection which moved the audience to more than the ordinary expression of its enthusiasm for the work. The conductor gave an admirable reading of the other orchestral numbers, and as accompaniment to the soloist, shared with Hofmann the enthusiastion that the concerto called out.

This was Josef Hofmann's first appearance here this season, and with each return he shows more signs of maturity in his work, always expressed in a greater mastery of his instrument. The Rubenstein concerto is an especially showy number, for it gives emphatic freedom to the instrument, disconnecting it entirely from the other instruments and making it stand out with more individuality. It is a favorite solo number with the pianist, who is especially partial to Russian music, and particularly to the compositions of Rubenstein. His playing showed the proper dignity, height of conception and tenderness of delivery which has marked his work of late, and he well earned all the attention that he received at the conclusion of the concerto.

Newspaper Clipping Bureau in the World

From

Address

Date

Total

DR. MUCK RETURNS TO BOSTON.

BOSTON, Thursday.—The return of Dr. Karl Muck from Germany to the directorship of the Boston Symphony Orchestra after an absence of three years was announced to-day.

Since leaving here Dr. Muck has been made general musical director of the Imperial Theatres by the Kaiser.

[112]

From ...

Address ...

Date ...

Establish

Debussy, Franck and Wag

MAX FIEDLER, who has frequently displayed his skill as an adroit conductor of programmes, gave new evidences in that direction at the concert of the Boston Symphony Orchestra last night at Carnegie Hall.

To begin with there was Debussy's gestive color, followed by Cesar Franck's gestive color, followed by Caesar Franck's symphony in D minor, with its rich orchestral combinations and its fluent melodies. For contrast, if for nothing more, the next number, Rubinstein's piano concerto in G major was interesting, and the prelude of "Die Meistersinger" brought the concert to a fitting climax and sent the big audience away in a happy mood.

All the music had been heard here before, but never so smoothly rendered as by the big band from Boston. With Josef Hofmann as the soloist even a worse concerto than this one of Rubinstein's would have been worth listening to. The pianist played it with commendable clarity, and aided its obvious quality by his own delightful personality

Newspaper Clipping Bureau in the World

TRIBUNE

PROVIDENCE, R.

From ...

Address ...

Date ...

At Symphony Concert.

In the large audience attending the third concert of the Boston Symphony Orchestra in Infantry Hall last night were Mrs. William B. Weeden, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. E. Bruce Merriman, Col. and Mrs. H. Martin Brown, Col. and Mrs. Harvey A. Baker, Mrs. Samuel Slater Durfee, Mr. and Mrs. Edward S. Clarke, Mr. and Mrs. Louis E. Robinson, Mr. and Mrs. William Harkness Arnold, Miss Annie Henshaw, Mr. and Mrs. Albert Steinert, Mrs. George Hall, Mr. Irving P. Irons, Mrs. Frank W. Matteson, Mr. George A. Freeman, Miss Edna Lewis, Miss Sarah T. Potter, Mrs. William van Gottschalk, Mr. and Mrs. Charles O. Read, Miss Maria Corliss, Mrs. William O. Todd, Mrs. S. S. Lovecraft, Mr. Howard P. Lovecraft, Miss Harriett J. Miller, Miss Harriott E. Barrows, Miss Francis Alexander, Mr. and Mrs. John T. Cranshaw, Mr. Walter H. Durfee, Mrs. John Dyer, Miss Elizabeth Hughes, Mr. Julian Herreshoff, Miss Herreshoff, Miss Evangeline Larry, Mr. and Mrs. George H. Lomas, Mrs. John R. Hess, Miss Hess

From EVENING BULLETIN.

Address Philadelphia, Pa.

Date ...

Hofmann and Boston Orchestra

Two of the four numbers played by the Boston Symphony Orchestra at the Academy of Music last night were of that quality known among musicians as "big" or "notable." The first was Rubenstein's Concerto in G major, which the composer himself rendered with such success during his American tour in 1872-73. It was interpreted last evening by Josef Hofmann and Mr. Fiedler's organization with a breadth and brilliancy that aroused the audience to enthusiasm exceptional even at a Boston Orchestra concert where enthusiasm is regarded usually as a matter of course.

Judging from his more robust appearance and playing, Mr. Hofmann is in better health than has been reported; his slight frame even betraying traces of stoutness, while his dynamic power has increased considerably. Five times he was called to the front, and the audience, which was large considering the bad weather, clamorously demanded an encore, but Mr. Hofmann declined, in accordance with Mr. Fiedler's seldom broken rule.

The second notable number was Cae-

sar Franck's symphony in D-minor, recently played by the Philadelphia Orchestra, with its flowing melodies and rich color, particularly in the second allegro movement. Debussy's "Iberia," or "Images," and the Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March, completed the program. The Debussy work was fully as accentric. The Berlioz number was utilized to was impressionistic to an extreme degree, ultra-modern Debussy school could wish. It is the most ardent disciple of the in place of the customary Liszt rhapsody or Wagner overture as a tail-ender, and served admirably.

From ...

Address ...

Date ...

BOSTON, Jan. 11.—Official announcement was made today by the management of the Symphony Orchestra of the return of Dr. Karl Muck to be again its conductor, beginning with concerts of next autumn.

From EVENING STAR.

Address Washington, D. C.

JAN 7

Boston Symphony Orchestra.

The Washington musical public will have its only opportunity to hear Josef Hofmann this season, and probably for several seasons to come, at the third Boston Symphony concert to be given in the New National Theater Tuesday afternoon at 4:30 o'clock. Mr. Hofmann has come to America this winter by special arrangement with the Boston Symphony Orchestra, whereby that organization has exclusive control of his time. He will play a dozen concerts with the orchestra and will give a single recital in Boston, New York and Chicago and then return to Europe.

In many respects the most brilliant episode of last year's Boston Symphony concerts in Washington was the appearance of this extraordinary artist, who today is generally conceded to be the greatest of the younger generation of pianists. At this concert he will play the "Concerto in F minor" by Chopin.

The orchestral program will be Beethoven's overture, "Leonora," No. 3; Haydn's Symphony in G major, No. 13, and the three familiar pieces from Berlioz's "The Damnation of Faust," the Will-o'-the-Wisps Minuet, Ballet of Sylphs and Racoczy March.

Newspaper Clipping Bureau in the World

From ENQUIRER

Address ...

Date JAN 7 1912

Boston Symphony Orchestra

The concert which the Boston Symphony Orchestra is to give in the Academy of Music tonight is in many respects one of the most important that Conductor Max Fiedler has ever designed for this city. Moreover, the concert gains decided interest in that it will mark the only appearance here this year of Mr. Josef Hofmann. Mr. Hofmann, who is in this country for a limited period under the exclusive control of the Boston Symphony Orchestra, has grown widely in the last few years in favor of the American public. With the possible exception of Paderewski, there is no pianist that draw larger houses and is received with greater enthusiasm. This condition is

PHOTO BY HALL'S STUDIO, N.Y.

JOSEF HOFMANN

his just due because he is an artist of extraordinary attainment and, with all this, is modest, unassuming and a young man entirely devoted to his art.

The orchestral part of the program will be devoted entirely to French music, the composers represented being Debussy, Cesar Franck and Berlioz. The Debussy work is the "Iberia," the latest published production of his genius. It is the second of a series of three works for orchestra, which he groups under the title of "Images." The first, a "Gigue," is not yet published; the last, "Donde des Printemps," was the first given to the public. "Iberia" was first performed at a Colonial concert on February 20, 1910. The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

It is in three movements, the titles of which are "In the Streets and Waysides," "The Odors of the Night" and "The Morning of a Fete Day." It may be said that with the possible exception of the second movement, which is in Debussy's most delicate and "atmospheric" manner, "Iberia" is quite the most obvious work that he has produced.

The second number will be Cesar Franck's superb Symphony in D minor, a work which has taken its place among the classics of French music. With ears more accustomed to the methods and manners of French composers than they were when this symphony came out twenty years ago, what critics then considered the abstruse qualities of the symphony have disappeared entirely. It is a work most beautiful in melody and is wrought with consummate skill.

The final number will be the three familiar pieces from Berlioz's "Damnation of Faust," the "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March."

Mr. Hofmann will play the seldom heard Concerto of Rubinstein in G major, No. 3.

From ...

Address ...

Date ...

From AMERICAN

Address ...

Date PHILADELPHIA, PA.

JOSEF HOFMANN IN A CONCERT AT ACADEMY

Distinguished Pianist Makes Appearance With the Boston Symphony

ATTENDANCE IS LARGE

Josef Hofmann visits Philadelphia all too rarely. The appearance of this distinguished pianist with the Boston Symphony Orchestra last evening in the Academy of Music is announced as his only one here this season, and perhaps for several years to come. Music lovers paid him the tribute of a large attendance, for even the city's mantle of snow failed to keep at home numerous and enthusiastic admirers of one of the leading virtuosi of the time.

JOSEF HOFMANN

The crystalline clarity of this pianist's technique, his delicacy of phrasing, command of dynamics and all the varied resources of his instrument were brilliantly displayed in Rubinstein's concerto in G major, No. 3. There was compelling beauty in Mr. Hofmann's reading of the rather suave and gentle first movement, not a little poetic imagination in the adagio, while the more spectacular effects were achieved in the allegro movement which closes the composition. Rubinstein himself played this concerto in St. Petersburg as long ago as 1854, and he gave it also during his American tour in the early seventies.

Partly because of its novelty, Debussy's "Images Pour Orchestre No. 2" proved one of the most interesting features of the concert. "Iberia" is the subtitle of this work, which may be regarded as a tone picture of certain impressions of Spanish life.

The peninsula itself, despite its productivity in the matter of "Zarzuelas," "Seguidillas," "Malaguenas," "Jotas" and other forms of lighter composition, has of late turned out comparatively few ambitious essays in music that have crossed the Pyrenees.

Jules Breton's "Dolores," it may be recalled, was once promised by Oscar Hammerstein, but the work has yet to cross the Atlantic. Outlander composers, however, have persistently strived to remedy this deficiency, as witness Chabrier with his "Espana" overture, Rimsky-Korsakoff, Moszkowski and not a few Teutonic and Muscovite musicians.

Debussy has also joined this eminent fold, and "Iberia" is redolent with Celt-Iberian color and charm, though it is still characteristic of the French composer in its rather cloudy outlines and frankly impressionistic treatment.

There are three movements, "Par les Rues et par les Cheimins" ("Along the Streets and Roads"), "Parfums de la Nuit" ("Night Perfumes") and "Le Matin d'un Jour de Fete" ("The Morning of a Fiesta Day").

No whit of the exquisite refinement and delicacy of the original conception was lost in the interpretation given under Mr. Fiedler's baton last evening. The other numbers of the program were the now familiar symphony in D minor by the Belgian, Cesar Franck, and "The Minuet of the Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March," from Berlioz's "Damnation of Faust."

It may be noted that Mr. Fiedler has but two more appearances to make here as director of this orchestra. He is to return to Beerman next season, and Dr. Carl Muck will come back to this country to resume his former functions with the Boston players.

TIMES

From ...

Address ...

Date JAN 6 1912

Boston Symphony Concert.

The Boston Symphony orchestra will give its second concert of the season at Parsons's theater, Monday evening, January 15. The reappearance of Harold Bauer, the great pianist, after an absence of three years, will make the event notable among the concerts of the season. Mr. Bauer has already begun an extended tour of the United States and his appearances in New York and Boston have won praise not accorded any pianist for many years. The demand for reserved seats precludes the reservation of seats later than Saturday morning of next week. Early application for tickets should be made to John M. Gallup & Co., No. 201 Asylum street. The program of the concert is published in the amusement advertisements of this paper.

From PRESS,

Address New York City.

Date ...

CESAR FRANCK SYMPHONY READ STRIKINGLY BY FIEDLER

Conductor of Boston Orchestra Reveals Technical Wonders.

HOFMANN STAR OF CONCERT

Shows Highly Developed Pianistic Powers in Rubinstein's Concerto in D Major.

With Josef Hofmann, who made his first appearance this season in New York, as "star" of the evening, and an interesting programme, which included Debussy's tripartite orchestral work, "Iberia," Cesar Franck's Symphony in D and the "Meistersinger" prelude, last night's concert of the Boston Symphony Orchestra in Carnegie Hall attracted a large and enthusiastic audience.

Rubinstein's concerto in D major—not quite as difficult a composition as the one in E flat played last week by Josef Lhevinne, and almost as worthless—furnished Hofmann with a vehicle for his highly developed pianistic prowess and the much-admired virtuoso acquitted himself brilliantly of his task, much to the delight of his auditors, who responded with warm applause.

The little Josef of many years ago has put on several pounds since his last appearance here and has permitted his curly hair to assume a more luxuriant and fantastic aspect. But his extraordinary vigor, zest and power remains unchanged. The verve and snap of his playing are always irresistible. Yet all the technical skill he gave to the performance of Rubinstein's concerto failed to infuse emotional meaning and vitality into the empty musical formulæ of this shallow composition, made all the more trying to the listener because presented immediately after the beautiful Franck symphony.

Debussy's "Iberia," which is the second of the famous French composer's "Images pour Orchestre," had its first production anywhere on February 29, 1910, in Paris, and was heard for the first time in America at a concert of the Philharmonic Society under Gustav Mahler on January 3 of last year. It comprises three impressionistic tone-pictures on Spanish subjects. By employing in his orchestra such instruments as a Basque drum, castagnettes, xylophone, celesta, cymbals, bells and harps, the composer has provided himself with resonant pigments that lend themselves well to the atmosphere he evokes. These resources he manipulates not only with extraordinary virtuosity, but with fine poetic imagination. There are concrete suggestions of locality and action. Characteristic dance rhythms are used cunningly and effectively. The ear catches the jingling of bells, the "joyous sounds of wayfarers," as a French critics has noted, and "bells and aubades" announcing the dawn.

But there is more than superficial description in this music. Underneath the tintinnabulations of the xylophone, the flashes of the celesta, the clangor of bells and the glissandos of the harps there are subtle harmonies, fascinating color-combinations and strangely mingled rhythms which cast a peculiar spell on the imagination. The work does not seem as spontaneous and natural as some of Debussy's earlier compositions. At times the composer appears to flaunt his virtuosity. On the other hand, Debussy shows here an unusual amount of vigor and masculinity. The first movement, so full of color, is more important than the other two; the second perhaps is the weakest. In the first part of the last movement there are exquisitely poetic effects, but in its progress this section of the tonal "Image" grows somewhat labored and artificial.

If the technical wonders of the Boston Orchestra were revealed strikingly in Debussy's extremely exacting work, the noble sonority, euphony and expressive power of that incomparable polyphonic instrument stood forth more gloriously still in Cesar Franck's D minor symphony, which Fiedler probably had placed on the programme immediately after "Iberia" in order to bring out forcibly by close juxtaposition with so scintillant and virtuosic a piece the extraordinary sincerity and emotional eloquence of the older composer. Fiedler's profoundly affecting reading of the symphony, which could have been the result only of the loftiest inspiration, came to this writer as a revelation.

It was the third time the D minor symphony had been heard in New York this season, but to many, no doubt, thanks to Fiedler and his incomparable orchestra, it must have carried home, as it did to me, particularly in the opening movement, the first convincing message of the composer's genius. How superficial it seems to accuse Franck of leaning on Wagner in his chromatic themes one can only realize when the underlying feelings he expresses—so essentially different from those of the great operatic composer—have been thoroughly absorbed. These ideas, forming the true emotional content of the symphony, Fiedler set forth last night with extraordinary tenderness and pathos. It was as if the soul of the unhappy composer, crushed with grief yet humble and penitent in his sorrow and crying for relief with suppliant hands, had been exposed to view.

M. S.

From ...

Address ...

Date ...

Establish

Die Leitung des Bostoner Symphonie Orchesters hat offiziell angekündigt, daß Herr Dr. Karl Muck, vom nächsten Herbste an, wieder die Leitung des berühmten Orchestrs übernehmen wird und für mehrere Jahre kontraktlich verpflichtet worden ist.

[113]

From EAGLE,
Address Brooklyn, N. Y.
Date JAN 13 1912

BOSTON SYMPHONY CONCERT

Programme of Mingled Interest Well Given—Josef Hofmann's Superb Work.

A somewhat singular programme, both in selection and placement, was offered by Mr. Fiedler, conductor of the Boston Symphony Orchestra, which he gave in the opera house of the Academy of Music last evening, before an audience that filled the auditorium, the third in its series of five Philharmonic concerts. As a selection, the Haydn "Symphony in G major," which was the opening number, was largely educational, with its narrow economy of thematic material. The Enesco "Suite for Orchestra," No. 9, by Georges Enesco, withal its promising introduction, became dry with its many repetitions, with its lack of emotional curve, and with its suggestions of Wagner and Debussy, and its slighter suggestions of individuality. The redeeming features were the Chopin "Concerto for piano and orchestra," in F minor, No. 2, opus 21, with Josef Hofmann at the piano, and three Berlioz pieces that closed the concert with a flourish. As to placement, the Chopin "Concerto" might reasonably have followed the "heavier" number, and avoided the monotony of long-drawn-out elementary harmonies.

Josef Hofmann is a master of the piano, has long been established. He showed last night his ability in self-restraint, for this quality was demanded in the Chopin number, with the orchestra. His recitals have demonstrated that he knows well how and when to let loose the dynamics, but never was his entire sanity and good judgment better shown than in his playing the Chopin concerto. In the first movement, "maestoso," Mr. Fiedler and Mr. Hofmann united their forces in a noble delivery. That in itself was notable, for Chopin's music as a rule can scarcely be termed noble. It is more apt to be introspective and subjective. In the "larghetto" movement that followed the "maestoso," Chopin becomes almost objective, although he still maintains a psychological outlook. This soul-expression Mr. Hofmann seized upon with true introspection, tempering the keys to delicacy and giving a picture of a soul tortured, then redeemed and brought to rest in ineffable rapture. Hofmann's pearly runs, his management of chromatics, his lace and embroidery work touched perfection, especially in the last movement, "allegro vivace," where his splendid command of technique of the piano mechanism and power of interpretation were undeniably in evidence.

The Enesco "Suite" started out with great promise, in the vein of a violin concerto, with the grandeur of thirty or more violins in unison in bold, annunciatory and challenging phrases, now rising to reckless abandon and anon subsiding to almost a whisper, when this introductory movement glided into a "menuet lent" movement, of length, and also of Debussylike lack of harmonic curve, though filled with subtle harmonies, cropping out in the various choirs.

It was a roused Debussy that sounded in his weavy way in the "finals," with a message that soon subsided into the hazy atmosphere. As a whole, it seemed as though Georges Enesco, being a fine violinist, had undertaken a larger task in this "Suite" than he knew how to masterfully carry out.

The broad harmonies in the Haydn "Symphony" were restful, at a time when rest was not especially needed, which was at the beginning of the concert. Old ways of color, the passing of themes from one choir to another in the "largo" movement, were admirably brought out by Mr. Fielder. At all times he had absolute command of his men, and they followed him lovingly. In the "menuetto Trio" movement, the quaint mingling of Celtic and Germanic themes, contiguously, gave a singularly beautiful effect, while in the final "allegro con spirito" movement the cropping out of an old English country dance, with its repetition after repetition, made for jollity.

The Berlioz numbers were received by the audience with keen appreciation. There was the dainty "Minuet of the Will-o'-the-Wisps," the delicious, feathery-light, and all too brief, "Ballet of the Sylphs," and the rousing "Rakoczy March," from "The Damnation of Faust." It was a fine ending to the concert.

From EVENING NEWS,
Address Baltimore, Md.
Date

Hofmann, Pianist, At Boston Symphony Tonight

Josef Hofmann, the pianist, will make his first Baltimore appearance this season as soloist at the Boston Symphony concert at the Lyric tonight.

Hofmann's number will be the Second Concerto of Chopin, the F minor, which is less frequently heard than some of the others. The symphony will be Beethoven's "Eroica," and three familiar orchestral excerpts from Berlioz's "Damnation of Faust"—the "Dance of the Sylphs," "The Minuet of the Will-o'-the-Wisps" and "Rakoczy March"—will complete the program.

The concert is the third of the Symphony's present season at the Lyric, and will probably be the last occasion but two of hearing the orchestra under Max Fiedler.

From STANDARD UNION,
Address BROOKLYN, N. Y.
Date JAN 3 1912

JOSEF HOFMANN PLAYS WITH BOSTON SYMPHONY.

Josef Hofmann, the most famous of the pianists who now regularly visit this country, received his customary ovation when he made his bow at the Academy of Music last evening, proceeded to play with perhaps more than his usual spirit and dash and with all his quite unusual technical skill, and earned a real triumph. Hofmann's playing of the Chopin concerto in F minor with the Boston Symphony Orchestra was superb. It might have been thought that the difficulties of the selection would tax the fingering dexterity of any pianist—not so Hofmann last night. He sailed through the intricacies of the concerto with flying colors, and never were the sweetly melodic beauties, so typically Chopin, of the second, or larghetto number, so apparent.

It was the third concert of the series under the auspices of the Institute and the Philharmanic Society. Every seat was taken and the varied programme as presented by the incomparable orchestra was keenly enjoyed. First there came the Haydn symphony in G major—so simple, with its exquisite largo and its two pretty dance themes. Next followed Chopin, and Hofmann's playing seemed to transport the hearer—to lift him out of his environment—to make him forget the bitter cold night without, and at least try to forget for a while the tied-up B. R. T. cars. The third number was the Orchestral Suite, No. 9, of Georges Enesco, a young man living to-day in Paris, who at times appears to have a real melodic inspiration, and then seems to be trying to outdo Debussy. A fitting close to the evening was the trilogy from the Berlioz "Faust" suite—the "Minuet of the Will o' the Wisps," the "Ballet of Sylphs" and the "Rakoczy March."

A discussion of the orchestral works of the evening will naturally centre about the Enesco suite. This is the composition Gustav Mahler was accused of mutilating in his presentation of it at the Academy last winter. A most uncommon prelude, with all the strings playing in unison, is perhaps the most daring of the composer's flights of imagination. To entrust this to an orchestra less gifted with superior violinists than the Boston would perhaps be calamitous. The movement leads directly into a slow minuet, and there the fireworks begin. In one spot no less than fourteen separate orchestral voices are singing, a startling contrast to the prelude. Enesco's orchestral color scheme at times is more vague and bewildering than any effect of Debussy or Strauss. Some of the discords can be likened to nothing so much as to a factory whistle! But always it resolves itself into a theme, or a progression, or a mere chord, that saves it and that betokens the genius of the creator of the piece. Were it not for the continuous thread that binds the suite into a definite unity, it would be anything but music. As it is, the suite is a theme for discussion rather than a delight to the melody-loving ear.

The more one hears of Enesco, the more one loves Haydn, one old gentleman was heard to remark upon leaving the Opera House. The fact that the event of the greatest importance historically was the first performance here of the suite in full need not detract from the impression left by the finale of the Haydn symphony or the ballet of the sylphs from the "Faust" suite. Both were marvelous pieces of dainty workmanship. Mr. Fiedler's band of musicians keeps improving on acquaintance, and one wonders how many more delights are in store for the Boston Symphony patrons.

From STANDARD UNION,
Address BROOKLYN, N. Y.
Date JAN 14 1912

Harold Bauer is to be in Brooklyn in recital on Tuesday evening next, appearing under the auspices of the Brooklyn Institute, in music hall, Academy of Music, the occasion to be the first special piano recital of the Institute's season. This pianist has been heard so often in Brooklyn as to need no introduction to its music-loving public, for he has played here on most, if not all, of his previous five tours of this country, the Boston Symphony Orchestra having had the distinction of introducing this eminent artist to the United States in a symphony concert in Boston, on Dec. 1, 1900, when he was the soloist. In a recent press report of a concert the music critic said of Bauer: "One need not be a musician to listen to him. He makes the meaning of the composer so clear that a person with the least conception of harmony could hear and enjoy. His playing is the absolute perfection of interpretation." Mr. Bauer will play five numbers: The "Toccata" in D major, Bach; "Etudes Symphoniques," Schumann; ballade in F and Barcarolle, Chopin; melody, Gluck-Sgambati, and "Mephisto Waltz," Liszt.

From CITIZEN,
Address Brooklyn, N. JAN 13 1912
Date

BOSTON SYMPHONY IN THIRD CONCERT

Deligtful Programe Finely Played.

JOSEF HOFMANN THE SOLOIST

Chopin Concerto, Haydn Symphony, Enesco Suite and Berlioz's Excerpts—Some Readings of Beauty and Inspiration.

The third concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music. The programme presented was: Haydn's Symphony in G Major, Chopin's Concerto for Piano and Orchestra in F Minor; Georges Enesco, Suite for Orchestra No. 9; Berlioz's Minuet of Will-o'-the-Wisp," "Ballet of Sylphs," and Rakoczy's march from "The Damnation of Faust." Josef Hofmann, pianist, was the soloist.

Mr. Fiedler has firmly established his position as a conductor of marked ability, of great authority and one endowed with the rare gifts of imagination and poetic insight. In his repose and authoratative manner he more nearly resembles Theodore Thomas, perhaps, than any other conductor of recent years. His departure at the close of the present season is to be regretted.

Thomas was once asked why he did not present Haydn more often and gave as the reason that it was too expressive, requiring too many rehearsals. A false note, a slip in time or faulty rhythm is as fatal in a Haydn symphony as in a quartet and blurs the unity and perfection of the whole symphonic structure. No such difficulties present themselves to the virtuosi orchestra from Boston. In freshness, vivacity and joyousness, the clarity and balance and unity of the composition were present by Mr. Fiedler and his men in a delightful manner.

Mr. Hofmann's performance of the F minor concerto of Chopin revealed again the mastery, exquisite musical insight and poetry of style which characterize his interpretations. If the emotional materials which Chopin embodies in his compositions are not of the very highest, and his nature was not cast in a sublime food, the whole is redeemed by the exquisite refinement of his diction. This quality was revealed in Mr. Hofmann's perfect phrasing to which are added a singing one and vibrant and rich color effects. Chopin's music embodies that half morbid reverie, which French writers explain as the "bosoin d' aimer," and it may be that many in last night's audience did not feel this particular need, and preferred a more robust utterance.

The keen, delicate sensitiveness of Chopin's thought is sometimes marred by the querulousness of an invalid.

It is more than doubtful whether Chopin wrote the orchestral part of this concerto, for his knowledge of instrumentation was slender. The opening tulli is long, and rather spoils the effect of the solo which follows, robbing the piano part of its incomparable beauty.

The novelty of the evening was the suite for orchestra by Georges Enesco which was played for the first time in this city by the Philharmonic Society in January, 1911. It is ultra modern in form and conception, and its ancestry can be traced to "Tristan," "Till Eulenspiegel" and Debussy.

The sincerity of the writer is manifest, but detailed analysis of impressionistic mood painting of this kind is futile; it is more profitable to allow the mind to sway back and forth with the varying moods of the music. A striking peculiarity in the first movement, a prelude a l'unisson, is the division of the string band into as many as fourteen or fifteen voices. The effect may be likened to the howling of lost souls in torment, or the soughing of the wind over vast desert places—"gray plain all around where the grass grew as scant as hair in leprosy" the "ominous tract, which all agree hides the Dark Tower, the round squat turret, blind as the fool's heart." There is grim humor, too, in the work, especially in the last movement with its bizarre ending, the humor not unmixed with the horror of Childe Roland and Till Eulenspiegel.

The concert closed with a most dainty and perfect rendering of the charming and familiar music of Berlioz's "Damnation of Faust."

Newspaper Clipping Bureau in the World

From NEW YORK CITY
Address JAN 10 1912
Date

— Dr. Karl Muck wird von Beginn der nächsten Saison an wieder das Boston Symphonie Orchester dirigiren, worüber eitel Freude und Seligkeit in der Bohnenstadt herrschen. Dr. Muck war vor sechs Jahren an Gericke's Platz an die Spitze des berühmten Orchesters berufen worden. Ein Contract mit der Berliner Hofoper zwang ihn, zwei Jahre später die liebgewonnene Stellung zu verlassen. Man hat aber immer in Boston auf seine Rückkehr gerechnet.

From PRESS,
Address New York City.
Date

HOFMANN THRILLS CROWD WITH A CHOPIN CONCERTO

Pianist Reads with Penetrative Interpretation and Energetic Skill.

ORCHESTRA GIVES NOVELTY

Boston Players Heard in Suite by Enesco Presented Here First by Mahler.

With Josef Hofmann to dispense his stellar effulgence once more, the Boston Symphony Orchestra, Max Fiedler conductor, gave its second concert of the week yesterday afternoon in Carnegie Hall before an audience that taxed the capacity of the house. The famous pianist, in whose career Americans have taken so deep an interest, had chosen Chopin's concerto No. 2 in F minor as a vehicle for his art, and he succeeded not only in thrilling the crowd with the electric energy and precision of his swift-flying fingers, the vigor and elasticity of his wrists, the muscular prowess of his arms and the crisp delicacy of his touch, but also in making an impression through his penetrating interpretation of the music itself. As he treated it, to be sure, the final Allegro had more brilliancy than poetry. His sympathetic performance of the Larghetto, however, was not without warmth of feeling.

Like Thursday's concert, yesterday's matinee, which opened with Haydn's symphony in G major (Breikopf and Haertel, No. 13) and closed with three excerpts from Berlioz's "Damnation of Faust," had as one of its musical features a work that Gustav Mahler and the Philharmonic Orchestra introduced to Americans last year. That was Georges Enesco's Suite for Orchestra (opus 9), heard for the first time in the United States on January 3, 1910, when it held a place on the same programme with Debussy's "Iberia." Thus Fiedler had drawn enough material from one of Mahler's programmes to provide two concerts of the Boston orchestra with the interest of novelty. For neither Debussy's second orchestral "Image" nor Enesco's suite had been heard in New York since that evening, except at the Philharmonic Society's usual Friday afternoon repetition.

Of Enesco's precocious talents there can be no doubt. Born in Cordaremi, Roumania, the composer is now only 30 years old. Even when a baby of 3, as Philip Hale relates in his interesting programme notes, he asked for a fiddle, and when his father, a farmer, returned from the town where he sold his produce bringing an instrument that had only three strings, this extraordinary infant manifested his disgust by saying he wanted a violin, not a toy. When he was 7, Joseph Hellmesberger, after hearing the boy, permitted him, despite his tender years, to enter the Vienna Conservatory, taking him into his own family. At 11 Georges took first prizes there for violin and harmony. Subsequently he became a pupil of Morsick in Paris and of Gabriel Faure. In 1897 he took a second "accessit" in the Conservatoire for fugue and counterpoint; in 1899 he won first prize for violin playing. Since then he has numbered among his friends and admirers such men as Faure, Massenet and Saint-Saens, not to mention many social luminaries. Besides, Enesco enjoys the distinction of being court violinist to the Queen of Roumania.

One of the most unusual features of Enesco's suite is the prelude in C major played by the strings in unison with occasional rumblings of a kettle-drum, timed in G, as a bass. The melody of that prelude, which gave an excellent opportunity to set forth the euphony and mellow beauty of the Boston Orchestra's violins, is rhapsodic in character. But somehow, despite its homophonous simplicity, that magnified violin piece seems artificial and altitudinized.

By utilizing the woodwind effectively in the following movements, Enesco created a pretty contrast and those instruments in Fieder's orchestra did not fail to exult in their virtuosity. Both the "Menuet lent" in C major and the "Intermede" in A major, which is the best of the four movements, has many Debussyisms.

There are distinct evidences, however, of the composer's nationality—Orientally exotic touches in melodic interval, rhythm and harmonic color. On the whole the work did not make as favorable an impression as at its first production. After all, it is hardly of great musical import. But Fiedler was unable to enter into the spirit of the music as Mahler did. He seemed like a man reading aloud something which he did not quite understand or for which he felt little personal interest. In a word, his interpretation was tame.

In the first movement of the Haydn symphony the orchestra was not at its best. The "Largo," however, was given with noble breadth, the "Menuetto" with great delicacy and the Finale with extraordinary speed and vivacity. The Berlioz music, comprising the "Will-o'-the-Wisps" Minuet, the Ballet of Sylphs and the Rakoczy March, received a brilliant performance.

M. S.

Newspaper Clipping Bureau in the World

From AMERICA
Address
Date

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening, January 10. The soloist will be Mr. Josef Hofmann, by all odds the greatest of the younger generation of pianists. Mr. Hofmann, who reached this country just before Christmas, comes by special arrangement with the Boston Symphony Orchestra whereby that organization has exclusive control of his services during his stay in America this season, and there is no possible chance of his appearing in this city again during this season and probably for several seasons to come.

[114]

From EVENING GLOBE,
New York City.
Address
Date JAN 12 1912

Boston Symphony With Hofmann as Solo Pianist

Large and Enthusiastic Audience Listens to Uncommonly Interesting Concert — "Rigoletto" at the Opera for First Time This Season.

Josef Hofmann and an unusually interesting programme distinguished the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Mr. Hofmann is in this country for just a few concerts, mainly with the Boston orchestra, and on this occasion he chose to play Rubinstein's piano concerto in G major (No. 3), which must have been new to almost every member of the great audience, and which is also something of a musical curiosity. Besides this interesting number, Mr. Fiedler elected to bring forward Debussy's "Iberia," which had been heard here previously only at a pair of Philharmonic concerts directed by Gustav Mahler almost exactly a year ago, and César Franck's glorious D minor symphony. Although these three works were quite enough for one evening, Mr. Fiedler needlessly added thereto the "Meistersinger" prelude. Nor was the arrangement of the list happy, beginning with the "Iberia," followed immediately by the symphony. Still, gratitude is due Mr. Fiedler for putting these interesting pieces on his programme, awkwardly though he marshalled them.

Rubinstein wrote one concerto which has become a classic of the pianist's repertory, the fourth, in D minor. The fifth, in E flat, Mr. Lhevinne plays here occasionally from time to time; no one else does, thank heaven! The other three had long been consigned to oblivion when Mr. Hofmann, who doubtless finds the list of available piano concertos distressingly small, though he has written several himself, took this one by his former master down from the shelf, blew the dust from its pages, and exhibited it in Carnegie Hall last night. The G major concerto of Rubinstein was first brought out nearly sixty years ago. The composer had it in his repertory when he visited this country in 1872-3, and here let us without further ado quote the programme notes:

"It is said that Rubinstein when he played the concerto in New York, finding at a rehearsal that the close of the last movement caused the orchestra trouble, gave the following explanation of the concerto: 'In the first movement the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consideration, and decides to test the capabilities of the piano. After frequent consultations and trials the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, during which single instruments express their opinions. The decision of the orchestra is again adverse to the appeals of the piano. Now the piano loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt the concerto closes.'"

Certainly a "programme" with a vengeance! For two movements the concerto hardly lived up to its author's description. Indeed, they might be dismissed in a convenient monosyllable as trash. But there is some music in the finale, which becomes extremely effective in the struggle between piano and orchestra at the very end. Perhaps Mr. Hofmann resurrected the concerto for this one page. At any rate, he and the men from Boston delivered it with overwhelming effectiveness. Not that Mr. Hofmann slighted what went before. On the contrary, he played with a pupil's devotion and all the resources of his own magnificent art. His performance was applauded enthusiastically.

Debussy's fascinating impressions of Spain gain with a rehearing. Moreover, they were played last night more sympathetically than a year ago. Mahler did not shine as a conductor of Debussy; his passion for accentuating detail was at variance with the spirit of impressionistic music. Mr. Fiedler had more success in subordinating detail to the general effect. It was a pleasure to hear the Franck symphony True, and happily, it is no longer a neglected masterpiece—did not the Symphony Society play it here last season and the Philharmonic this?—but the public is not yet familiar enough with its transcendent beauties. The performance last night showed them to advantage. The pleasure of the audience was unmistakable, and at length Mr. Fiedler summoned his men to rise and acknowledge with him the applause.

From STANDARD-UNION,
BROOKLYN, N. Y.
Address
Date JAN 12 1912

TELLS OF "EGOTISM" OF GUSTAV MAHLER

Institute Lecturer Tells How Great Director Used the Blue Pencil.

COMPOSITION "MUTILATED."

Boston Symphony to Play Enesco Suite To-night.

In lecture hall, Academy of Music, yesterday afternoon, Howard Brockway, the American composer, gave the lecture recital on the programme which the Boston Symphony Orchestra will present in the opera house of that building this evening. He played from the Haydn Symphony in G major a few illustrative bits, giving the most of the time to the suite for orchestra, opus 9, by the young Roumanian composer, Georges Enesco, which has had but few performances in the United States.

It was first given in Manhattan by the New York Philharmonic Orchestra, on Jan. 3 of last year, in Brooklyn at a Sunday afternoon concert a short time later, and in Boston, by the Boston Symphony Orchestra, on April 1 of this year. Unable to obtain a copy of the score in a music store, Mr. Brockway used that from which the late Gustav Mahler led, finding in it as marked with blue pencil, in rewritten orchestral passages, or in passages put an octave higher, "a mutilation that is a surprising evidence of egotism in a great conductor. But," he continued, "I think to-morrow night you will hear it in its original form, for Mr. Fiedler is too good a conductor—he has too much respect for the work of a composer—to make such alterations of the score."

That there are many repetitions in the composition was confirmed by Mr. Brockway, who ascribed some of this tendency to the youth of the composer. The suite, in four movements, is made up of a prelude and a slow minuet, which are played without intermission, an intermezzo and a finale. The first was called "very daring" and a "tour de force," with the strings and the kettle drum playing entirely in unison throughout. In one place, he said, it is reminiscent of the prelude to the third act of "Tristan and Isolde," although having decided individuality.

In pointing out evidences of Enesco's remarkable color sense, Mr. Brockway mentioned the strong influence the youthful composer has evidently felt from the modern French school—Enesco is now studying in Paris—finding in an incident in the wood-wind a place where he shows the influence of Debussy.

"Not even four hands on the piano can give this as it should be," Mr. Brockway said, as he played exquisite passages, showing in their unfolding how the portion allotted to the different choirs in an orchestra is built into the perfect whole. "The close of this is one of the most remarkable orchestral effects that has ever been planned," he said.

In the Intermezzo, which Gustav Mahler omitted entirely, the low tones and the use of the harp are noticeable, and in this movement the influence of Debussy is more than ever evident, while the Finale is decidedly Slavic. When speaking of the music of the French color, Mr. Brockway said that it is as impressionistic as that school of painting in France, and that it is not to be taken apart and studied bit by bit, but, to get the best from it, it must be heard by those who are in sympathy with it. To resolve a certain dreamy progression of notes into a chord—and Mr. Brockway played both progression and chord—produced a sound that he likened to "a distant locomotive or a factory whistle."

Mr. Brockway closed the lecture with a few selections from the "Faust" suite of Berlioz, including the famous "Rakoczy March," which is to end to-night's programme.

From
Address
Date

THE BOSTON ORCHESTRA.

Georges Enesco's Suite and Hofmann's Playing Please Large Audience.

The third matinée of the Boston Symphony Orchestra's present season in this city took place yesterday at Carnegie Hall. The programme consisted of Haydn's G major symphony, No. 13; Chopin's F minor concerto, Georges Enesco's suite, opus 9, for orchestra, and the minuet, sylph dance and Rakoczy march from the "Damnation of Faust." The solo performer was again Josef Hofmann. The house was sold out and many people were turned away.

The programme was not one to call for much comment. The suite of Enesco was produced here by the Philharmonic Society under Mr. Mahler on January 3 of last year. It is an interesting composition because of the brilliancy of its style and the opulence of its orchestration. The opening measures, written for strings in unison, is a most admirable use of an old effect, while the working out of the first movement shows fancy and fine musicianship. The suite will undoubtedly be heard again, but it may well be doubted whether it will be played with such exquisite tonal beauty and such finely wrought nuances.

Mr. Hofmann pleased by the clear fluency of his performance of the concerto and by his delightful freedom from mannerisms. It is the custom to sentimentalize Chopin to the last degree, but this Mr. Hofmann declined to do. He treated the music with respect and interpreted it with gentleness and dignity, but without exaggeration. His finger technic must have been a lesson to young pianists who had the good fortune to be present. The orchestra played the symphony with beautiful clarity and with dainty style.

Newspaper Clipping Bureau in the World

From
Address
Date

HAYDN, HOFMANN AT THE SYMPHONY

Great Audience at Concert in Carnegie Hall Given by Boston Orchestra.

By CHARLES HENRY MELTZER.

Just as a change, it was pleasing and refreshing to hear Haydn yesterday afternoon at the concert of the Boston Symphony Orchestra.

The father of the symphonic form has been cold-shouldered lately. He seems too simple to attract our great conductors. But, though so simple by comparison with Beethoven, Haydn was a master. And he had the unusual quality of being cheerful.

An excellent proof (if proof were needed) of his cheerfulness, his Thirteenth Symphony, in G, was the first number in the programme played by the Bostonians yesterday afternoon at Carnegie Hall.

The seats were all sold out before Max Fiedler, the conductor, took his place. And the great audience was delighted by the breadth and fine simplicity and charm with which the unquestionably simple work was rendered by the Boston players.

The G major symphony was composed in 1787. But it has not yet lost its freshness. Of the four movements in this lovely composition the most popular and attractive is the final (allegro), which has fancy, grace and lightness of an unusual kind. The orchestra did justice to that movement and to the three others.

Josef Hofmann was, for the second time last week, the soloist yesterday. With the orchestra, he gave a very fine and honest interpretation of Chopin's F minor Concerto, playing the first movement (maestoso) with directness, force and style; putting poetry, without affectation, into the larghetto, and outdoing himself by his delicate and effective performance of the concluding allegro.

The programme of the Bostonians included Georges Enesco's Suite (No. 9) for orchestra, a most interesting work, and three well-known numbers from the "Damnation of Faust," of Berlioz.

From EVENING NEWS,
Baltimore, Md.
Address
Date

JOSEF HOFMANN'S TALENT AT ITS BEST.

Third Concert Of Boston Symphony Orchestra Remarkably Successful.

The third concert of the Boston Symphony Orchestra, which was given at the Lyric last evening, with Josef Hofmann as soloist, was a remarkably successful function, partly because of the wisely-chosen and well-arranged program which was presented, but still more because the performance was highly artistic.

Last evening's concert accentuated the fact that Mr. Higginson has spared no trouble in collecting an orchestra composed exclusively of virtuosi. If one considers the eight contrabassi, or any instrumental detail between them and the piccolo, there are no weak spots, but the wood wind are perhaps more pronouncedly distinguished than any other choir. Some of the artists in this choir have unique command of their instruments and gratifying apprehension of values. They draw surprisingly expressive tone qualities from their instruments and are dependably logical.

One can have such an aggregation of individual adequacy and still fail of a satisfactory ensemble, for the unity of purpose and effort which alone can attain this desideratum must necessarily be the clear expression of the conductor's conceptions, communicated through hand and eye. Mr. Fiedler's adjustments in Beethoven's "Eroica" and in the accompaniment to Mr. Hofmann's solo were exceedingly fine. The symphony was most effectively read, none of its nobility being elided or veiled; indeed, this greatest of the master's orchestral work was so worthily performed that it gave unstinted pleasure to the musical listeners.

Josef Hofmann is certainly a phenomenon. He has almost dazzling control of the keyboard, has a keen sense for beauty of tone and for logical phrasing, and yet he seems to hold himself in leash. He does not often allow music to engage his emotions in its performance. He apparently reserves enthusiasm for home use, giving the public only the fruits of his intellect, taste and fingers, but these fruits are delicious. Mr. Hofmann's performance of the Chopin concerto was masterly, and it aroused great enthusiasm.

The concert closed with three numbers from Berlioz's "Damnation of Faust," the "Will o' the Wisps," "Dance of the Sylphs" and "Rakoczy March," which were much enjoyed.

O. B. B.

From EVENING POST,
New York City.
Address
Date JAN 12 1912

The Boston Orchestra.

A consistently good programme has come to be something of a rarity with the Boston Symphony Orchestra. Last night's concert at Carnegie Hall was no exception to this rule. It ended with the "Meistersinger" overture, to be sure, and, as this was excellently played, the audience went home in good humor. But the first two numbers were Debussy's "Iberia" and the César Franck symphony, and the fact speaks for itself. The Debussy work will be remembered from last year, when Gustav Mahler brought it out at a Philharmonic concert. No doubt, it contains moments of picturesque atmosphere and beauty of coloring, but for the most part it is the old story—dulness. Dulness, too, pervades the Franck symphony, though it has its oases. Both works were admirably done by the Bostonians.

The soloist was Josef Hofmann, who made his reappearance for the year, playing Rubinstein's G major concerto. One always feels devoutly thankful to the pianist who does not neglect his Rubinstein, and Mr. Hofmann is one of this number. There is a habit among supercilious musicians to look upon Rubinstein as outmoded, but by exercising a little intelligence and discretion artists can easily separate this composer's grain from his chaff, and convince the public of the gross errors of his detractors. Mr. Hofmann received a veritable ovation after his performance last night. It was a superb one, in truth, which not more than one or two living pianists could have equalled, and none surpassed. The concerto itself does not equal the D minor in melodic breadth and richness of content, though it is somewhat better than the one in which Josef Lhévinne was heard last week, and its slow movement is poetic. Mr. Hofmann conquered its technical obstacles with ease, and played with splendid quality of tone and great brilliancy of effect.

From EVENING GLOBE,
New York City.
Address
Date

BOSTON SYMPHONY TO PAY DR. MUCK $28,000 SALARY

BERLIN, Jan. 13.—Dr. Karl Muck, conductor of the Kaiser's Royal Opera in Berlin, has concluded negotiations with Col. Higginson to conduct the Boston Symphony Orchestra in 1913.

Dr. Muck will receive $28,000 for the season's work. It is said that Toscanini is the only conductor who ever received a greater salary. The highest salary the New York Philharmonic Society ever paid was $25,000. Herr Stransky, the present leader of the society, is understood to receive $10,000.

From WORLD
New York City.
Address
Date

MUCK RETURNS TO BOSTON.

BOSTON, Jan. 11.—The return of Dr. Karl Muck from Germany to the directorship of the Boston Symphony Orchestra after an absence of three years was announced to-day. Since leaving Boston Dr. Muck had been made general musical director of the Imperial theatres by the German Emperor.

From TIMES
Address New York City.
Date JAN 14 1912

THE BOSTON ORCHESTRA.

A Symphony by Haydn, a Suite by Enesco—Josef Hofmann Soloist.

The afternoon concert of the Boston Symphony Orchestra, completing the work of the third visit to New York, took place yesterday in Carnegie Hall. It played first Haydn's symphony in G, a familiar one variously known as No. 13 in Breitkopf & Härdt's edition, No. 8 in Peters's edition, by other numbers in other editions, "Letter V" in the London Philharmonic Society's catalogue, and No. 58 in the Paris Conservatory's catalogue. Now that a complete and definitive edition of all Haydn's works is in course of publication, may not the numbering of this edition be adopted, to the exclusion of all previous attempts, as the identification of his numerous symphonies and string quartets?

Mr. Fielder and his men delighted in giving a performance of this symphony of the utmost clearness and delicacy, crisp in rhythm, tonal loveliness, and transparency, and full of the spirit and joy of living that its four movements indorse. Georges Enesco's suite for orchestra, Op. 9, was another important number of the programme. It had been heard here before; Mr. Mahler produced it for the first time with the Philharmonic Society a year ago. It scarcely gave so much pleasure on a rehearing as it did at its first performance. The long prelude in unison for strings becomes tiresome before it finally merges into the slow minuet that follows it. The ear craves for harmony long before the end comes, and is not satisfied. And yet the interminable rhapsodizing of these things has a strange exotic charm, as if it belonged to the folk-song of some far-away people; and it seems a pity that the composer has sacrificed this charm to an idea that is so unsuccessful as that of his unison treatment. The slow "intermède" is not without interest and originality; there are fleeting suggestions of Gregorian tones in this, and some unfamiliar orchestral color.

In the finale there is brilliancy and dash, something barbaric in character; and, indeed, all this music has a touch of the Oriental. It suffers, however, from a monotony in the composer's style, which is probably born of inexperience. In his very suggestive little book, recently published, on "Musical Composition," Sir Charles Stanford several times remarks on the usefulness of rests, which are "one of the essentials of composition. A piece of music has to breathe, like a human being; the rests are the breathing places. The absence of them invariably results in stodginess and monotony." Mr. Enesco has kept most of his instruments at work most of the time, after he has emerged from his first movement, and the result goes far to corroborate Sir Charles's observation. There is a quality in the music, however, that marks its composer as not to be counted among the commonplace. The audience did not find much in it, and took a very languid interest. The last number was the group of orchestral pieces from Berlioz's "La Damnation de Faust."

Josef Hofmann was again the soloist, and played this time Chopin's F-minor concerto, a work that has not recently appeared often on the programmes of pianists. He played it with exquisite grace, tenderness, and poetry, yet without effeminacy, without a trace of sentimentality. The ravishing beauty of his tone in all its variety of color, the aristocratic phrasing, the delicate clarity of his articulation of the passage work that gave it nothing of dryness and took from it nothing of its shimmering opalescence—these and many other details of Mr. Hofmann's art were a source of unceasing delight.

EVENING TELEGRAPH,
Philadelphia, Pa.

OPERA *and* CONCERT

"La Boheme" for Only Time—Hofmann and Boston Symphony—Philadelphia Orchestra Resumes Season—Musical Events.

THE program of the third Boston Symphony Orchestra concert in the Academy of Music, Monday evening, with the exception of Josef Hofmann's pianoforte number, is made up entirely of French music, the composers represented being Debussy, Franck and Berlioz. Mr. Hofmann, whose only appearance this will be in Philadelphia during the season, will play Rubinstein's seldom heard Concerto in G major, No. 3. The first number will be Debussy's "Iberia." This is the second of three pieces for orchestra, grouped under the general title of "Images." The first, the "Gigue," is not yet published. The last, the "Ronde des Printemps," was the first that was made known to the public. "Iberia" is in three parts: "In the Streets and Waysides," "The Odors of the Night," and "The Morning of a Fete Day." The second movement (slow), is in Debussy's most delicate manner, while the others are vivid with Spanish color. The second number will be Franck's Symphony in D minor, already known here. Though regarded at first as abstruse and difficult to understand, it has, through repeated hearings and on account of better knowledge of modern French music, taken a place among the popular symphonies. The final number will be of the three familiar pieces from Berlioz's "The Damnation of Faust," "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March."

The Philade[illegible]

From TIMES,
Address Washington, D. C.
Date

Estabi 884

BOSTON SYMPHONY ORCHESTRA PLEASES CAPITAL AUDIENCE

Old Organization Gives Delightful Program—Hoffman Soloist.

The usual capacity audience greeted the Boston Symphony Orchestra at its third concert yesterday afternoon. An interesting though conventional program, comprising the "Leonora" Overture, No. 3, the Hadyn Symphony in G minor, and three numbers from the "Damnation of Faust," was warmly applauded.

Washington audiences have come to expect technical perfection from this great orchestra almost as a matter of course. In Dr. Fiedler's able hands, it is as a single solo instrument, responsive to the slightest wish of its conductor.

Beethoven's "Leonora," No. 3, the last and greatest of the Leonora overtures, was nobly given throughout, from the first grim chords of the introduction, pregnant with sinister foreboding, to the exultant paean of the finale.

Misguided persons who imagine that such masterpieces are the fruit of a momentary inspiration, will find it interesting to compare this overture with its predecessors of the same name. In no other way can one realize what weeks of agonizing toil were required to produce a Beethoven masterpiece.

Characteristic Work.

The Hadyn Symphony is a characteristic work of the "Addison of music." Exquisite in finish, eloquent with a rhetorician's disdain for all emotion not controlled by reason, it is a delightful contrast to the relatively crude productions of contemporary composers. The Largo with its winning melody, played by the cellos, with pianissimo embellishments by the violins, was especially effective.

The Berlioz numbers are but hints of the beauties of that colossal but much neglected opera which they serve to adorn. Those who have been raised on the sugary plantations of Gounod and Delibes will find it hard to believe that these pieces were written by a Frenchman; for in them are found qualities regrettably rare in French music—the absence of tawdry theatricalism and the profound musical (not literary) erudition.

Josef Hoffman was the assisting artist. His name is not new to concert goers. That rara avis, a youthful prodigy who outlived his knickerbockers, he has ever been recognized as a talented young pianist although until recently, he was not accorded the full measure of appreciation which his poetic and scholarly interpretations deserved. Some concert goers will remember an afternoon not many years ago, when his name, together with those of Kreisler and Gerardy was not enough of a drawing card to fill a local theater.

Tide Turns.

But the tide of public opinion has turned and Mr. Hoffman is the pianistic hero of the day. The F minor Concerto of Chopin, which he played, is one of the composer's earlier works.

Although somewhat eclectic in style, and hardly hinting at what the future Chopin was to bring forth, it is nevertheless, a vehicle admirably adapted to the naive lyricism of Mr. Hoffman's playing. Every moment was made delightful by the crisp technique and the limpid touch of the pianist. His best work was in the larghetto where the silvery notes of the piano against a sombre background of droning violins and pizzicato basses were particularly enchanting. JULIA MURDOCH.

From
Address
Date JAN 14 1912

Estabi

BOSTON SYMPHONY AGAIN.

Plays the Thirteenth Symphony of Haydn Effectively.

The Boston Symphony Orchestra gave a concert yesterday afternoon at Carnegie Hall. As a sort of counter-active to the Debussyism of Thursday night it played under the direction of Max Fiedler the Thirteenth Symphony of Haydn. The second movement was especially effective, while the last was rendered with remarkable grace and precision.

A suite for orchestra by Georges Enesco, a Roumanian, living in Paris, was more or less new to the audience. It pleases more by its ingenuity of treatment rather than by its fund of musical ideas, and may be characterized as moderately modern.

Three numbers of Berlioz were heartily welcomed by the great gathering of amateurs of good music who attend these concerts. They were the familiar trio from the Berlioz "Damnation de Faust," "The Dance of the Will o' the Wisps," "The Dance of the Sylphs" and the Rakoczy March. The soloist was Josef Hofmann, who played Chopin's Second Concerto amid customary enthusiasm.

From RECORD.
Address Philadelphia, Pa.
Date

JOSEF HOFMANN WITH ORCHESTRA

Boston Symphony's Program. Metropolitan Opera Company in Puccini's "La Boheme."

A SCHUBERT SYMPHONY

Murray Davey to Sing at Academy—Fortnightly Club—Leo Ornstein Recital.

The concert which the Boston Symphony Orchestra is to give in the Academy of Music tomorrow night is in many respects one of the most important that Conductor Max Fiedler has

ever designed for this city. Moreover, the concert gains decid[illegible] that it will mark the only appearance here this year of Josef [illegible] is in this country for a limited period under the exclusive control of the Boston Symphony Orchestra. With the possible exception of Paderewski, there is no pianist that draws larger houses or who is received with greater enthusiasm season. This condition is his due, because he is an artist of extraordinary attainment, and with all this is modest and unassuming and entirely devoted to his art.

The orchestral part of the program will be devoted to French music, the composers represented being Debussy, Cesar Franck and Berlioz. The Debussy work is the "Iberia," the latest published production of his genius. It is the second of a series of three works for orchestra which he groups under the title of "Images." The first, a "Gigue," is not yet published, the last, "Ronde des Printemps," was the first given to the public. "Iberia" was first performed at a Colonne concert on February 20, 1910. The first performance in the United States was by the Philharmonic Society, of New York, conducted by Gustav Mahler, on January 3, 1911. The Boston Symphony Orchestra played "Iberia" for the first time last April, repeating it at the tenth concert two weeks ago. It is in three movements, the titles of which are "In the Streets and Waysides," "The Odors of the Night" and "The Morning of a Fete Day." It may be said with the possible exception of the second movement, which is in Debussy's most delicate and "atmospheric" manner, "Iberia" is quite the most obvious work that he has produced. It reeks with color of Spain, and, while differing decidedly from such works as Rimsky-Korsakoff's Spanish Caprice and Chabrier's "Espagne," the impression left of Spain is said to be even more vivid than from either of the other works.

The second number will be Cesar Franck's superb symphony in D minor, a work which has come to take its place among the classics of French music. It is a work most beautiful in melody and is wrought with consummate skill.

The final number will be the three familiar pieces from Berlioz's "Damnation of Faust," the "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March."

Hofmann will play the seldom-heard concerto of Rubinstein in G major, No. 3.

From NEW YORK HERALD
Address
Date JAN 12 1912

Freakish Music Made Smooth by Men from Boston

Mons. Debussy's "Iberia" Symphony a Feature of Last Night's Symphony Concert.

Music that not so long ago hardly would have been considered sane sounded almost commonplace at the concert of the Boston Symphony Orchestra in Carnegie Hall last night in comparison with music that even more recently would have been acquitted of criminal intent only on the ground of insanity. For César Franck's D major symphony, a freak in 1889, seemed last night a smoothly flowing classic in comparison with Mons. Debussy's "Iberia."

This was not, as some might have supposed, a heated argument between a Frenchman and a Spaniard on the Moroccan question, with an intermezzo for refreshments, but a series of "Images" painted, not, as usual with Debussy, in pale pastels, but in the warmest colors of the modern orchestra, save in the second movement, "Les Parfums de la Nuit," a tone poem of imaginative and poetic mood.

On the other hand, "Par les Rues et par les Chemins" and "Le Matin d'un Jour de Fête," were insistently Spanish in rhythm and full of strange but interesting dynamic changes. Besides the ordinary instruments of the orchestra, "Iberia" called for xyolophone, celesta and three bells. Mr. Max Fiedler conducted it with precision, but not with the enthusiasm with which he threw himself into the Franck symphony, in which he produced several remarkably fine effects of massive tone. The third orchestral work of the evening was the "Meistersinger" prelude.

Mr. Josef Hofmann played Rubinstein's pianoforte concerto in G. When the composer himself gave this concerto in New York he explained it as representing a contest between the orchestra and the piano, the solo instrument seeking admission into the ensemble, being at first refused and not gaining its point until near the close of the work.

There was none of this last night. For if there was any closed door between pianoforte and orchestra the pianist battered it down from the start, playing with a power that, if brutal, was no less suited to the vigorous character of the composition. Indeed, it may be said that, save for the restraint properly exercised in the second movement, Mr. Hofmann's interpretation was remarkable for what may be described as Slavic abandon and rapture.

The large audience recalled him several times and there also was much applause for the orchestral numbers, especially after the Franck symphony.

From WORLD
Address New York City.
Date

Establis

JOSEF HOFMANN PLAYS WITH BOSTON SYMPHONY

Whenever the Boston Symphony Orchestra elects to play here it is assured of a warm welcome, no matter what the programme. Last night not a seat was vacant in Carnegie Hall when this fine body of musicians began its third evening concert of the season. One of the reasons for the interest was the reappearance of Josef Hofmann, the pianist.

It was unfortunate, however, that Hofmann selected so inferior a concerto as Rubinstein's No. 3 in G major. This work is very showy in spots and gives every opportunity for display. But music should rise superior to mere virtuosity. Hofmann played with every variety of tone demanded, splendid musicianship and a technique almost flawless. His efforts were enthusiastically received.

Cesar Franck's D minor symphony was the principal composition of the evening, and Max Fiedler's reading of it one of the best pieces of conducting he has done here. This work is one of eminently commendable construction, in which the musical thought is of lofty beauty.

Precisely why so weird a series of smaller orchestral compositions as Debussy's "Iberia" should be made a part of a programme after having been once heard is puzzling. Two of these three numbers, descriptively Spanish, are nothing but a mass of discords.

Wagner's "Meistersinger" prelude, like the remainder of the works, was played as only the Boston Symphony plays it.

[146]

EVENING SUN,
Baltimore, Md.

SYMPHONY DIRECTOR SWAYED WITH MUSIC

Fiedler Criticized For Gyrations As "Eroica" Number Was Given.

The Boston Symphony Orchestra, with the assistance of Josef Hofmann, pianist, as soloist, gave the third concert of the series at the Lyric last night.

Mr. Fiedler, the director, had selected the "Eroica Symphony" of Beethoven as the principal number of the evening. This work, which is the third in order of the celebrated nine by Beethoven, was originally entitled by the composer as "Sinfonia Grande Napoleon Bonaparte," in honor of the supposed champion of "liberty, equality and fraternity," but after Napoleon's proclamation as Emperor (May 18, 1804) Beethoven changed the dedication to read as follows: "Heroic symphony, composed to celebrate the memory of a great man." There are many opinions and views given upon the real meaning of the dedication and various explanations of the subject matter have been made by famous musicians and critics. However, not regarding the historical correctness of these sage remarks, but accepting this symphony on its value of absolute music rather than a prescribed program composition, one finds in it great nobility, stalwart expression, grandeur and stirring appeal.

Fiedler Became Picturesque.

Mr. Fiedler, led by heroic intentions and inspired by the interpretation of this great work, became picturesque in his poses, marking the rhythm in large phrases and outlines rather than deliberately giving a decided beat measure for measure. In a work that is not as familiar the orchestra doubtless could not have carried out so successfully the director's ideas of interpretation unless he had adhered more strictly to pulsation. These rhythmical attitudes may have been unintentional, yet they detracted from the main issue. They did not heighten the effectiveness, serving only as an exhibition of graceful gyration. Less fanciful action would have resulted equally in conveying this conception.

The orchestra delivered this symphony in parts with magnificent tone, and after Mr. Fiedler was given generous applause he had the members of the orchestra arise and share with him the continued plaudits.

Josef Hofmann evidently is warmly appreciated locally, judging by the ovation given to him before he seated himself at the piano. He played the Chopin F minor concerto. Grateful as this concerto is from a pianistic point of view, as music, it leads to little satisfaction. The themes are vapid and watery, and their orchestral treatment is not convincing. When the solo part comes from the finger tips of an executant as is Hofmann there is chance for kaleidoscopic coloring and display of the various departments of piano technique. Freshness of tone made phrases attractive, and through a wonderful mastery of touch this solo part became poetically interesting. The artist's personality entered into the playing of this work, and he toyed with its technical intricacies, giving these with ease, clarity and finish. Of course, he was given stormy applause, and had to repeatedly bow his acknowledgments.

Three From "Damnation Of Faust."

The three composition of Berlioz: "Minuet of the Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March," which form part of the scenes of "The Damnation of Faust," proved to show that this composer's knowledge of instrumentation was astounding. Fantastical effects and brilliant shades abound in the scores. The minuet is dependent upon the tone-coloring in the high woodwinds for its spicy penetration, while in the ballet a lovely undulating action is produced by simple string writing. The march is bombastic in its noisy instrumentation, but this ceremonial brilliance never fails to bring forth a quickening of the pulse. This tone clamor coming from a less capable body of players is not always as enjoyable as it was yesterday evening. Again in this interpretation Mr. Fiedler felt the pomp and swayed accordingly. When the almost austere manner of Herr Gerricks is recalled, or if we think of the dignified bearing of Herr Muck, the present director of the Boston Symphony begins to weigh in the balance in comparison to the former conductors, yet Mr. Fiedler has many temperamental

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MUSIC

The Boston Symphony Orchestra.

Mr. Fiedler and the Boston Symphony Orchestra played an old-fashioned symphony in the old-fashioned manner yesterday afternoon in Carnegie Hall to begin the third of the band's matinees for this year. It was the most familiar and, no doubt, the best loved of Haydn's symphonies—the one in G, No. 13, in the Britkopf & Hartel series. What is meant by the old-fashioned manner in this instance is that Mr. Fiedler did not sophisticate the work in any way. He did not "read" significances into it, did not meddle with its orchestration, nor attempt to fit it to the modern taste for things "hot in the mouth" by experimenting with its tempos or dynamic values. Yet the performance was remarkable in one respect—the orchestra, three times as large as that in Haydn's mind when he wrote the symphony, played it with a precision and lightness which brought up thoughts of the old ideals of chamber music, and also with a beauty of tone such as the composer never was privileged to hear, either at Esterhaz or in London. That much a reviewer may be permitted to say, even though he never sat at dinner with Prince Esterhazy and listened to the musical productions of his house servant Haydn; it is a fact which can be learned from the story of music's development.

After the symphony Mr. Josef Hofmann, who has taken part in all of the concerts given by the Boston Orchestra while en tour last week, played Chopin's pianoforte concerto in F minor with delightful clarity and loveliness of tone and sentiment; then Mr. Fiedler and his men brought forward a quasi novelty—Enesco's Suite, Op. 9, which had previously been heard here only at an afternoon and an evening concert of the Philharmonic Society a year ago. The music by the Rumanian gypsy failed to make a profound impression then, and failed again yesterday, when it received a much clearer and more interesting performance. The overlong first unison movement was particularly tiresome, despite Mr. Fiedler's efforts to give it variety by a nice distribution of nuances. After this, to conclude the concert, came the familiar orchestral numbers from Berlioz's "La Damnation de Faust"—the minuet of the Will-o'-the-Wisps, the ballet of Sylphs and the Rakoczy March—light entertainment for an audience of a Saturday afternoon.

H. E. K.

EVENING GLOBE,
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CONCERTS OF TWO DAYS.

Josef Hofmann, who it seems is limited to three appearances here this season, made the second of them as soloist with the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon. Mr. Hofmann played Chopin's F minor concerto, and his performance was in its way a model. There was no attempt to inflate the music, no attempt to read into it anything that is not there; nor was there, on the other hand, any suggestion of sentimentality. It is not the easiest thing in the world to-day for a great piano virtuoso to play this comparatively modest concerto of Chopin and make it effective within its limits. Just this Mr. Hofmann did on Saturday, and with a full appreciation of its exquisite beauty. It would scarcely be an exaggeration to call it a perfect performance.

Otherwise the programme was pleasing without inviting to lengthy comment. It began with a performance of Haydn's familiar G major symphony (No. 13 in the Breitkopf and Härtel list), which was admirably played, save for the excesive pace demanded in the finale by Mr. Fiedler, who has a penchant for turning an allegro into a presto. The orchestral suite by the Roumanian Enesco followed the concerto. It had been heard here before, but not to so good advantage.

The name of Wolf-Ferrari, which is seen and heard so much just at present, appeared last night on the programme of the last sonata recital in the series Mr. and Mrs. David Mannes have been giving at the Belasco Theatre. The work of his authorship played was a "Recitativo Adagio," from a sonata for violin and piano in A minor. It is modern in style, specifically Tristanish at times. In spite of the playing of Mr. Mannes it made a good impression. The programme included also sonatas by Bach, Beethoven and César Franck.

"Sudden indisposition" visited the opera flock again last night, but not with irreparable results, for Mrs. Rappold consented to sing the "Träume" for which Mme Orridge, the suddenly indisposed, had been announced. Mrs. Rappold was also on the programme for an "Ave Maria" by Max Bruch, and there were solos for Mr. Griswold and Mr. Smirnoff. The instrumental soloist was Harold Bauer, whose numbers were the G minor piano concerto of Saint-Saëns, and pieces by Schubert and Liszt.

From WORLD
Address New York City.
Date

BOSTON SYMPHONY IN PLEASING PROGRAMME

Hofmann in Chopin Concerto Ranks with Greatest of Living Pianists.

A well chosen and ably arranged programme was played in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra. It was of far greater interest than that given two nights before.

Haydn's G major symphony, the first of his second series, was the principal work, and was entirely different in character and tonal structure from the Franck D minor symphony heard at the previous concert. In this composition Haydn's admirable simplicity of form, his free melodic utterance and compact method were clearly shown. The orchestra played with beautiful tone and a spirit fitting the context of the work.

Georges Ernesco's Suite, Op. 9, first performed in America Jan. 3 by the Philharmonic Society, was a quasi-novelty for the enthusiastic audience that completely filled the hall. Though by a modern composer, it has no moments as trying to the ear as many of those supplied by Debussy and others with like tendencies. But Ernesco's work is well written and full of color. The composer was born in 1881 and is court violinist to the Queen of Roumania.

Josef Hofmann, making his second New York appearance this season, chose Chopin's second concerto in F minor, the brilliant and poetic qualities of which could scarcely been in more competent hands. That Hofmann is one of the first two or three living pianists was thoroughly demonstrated yesterday.

"The Will o' the Wisps," "Ballet of Sylphs" and "Rakoczy March" from Berlioz's "The Damnation of Faust" made up the closing orchestral group of an enjoyable afternoon of music exceptionally interpreted.

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Date JAN 9 - 191

SYMPHONY CONCERT.

Boston Orchestra and Harold Bauer Here Next Monday Night.

The famous Boston Orchestra will come to Parsons Theater next Monday evening for the second of the season's three concerts. Little need be added to this announcement to fill the theater with admirers of the band and their wonderful performances, but as the soloist for this engagement is one of the great pianists of all times, some information regarding Harold Bauer may be of interest. Mr. Bauer was born in London April 28, 1873. His

Harold Bauer.

father was German by birth, his mother English. He began his career as a violinist and played in public when but 9 years of age. In 1892 he decided to be a pianist and as such is almost wholly self-taught. Mr. Bauer makes his home in Paris and has journeyed on his concert tours throughout Russia, Germany, France, Spain, the Netherlands, Australia and South America and has made several tours of the United States. As a piano virtuoso of world-wide fame, no artist takes higher rank and Bauer's playing of the Schumann Concerto with Boston Orchestra will be anticipated by every music lover. Seats are on sale at Gallup & Co.'s music store.

Address N. Y. TRIBUNE
Date JAN 12 1912

MUSIC

The Boston Symphony Orchestra.

Mr. Fiedler put the admirable musicians from Boston to a dubious use at their concert in Carnegie Hall last night when he had them play that more than amorphous thing, Debussy's "Iberia," but he atoned for it later with so superb a performance of César Franck's symphony in D minor that it was possible to forgive him for giving the New York public music that it had already heard three times in less than as many months. As for "Iberia," with all its ingenuities of orchestral color, it failed of any other mission beyond that of showing the marvellous finish of the orchestra's playing. It was not surprising that the work failed in part. We know that much can be done and has been done in the way of juggling with the senses in music. In the idyllic scene in "Siegfried" Wagner does almost make the eyes hear and the ears see; but Wagner was never foolish enough to think that he could make the ears smell. A remark of the æsthetician Visdur put the awful thought into a critic's mind that if there were pictures which were ill smelling in the eye there might also be music which was a stench in the ear; and the critic made very unjust use of the notion against Tschaikowsky's violin concerto. Debussy's fragments of Spanish rhythm and melody, made to sound even more fragmentary by his harmonic and instrumental treatment, have a fascination for the connoisseur; but how far they fail to create the desired impression upon an audience of real (not affected) music lovers was shown by the failure of last night's almost wonderful performance. Themes written in whole tone scales are no more redolent of sweet perfume than themes frankly conceived in the older diatonic modes, nor can they be made so by ingenious and novel combinations of orchestral voices.

Mr. Hofmann, whom it is always a refreshment of the mind and emotions to hear, played the G major pianoforte concerto by Rubinstein in a style which was as sound and sweet as a nut—strong without boisterousness, sweet without sentimentalism. It might have been wished—no doubt was widely wished—that he had chosen something else to play, but the audience showed abounding gratitude for the happiness enjoyed. Then came the inevitable postlude to our orchestral concerts, the prelude to "Die Meistersinger von Nürnberg." No doubt it swept through the hall like a breeze from the north on a suffocating day. It could not fail of its effect after the Rubinstein platitudes, which are only one remove better than those of the concerto which Mr. Lhévinne played a week ago.

H. E. K.

EVENING WORLD,
From
New York City.
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Date JAN 12 1912

THE BOSTON ORCHESTRA PLAYS DUBUSSY'S "IBERIA."

The Boston Symphony Orchestra at Carnegie Hall last evening gave the first of its third pair of concerts for the season before, as usual, a crowded house. The programme was more or less modern in character, beginning with Debussy's "Iberia," which consists of three picturesque movements, Spanish in intent. But (with the exception of occasional interspersions of tambourine and castanet motives) the effect is largely that of the Far East. The ever changing pictures suggest the crowded bazaar rather than the languor of Spain. Of melodic design there is nothing. The whole beauty of the work lies in the tonal color which pervades the first two movements. The third makes one wonder if Debussy were trying to find out just how much chaos an audience would tolerate.

The second number was Cesar Frank's ideally beautiful symphony in D minor, which had a most notable rendition. The audience expressed its gratification again and again, and Mr. Fiedler generously insisted that the orchestra should share the applause.

The soloist was Josef Hofmann, who played in Rubinstein's third piano concerto with splendid vigor. It is a rather unsympathetic work, but he gave a most original and delightful interpretation of it, and it is to be regretted that the orchestra was not always quite in touch with him.

The final number was the vorspiel to "Die Meistersinger."

Newspaper Clipping Bureau in the World
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Beethoven's recently discovered symphony, the "Jena," was given its first performance in America by the Boston Orchestra last week, before an audience in which the musical fraternity was largely represented. The "Jena" Symphony was found at the University Library at Jena about a year ago. It is a work of Beethoven's early career, and, while interesting on this account, cannot be classed with his immortal nine.

From STAATSZEITUNG.

Address New York City.

Date JAN 12 1912

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Im Reiche der Töne.

Im Opernsaale der Academy of Music findet heute Abend unter den Auspizien des Instituts für Künste und Wissenschaften ein Konzert des rühmlichst bekannten Bostoner Symphonie-Orchesters unter der Leitung des Dirigenten Max Fiedler statt. In dem interessanten Programm, das Piecen von Hayden, Chopin, Enesco und Berlioz enthält, wirkt der hervorragende Pianist Josef Hofmann mit.

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Date JAN 12 1912

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Muck wieder in Boston.

Boston, 12. Januar. Es wurde heute bekannt gegeben, daß Dr. Karl Muck, der berühmte deutsche Kapellmeister, die Leitung des Boston Symphonie Orchesters wieder übernehmen wird, nachdem er drei Jahre lang abwesend gewesen ist. Seit er Boston verließ, ist Dr. Muck vom Deutschen Kaiser zum General-Musik-Direktor ernannt worden. Dr. Muck ist der zweite Dirigent des Boston Symphonie Orchesters, der auf diesen Posten zurückkehrt. Wilhelm Gericke, sein unmittelbarer Vorgänger, machte es ebenso.

From [illegible]

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Date JAN 12 1912

—Im Opernsaal der Academy of Music findet heute Abend unter den Auspizien des Instituts für Künste und Wissenschaften ein Konzert des rühmlichst bekannten Bostoner Symphonie-Orchesters unter der Leitung des Dirigenten Max Fiedler statt. In dem interessanten Programm, das Piecen von Hayden, Chopin, Enesco und Berlioz enthält, wirkt der hervorragende Pianist Josef Hofmann mit.

From WORLD

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Date

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An enthusiastic audience attended the third Boston Symphony concert, which was given in the Academy of Music last Friday evening, with Josef Hofmann as soloist. This was Hofmann's only appearance in Brooklyn during the present season. He is to play twice with the Symphony orchestra in New York and take part later in the year in a memorial concert, which will be his only appearances with orchestra in Manhattan. He has been brought over here by the Boston Symphony Orchestra, which for this year has exclusive command of his services. He played an excellent programme, including Chopin's Concerto in F minor for pianoforte and Orchestra No. 2, Haydn's sparkling and gay symphony in G major No. 13, which was followed by the concerto. The second part of the programme comprised Enesco's Suite, Opus 9, and three familiar compositions from Berlioz's "Damnation of Faust"—Minuet of the Will o' the Wisps, Dance of the Sylphs and the Rakoczy March. The name Enesco is new on Boston Symphony programmes here. Enesco is a Roumanian, thirty years old. He was a boy prodigy, having taken first prizes for violin and harmony in the Vienna Conservatory when he was eleven years, he then being a pupil of Joseph Hellmesberger, the elder. From Vienna he went to Paris, where he studied with Massenet, Faure and Marsick. There in 1899 he won first prize for violin playing. The Suite which the Boston Symphony played here was in four movements, the first two being played without a break. The first is called a prelude in unison, followed immediately by a slow minuet. Then came an intermezzo, and the finale was a wild Roumanian dance.

Newspaper Clipping Bureau in the World

From COURANT

Address HARTFORD, CONN.

Date JAN 12 1912

Establis

Boston Symphony Concert.

The Boston Symphony Orchestra with Harold Bauer, the famous pianist as soloist, will come to the Parsons Theater next Monday evening for the second concert in the series. With the added attraction of an artist of Bauer's rank, the orchestra will play to a crowded house. Max Fiedler will select a program from the best of the season's repertory and altogether the event should prove highly enjoyable. The demand for seats makes necessary a rule to hold tickets for no one later than tomorrow morning. Seats may be obtained of John M. Gallup & Co., No. 201 Asylum street.

Burton to [illegible] this After-

From EVENING WORLD,

Address New York City.

Date JAN 15 1912

Estab

JOSEF HOFMANN PLAYS WITH BOSTON ORCHESTRA.

The Boston Symphony Orchestra at its third afternoon concert at Carnegie Hall on Saturday played before a crowded house, with many persons asking in vain for admission. The programme was something of a popular one and, under Mr. Fiedler's direction, the performance was admirable. There was the beautiful, old-fashioned symphony of Haydn's in G major at the beginning, and some captivating excerpts from Berlioz's "The Damnation of Faust" at the end. Between these came Georges Enesco's suite No. 9, a modern work heard here only once or twice before, and Chopin's piano concerto in F minor, No. 2, op. 21, in which Josef Hofmann was the soloist. Mr. Hofmann, who has been playing in a series of concerts with the Boston Orchestra, was at his best. The beauties of the composition were disclosed by him with sane and wholesome musicianship as well as with poetic insight and sentiment.

From

Address

Date JAN 12 1912

BOSTON SYMPHONY CONCERT.

Austerely Modern Programme Is Heard at Carnegie Hall.

Est

The Boston Symphony Orchestra was heard last night at Carnegie Hall. The programme was an austerely modern one and comprised Debussy's extraordinary "Iberia." This was played just a year ago at the Philharmonic Society and was found to be difficult of enjoyment or comprehension. Mr. Fiedler gave an excellent rendering of it last night, but did not exactly develop any unsuspected beauties. Cesar Franck's C Minor Symphony was exquisitely played. Mr. Josef Hofmann, an artist whom we are almost tired of praising, was heard in the G Minor Concerto of Rubinstein. The concert concluded with the Prelude to "Die Meistersinger."

The orchestra will be heard to-morrow in a humaner programme.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date

Est

Boston Symphony Concert

The third of the Boston Symphony's series of concerts will take place at the Academy of Music next Monday evening the program, with the exception of the piano concerto to be played by Josef Hofmann, being made up entirely of French music. The first number will be Debussy 'Iberia," the second of three pieces for orchestra which are grouped under the general number of "Images." The symphony is to be Franck's D-minor, while the concert will be closed with three familiar selections from Berlioz's "The Damnation of Faust," "Minuet of Will o'-the-Wisp," "Ballet of Sylphs," and "Ra' zy March." Mr. Hofmann, who is to be the soloist, will, it is announced, make his only appearance in Philadelphia this season. He will play Rubenstein's Concerto in G-major, No. 2.

Newspaper Clipping Bureau in the World

From

Address

Date N. Y. [illegible]

Symphonie-Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters werden in Carnegie Hall kommenden Donnerstag Abend resp. Samstag Nachmittag unter Mitwirkung des berühmten Pianisten Herrn Josef Hofmann abgehalten, der am Donnerstag Rubinstein's G-dur-Konzert und am Samstag Chopin's F-moll-Konzert No. 2 spielt. Herr Fiedler dirigirt Donnerstag Debussy's „Iberia", Cesar Frank's Symphonie in D-moll und das „Meistersinger"-Vorspiel. In der Matinee dirigirt er Haydn's C-dur-Symphonie No. 13, Enesco's Suite op. 9 und drei Excerpte aus Berlioz' „Faust Verdammnis".

From

Address

Date

MUCK RETURNS TO BOSTON

Takes the Symphony Orchestra Directorship After Three Years' Absence.

Boston, Jan. 11.—The return of Dr. Karl Muck from Germany to the directorship of the Boston Symphony Orchestra, after an absence of three years, was announced to-day. After leaving Boston Dr. Muck was made general musical director of the imperial theatres by the German Emperor.

Dr. Muck is the second director of the Boston Symphony Orchestra to return to that post, his immediate predecessor, Wilhelm Gericke, [illegible]

From EVENING MAIL,

Address New York City.

Date JAN 15 1912

Establisl

BOSTON ORCHESTRA.

The Boston Symphony orchestra gave its matinee concert on Saturday before "standing room only." The presence of Josef Hofmann and the Chopin concerto in F minor added materially to the original charm of the orchestra. The chief interest in the orchestral offerings lay in the suite by Enesco, which has been heard here under the direction of the late Gustav Mahler. It is in the modern idiom of France, although it brings to mind more the treatment of Dukas than that of Debussy. Even the mastery of the Boston orchestra under Mr. Fiedler did not remove entirely some monotony and the impression that it is music to which one has to listen very intently. Not so the charming Haydn symphony, which Mr. Fiedler must have included as a tonic before making the modern plunge. "The Damnation of Faust" excerpts were also full of charm at the close of the programme.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date JAN 12 1912

Establi

DR. KARL MUCK COMING BACK

Will Again Direct Boston Symphony, Beginning Next Fall

Boston, Mass., Jan. 12.—Official announcement was made yesterday by the management of the Symphony Orchestra of the return of Dr. Karl Muck to be again its conductor, beginning with the concerts of next autumn. The announcement says:

"C. A. Ellis, manager of the Boston Symphony Orchestra, announces that at last it has been definitely settled that Dr. Karl Muck will return to Boston next fall to be the conductor of the Symphony Orchestra for a terms of years.

"Rumors of Dr. Muck's return have been published more or less of late, but all reports that the matter had been settled were decidedly premature. When he left Boston in the spring of 1908 it was generally understood that as soon as his engagement with the Royal Opera Company of Berlin was ended he would return to Boston to become the conductor of the Symphony Orchestra. Unexpected obstacles, however, have prevented his coming up to this time, and only now have the great efforts to keep him in Germany ceased to be made."

From EVENING STAR,

Address Washington, D. C.

Date

Est

Boston Symphony Orchestra.

The soloist at the Boston Symphony Orchestra's third concert of the present season at the New National Theater was Josef Hofman, who renewed the esteem that has always been entertained for him in this city by his performance of Chopin's concerto No. 2 in F minor. The orchestra, under the conductorship of Mr. Max Fiedler, rendered a program of the highest artistic interest with characteristic efficiency.

Newspaper Clipping Bureau in the World

From

Address HARTFORD, CONN.

Date JAN 11 1912

Boston Symphony Concert.

The ochestra, solo artist and program for the concert at Parsons's theater, Monday evening, cannot be excelled. Mr. Fiedler has chosen from the best numbers on Boston programs and will present music to satisfy the demand for something new and for the patron who enjoys more familia. compositions. "Iberia," for orchestra No. 2, by Claude Debussy, was performed by the Boston players in April of last year for the first time, and again in December, 1910. The first performance of the work anywhere was by the Colonne orchestra in Paris early in 1910.

Like all new compositions it has been received enthusiastically by all admirers of Debussy's strange idiom and only less warmly by the critic who accepts the old masters as his ideal. At any rate, music lovers of the city can enjoy the privilege accorded patrons of these concerts in Boston and elsewhere, of hearing the tonal creations of one of the world's most-talked-about composers at coming concert. Reserved seats on sale at Gallup & Co.'s music store.

From EVENING STAR,

Address Washington, D. C.

Date JAN 9 1912

Mrs. Taft attended the Boston Symphony concert this afternoon, having in her box with her Mr. and Mrs. Gordon Cummings and Mr. and Mrs. William Herron.

Established: London, 1881; New York, 18[illegible]

From POST,

Address Washington, D. C.

Date JAN 10 1912

HOFMANN AT THE NATIONAL.

Noted Pianist Appears as Soloist at Boston Symphony's Third Concert.

The name of Josef Hofmann on any program insures a capacity audience in Washington, where the famous young pianist is an especial favorite. Yesterday afternoon, as the soloist with the Boston Symphony Orchestra, at the National Theater, he won a firmer hold upon the affections of his public by the brilliancy and feeling with which he interpreted Chopin's Concerto No. 2 (F minor), in three movements. It was in the third part—allegro vivace—that Hofmann won heartiest recognition, but the adagio movement was especially appealing in the broad and searching sympathy of its interpretation. The orchestral accompaniment was most satisfying.

The symphony for the afternoon was Haydn's work in G major, which appeals more readily to popular tastes than the rigidly classical symphonies which this organization usually offers. The simple minuet form of the third movement evoked much greater applause than the more impressive first and second movements, while the spirited finale, with its romping dance measures, was a genuine delight.

The concert opened with Beethoven's overture, "Leonore," No. 3, and closed with "The Minuet of Will-o'-the-Wisps," "Ballet of Sylphs," and "Rakoczy March," all taken from Berlioz' "The Damnation of Faust." The ballet was a particularly happy selection, as it afforded Conductor Max Fiedler an opportunity to give a reading of the most delicate and persuasive character, a quality which is not often to be noted in his interpretations.

Newspaper Clipping Bure[illegible]

From

Address BALTIMORE, MD.

Date

SYMPHONY CONCERT SCORES TRIUMPH

Josef Hofmann, Pianist, Repeatedly Encored at Lyric.

With Josef Hofmann, pianist, as soloist the Boston Symphony Orchestra made its third appearance here this season at the Lyric last evening. Conducted by Max Fiedler, a musician and director of great ability, the orchestra gave the following program:

Beethoven—Symphony No. 3, in E flat major, Eroica, Op. 55.
I. Allegro con brio.
II. Marcia funebre; Adagio assai.
III. Scherzo: Allegro vivace; trio.
IV. Finale: Allegro molto.

Chopin—Concerto No. 2, F minor, for pianoforte and orchestra, Op. 21.
I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Berlioz—Minuet of Will-o'-the-Wisp, Ballet of Sylphs and Rakoczy March, from the Damnation of Faust.

Beethoven's symphonies stand out among the works of the old masters as possessed of marked individuality and the the third, or as it is better known, Eroica, gives a vivid portrait of the admiration of the composer for Napoleon, the general, the ebb of his admiration when the general turns ruler and the forecast of his untimely end, in the Marcia funebre, adagio assai. The Eroica is indeed a monument to the genius of the great composer and its rendition by the Boston Symphony Orchestra last evening was splendid. With the exception of a slight tendency on the part of the conductor to drag the music unnecessarily during the first part, the concert was excellently presented.

Hofmann maintained easily his artistic reputation. A Chopin concerto seemed hardly sufficient to develop in the artist the interest necessary for his best work; but he painted Chopin with such a wealth of tone color that his most critical auditors were delighted. His conception of Chopin is refined, even delicate, but the artist puts into the music a strength and virility that is remarkable. Hofmann's popularity with Baltimore music lovers was evinced in the applause that drew him to the front of the stage seven times after the concert.

In the third part of the concert Berlioz's Minuet of the Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March from the Damnation of Faust, the misleading spirit which was quite apparent in the beginning of the symphony seemed to return to the musicians, and the confusion was excellently played. The Ballet of the Will-o'-the-Wisps, an unique Berlioz composition, attracted much attention and was well played.

From EVENING NEWS,

Address Baltimore, Md.

Date

Josef Hofmann, whose only appearance in Baltimore during the course of the present season will be with the Boston Symphony Orchestra on next Wednesday evening, January 10, has elected to play Chopin's Concerto in F minor No. 2. Mr. Hofmann, a Pole himself, is one of the most notable interpreters of Chopin.

[b] [118]

From ...
Address ...
Date ...

The Conductor's Pay.

In the salary of another foreign conductor who is to come to this country to take charge of a symphony orchestra the limit of high pay is said to be reached. The amount that he will receive is reported to be more than any other organization ever paid under similar circumstances.

It has not been found in New York that the mere payment to a conductor has insured success of any kind to an orchestra. The Philharmonic Society paid $20,000 to a Russian conductor who did more to reduce the musical importance of the organization than any of his predecessors, whatever might have been paid to them. When a still larger sum was paid to the late GUSTAV MAHLER various influences combined to prevent him from accomplishing all that had been expected of the arrangement. So the society adopted the policy of paying to its conductor a price within reason. The result has encouraged the organization to carry out the same plan during the second year. Until it was announced that CARL MUCK was to receive the largest salary ever paid to any of its conductors by the Boston Symphony Orchestra, that organization had always controlled the services of the best available conductors, but it never treated them as if they were prima donnas of the baton or yielded to all their demands.

It was all but impossible to persuade MAURICE GRAU, the foremost American impresario of his time, that there was any public interest in the head of an orchestra. He framed this indifference in words that have become a proverb in amusements. He said the public would never pay merely to look at any man's back. How little heed is paid to this belief to-day is proved by the ease with which ARTURO TOSCANINI has succeeded in advancing his compensation at the Metropolitan Opera House year by year, until he now receives more than half again what was paid to the most expensive of its conductors under the preceding régime. This is indeed almost four times the amount ever paid to SEIDL or MANCINELLI.

With such a conservative body as the Boston Symphony Orchestra advancing its compensation to a sensational amount and the Metropolitan Opera House paying for its conductor such salaries as are customary to-day, the cost of the conductor is daily becoming more and more important in the production of music. So the fallacy of Mr. GRAU'S old theory seems demonstrated.

From POST
Address Washington, D. C.
Date JAN 7 - 1912

Boston Symphony Orchestra.

The only opportunity the Washington musical public will have to hear Josef Hofmann this season, and probably for several seasons to come, will be at the third Boston Symphony concert, to be given in the National on Tuesday afternoon, January 9, at 4:30 o'clock. Mr. Hofmann has come to America this winter by special arrangement with the Boston Symphony Orchestra, whereby that organization has exclusive control of his time.

In many respects the most brilliant episode of last year's soloists of the Boston Symphony concerts in Washington was the appearance here of this extraordinary artist. Those who remember him as a little boy seated on a high chair at the piano remember the glowing prophecies made of his future. Every promise of his success has been fulfilled, and today he is by all odds the greatest of the younger generation of pianists. At this concert he will play the Concerto in F minor by Chopin.

Mr. Fiedler has given much modern music in Washington, and his coming program reverts to the classics. The first number will be Beethoven's overture, "Leonora," No. 3. The second number will be Haydn's gayest, most sparkling symphony, that in G major, No. 13. This work was written just before Haydn left Vienna to live in London, and it belongs to the same group as the so-called, "Oxford" symphony. The final number will be the three familiar pieces from Berlioz's "The Damnation of Faust"—Minuet of Will-o'-the-Wisps, "Ballet of Sylphs," and "Racoczy March."

From TIMES
Address New York City.
Date JAN 1 ...

THE BOSTON ORCHESTRA.

French Music by Debussy and Franck Played—Josef Hofmann the Soloist.

The third evening concert of the Boston Symphony Orchestra, which was given yesterday, was more than half devoted to modern French music as represented by César Franck's symphony and Debussy's "Iberia," from his set orchestral pieces called "Images." Debussy's music was heard here last season when Mr. Mahler played it with the Philharmonic Society. It has not improved in the months that have passed and on another hearing. It is one of his latest compositions and it has missed much of the freshness and originality of his earlier pieces. It seems, indeed, to be constructed on a Debussy formula, from which the delicate and subtle essence has escaped. The elusive charm of Debussy's music that appears in "L'Après-Midi d'un Faune," but eluded even the composer in this. He has again imagined himself in Spain. For the suggestion of Spanish atmosphere he has shown a predilection in several of his earlier compositions, and has conveyed it with more success in them. The tonal color, to which alone, as we are informed by the programme notes, he attaches importance, is cruder and has strangely little of the finesse and poesy that give pleasure in other music of Debussy's. The pieces were played with great care and finish—perhaps a less obvious care and a less precise fininsh would more nearly have conveyed Debussy's purpose.

After this amorphous music Franck's symphony had a stately unity and symmetry and a noble seriousness. It is in the way of becoming well known to the New York lovers of music, since this was the fourth performance it has had here this season, and excellent as it is, there seems to be a lack of proportion here. The performance, which was superbly sonorous, rich and finished, gave great pleasure nevertheless. There was a burst of applause after each movement and so much at the end that Mr. Fiedler made his men all rise and take it for thmeselves.

There was a very warm welcome for Mr. Josef Hofmann, who was the soloist, and who after making a concert tour in America last season has returned for a series of performances with the Boston Symphony Orchestra. Pianists are hard put to it to find concertos with orchestra suitable to play. Many of the older ones have sunk beneath the horizon and there are few or none of substantial worth supplied by modern composers. It was perhaps partly this consideration and partly a feeling of laudable piety for his master that led Mr. Hofmann to revive Rubinstein's G major concerto in his repertory. It is at least more interesting, more musically valuable, than the one in E flat that Mr. Lhévinne exhumed the other day. But it is tedious, frail in substance and mostly of a tinsel glitter, that even Mr. Hofmann's kindling warmth, brilliancy and subtlety of performance could not make seem worth while. It was piano playing of the finest kind, but it was woefully misdirected.

The programme was brought to an end with the prelude to Wagner's "Die Meistersinger."

From EVENING NEWS,
Address Baltimore, Md.
Date ...

JOSEF HOFMANN TO PLAY AT CONCERT

Great Pianist Will Be Soloist With Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening, January 10. The soloist will be Josef Hofmann, by all odds the greatest of the younger generation of pianists. Mr. Hofmann, who reached this country just before Christmas, comes by special arrangement with the Boston Symphony Orchestra, whereby that organization has exclusive control of his services during his stay in America this season, and there is no chance of his appearing in this city again during this season and probably for several seasons to come, for it is not likely that he will return to America for two or three years. He has elected to play Chopin's second certo, in F minor, a work that he has made particularly his own.

Mr. Fiedler's programs in Baltimore this year have been devoted largely to modern and ultra modern music. It is the duty of an institution like the Boston Symphony Orchestra to keep alive the best the past has given to the world in music, as well as to show what the composers of today are doing. Following out this aim, Mr. Fiedler gives as the principal work at the coming concert Beethoven's "Eroica." It is significant that when the Orchestra last October had its thirtieth anniversary concert the two principal works presented were this "Eroica" of Beethoven and the "Unfinished" of Shubert. Although the symphony is itself more than 100 yeads old, it is regarded today as when it was written, one of the stupendous achievements in music.

The final number on the program, which contains in all three, are the three familiar pieces from Berlioz's "The Damnation of Faust," Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy March.

From INQUIRER
Address PHILADELPHIA, PA.
Date JAN 7 1912

THE BOSTON ORCHESTRA

Heard at the Academy of Music Last Night in Fine Program

The Boston Symphony Orchestra gave its third local concert for the season at the Academy of Music last night when, despite the unpleasant weather, it was heard with much enjoyment by a large audience in a varied and valuable program. Cesar Franck's symphony in D minor was the central feature of an arrangement which included a suite by Debussy entitled "Iberia," which had not been done here before, and three of Berlioz's most beautiful and characteristic compositions, the Dance of the Sylphs, the Minuet of the Will-o-the-Wisps and the Rakoczy March from the "Damnation of Faust."

It so happens, for these things are always coincidences, they must be, that the Franck symphony was played by the Philadelphia Orchestra earlier in the season, but as it is an extremely beautiful and poetic work, singularly full of spiritual fervor and imaginative power, it may be supposed that those who heard it on the previous occasion were not sorry to hear it again, especially as its performance by the Boston organization was one of great emotional eloquence and tonal charm and was distinguished by a penetrative analysis which exhibited the full significance of a somewhat abstruse and complicated score.

The Debussy series of tone pictures, which bear the titles of "In the Streets and Waysides," "The Odors of the Night" and "The Morning of a Fete Day," were also admirably done. They are supposed to be descriptive of scenes in Spain, and the attentive listener who is in symphony with the scheme and who is endowed with a reasonably active fancy will be able from time to time to recognize the pictorial purpose. Indeed, it may be said of the first and third movements that they may be followed fairly well without the use of a chart, diagram or key; but as concerns the second, the one that undertakes to communicate a sense of the "Odors of the Night," it can only be appreciated by the connoisseur in tone color and abnormal modulations.

Mr. Josef Hofmann was the assisting artist of the occasion, and with his immense technique he made easy work of the showy difficulties which Rubinstein has multiplied in his G major concerto for the pianoforte. It is not music which has any considerable intellectual or emotional value, but it is decidedly effective for its intended purpose, and young Hofmann played it in brilliant fashion, with a clear apprehension of its significance and a perfect mastery of its contents. He has developed into one of the most finished and satisfying of contemporary artists, and it is an added merit that he is so completely free from any kind of affectation. The next of these concerts is announced for February 19.

From ...
Address ...
Date ...

THE BOSTON ORCHESTRA.

Josef Hofmann Plays a Rubinstein Piano Concerto Seldom Heard.

The music performed at the third evening concert of the twenty-sixth New York season of the Boston Symphony Orchestra at Carnegie Hall last night was as follows: Debussy's "Iberia," which consists of three movements depicting Spain in one of her attacks of national indigestion; César Franck's symphony in D minor, Rubinstein's piano concerto in G major and Richard Wagner's prelude to "Die Meistersinger." The pianist was Josef Hofmann, who has come to this country especially to play with the Boston orchestra and incidentally to give a very few recitals.

Mr. Hofmann may or may not cherish in his secret soul a passionate love for his famous teacher's G major concerto, but even his skill as a pianist will hardly achieve the feat of making it generally popular. If anything could do it this would, for Mr. Hofmann's performance of the composition was something worth travelling many miles to hear.

The thematic material of the concerto is not remarkable in itself, nor does it develop anything remarkable in the working out. But it does offer opportunities to a great pianist to display some of the best traits of his technic and to disclose the treasures of his tone and touch. It is no news to music lovers now that Mr. Hofmann is become one of the greatest living masters of the pianoforte. He plays with authority, with brilliancy, with exquisite musical insight and with poetry of style. All of these qualities he displayed last evening, and in doing so he glorified the music which he had set himself to interpret. The audience received his playing with enthusiasm.

As for the Debussy sketches already mentioned they show all the idiosyncrasies of their composer and also his brilliant command of orchestral effects. Doubtless it is the latter which endears the music to conductors, and the performance of the work last evening by the Boston men under Mr. Fiedler was admirable.

Neither César Franck's symphony nor Wagner's prelude is in need of description at this time. The symphony has never had a better reading here than that which Max Fiedler gave it, with so much warmth and undertsanding. The orchestra acquitted itself splendidly and the applause proved that the audience thoroughly understood the value of the performance. The Boston organization will give its third matinée to-morrow and Mr. Hofmann will again be the solo performer.

From ...
Address ...
Date ...

BROCKWAY CRITICISES MAHLER FOR EGOTISM

In Lecture Hall, Academy of Music, yesterday afternoon, Howard Brockway, the American composer, gave the lecture-recital on the programme which the Boston Symphony Orchestra will present in the Opera House of that building this evening. He played first the Haydn Symphony in G major, of which he played illustrative bits, but gave the most of the time to the suite for orchestra, opus 9, by the young Roumanian composer, Georges Enesco, which has had but few performances in the United States. It was first given in Manhattan by the New York Philharmonic Orchestra, on Jan. 3 of last year, and in Boston by the Boston Symphony Orchestra, on April 1 last. Unable to obtain a copy of the score in a music store, Mr. Brockway used that from which the late Gustav Mahler led, finding in it as marked with blue pencil, in re-written orchestral passages, or in passages put an octave higher, etc., "a mutilation that is a surprising evidence of egotism in a great conductor. But," he continued, "I think to-morrow night you will hear it in its original form, for Mr. Fiedler is too good a conductor—he has too much respect for the work of a composer, to make such alterations of the score."

That there are, however, too many repetitions in the composition, was confirmed by Mr. Brockway, who ascribed some of this tendency to the youth of the composer. The Suite, in four movements, is made up of a prelude and a menuet lent which are played without intermission, an intermezzo and a finale. The first was called "very daring" and a "tour deforce," with harmonics suggested in the progression of tones, in one place being reminiscent of the third act of "Tristan and Isolde," although having decided individuality. The extraordinary handling of the base was noted and its quality of support for the rest of the orchestra. In pointing out evidences of Enesco's remarkable color sense, Mr. Brockway mentioned also the strong influence that he has evidently felt from the modern French school—he studied in Paris—finding in an incident in the woodwind a place where he shows the influence of D'Indy and Debussy. "Not even four hands on the piano can give this as it should be," Mr. Brockway said, as he played exquisite passages, showing in their unfolding how the portions allotted to the different choirs in the orchestra are built into the perfect whole, and calling attention especially to the strong feeling which appears in the minor, and the resolution in the major. "The close of this is one of the most remarkable orchestral effects that has ever been planned," he said.

In the intermezzo the low tones and the use of the harp are noticeable and in this movement the influence of Debussy is more than ever evident, while the finale is decidedly Slavic. When speaking of the music of the French school, Mr. Brockway said that it is as impressionistic as that school of painting in France, and that it is not to be taken apart and studied bit by bit, but to get the best from it, it must be heard by those who are in sympathy with it. To resolve a certain dreamy progression of notes into a chord—and Mr. Brockway played both progression and chord—produced a sound that was likened to "a distant locomotive or a factory whistle."

From RECORD,
Address Philadelphia, Pa.
Date ...

BOSTON SYMPHONY

Josef Hofmann Heard in Rubenstein's G Major Concerto.

The Academy of Music held one of the largest audiences of the season last night, when the Boston Symphony Orchestra, with Josef Hofmann as soloist, appeared. The program was opened with Debussy's Iberia "Images," a composition in three movements, overburdened with an elaborate and illogical program calling for a musical setting first of "The Streets and Waysides;" second, "The Odors of the Night," and lastly, "The Morning of a Fete Day." As there is little or no variance in the manner in which these widely-diversified events are treated, the absurdity of the attempt to translate them into a musical idiom is at once exposed. There is much of Debussy's music that gives pleasure. The Iberia "Images," however, is below the general standard of his work and does not merit any serious attention. As a contrast, the magnificent D Minor Symphony of Cesar Franck was overwhelming in its grandeur and simplicity. It does not seem possible that two musicians dealing in an art so scientifically exact as the art of music, living practically in the same age, subjected to the same general environment, and almost countrymen, Franck, born a Belgian, but of France for the greater part of his life, could have produced music so different in every particular. The genius and sanity of Franck would seem sufficient to steady this generation of French composers, but the craze for individuality has apparently run away with the better judgment of the majority.

Fiedler gave a wonderful interpretation of the symphony, bringing out in a scholarly manner the many beautiful themes, and giving to the whole work an artistic proportion and development that left nothing to be desired. The work of the orchestra was superb, and drew from the audience enthusiastic applause.

Josef Hofmann was given a rousing reception. His playing of the difficult, if rather superficial, Rubenstein "Concerto" in G major revealed the phenomenal technical facility of which he is master. The work furnished him an opportunity to display his absolute command of the keyboard. Tremendous octaves, runs of dazzling brilliancy, sparkling arpeggios and a tone so loud that it could be heard continually above the orchestral ensemble formed the striking parts of his performance. If his tone was harsh rather than resonant, one overlooked it in the stupendous impression made. The andante was played with a beautiful tonal quality and an expressiveness quite new in Hofmann's work. He was brought out repeatedly in the hope, no doubt, of an eventual encore; Hofmann's dignified manner and self-contained style of playing are commendable in an artist subjected to such continual

Newspaper Clipping Bu... PUBLIC LEDGER

From PUBLIC

Address PHILADELPHIA, Pa.

Date

BOSTON SYMPHONY

Josef Hofmann the Soloist in Rubinstein Concerto.

PROGRAMME.

"Iberia," Images for Orchestra...Debussy
D Minor Symphony.....Cesar Franck
Concerto for Piano and Orchestra, G Minor No. 3, Rubinstein.....Josef Hofmann
Minuet, Ballet and March from "Damnation of Faust".....Berlioz

The Academy was filled last night to hear the concert of the Boston Symphony Orchestra, with Max Fiedler conducting and Josef Hofmann as the soloist. The least-liked number on the programme opened it. Tribute must be paid to the extraordinary skill of the interpreters—the men from Boston revel in such a chance to display their virtuosity—and that the music came short of any lasting or profound appeal was no fault of the players or of the conductor, w spared no pains to throw light on ev the smallest devious intricacy of score. But what is it all about? Wh is one left at the expiration of the la twisted tuba of tone-color? The mot tion of the work, its harmonic thes is supposed to be the commingled noise of city streets awake and asleep. B is not the real noise enough? Do "ci people" want any more of it than they already hear through the thoughtfu providence of the motorman, the milk man and the family next door? It wa thought that Strauss had said the las word in the domestic symphony; but her is one word more.

After these extraneous quiddlings an quirkings of tortured instruments an music put to perverted uses, how one comes back with relief to the basic re ities and firm, heroic outlines of suc symphony as this of Cesar Franck s man has much to say, he clearl oks it out and th mulates hi ught f ch t to migh were he a musician. Bu the music is not classically austere—warm human pulse throbs through it—ou of the heart it comes and to the heart goes. The Berlioz excerpts were playe in brilliant fashion, with the broad a full diapason when required, and th graceful felicities of the lighter vein i their own place.

But the feature of the evening was th truly magnificent performance of Mr Hofmann. He played with commandin, vigor and assurance—as though with a inexhaustible reservoir of power to call upon at will. There seemed to be nothing that he could not do with the musical notation; the playing had not merely the cold virtue of faultlessness, but the sweet and singing fluency of the perfection of art in combination with entire sincerity of workman-like purpose. At the close of the first movement the house awoke to a tumult of enthusiasm, repeated and outdone at the end, when the rule against encores acted as a just barrier to a further prolongation of the delight of the hearers. Mr. Hofmann has never played better in Philadelphia.

The First Established and Most Complete
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From

Address

Date

BOSTON SYMPHONY AT CARNEGIE HALL

Es... k, 1...

Joseph Hofmann, Celebrated Pianist, Heard; Programme of a Mixed Variety.

Max Fiedler, with the Boston Symphony Orchestra, and the celebrated pianist, Josef Hofmann, gave a concert at Carnegie Hall last evening, at which the programme was of a mixed variety.

There was no new work to elucidate, the inclusion of which has been a customary feature of Mr. Fiedler's programme. Instead, the orchestra played, for the first time in this city, a portion of Debussy's "Images pour Orchestra," individually entitled "Iberia."

The work was introduced to New York concert patrons a little more than a year ago by the late Gustav Mahler. In this composition Debussy almost reaches the limit in dissonances; it has even been called "discordant music." As a tone picture of Spain it possibly is meant to suggest that country during a revolution—it certainly suggested something of the sort among the musicians last evening.

Cesar Franck's symphony in D minor was peaceful by contrast, and yet that composer was in reality the father of the Debussy style of composition. Mr. Fiedler's conducting was marked by a splendid command, excellent judgment in emphasis and superb tone color. The orchestra responded to a man and gave a reading worthy of both the composition and the society's reputation for artistic presentation.

Although the splendid performance of the French symphony was received with the usual discreet applause of the Boston symphony patrons, Josef Hofmann's stupendous playing of the Rubinstein concerto in G major roused these sedate music lovers to the wildest enthusiasm. This is perhaps the most thankful of Rubinstein's great works, and when interpreted with such poetry and power, such feeling and sympathy as it received last evening, it is undoubtedly one of his most interesting.

The concert ended with the Prelude to Wagner's "The Maesteringers of Nuremberg," performed by the or... with characteristic skill and

From EVENING MAIL,

Address New York City.

Date

BOSTON SYMPHONY ORCHESTRA CONCERT

Josef Hofmann, as Soloist, Again Proved Himself Past Master in All That Is Best in Piano Playing—Applause Greeted Tetrazzini in "Rigoletto" at the Metropolitan.

By EMILIE FRANCES BAUER.

The Boston Symphony orchestra for its third pair of concerts, the first of which was given last night, present Josef Hofmann as soloist, and it is certain that there is no more welcome pianist before the public than he who has been watched through all phases of his development. When during a season there are five or six pianists of such proportions as those now in the concert field of America, it naturally becomes difficult to find enough piano concertos to go around, and for this reason a great many are unearthed which were originally intended for oblivion.

It was one of these that Hofmann brought forward last night, the third of Rubinstein, which, with all the superb qualities he brought to it, did not rise to the requirements of a really inspired work of value or of distinction. The artist was so infinitely superior to his medium that there might have been a question of taste involved, even though Hofmann took this means of paying tribute to his teacher. In all that is included in the greatest and the best of piano playing, again, Hofmann proved himself a past master, and the orchestra gave him the usual Boston Symphony support, which is all encompassing.

DEBUSSY'S "IBERIA."

Fiedler made his programme to include the Debussy "Iberia," from the orchestral pieces; "Images," played here for the first time at one of the last concerts given by the late Gustav Mahler, and the Cesar Franck symphony. In the latter the orchestra did some of the most brilliant and effective playing of its career, and Fiedler gave the noble work a masterly and impressive reading, which offset in a measure the rather ineffective playing of the Debussy music, ineffective because it was too strongly set forth in themes, development and musical line.

If Debussy represents anything in the musical scheme, his music must be taken in the way of atmosphere, filmy, indefinable, therefore undefined, and it is difficult for a routine master like Fiedler and others to relinquish the strong element of rhythm in a work teeming with complexities which must melt into a cloud of sound rather than be meted out in measures of certain lengths and clarity.

The programme was brought to a close by a spirited performance of the prelude to "Die Meistersinger."

Tetrazzini sang Gilda in "Rigoletto," would make it seem as though there were a la...er public for music of this nature than interpreters of the same. The ...soprano was in excellent voice and s...g the role with all of her old-time bri...ncy. Her "Caro Nome" will always b...one of the great achievements of th...ater day stage of this school, and t...re was much applause for it last nig... Dinh Gilly was heard in the title ro... an important part for the young sing... young at least in roles of this descri...on, and he acquitted himself credit...y. Smirnoff, the Russian tenor, sa... the part of the Duke with a voice ...hich showed agreeable qualities from ...e to time. Mme. Maubourg's Madd...na was one worthy of the best stage ...l lent much to the performance. Th... same may be said of De Segurola's ...arafucile.

Indisposition ...ems to follow the shining marks at t... opera house, the latest one to succum... being Scotti, who was announced to ...ng Scarpia to-night. Amato, who h... been out of the casts for more than ...eek, will sing the role instead. Miss ...rrar will sing the titular part.

From STAATSZEITUNG,

Address New York City.

Date JA... 12 1912

Dr. Muck wieder in Boston.

Er wird nach dreijähriger Abwesenheit die Leitung des dortigen Symphonie-Orchesters wieder übernehmen.

Boston, Mass., 11. Januar. Heute wurde hier bekannt gegeben, daß Dr. Karl Muck nach dreijähriger Abwesenheit in Deutschland hierher zurückgekehrt ist, um die Leitung des Bostoner Symphonie-Orchesters zu übernehmen. Seitdem Dr. Muck von hier abwesend war, ist er bekanntlich durch Kaiser Wilhelm zum Generalmusikdirektor ernannt worden. Er ist der zweite Dirigent des Symphonie-Orchesters, welcher auf den Posten als Dirigent zurückkehrt. Sein unmittelbarer Vorgänger war Wilhelm Gericke, der zwei Saisons lang Dirigent des Symphonie-Orchesters gewesen ist.

Newspaper Clipping Bureau in the World

From TIMES

Address

Date JAN 13 1912

Boston Symphony Orchestra.

The Boston Symphony orchestra, Max Fiedler, conductor, and Harold Bauer, pianist, will give a concert at Parsons's theater on Monday evening at 8:15. The program follows:

Franck—Symphony in D minor.
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Schumann—Concerto in A minor, for Pianoforte and Orchestra, Op. 54.
I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.
Debussy—Iberia: "Images" pour Orchestre, No. 2.
I. Par les rues et par les chemins.
II. Les parfums de la nuit.
III. Le matin d'un jour de fete.
Berlioz—Rakoczy March, from "The Damnation of Faust."

Reserved seats and tickets of admission to the gallery can be obtained at John M. Gallup & Co.'s store.

From EVENING STAR,

Address Washington, D. C.

Date DEC 31

From

Address

Date JAN 14 1912

Mastery of the Piano Shown by Mr. Hofmann

Chopin's F Minor Concerto His Big Task at Boston Orchestra Concert.

Turning away real money from the box office for lack of room was one of the unusual features of yesterday afternoon's Boston Symphony Orchestra concert at Carnegie Hall. The soloist again was Mr. Josef Hofmann, the pianist. He played Chopin's F minor concerto with absolute composure, technical mastery and beauty of tone. So evenly did he balance all these qualities that it might have been a momentary relief to his playing had he imposed sentiment more in the larghetto. He was applauded enthusiastically and recalled many times.

There were no actual novelties in the orchestral part of the programme, conducted by Mr. Max Fiedler, but the Suite Opus 9, by Mr. George Enesco, is practically unknown here. The composer is court violinist to the Queen of Roumania and is still a young man, but this music proves that he has found his mode of expression. It is exceedingly interesting, despite the bizarre effects of the third movement, which suggest a Debussy on an excursion to Roumania. It was wonderfully played, particularly the first movement, where all the strings are heard in unison.

Haydn's Symphony No. 13, with which the concert began, was played with reverence and beauty of tone, and the three excerpts from Berlioz's "Damnation de Faust," at the end of the concert, showed the virtuosity of the orchestra displayed to its fullest degree. The "Ballet of Sylphs" waltz was exquisitely done, and the final "Rakoczy March" was thundered forth with heroic effect that aroused great enthusiasm.

From EVENING STAR,

Address Washington, D. C.

Date DEC 31

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra in the New National Theater Tuesday afternoon, January 9, will be of particular interest because Josef Hofmann will be the soloist, and this will be his only appearance here this season, and probably for several seasons to come.

Josef Hofmann is conceded the greatest of the younger pianists. He comes to America for the sole purpose of playing in a series of concerts with the Boston Symphony Orchestra, which for the time being has entire and exclusive command of his time. It has consented to one recital in New York and one in Boston. Mr. Hofmann arrived in America shortly before Christmas and has been spending the holidays on his American estate in Aiken, S. C.

He was one of the soloists with the

[120]

From EVENING SUN, New York City.
Address
Date JAN 12 1912

FIEDLER HAS HIS RIOT CALL, HOFMANN PLAYS RUBINSTEIN

Boston Symphony Visitors Let the Sunshine In on Eve of Blizzard—"Rigoletto" with Richard Strauss Variations—A "Tosca" Shakeup.

There is balm in Gilead. The reserved and critical audience of New Yorkers who pack Carnegie Hall to the doors ten times each winter, a thing that occurs only at the Boston Symphony Orchestra visits here, chose the psychological moment last evening to show Max Fiedler what the city of Seidl and Theodore Thomas thinks of him. It bided its time through the vague Debussy "Images." These trifles, light as soap bubbles blown in green moonshine, depict an "Iberia" where no Spanish dances resound.

The composer of "Pelleas and Melisande" and tone poet of "The Sea" found little common feeling with English Borrow and his book, nor with such fellow-countrymen as rhapsodic Chabrier and Bizet, whose gypsies drank deeper of the "Romany Rye." Debussy's point of departure is that of Offenbach. "In the Streets and Waysides," who hears strange, cacophonous cries like the Paris gamins in Charpentier's "Louise." His final "Morning of a Fête Day" is a "Marche Lointaine," remote indeed from mirth. But this clever Debussy placed between the two his most characteristic airs, gentle as the breath of a sleeping child, in the "Perfumes of the Night." It should be performed to a burning of incense on the stage.

Boston's hundred players "let the blessed sunshine in" with the finest performance that this town has heard of the great, grim symphony in D minor of Cesar Franck. A programme note recalled how French doctors disagreed with Franck, or his music with their epicurean digestions, a short twenty years back. "That a symphony?" exclaimed a professor of the Conservatoire. "But whoever heard of writing for the *cor Anglais*?" And Charles Gounod, "escorted by a train of adulators, male and female," at another door, had fulminated a kind of papal decree that this work was nought but incompetence pushed to dogmatic lengths.

Franck's family asked him on his return from the première, "Well, were you satisfied with the effect on the public?" To which "Papa" Franck replied with beaming countenance, "Oh, it sounded well, just as I thought it would." Last night it "sounded" superlatively well. The sombre, sluggish, masculine vigor of its stained-glass attitudes became transparent and illuminating. And at the pause in the programme, Carnegie Hall rang with shouts for Conductor Fiedler, who will yield his place, as officially told from Boston yesterday, to the brilliant Carl Muck returning next year. Fiedler bowed till he blushed to the roots of his iron gray hair, and at last he motioned for the band to stand up and cover his confusion.

For Josef Hofmann, once the "wonder-child," who will be a man of five and thirty this coming Jan. 20, there was the expected ovation. Master of the despised piano to-day as is no other artist in the world save one, Hofmann came to America for his seventh tour only to make the round of cities with the Bostbn Symphony. There will be some recitals thrown in. He played last night, not his own Fourth Concerto, but the equally unfamiliar Third of his master, Rubinstein. Again a personal programme note was worth quoting. It is said that Rubinstein, when he played the concerto in New York, in 1872, finding at a rehearsal that the close of the last movement caused the orchestra trouble, gave the following explanation of the concerto;

"In the first movement, the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consideration, and decides to test the capabilities of the piano. After frequent consultations and trials, the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement, the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, single instruments express their opinions. The decison is again adverse. Now the pinao loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt, the concerto closes."

Such a performance as Hofmann gave of the middle part is rarely to be heard. The hush over all the house was amazing. The concerto is not "popular," but so once was not the "Meistersinger" overture that closed the evening to a full house which waited for Wagner's weaving of a song of songs.

Tell it not in Gath, but the city that this week had faced a Bonci without his mustache must also prepare to know a Hofmann whose crown of hair, longer than last year, seemed to show through the opera glass its first touch of Alpine snow. The mature Hofmann carries his medium years with the lightness of our own Joseffy.

Newspaper Clipping Bureau in the World
From HARTFORD, CONN.
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Date JAN 6 1912

Boston Symphony Orchestra.

The second of the series of concerts by the Boston Symphony Orchestra will be given at the Parsons Theater Monday evening, January 15. On this occasion Harold Pauer, one of the world's greatest piano virtuosos, already a prime favorite with the musical public, will appear as soloist, playing the Schumann "Concerto in A Minor," for piano and orchestra. The work is considered by many musicians the most delightful of all piano concertos and, as Mr. Bauer excels in the interpretation of Schumann, the selection is excellent. The program of orchestral numbers duplicates that of the Boston Symphony Orchestra's concert in New York on Thursday evening of the coming week. Subscribers have taken many season tickets and as the demand for seats for the coming concert will be great, the management cannot hold reservations later than Saturday morning, January 13. The sale opens tomorrow morning at John M. Gallup & Co.'s music store, No. 201 Asylum street.

From SUN,
Address Baltimore, Md.
Date

Boston Symphony.

The third concert of the Boston Symphony Orchestra will be given in the Lyric next Wednesday evening. The soloist will be Mr. Josef Hofmann, acclaimed the greatest of the younger generation of pianists. Mr. Hofmann, who reached this country just before Christmas, comes by special arrangement with the Boston Symphony Orchestra, whereby that organization has exclusive control of his services during his stay in America this season, and there is no chance of his appearing in this city again this season and probably for several seasons to come. He has elected to play Chopin's second concerto in F minor, a work that he has made particularly his own.

Director Fiedler's programs in Baltimore this year have been devoted largely to modern and ultra-modern music. It is the duty of an institution like the Boston Symphony Orchestra to keep alive the best the past has given to the world in music, as well as to show what the composers of today are doing. Following out this aim, Mr. Fiedler gives as the principal work at the coming concert Beethoven's "Eroica," which, although more than 100 years old, is regarded today, as when it was written, one of the stupendous achievements in music.

The final number on the program, which contains in all three, are the three familiar pieces from Berloiz's "The Damnation of Faust," "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March."

Newspaper Clipping Bureau in the World
From HARTFORD, CONN.
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Date JAN 10 1912

Boston Symphony Concert.

Of Harold Bauer, who will appear as soloist at the Boston Symphony concert at Parsons's theater Monday evening, the critic of the New York Times has this to say: "His performance was a revelation of beauties that are rarely brought to the knowledge of the musical public in a pianist's recital; and this was due in part to the nature of the program he had selected, but also to the marvelous eloquence of his interpretation of the music. Never has he risen to so high an artistic stature, never has his playing been so charged with poetic rapture, and never has it so irresistibly appealed to the hearts of his listeners. And what a sound, manly art it is, tender with the tenderness of strength, thrilling with the emotions of a whole man." On Monday evening Mr. Bauer will perform the solo portion of Schumann's concerto for piano and orchestra. The entire program is exceedingly attractive and the concert will undoubtedly be numbered among the best ever presented by the famous organization in our city. Reserved seats obtainable at John M.

[12]

Newspaper Clipping Bureau in the World
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Date JAN 12

DR. KARL MUCK COMING BACK.

Will Again Direct Boston Symphony, Beginning Next Fall.

BOSTON, Jan. 11.—Official announcement was made to-day by the management of the Symphony Orchestra of the return of Dr. Karl Muck to be again its conductor, beginning with the concerts of next autumn. The announcement says:

"C. A. Ellis, manager of the Boston Symphony Orchestra, announces that at last it has been definitely settled that Dr. Kark Muck will return to Boston next fall to be the conductor of the Symphony Orchestra for a term of years.

"Rumors of Dr. Muck's return have been published more or less of late, but all reports that the matter had been settled were decidedly premature. When he left Boston in the spring of 19[illegible] generally understood that as soon as engagement withthe Royal Opera pany of Berlin was ended he would turn to Boston to become the conductor of the Symphony Orchestra. Ultimate obstacles, however, have prevented coming up to this time, and only have the great efforts to keep him here many ceased to be made."

From AMERICAN
Address
Date

Pianist Hofmann to Play Here.

Josef Hofmann, the pianist, will make his only appearance here of the season at the concert of the Boston Symphony Orchestra, to be given under Fiedler's baton in the Academy of Music to-morrow night.

The orchestral part of the program will be devoted entirely to French music, the composers represented being Debussy, Cesar Franck and Berlioz. The Debussy work is the "Iberia," the latest published production of his genius. It is the second of a series of three works for orchestra which he groups under the title of "Images." The first, "Gigue," is not yet published; the last, "Ronde des Printemps," was the first given to the public.

"Iberia" was first performed at a Colonne concert on February 20, 1910. The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911. The Boston Symphony Orchestra played it for the first time last April, repeating it at its tenth concert two weeks ago.

It is in three movements, the titles of which are "In the Streets and Wayssides," "The Odors of the Night" and "The Morning of a Fete Day."

The second number will be Cesar Franck's symphony in D minor. The final number will be the three pieces from Berlioz's "Damnation of Faust," the "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March."

Mr. Hofmann will play the concerto of Rubinstein in G major, No. 3.

From EVENING SUN,
Address Baltimore, Md.
Date

THIRD BOSTON CONCERT

Orchestra Will Be At Lyric Next Wednesday Evening.

The third concert of the Boston Symphony Orchestra will be given at the Lyric Theatre next Wednesday evening. The soloist will be Josef Hofmann. He has elected to play Chopin's second certo in F minor, a work that he has made particularly his own.

Conductor Fiedler gives as the principal work at the coming concert Beethoven's "Eroica." The final number on the program are the three familiar pieces from Berlioz's "The Damnation of Faust," Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rakoczy march.

From POST
Address Washington, D. C.
Date

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra in Washington, which will be given in the National on Tuesday afternoon, January 9, will gain particular interest through the fact that Josef Hofmann will be the soloist, and this will be his only appearance here this season, and probably for several seasons to come. Hofmann comes to America for the sole purpose of playing in a series of concerts with the Boston Symphony Orchestra, which for the time being has exclusive command of his time. It has consented to one recital in New York and one in Boston. Mr. Hofmann arrived in America shortly before Christmas and has been spending the holidays on his American estate in Aiken, S. C.

Hofmann was one of the soloists with the Boston Symphony last season, and he made an extraordinary impression on those who heard him. All the promise of his precocious youth has been fulfilled, and today he stands with Paderewski as one of the greatest pianists the world has ever known.

Address
Date JAN 12 1912

DR. KARL MUCK COMING BACK

Boston Symphony Orchestra to Have Onetime Director Again.

Boston, Jan. 11.—The return of Dr. Karl Muck from Germany to the directorship of the Boston Symphony Orchestra after an absence of three years was announced to-day.

Since leaving Boston Dr. Muck has been made general musical director of the Imperial Theatres by the German Emperor. Dr. Muck is the second director of the Boston Symphony Orchestra to return to that post, his immediate predecessor, Wilhelm Gericke, serving two terms.

From EVENING GLOBE,
Address New York City.
Date

DR. MUCK BACK TO BOSTON SYMPHONY

BOSTON, Jan. 11.—The return of Dr. Karl Muck from Germany to the directorship of the Boston Symphony Orchestra after an absence of three years was announced to-day.

Since leaving Boston Dr. Muck has been made general musical director of the imperial theatres by the German emperor.

Dr. Muck is the second director of the Boston Symphony Orchestra to return to that post, his immediate predecessor, Wilhelm Gericke, serving two terms.

From TIMES
Address New York City.
Date JAN 12 1912

TO PAY DR. MUCK $28,000.

Boston Symphony Will Give German Conductor a Record Salary.

By Marconi Transatlantic Wireless Telegraph to The New York Times.

BERLIN, Jan. 12.—It is announced that Dr. Karl Muck, the celebrated conductor of the Kaiser's Royal Opera in Berlin, has finally concluded the long-pending negotiations with Col. Higginson on behalf of the Boston Symphony Orchestra to conduct that organization in 1913.

Dr. Muck will receive the almost unprecedented salary of $28,000 for one season's work. It is said that Signor Toscanini is the only conductor who ever received a greater salary. The highest salary which the New York Philharmonic Society ever paid was $25,000. Herr Stransky, the present leader of the society, is understood to have accepted the position for $10,000.

From PRESS
Address PHILADELPHIA, PA.
Date

The concert which the Boston Symphony Orchestra is to give in the Academy of Music to-morrow night, is in many respects one of the most important that Conductor Max Fiedler has ever designed for this city. Moreover the concert gains decided interest in that it will mark the only appearance here this year of Mr. Josef Hofmann. Mr. Hofmann, who is in this country for a limited period, under the exclusive control of the Boston Symphony Orchestra, has grown widely in the last few years in favor with the American public. With the possible exception of Paderewski there is no pianist that draws larger houses and is received with greater enthusiasm.

The orchestral part of the program will be devoted entirely to French music, the composers represented being Debussy, Cesar Franck and Berlioz. The Debussy work is the "Iberia," the latest published production of his genius. It is the second of a series of three works for orchestra, which he groups under the title of "Images." The first, a "Gigue," is not yet published, the last "Ronde des Printemps," was the first given to the public. It is in three movements, the titles of which are "In the streets and waysides," "The odors of the night" and "The morning of a fete day." It may be said that with the possible exception of the second movement, which is in Debussy's most delicate and "atmospheric" manner, "Iberia" is quite the most obvious work that he has produced.

The second number will be Cesar Franck's superb Symphony in D Minor, a work which has come to take its place among the classics of French music. It is a work most beautiful in melody and is wrought with consummate skill. The final number will be the three familiar pieces from Berlioz's Damnation of Faust, the "Minuet of Will-o'-the-Wisps," "Ballet of Sylphs" and "Rakoczy March." Mr. Hofmann will play the seldom heard Concerto of Rubinstein, in G Minor, No. 3.

From _____

Address _____

Date _____

Dr. Muck wieder Leiter des Bostoner Orchesters.

Boston, 11. Januar. Es wurde heute bekannt gegeben, daß Dr. Karl Muck, der berühmte deutsche Kapellmeister, die Leitung des Boston Symphonie Orchesters wieder übernehmen wird, nachdem er drei Jahre lang abwesend gewesen ist. Seit er Boston verließ, ist

Dr. Muck vom Deutschen Kaiser zum General-Musik-Direktor ernannt worden. Dr. Muck ist der zweite Dirigent des Boston Symphonie Orchesters, der auf diesen Posten zurückkehrt. Wilhelm Gericke, sein unmittelbarer Vorgänger, machte es ebenso.

Gerichtsgebäude an Centre Str.

Der Bau soll zehn Millionen Dollars kosten.

Ein Ausschuß des Vertheilungsraths hat empfohlen, das neue Countygericht auf einem 4 Blocks umfassenden Grundstück aufzuführen, das begrenzt ist wie folgt: Leonard, Lafayette, Baxter, Park und der Platz zwischen Chambers und der Verbindung von Lafayette und Park Str. Auch soll noch, um das Gebäude möglichst freizulegen, ein Stück Land an der Ostseite von Centre Str. dazu genommen werden. Das in Betracht kommende Land mißt 77 „City Lots" und kostet $4,426,000. Der Bau des neuen Gerichtsgebäudes wird zehn Millionen Dollars verschlingen.

Newspaper Clipping Bureau in the World

From PUBLIC LEDGER

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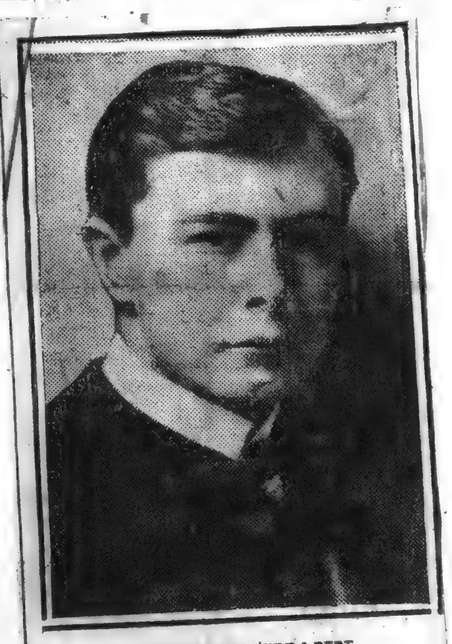

JOSEF HOFMANN

With Boston Symphony Orchestra.

The concert which the Boston Symphony Orchestra is to give in the Academy of Music tomorrow night is in many respects one of the most important that Conductor Max Fiedler has ever designed for this city. Moreover, the concert gains decided interst in that it will mark the only apparance here this year of Josef Hofmann. Mr. Hofmann, who is in this country for a limited period under the exclusive control of the Boston Symphony Orchestra, has grown widely in the last few years in favor of the American public. With the possible exception of Paderewski there is no pianist who draws larger houses and is received with greater enthusiasm. This condition is his just due, because he is an artist of extraordinary attainment and with all this is modest, unassuming and a young man entirely devoted to his art.

The orchestral part of the programme will be devoted entirely to French music, the composers represented being Debussy, Cesar Franck and Berlioz. The Debussy work is the "Iberia," the latest published production of his genius. It is the second of a series of three works for orchestra, which he groups under the title of "Images." The first, a "Gigue," is not yet published; the last, "Ronde des Printemps," was the first given to the public. "Iberia" was first performed at a Cologne concert on February 20, 1910. The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 1, 1911. The Boston Symphony Orchestra played it for the first time last April, repeating it at its tenth concert two weeks ago.

It is in three movements, the titles of which are "In the Streets and Waysides," "The Odors of the Night" and "The Morning of a Fete Day." It may be said that with the possible exception of the second movement, which is in Debussy's most delicate and "atmospheric" manner, "Iberia" is quite the most obvious work that he has produced. It reeks with color of Spain, and while differing decidedly from such works as Rimsky-Korsakoff's "Spanish Caprice" and Chabrier's "Espagna" rhapsody, the impression left of Spain is even more vivid than that of either of these works.

The second number will be Cesar Franck's Symphony in D minor, a work which has taken its place among the classics of French music. With ears more accustomed to the methods and manners of French composers than they were when this symphony came out 20 years ago, what critics then considered the abstruse qualities of the symphony have disappeared entirely. It is a work most beautiful in melody and is wrought with consummate skill.

The final number will be the three familiar pieces from Berlioz's "Damnation of Faust"—the "Minuet of Will-o'-the-Wisps," the "Ballet of Sylphs" and the "Rakoczy March."

Mr. Hofmann will play the seldom-heard Concerto of Rubinstein in G major.

Elgar perhaps, that in the first movement it amounts to an almost Dionysian climax, and at the last shouts out in the brass. In this last movement are reminiscences of themes heard before. The second movement is more thoughtful, with a dramatic interlude, and a rather sentimental opening theme. The Scherzo is well flavored with some dissonances, and some Straussian effects in the orchestra. The fault of the work is its short breath. The short and symphonic nature of the ideas, and the lack of real construction in their development. Phrases and figures are repeated or shifted about in a way that is pleasant-sounding enough, but without getting anywhere, and all the interesting harmony and all the pretty ideas in the world will not suffice if there is no real germination and evolution of the original thought. The glory of this symphony is its exquisite sound, sound for which the ears thirst, and which might well obsess even such an accomplished composer as Mr. Strube, and turn his mind from more substantial things. The performance of the symphony was brilliant, and in response to much applause Mr. Strube rose from his seat in the orchestra and bowed his acknowledgements.

Beethoven's "Fidelio" overture completed the programme.

POST,

JANUARY 20, 191

ANTON WITEK THE SOLOIST

Plays Brahms' Concerto at Symphony Concert

BY OLIN DOWNES

Members of the Boston Symphony Orchestra received public distinction yesterday when Anton Witek, the concert meister of the orchestra, played the Brahm violin concerto, and Gustav Strube's second symphony in E minor was performed for the second time in this city. Mr. Witek, a sterling musician and a great virtuoso, has seldom, if ever, been heard to more advantage in this city. The concerto that he undertook, like Brahms' other concertos for solo instruments, is much more of a symphony with an obligato part than a piece for personal display on the part of the soloist. Mr. Witek interpreted the work with most exemplary fidelity to the ideas of the composer, with an authority and enthusiasm that made the music interesting even to anti-Brahmsites who were present. The concerto itself grows greater with every hearing. In its performance, Mr. Witek made the music, which is often quite complicated in its structure, absolutely transparent to the hearer. He played with such mastery and such well-defined purpose that the performance was of almost unprecedented unity and coherence.

For once there was not the sensation of a puny violin striving its life out against an invincible army of great instruments. The orchestra and the solo instrument were as one voice, and the instrumentation in this symphony certainly ranks with the most beautiful pages of orchestral music in all Brahms. So far as technical requirements were concerned, Mr. Witek quickly showed that he was not only equal to the greatest demands upon his skill, but that he could play all around anything that existed in that particular work. Such reserve power is essential in any artistic undertaking. Mr. Witek could forget the ways and means of his performance, and absorb himself in the interpretation of great music. Seldom, indeed, had that music been more convincing. It is needless to say that the soloist was repeatedly recalled.

Heard for the second time, the virtues and the shortcomings of Mr. Strube's symphony were the more clearly evident. Mr. Strube's instrumentation is a wonder of beauty and euphony and exquisite coloring. Few composers have such an intimate knowledge of every orchestral instrument, and few who write music have had in an equal degree the opportunities of Mr. Strube to become thoroughly conversant with the best orchestral achievements of the day. From the modern Frenchmen he has caught many a color and many a ravishing harmonic progression, and from Strauss as well as others Mr. Strube has learned how to make striking effects.

He has sedulously avoided any of the heavinesses or the bewildering complexities that are found in the more formidable pages of the German master, but there are pages in this second symphony which are by no means without parallel in the score, say, of "Till Eulenspiegel." And then Mr. Strube himself is a composer of genuine and considerable talent.

In this symphony there is an abundance of small and beautiful [illegible]

ADVERTISER,

JANUARY 20, 1912

ACADEMIC PROGRAMME AT SYMPHONY CONCERT

STRUBE'S SYMPHONY IS ONCE MORE HEARD

Anton Witek, Soloist, Flawlessly Performed Difficult Cadenza in Brahms' Violin Concerto.

By Louis C. Elson.

PROGRAMME.

Strube—Symphony in B minor.
Brahms—Violin Concerto.
Soloist—Mr. Anton Witek.
Beethoven—"Fidelio" Overture.

Academic all through, and sometimes dull, was the above programme. Just why Mr. Strube's symphony should have been repeated is something of a mystery. It had a hearing less than three years ago, and there are many native composers of worth who have to be contented with one hearing of their work, and under less perfect auspices than at a Boston Symphony concert. Happy the composer whose work receives such an interpretation as Mr. Strube's did on this occasion.

Let us by no means be understood as belittling the work. It is the creation of a thorough musician, and a composer who has won his high position without those social aids which have sometimes given a fictitious glamour to the works of lesser men.

The symphony begins well and the figure treatment of the first movement is ingenious enough. There was a pensive dreaminess given to the second movement that was not present at the former performance of the work. But there seemed to be an excess of melancholy in the first two movements. We liked the two last movements best. The third movement was Oriental in a large degree although it is not playful, as one might expect of a scherzo, but the muted horns and the trumpets suggest still further forebodings of evil. There is, however, a sense of triumph in the finale, and there are some fine climaxes. It is altogether a worthy work and might even have deserved this repetition were not other works clamoring for a hearing. We were glad to find the audience very appreciative, and Mr. Strube was called for twice with every demonstration of spontaneous enthusiasm.

We shall never thrill to Brahms' violin concerto. It is to us the academic exhibition of the composer's great skill in sonata-writing, and it also exhibits a great many technical difficulties in the solo violin part. But it has not the genial sweep of Mendelssohn's concerto with its Ossianic finale, nor the mighty power of the first movement of Beethoven's violin concerto, nor the appealing and sympathetic sweetness of the slow movement of Bruch's G minor concerto. It is a skilful and long-winded musical disquisition, which is perfectly grammatical and defies you to pick out any slips, but one cannot detect any poetry either.

And like unto this was Herr Anton Witek. Calm and imperturbable, he surmounted every difficulty of the part without turning a hair. He could not put poetry where there was none, or make passages sympathetic which were simply ingenious. But he gave a gloriously broad tone, an intonation that was perfect (except for a slight aberration in the last movement) and he made the finale exciting and powerful. His surety in the highest positions was remarkable, and his double-stopping was very artistic. The extremely difficult cadenza was flawlessly performed. The public fully appreciated the merits of the performance and Mr. Witek was recalled again and again.

After this came the weakest of the four overtures to Beethoven's single opera. The "Fidelio" overture received a virile reading and everybody, from first violinist to kettledrummer united in giving a very spirited reading. But, on the whole, we found the concert less inspiring than many that we have had in Symphony hall this season.

Herald January 20 1912

SYMPHONY BY STRUBE GIVEN

Work in B Minor Is Heard Again, at 13th Public Rehearsal.

MR. FIEDLER CONDUCTS

Mr. Witek Gives an Admirable Performance of Brahms's Concerto.

By PHILIP HALE.

The 13th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Mr. Witek, concert master of the orchestra, was the soloist. The program was as follows:

Symphony in B minor.....Strube
Concerto for violin and orchestra.....Brahms
Overture to "Fidelio".....Beethoven

Mr. Strube is a fortunate man. He writes an orchestral work or chamber music and it is played before he is old, tottering, like unto Barzillai, the Gileadite, who, refuging to go with King David to Jerusalem, said: "Can thy servant taste what I eat or what I drink? Can I hear any more the voice of singing men and singing women?"

There is a stately row of Mr. Strube's compositions, played by the Boston Symphony orchestra and other organizations. He wrote violin concertos and Mr. Kneisel and Mr. Adamowski played them. He composed for viola and orchestra and Mr. Ferir was soloist for him; he wrote a 'cello concerto and Mr. Warnke chose it for his solo with the Symphony orchestra. A composer, unlike the traditional prophet, is sometimes honored in his own town.

This symphony in B minor has been played here before. It was produced at a concert in April, 1909. The first movement is the best of the four in conception and workmanship. The opening is singularly beautiful, and there are fine thoughts finely expressed in the pages that follow. The second movement, an Adagio, is interesting and expressive. The other movements are entertaining, but there is not sufficient contrast between them. The finale has too much of a scherzo character until the coda-apotheosis is reached. The last two will surely compel applause; the scherzo by its trickey themes, almost insolent use of trumpets, unexpected twists and turnings; the finale by its liveliness and pompous close. Nevertheless, the first movement is the best, and Mr. Strube may well be proud of it.

Nearly 17 years ago his "Maid of Orleans" overture was performed at a Symphony concert. The overture and his Symphony in C minor were of honest German manufacture. Nothing in them hinted at the Strube of later years. The composer was not incorrigibly German. Receptive, he became acquainted with the works of Cesar Franck, Vincent d'Indy, Debussy; nor did he shudder in his conservatism at the reckless Richard Strauss. The character of his own music began to change. His harmonic scheme became more and more varied; his instrumentation grew more bold and brilliant. Not that he assimilated merely for the purpose of aping the composers who interested him. They taught him to shape his own style. In this symphony in B minor there are Debussy-like effects; there are momentary moods like those in "Tristan and Isolde"; there is a motive that is eminently Tschaikowskian; but these are as ornaments on Mr. Strube's own rich costume. The dress itself is of his design and cut. There was a time of experiments; a time when Mr. Strube seemed fascinated chiefly by the bizarre; that was the time of his "Fantastic Overture." This passed and his later works, however fanciful they may be in development and adornment, rest on a firm foundation. He richly deserved the hearty applause of yesterday. The orchestra, led with care and sympathy by Mr. Fiedler, gave an eloquent performance.

The wonder is that the man who wrote the "Fidelio" overture was also the composer of the nobly dramatic and profoundly emotional "Leonora No. 111" for one and the same opera.

Mr. Witek gave an impressive reading of Brahms's concerto. In the first place, it was a noteworthy exhibition of the higher form of violin playing. The music was vitalized by the intelligence of the player. The conception was lofty; the performance was masterly. We all have heard "intellectual" violinists saw through this long concerto without thought of grace or beauty of expression, and the result was the abomination of desolation. Mr. Witek, in his seriousness, did not forget the admirable qualities of a commanding virtuoso. There are violinists in whose hands the concerto has thickness as well as length and breadth. Mr. Witek gave a memorable performance of a work that undoubtedly strongly appealed to him. To some the orator was greater than the subject he treated.

The program of the concerts next week will be as follows: Schumann, symphony in C-major No. 2; Tschaikowsky, concerto in B-flat minor No. 1, for piano (Miss Katharine Goodson); Dvorak, overture, "Husitska."

[122]

JANUARY 20, 1912

AT THE SYMPHONY.

Witek's Admirable Playing of Brahms Concerto.

Mr Strube's Symphony Is Repeated and Generously Applauded.

The 13th Symphony concert yesterday afternoon laid stress upon the orchestra itself. For the symphony Mr Fiedler chose that in B minor by Mr Strube. Mr Witek was the soloist. He played the Brahms concerto, cadenza by Joachim. Beethoven's overture to "Fidelio" closed the program.

Mr Strube's symphony was introduced at these concerts three years ago. It was well received yesterday, the audience twice insisting that the composer come down from his place among the first violins and acknowledge the applause.

As a whole it denotes vitality, progressive and individual musical thought, invention and a technical command of the orchestra. In it Mr Strube has not slavishly followed certain models. He has something to say for himself. In the first movement there are passing allusions, particularly in the horns, to the scale of the modern Frenchmen, but they have their own voice. The composer does not set out as though for the mere purpose of an effect.

In flow of ideas the first section of the first movement, in which he exposes his musical material, is more coherent and vital than the development of it. Mr Strube is fond of sequence. Sometimes he deliberately repeats a phrase or clause verbatim without variation in contour of melody or in color of treatment. At times he enforces the effect; at others he weakens it.

There are themes in these opening and closing movements broken up into many notes of a rapidly rhythmical pattern that do not lend themselves as well to impassioned climax as those of more sustained or songful character.

Partly upon this account the slow movement invites and holds the attention of the hearer. The themal germs out of which it grows are melodious, well defined in outline, sufficiently contrasted in nature, and are worked up into a highly effective piece of orchestral writing. There are colorful effects. Individual voices of the different choirs are heard, and there are climaxes of power. The movement was warmly applauded.

The scherzo is the most engaging movement of the four. It abounds with the arch and capricious humor which makes the composer's "Puck" overture a piece of graceful spontaneity and imagination. There were measures yesterday which, when read with a light and flexible hand, with a sense of the spirit of play, of its lights and its shadows, will emerge in a guise more appropriate to their true spirit.

Mr Witek played with the technical sovereignty, the thoughtfulness in interpretation, the breadth and refinement of style of an artist. His tone was flawless in its sweetness and purity. His treatment of sustained passages in the slow movement, particularly in the extreme upper register, was as exquisite singing as the belcanto of Mme Sembrich or of Mr Bonci, an art now cultivated by few.

The last movement, given over by some bizarre bowing and forced tone, retained its true rhythmic integrity and incisiveness, and its tonal beauty. Mr Witek played with that reposse which allows the music to speak through the performer, while the performer without obtrusion enhances and embellishes the beauty of the music, imparting a beauty where it sometimes does not inherently reside. He was repeatedly recalled to acknowledge applause.

The program next week will be as follows: Schumann, Symphony in C major, No. 2; Tschaikowsky, concerto for pianoforte in B minor, No. 1, soloist, Mme Katherine Goodson; Dvorak, overture, "Husitska."

TRANSCRIPT,

JANUARY 19, 1912

The Symphony Orchestra at Cambridge

LAST evening, for the first time this season, the programme of the concert of the Symphony Orchestra in Cambridge contained no piece that it has not played recently in Boston, Usually when a "soloist" appears at the concerts in both Boston and Cambridge, he plays a different concerto in each place. Mr. Hofmann, however, chose to repeat in Sanders Theatre Chopin's concerto in F minor which he had already played in Symphony Hall. If performance can make the concerto interesting nowadays, Mr. Hofmann's does so and last evening he excelled himself in the soft and bright tone with which he clothed the music, in the variation of its narrow range of color and expression, in the fluidity of his ornament and in the continence with which he kept the music to its unforced and a little archaic voice. The rest of the concert made one of Mr. Fiedler's agreeable miscellanies: A symphony of Haydn, played at a racing pace but with surprising lightness of tone and accent in a concert-room in which every figure was clearly audible; the overture from Mozart's "Figaro" a little epitome of eighteenth-century brilliance and elegance, formalism and sparkle; the dances and the march from "The Damnation of Faust," for orchestral elasticity and orchestral power; and the glowingly pictorial "Iberia" of Debussy. Nowhere in the stouter music of his later manner has the Parisian been so scintillant of rhythm, fertile of songful melody, and dazzling of instrumental color. And every flash told in the sensitive Sanders Theatre. Its acoustics are like sunlight.

From _____ COURANT

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Date _____ JAN 16 1912

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BOSTON ORCHESTRA'S BRILLIANT WORK

CROWDED HOUSE HEARS THE SECOND CONCERT.

Harold Bauer is Heard to Great Advantage.

FIEDLER AND MEN GIVE VARIED PROGRAM.

The Parsons Theater was crowded last evening. The occasion was the second of this season's concerts by the Boston Symphony Orchestra and Max Fiedler conducted with even more than usual brilliance and Harold Bauer was heard to great advantage as assisting artist. The program was made up of novelties and old friends and there was plenty of applause for everything played.

The symphony was Cesar Franck's "D-minor" and it was given a brilliant and satisfying reading and rendition. It is a work of great dignity, finely proportioned and melodically beautiful. It was played last evening in the manner absolutely essential to it; great breadth of tone and expression was in the rendition, every phrase of melody was given in full value, every possible beauty of light and shadow was brought out. Mr. Fiedler played the symphony as an organist might play it, for every resource of his great orchestra was as much at his fingers' ends as if he actually had the command of that wonderful tone through a keyboard. The brilliance of answering and repeated phrases was particularly noticeable; the tremendous chord at the close of the first movement was a splendid revelation of the power of the orchestra; the exquisite shading in the Allegretto showed the closeness and sympathy of understanding between the artists of the orchestra and their leader. The symphony was fully appreciated by the vast audience, if applause is any measure of appreciation; Mr. Fiedler had to bow his acknowledgments many times after each movement.

Mr. Bauer was heard with the orchestra in the brilliant Schumann Concerto in A-minor. He played, in the nature of the work, as much as a member of the orchestra as a soloist and the playing was masterly in technique and brilliantly effective. The tonal beauties of the work was made most apparent and the melodic glories all shone most radiantly. The orchestra was heard at its very best in its part of the concerto and the whole work was interpreted in rare beauty. Mr. Bauer was recalled to the stage several times.

Debussy's "Images," with the titles "In the streets and waysides," "The odors of the night" and "The morning of a fete day," were very beautifully played. There probably will always be very violent differences of opinion regarding much of Debussy's work and there certainly were differences expressed in the audience last evening. The "images" are kaleidoscopic tone pictures; impressions are suggested, not really made—and then a quick turn of the glass and something new and strange is seen in the picture for a moment, perhaps reflected from many angles, only to give place to something else differing in form, in combination of colors, in harmony; there is nothing definite, there is nothing said that has a solid base of truth to rest on, the imagination is led on and on—there is no end save the dying away of the tone, no rest in the land of ever-floating phrases.

One irreverent person described the first of the pictures as representing a joyous scene, in which each member of a village band played the tune he knew best, without any regard for the tunes his fellow-players knew; that view is probably slightly exaggerated and the confirmed follower of the great French modernist will turn from it with much scorn. The work sounds, in its oddity and indefiniteness as if it might be played as well by a bad orchestra as by a good one, but all the value of the pictures would have been lost had not the reading last evening been of brilliant power and coherence. The "perfumes" are strangely distilled in peculiar measures and there are wonderfully peculiar and alarming dissonances in the pictures of the night and the dawning of the fete-day; and there are entrancing and alluring melodies as well. Strange music and weird is Debussy's and though it was enjoyed by many in the audience last evening there were probably very few who would have cared to have the numbers repeated.

In most striking contrast to its immediate predecessor on the program came the final number. It was the Berlioz "Rakoczy March" from 'The Damnation of Faust"—stirring, warlike, fierce, absolute in rhythm and sure in meaning. It was played with a tremendous swing and power and the conductor whose whole being had, but a moment before, seemed wrapped in the gauzy clouds of floating French fantasies was now the commander of brilliant battalions of tone, every nerve keyed to the task of making each throbbing note of the well known old march come with a greater force than ever before to the listener. As a mere exhibition of versatility on the part of an orchestra leader the playing of Debussy and Berlioz on the same program is remarkable. And

From _____ TIMES

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Date _____ JAN 16 1912

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[illegible] PLEASES IN CONCERT.

Large Audience at Parsons's to Hear Bostonians—Selections Given With Much Feeling.

Welcome as ever, and eagerly waited for, the Boston Symphony orchestra and Conductor Fiedler appeared at Parsons's theater Monday night before an audience only limited by the compass of the place. It was a brilliant audience, and one representing the intelligence and fashion of the city. Perhaps, the fact that Mr. Fiedler conducts only this winter, and is to be succeeded next year by Dr. Muck, has something to do with it. The one represents broader color, richer, more poetic expression; the other a loftier line of classic rendition and purer musical meaning.

The Bostonians have played the principal numbers of last night's program in New York before a most enthusiastic audience. Even the critics applauded the performance, though they caviled at the program. The first number was Cesar Frank's Symphony in D minor. It was entirely new to our audience. It begins with a heavy and slow introduction that unfolds the first theme, which, after some protracted development, leads into the main movement of the part. This is full of a questioning, uncertain expression and full of melodic beauties. It leads to a soft, singing passage for strings, and then broadens into a sounding and energetic statement that recurs again and again. The opening comes back with impressive force and thus we arrive at the end of the part.

The Allegretto opens with light chords for string orchestra and harp. This was deliciously played. It is of soft and romantic character, and the English horn, which carries the melody, had a far and entrancing sound. Then the strings announce a theme, which is interrupted and shared by the woodwinds and by the horn, but in a different key. And now a lively part succeeds, pianissimo by the first violins, which was very effectively played, then taken up by clarinets and modulated against the restless figuration of the strings. The English horn and violins lead to a brilliant finale. The Allegro opens energetically, and broadens to a singing measure, carried by 'cellos and bassoons. The brasses announce a theme and are answered by the strings. Now the main theme of the allegretto, by the English horn, is heard. And again ne motifs develop, and are delivered wit great power and stateliness. Finall after a climax, the opening air recu with breadth and power. A melod of the first part reappears and leads t a very brilliant closing, an ending rare splendor, power and effect.

The orchestra played this with muc feeling. It is not altogether sympa thetic music, and yet some parts ar rarely winsome and harmonious. Othe parts are gorgeous. The horn wa played with great perfection, and th violins assumed dramatic sound, and force new to them. One cannot qui judge such a composition at first hea ing. But the audience can recognize the beauty and the power. And one can, above all, sense the exquisite playing, and the broad, beautiful col- the delicacy of movement, and the or, clear contrasts. The symphony pecu applauded, every movement, and was Fiedler bowed his thanks repeat- edly. The orchestra proved splendid, especially in the half veiled, oddly assorted strains.

And now came the piano concerto in A minor by Schumann. The composer has not written many concertos and they differ from the usual in a greater scope and breadth. The famous pianist, Harold Bauer, a fine young figure whom we have had occasion to admire profoundly on former occasions, played the solo instrument. The concerto is a beautiful work. As usual, the first part, Allegro affecttuso, contains the gist of the music. It is strong and varied, and full of decided expression. The second part, a graceful Andante, in F major, is a romance of exceeding beauty and remarkable melodiousness. Changeful and rich, it nevertheless preserves its tender character of melodiousness and sentiment. It merges into the third part, a lively Andante in A major, which has a triumphant ring, and is full of brilliant passage work. Beautiful modulations vary the score. A new theme is developed in florid fashion. The ending proves long and very effective and some of the early parts are repeated in gorgeous variety and insistent fashion.

Mr. Bauer played marvelously. Above all, the clarity and insistence of his play was remarkable, and then the pointed yet serene expression, which impaired not the smooth brilliancy of his rendition. Above all, each melodic figure stood out distinct and fair, clear of itself and of the orchestra, and the whole concerto built up with a homogeneity and an insistence that proved captivating. Bauer's touch is involuntarily responsive to his musical feeling, and one understands before the ear can note the expression. Above all, his interpretation leads with the composer from fancy to fancy, from strain to strain, and by his guiding hand, calmly and serenely, one comprehends and grasps. Unsuspected beauties are revealed, and you travel over occasional barren places with content and anticipation. And, throughout, this concerto is a work of remarkable dignity, of power, and of great beauty.

Especially in the last part, when the piano answers the orchestra, and the theme is tossed about between the two, is the instrument very effective. Mr. Bauer's tone was beautifully round, smooth, forceful, even, and his production very harmonious and eloquent. Above all it addressed the audience in a direct manner and without noise or effort, remained abreast of the orchestra. The pianist was long and heartily applauded.

There followed the peculiar and quaint Debussy numbers "Spain," which are modern to the finger tips in their conception, and not only novel in execution, but strange and peculiar. The effects won from the instruments are startling, the ideas of the most romantic color. As the program states, the first describes "The streets and waysides," the second "The perfumes of the night," the third, which connects directly with the second, "The morning of a festival." These numbers are charmingly descriptive, full of quaint novelties, full of peculiar harmonic effects that "remind you," not of other music, but of incidents and conditions. The second is charming, the long drawn veiled sounds, the slumberous air, the peculiar changes are of deep effect. It merges into the last, which is very brilliant, and at times, seems flooded with melody. The orchestra played this with richest coloring, and daintiest shades. It was sentiment, and at the same time it was sharply descriptive.

The Rakoczy march is an air that has long electrified Hungarians, and that occasionally has appeared on the Thomas programs. It is a national air, as it were. Of large but close knit design, pompous, with elements of rude force and wild pungent exuberance, with compelling measures full of tinkling reverberation, it suggests the bold riders that swept the plains by the Danube. It is of electric effect, and recalls fast, stormy action, broad display, spirited movement, and fairly glows with broad color. The orchestra played it as it should be, with strength and glitter, with forceful harmony and tinkling reverberations, and with sharp rhythm. Force and splendor and rhythmic beauty are expressed in its measures, and its progress is that of a cavalry march. It roused the audience. And no wonder. It roused the leader and orchestra. And this last number formed a splendid finale to a rich, many-colored concert. The applause was long and very hearty. The Rakoczy march is always one to stir and glitter, and though the orchestra kept it well in hand and at a moderate pace, the measures got away from them. This concert was a remarkably fine one, and yet, when we hear modern symphonies, we long for those of the archmaster. Or, at least, for one of Liszt's sympohnic poems. Or Brahms, or, at least, a Schumann or a Mendelssohn. Our taste is hardly up yet to the ultra moderns—to Cesar Frank.

From _____ COURANT

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Date _____ JAN 15 1912

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BOSTON SYMPHONY ORCHESTRA TONIGHT

Concert at Parsons, the Second of the Series.

The concert at the Parsons Theater tonight will be the second of the season by the famous Boston Symphony Orchestra with Max Fielder as conductor. Harold Bauer, one of the two or three pianists of world-wide reputation, will appear as soloist. Mr. Bauer has visited nearly every European city on his concert tours during the past two years and, in the opinion of foremost critics of New York and Boston, some of his performances of this season excel any in recent years.

A capacity house is already certain for tonight's event. Patrons should, therefore, make every effort to be seated before 8:15 o'clock. The length of the program necessitates opening promptly at this hour and late comers will be obliged to forego the first movement of the symphony. Admission to the gallery is gained through the Prospect street entrance of the theater, where tickets may be obtained.

A few reserved seats will be sold during the day at John M. Gallup & Co.'s store.

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HOLE IN PAGE

JOURNAL
JANUARY 20, 1912.

WORK OF BOSTON COMPOSER HEARD

Strube's Symphony and Witek as Soloist Delight Large Audience.

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Had Dr. Muck remained one year longer at his Berlin post he would have been able to have looked back upon two decades of activity, and would therefore have been eligible for the pension list. This loss will be made good to him by a group of Boston symphony subscribers, who have taken out a large life insurance policy in his name, far exceeding the sum he would eventually have drawn from the pension fund here.

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Since Dr. Richard Strauss secured his release from the Berlin Opera, and is now only connected with this institution in the capacity of conductor at the big symphonic events, the chief burden of the ten months' opera season has fallen upon Dr. Muck, and the question of his successor will be extremely difficult of solution. Notwithstanding the fact that the musical ranks are overflowing in all directions, conductors of distinction are still lamentably scarce, as was proved when it became necessary to find a successor for Herr Felix Weingartner in Vienna, and more recently to fill the Munich post left vacant by the death of Herr Felix ...l.

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Herr Direktor Muck of genius rare.
We get Muck and, also note, get the royal Deutsches goat,
For they tried to keep him over there.

Look at all the classy jobs offered Dr. Muck,
Anything he wanted over home.
Any post he could command in the blessed Vaterland,
If the Herr Direktor wouldn't roam.

Berliner and Viennese, Munich also ran,
All implored the Doctor not to go;
And the Emperor himself offered post and prize and pelf,
All the Deutsche love the Doctor so.

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Muck will boss our orchestra once more.
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[124]

HOLE IN PAGE

JOURNAL—
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Spite of Emperor and all, Muck hears only Boston's call,
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[12]

From TIMES,

Address Washington, D. C. JAN 13 1912

DR. MUCK'S RETURN TO SYMPHONY.

The Boston Symphony Orchestra holds a warm place in the affections of the people of Washington. It is something more than an assembly of talented artists; it is an institution, with venerable traditions and high ideals clustered about it, Its interpretation of the master composers, at once sympathetic and intelligent, carries with it a convincing quality which seems to approach nearer to the soul of music than anything with which the people of this country are familiar.

It will come as a delightful assurance, therefore, that Dr. Muck, who did so much in the past to bring it to its present high state of efficiency will return to the conductorship of the Symphony Orchestra next fall. When he succeeded Mr. Gericke in his capacity he found a great organization of master musicians ready to hand, but he did something more than maintain the prestige which had been handed down to him, invested with the special charm of Mr. Gericke's personality. He infused into the orchestra his own earnest and devoted spirit.

It was a matter of great regret when at "the command" of the German Emperor he went to the Royal Opera in Berlin. In returning for two seasons, on leave of absence, to conduct the Symphony he merely stimulated anew the old desire on his part and on the part of the orchestra's faithful friends that he would one day return and resume his post permanently. The moment that he was free to do so, he took that course, and the series of concerts next fall will be awaited with impatient interest and a warm welcome will be extended to Dr. Muck.

TRANSCRIPT,

JANUARY 20, 1912

THE SYMPHONY CONCERT

MR. STRUBE AND MR. WITEK HAVE THEIR DAY

A Concert That Belied Anticipation of Dulness—The Interesting and Distinctive Qualities of Mr. Strube's Symphony—Its Orchestral and Harmonic Imagination and Its Themes of Mood—Mr. Witek Plays Brahms's Concerto with a Surprising Eloquence—The Violinist in New Aspects

THE superfluously prophetic, as the outcome proved, foretold a dull Symphony Concert yesterday afternoon—the first, they added apologetically, in the whole course, thus far, of a long season. Unusually with Mr. Fiedler, the programme followed the austere classic model—a symphony, a concerto, an overture. The symphony was Mr. Strube's, and though it had proved uncommonly interesting when it was first played here, an audience will not anticipate unfamiliar music by a resident composer, though he speak with the tongues of men and of angels, as it anticipates an unfamiliar piece signed with the illustrious names of Berlin and Paris. The concerto was Brahms's forbidding concerto for violin, while the violinist was Mr. Witek, the concert-master of the orchestra. As it happens, Mr. Witek has a very pretty international reputation as a violinist of high rank and it stretches from The Hague and Brussels to Berlin and Vienna, but to the average hearer he was, again, only a resident musician. The overture was that which Beethoven finally made for his opera of "Fidelio," and, as the concert actually ran, it was the only dull piece on the programme. Very seldom do we hear "Fidelio" in Boston; and nowhere but in the opera house is this overture often played. Even there, the audience barely listens to it, wisely waiting for the real overture to "Fidelio," the masterpiece, perhaps, of all overtures, the "Leonore No. 3," which wise conductors now play between the second and the third acts of the opera. The actual overture to "Fidelio" is merely a joyful noise before the opera begins, duly written according to the academic forms. It does not in the least suggest the substance or the spirit of "Fidelio;" it hardly suggests Beethoven, except in a horn passage or two and in the chords that interrupt a commonplace and sentimentalized cantilena. The cynics said, as they waded through the slush of Massachusetts avenue after the concert, that Mr. Fiedler must have played the overture as a curiosity.

Mr. Strube's symphony, however, was not dull. The orchestra played it as though they would make every shading in the instrumental coloring and every stroke in the harmonic background tell. Mr. Fiedler found the melodic line and the true pace in most of the music, though he took the Adagio so slowly that it seemed like color squeezed from a tube; and with the men he kept to the elasticity of modulation and the quality of tone that give the piece its freedom of form and voice and its recurring suggestion of mystery. Finally, the audience, almost in spite of itself, was interested and pleased and twice and thrice called Mr. Strube from his place among the violins to receive its plaudits. Usually composers, when they are at hand, conduct in their own unfamiliar symphonies. In the past Mr. Strube has done so often in his new music. Yesterday he was content, in his ordinary duties, to play a violin part in his symphony and in one of the most interesting and individual symphonies that has yet come from American hands.

It is easy to say that a symphony is primarily a symphony for connoisseurs in harmonics and orchestration and that for this reason his comrades, conductors and specialists generally admire it. Now, it is quite true that Mr. Strube has not sat these twenty years in the Symphony Orchestra with closed ears. Strauss, in his earlier days, when he happened to be conducting a "repertory" performance of "Lohengrin" told a friend who pitied him in this routine job, that throughout the evening he had been studying the possibilities of the wood-winds. Similarly, Mr. Strube has heard, studied, meditated and imagined in his turn. Wherefore his symphony teems with telling strokes of instrumental contrast and combinations, with very sensitive feeling for different instruments, groups of instruments and their relations, with subtle and significant shadings of their voices. In a word, Mr. Strube has orchestral imagination. His Scherzo in the symphony is clear and particular proof of this quality. They say that in his "Fetes," Debussy saw and heard in imagination a dance of particles of light and air. In similar fashion, the hearer might say that in the Scherzo, Mr. Strube saw, heard and accomplished a fantastic dance of instruments, now parting and flashing through flickering rhythms, and now coalescing in a progress that momentarily seems rhythmically precise. Again, Mr. Strube has listened to the harmonic experiments that are the dear delight of ultra-modern composers. He has studied them, meditated upon them and gained the courage and the imaginative quickening to invent some of his own. Out of this harmonic imagination springs the veiled beauty of the beginning of the symphony, the voice of mystery and remoteness that recurs and summons so often through it, even when for a while the composer is open and exuberant. It has its instrumental fascination; it has also its harmonic individuality and distinction. Properly Mr. Strube takes suggestions; he does not pilfer.

Of course, Mr. Strube in his symphony is the child of his time. He is a man, not a recluse; he lives in this good musical world of ours, and he writes in its idiom. He has caught, for example, the contemporary shrillness of tone in emphatic passages, as though composer and band could not be too insistent, though he carries this shrillness to no such excesses as does Reger. He merely sets a penetrating edge to his music. Again, he courts the sequence, the reiterated sequence, though he does not push his love for it to the amorous folly of Elgar, and he never uses it with heavy British assertion of the commonplace. Admittedly, Mr. Strube's symphonic voice is restless—otherwise it would not be a symphonic voice of our time. Yet thereby his music is always in motion and sometimes with the fine, swift energy of the Finale. Anyhow, it never stagnates. Mr. Strube likes abrupt transition, sharp contrast, large climaxes—which are none the worse because they now and then recall the penetrating voice and the swelling motion of Mr. d'Indy's. Mr. Strube is not a composer in the symphony who meditates long over his musical ideas and cunningly and calculatingly develops them. He can and does sustain them in the slow movement and in the opening allegro—and to beauty of impression. Moreover, these ideas are less melodies to be "dealt with" than, the English say, in academic fashion, plan suggestions of mood to be varied and developed imaginatively through the symphonic movement that springs from them. They are themes of mood that do carry their suggestion; Mr. Strube even dares to make some of the moods light. In this moody quality is the thematic distinction and individuality of his symphony. It does not lack substance, but the substance is a departure from academic pretension—sometimes miscalled solidity.

A year and more ago for Mr. Witek's first appearance as a "soloist" at the Symphony Concerts, the violinist played Beethoven's concerto. He played it with an exceeding perfection of technical skill, with an exquisite feeling for the quality and the variations of his tone, for the leading of melodies, for adroitness of transition, with an unroughened elegance of style. There were beauty, charm, violinistic felicity in all that he did. Some objected, however, that he divitalized the music; that he made the concerto a sublimated virtuoso piece. As it happens, there is plentiful evidence, internal and external, that Beethoven so designed and wrote the concerto; but in these days when he is a classic of classics, it is not "respectable," it is "irresponsible," to harbor such an idea and, much more, to put it into print. None the less the concerto itself proclaims it and Mr. Witek had studied the music so acutely and diligently that he made his playing accord with its true voice and style and let the pedants wag their stupid heads. Yesterday, when he passed to Brahms's concerto, he showed equal discernment of the characteristic quality of the music and equal discrimination of style in his playing of it. The concerto is not elegant; it does not invite charm, or the more exquisite violinistic perfections. It exacts a large voice, a vigorous eloquence, mingled sureness and elasticity of style, revealing thought, touched by kindling fire. Brahms's music, though the devout like not to believe it, needs performance much more than does that of many a composer. It is not quite alive, not quite articulate on the engraved page. The conductor, the singer must set the vitalizing, characterizing spark to it and then blow the flame.

All this Mr. Witek accomplished for the concerto. He might have played it pedagogically. The pessimistic lobbies even predicted that he played it pedagogically. But he, from the very first entrance of the violin, struck fire. The entering phrase disclosed the breadth and the quality of voice and style with which Mr. played the whole concerto. The passage-work" confirmed his mastery and intensifying tone and energizing and variation. He "felt" his tone relatively as he had in Beethoven's when the music required fineness and its familiar delicacy; but oftener (the music demanded) it was large and rich, with the sober beauty, the penetrating gravity that is of the very spirit Brahms.

Often, the violinist seemed to recreate the music, to give it life and voice, not only by this tone, but by the eloquence with which he led it from modulation to modulation, from quiet through incisiveness to vigorous climax. Sometimes his violin spoke above and to the orchestra; again it was like a fine thread shining through the thick web of orchestral tone. Mr. Witek made the slow movement pungent of its bitter-sweet melody. He did not dry it; he did not sentimentalize. His tone and his feeling kept it of Brahms's soberly characteristic beauty. In the finale Mr. Witek's tone was at once bright and large; there was rhythmic fire in his play with the three melodies of the rondo; he kept the incessant ornament running freely, lightly, and yet how often have lesser violinists made it seem excessive and awkward. The finale measures rose to rhapsodic voice, as though a Brahms who can seem pedagogic, and a violinist who also can seem so, had forgotten themselves and were writing and playing in hot blood. Since Dr. Muck played Brahms's first symphony and Mr. Fiedler his second, the composer and his music have not been so vitalized at our concerts.

H. T. P.

POST,

JANUARY 27, 1912

MISS GOODSON THE SOLOIST

Symphony Wins More Laurels by Performance

BY OLIN DOWNES

At the 14th public rehearsal of the Boston Symphony Orchestra, yesterday afternoon, in Symphony Hall, Katherine Goodson was the soloist, playing Tschaikowsky's piano concerto in B flat minor. The orchestral pieces were Schumann's Second Symphony and Dvorak's overture, "Husitka." The performance of the Schumann symphony was an admirable one, and in this connection it may be said that there are few conductors themselves so sincere and so in love with the music of Schumann that they can communicate his very personal appeal as can Mr. Fiedler. And there is, perhaps, no composer of orchestral music who speaks so directly and personally to the hearer. This becomes the more evident with every season that passes. The symphonies of Schumann become more popular, and more understood, rather than less so, with advancing years, and these are the symphonies that have been rather contemptuously described as in the style of piano duets, as quite unsymphonic in thought and style, as lamentably lacking in brilliance, clearness, individuality in instrumentation. But nothing heard yesterday was so touching as this symphony, with its short-breathed themes, its variety of little mannerisms so characteristic of Schumann, and considered so unethical in a composer when confronted by a symphony. And how one wishes for some more wood and brass in the final movement.

Superbly Played

Still Schumann speaks in a way that has not been imitated successfully, or very nearly approached since his day, and that turns an army of instruments into a single organ for the expression of the most delicate and intimate or strongly subjective moods. For all its stringy tone, the finale strides forward as surely and as proudly as the Winged Victory. Mr. Fiedler interpreted this symphony with the most admirable attention to all its charming details, in a most romantic manner, and with a conviction that affected equally the players under him and the audience which applauded so warmly afterwards. The men rose to acknowledge the applause with the conductor.

Miss Goodson gave a virile and exciting performance of Tschaikowsky's gorgeous work. She took the piece in a symphonic spirit, and she played with the greatest authority and enthusiasm. She was abundantly equal to the large demands upon the muscle and the brains of the performer. This was good, straightforward, almost masculine playing, and it was more, for the final movement hung together as it seldom does and for once its first theme was taken with appropriate dash and savagery, and the grand final appearance of the singing theme with sufficient breadth. The pianist who handles this concerto must have two good hands, or fists would be a better word, and in addition to qualities of a thorough musician, at least a sufficiency of animal spirit to do justice to its furious vitality.

Miss Goodson Excels

Miss Goodson displayed all these qualities in a plentiful measure, and she played the slow movement without undue nicety or sentimentalizing. On the whole, while there are pages in this work which permit of more subtlety of treatment and more distinction of coloring than were given it, this was one of the best performances of the B-flat minor concerto that has been heard here in a number of years. It is seldom that a woman pianist appreciates so genuinely a work built on great lines and composed without gloves.

The "Husitka" overture was a completion of this mood. Today many of us find Dvorak a gifted lyricist, but a composer conspicuously lacking in modern intensity of feeling; but this overture, as Hanslick put it in 1892, "is of fanatical spirit, as though passages were orchestrated with hatchets, scythes and battle maces." The orchestra is a tumult of battle, and no finer backbone for the shouting, clanging music could be provided than by the themes of the old hymns employed by the composer with such skill and effect. This overture was played with due energy, and it was a pleasant, stirring sensation.

From SUN,

Address New York City.

Date JAN 14 1912

Those to whom all music means only opera would undoubtedly be astonished if they should occasionally travel up to Carnegie Hall when one of the really important concerts is about to take place. At the last matinee of the Boston Symphony Orchestra the writer was amused at noting the limitless amazement expressed by the countenance of a young man who learned that he could not walk in at 2 p. m. and buy a seat. When he was told that the house had been sold out for five days, he departed quite speechless in search of a speculator. And the speculators had all gone away, because they too were sold out.

Establi

And speaking (en passant) of speculators it may as well be noted that they are doing business openly before the opera house, the concert resorts, and some of the theatres. They make no hesitation about crying their wares loudly even when policemen are not ten feet away. Neither do they hesitate to plant themselves in front of peaceable citizens and block their progress while they thrust their clamor into the faces of the passer by.

But to return. The growth of interest in the best musical entertainments in New York is most striking. The Boston Symphony concerts are almost invariably sold out, whether there is a distinguished soloist or not. The recitals of such pianists as Josef Hofmann and Bauer are attended by large audiences. The Kneisel Quartet audiences are larger than they ever could have been in the lamented Mendelssohn Hall and that, too, in spite of the now established fact that the music does not sound well in the new auditorium.

Mr. Barrere and his wind instrument players are increasing their patronage. The connubial sonata recitals of the Mannes family continue to interest pious Sunday night concert goers. And so it goes down through the list. Now it is most significant that in another very large and important American city the case for music is directly the opposite.

Josef Hofmann has recently declared that he will never play in that city again. It is unlikely that the Kneisel Quartet will continue its ministrations there. Other important contributors to the musical culture of the country have hinted that they may fine it necessary to cut that city out of their itineraries.

None of them have issued proclamations. They have not imitated the only Oscar and told the people that they must subscribe or go without—which is, of course, just what the people are doing when they refuse to subscribe. They have merely shrugged their shoulders and said that they cannot afford to give concerts in that city.

One of the keenest citizens of that same city lately expressed the opinion that his brethren preferred the simple joys of the 10, 20 and 30 cent "show" to all the grandeurs of Beethoven and the fireworks of Richard Strauss. And yet that city is not nearly so public in its devotion to the world, the turkey trot and the cabaret as New York is.

This is a very large town. It is a world in itself, and it contains more than one public. It is a narrow view that sees only "the public." That public which supports the Metropolitan Opera House supplies only a very small percentage of the other public which throngs the Boston Symphony concerts. Very few of the subscribers to orchestra stalls at the Metropolitan care for the symphonies of Brahms or for César Franck and his speculative thoughts. They prefer the frank theatricalism of Puccini.

It is a good thing for the progress of musical taste in New York that the place is so large, and that it contains all sorts and conditions of men. The opera and the concert can both live, and we are not threatened with the loss of such interpreters as Josef Hofmann and the Kneisels.

Doubtless some may raise the objection that many concerts are given here at a loss. That is true. The same thing can be said of Berlin, which is the greatest concert city in the world. But the explanation would be the same in each case. The concerts have to be given because the rest of the country has great faith in any musical enterprise which does not challenge the opinion of the metropolis. Even Chicago lends us its orchestra once every few years just to see what we think about it. And when we praise it, Chicago is filled with pride.

Speaking of that, why does not the Philadelphia Orchestra come to New York oftener?

W. J. HENDERSON.

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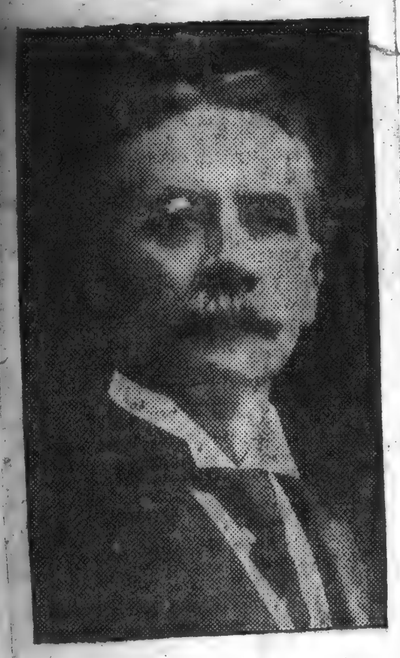
HERALD,

JANUARY 25, 1912.

MEES TO LEAD CECILIA TONIGHT

Makes His First Appearance as Conductor of Society at Symphony Hall Concert.



Arthur Mees.

Arthur Mees, who will make his first appearance as the conductor of the Cecilia Society tonight at Symphony Hall, was born in Columbus, O., Feb. 13, 1850. He studied in Berlin from 1873 to 1876 with Theodore Kullak, Weitzmann and Heinrich Dorn. For six years he conducted the Cincinnati May Festival Chorus. He was assistant conductor of the American opera and has conducted singing societies in New York and Albany. In 1896 he became chorus conductor and assistant conductor of the Thomas orchestra in Chicago. He has published piano studies and a valuable work on choral singing, and edited analytical program books for the Philharmonic Society of New York and the Chicago orchestra.

Unusual preparation has been made for the performance of "The Damnation of Faust" tonight. The chief singers, Miss Alice Nielsen, and Messrs. George Hamlin and Herbert Witherspoon are well known here. The chorus will be enlarged by the addition of the Schubert Club of Malden (50 male voices).

The work of Berlioz, first performed about 65 years ago, is still one of the most remarkable in musical literature. The first performance in Boston was led by B. J. Lang on May 14, 1880. The chief singers were Mrs. Humphrey-Allen (now Mrs. George F. Babbitt), William J. Winch, Clarence Hay and "an amateur," who was Sebastian B. Schlesinger.

ADVERTISE

JANUARY 27, 1912

MME. KATHARINE GOODSON AT SYMPHONY CONCERT

HEARD IN DIFFICULT TSCHAIKOWSKY CONCERTO

Her Performance Revealed Sympathetic Appreciation of Beauties of the Composition.

By Louis C. Elson.

PROGRAMME.

Schumann—Symphony in C major. No. 2.
Tschaikowsky—Piano Concerto in B flat, minor.
Soloist—Mme. Katharine Goodson.
Dvorak—"Husitzka Overture."

A programme of convenient length and reasonable breadth. We do not think the second symphony the greatest of Schumann's works, but it remains much greater than many of the modern symphonies to which the concert auditor bows in reverence. Schumann had more contrapuntal skill when he wrote the C major symphony than when he composed the ones in B flat and in D minor, but the glow of inspiration was greater in the two earlier works. Yet the excellent contrasts of major and minor in this symphony are always striking. The foreshadowing of the thoughts of the subsequent movements in the slow introduction is a noble touch which one finds in other Schumann symphonies. He is thoroughly homogeneous in his symphonies, only Beethoven and Brahms being his equals in this respect.

The relationship of the later parts of the symphony to the introduction was made excellently clear in the interpretation. It was logical evolution in its best sense. The trumpet and horn calls of the first part were shaded exactly right, being rather a premonition than a full-fledged fanfare. The promise soon reaches its fulfilment, however, and the premonition ends in triumph, such triumph as only Schumann could write. There never was a more exultant composer than this man when he was so miserable.

It is a pity, however, that the work should be so overshadowed by the greatness of modern tone-coloring. In the neutral-colored and sometimes muddy orchestration one is apt to lose sight of the loftiness of the ideas themselves. Weingartner has said that Schumann's symphonies sound better as four-hand piano-pieces than in the concert-room, and there is some truth in the remark. It might be well for one of our modern orchestral masters to rescore Schumann.

The first movement was finely read. The second was taken too fast. Our great violinists were able to keep the figures clear in spite of the speed, but we fear that many auditors could not grasp their beauty in such rapid tempo.

The Adagio was magnificently interpreted. It may not be as great as the slow movement of the B flat or the D minor symphonies, but it is of long breath and the final diminuendo was exquisitely shaded.

The finale was also perfectly given—virile, resolute and with the atmosphere of exhilaration in every measure. Now the trumpet and horn calls rang out lustily and triumphantly and our excellent kettle-drummer took his short "obbligato" at the end as if he enjoyed it.

And then Mr. Fiedler was called out twice, and the orchestra obliged to rise,—a good proof that Schumann's beauties have not faded even though Debussy decries them.

The Tschaikowsky concerto was erroneously announced, in last week's list, as in B minor. It is in B-flat minor. The error undoubtedly came about through the senseless German custom of calling B-flat "B", while the note B is called "H". It is a clerical error dating back nearly 1000 years and it is about time that it was corrected. We of Boston have an especial interest in this concerto, which was first launched in this city. We have not so many "first performances" of musical works in this city that we can afford to slight any of them.

Mme. Katharine Goodson evidently loves this concerto. Her performance showed something more than great technique and careful study; it revealed a sympathetic appreciation of the beauties of the composition, a comprehension of its poetic meaning. That this comprehension is not given to every musician is abundantly proved by the savage criticism of it by the composer's friend and admirer, Nicolas Rubinstein, a more unbiased critic than the great Anton, his brother.

There are several aberrations from strict form in the work, but there is passion and emotion galore, and there is melody. There is tune enough in this concerto to set up Reger and Elgar for life. But the tunes are not mere tunes "a la Schubert," in contrast with each other, but they are developed and evoluted with sea-changes into "something rich and strange."

Such a concerto demands of the soloist (besides tremendous technique) absolute abandon, temperament, freedom. We cannot imagine a straight-laced classicist making anything out of it. We can imagine a hide-bound Hanslick frothing about it (not so insanely as he did about the violin concerto, however), and all the martinets finding fault. In short, whether one is a fault-finder or a beauty-finder, one will find something to say on his side, in descanting on this symphony.

Mme. Goodson made a success with this work which can be compared with the triumph which she won at these concerts some years ago in Grieg's concerto. A possible technical equipment was in evidence, but this was only a means to an end. The sharp contrasts of the first movement, the clear-cut style of the themes (one of them a tune sung by blind beggars at a Russian fair) the odd juxtaposition of the Andante Semplice and the little dance-tune in the second movement, the masculine vigor of the Finale (again dance-like) were all brought out in an excellent manner. To combine the technique required for the first movement, the force demanded for the finale, and the poetic insight and freedom exacted by each movement of the concerto, is something to be proud of, and we can only use adjectives in describing Mme. Goodson's performance of this titanic and kaleidoscopic work. Possibly at the end of the first movement matters were spasmodic and vehement rather than really broad, but the very beginning of this movement was so virile that it at once caused the audience to sit up.

Under the circumstances the work was very brilliant and at the end the pianist was recalled over and over again.

But "Husitzka" was of quite another order. Dvorak gives alternate slices of chorale and battle music, and the work about as inspired as the multiplication table. It is all "sound and fury signifying nothing." Compared with that other festival overture,—"1812"—this shrivels up. Every measure of it seems "made to order." Out of respect for Dvorak's memory let it be put back upon the shelf.

TRANSCRIPT,

JANUARY 25, 191

About Concerts

There will be no Symphony Co next week as the orchestra depa Sunday night for its first series o certs this season in Rochester, N and cities of the Middle West.

At the final concert of the Long for the season, announced for M evening, Feb. 12, at Jordan Ha Noack of the Symphony Orchest Mr. de Voto, the pianist of the clu play a sonata for violin and piat by Enesco, the Parisian composer orchestral suite made lively imp here last spring and again a few ago. If the announced sonata same that Mr. and Mrs. Mannes in Boston last winter, it is an un interesting one.

HERALD, JANUARY 26, 191

'Paderewski in Petticoats' Has Thrilling Tale of Escape at Sea

Miss Katharine Goodson.

Porthole Blew in and Nearly Cancelled Miss Goodson's Boston Date.

OTHER WOES TO RELATE

"No, no, thank you. I won't sit down. I don't feel like sitting down. I'm much too restless. I have one and a half degrees of fever!" exclaimed Miss Katharine Goodson wildly to a reporter of The Boston Herald yesterday, as she dashed frantically off the stage at Symphony Hall, after a rehearsal.

The pianist, once referred to by a Brussels critic as "a Paderewski in petticoats," and who will be heard in Boston this afternoon, had a narrow escape with her life during an unusually stormy ocean voyage a few weeks ago. Lying in her berth she was unpleasantly surprised by the blowing in of the porthole which fell, striking her with full force.

"It's really a wonder I'm here at all," she explained, when she had grown calm enough to narrate the thrilling experience; and her husband, Arthur Hinton, who stood by, added: "We have kept the piece of glass as a souvenir."

"To add to my troubles the boat was 40 hours late in arriving and after worrying about the possibility of missing my first engagement entirely, I was eventually obliged to play without a rehearsal," continued the pianist.

The surprising thing about this young English matron is her spontaneity. There is nothing of the British indifference, apathy or superciliousness about her. Neither is she aggressively patriotic nor is she even an ardent Elgarite. She explained her emotionally responsive exterior in a recent interview as due to the fact that she is "a freak." As for her musical tastes they are distinctly catholic.

"Elgar's 'Gerontius' is to me the most beautiful thing he has ever written. Just now there is a craze for him in England, but he was not always so popular. Two of the most interesting young English composers are Cyril Scott and Joseph Holbrook, and then—here is another one," she added, smiling and laying her hand affectionately on Mr. Hinton's shoulder who assumed an attitude of becoming modesty. Later she spoke of a new quintet written by him which had already been given two successful performances in London, and "it was to be hoped would live."

"I think four hours' practice every day is quite enough for any one. Intelligent mental concentration is the main thing to be striven for, of course. It's no use sitting for eight hours or so with the notes before you, mentally asleep and just pounding away," Miss Goodson said in connection with ideas of her own about piano study.

"Memorizing is quite easy for me. My method is this: I begin by playing the composition through to get a general conception of it. Then I play the main themes slowly in single notes, and afterward I often repeat this in octaves, which I find helps to make a deeper impression. Then come the details of phrasing and execution. In the summer I do a good deal of coaching and enjoy it thoroughly. Of course, I take only very advanced players, which makes the work more interesting. But if I didn't like it I wouldn't do it, you may be sure," she concluded, with a defiant toss of her head.

As to the concertos, Miss Goodson is unwilling to state a positive preference, but she has apparently a decided fondness for Brahms's D minor.

Unconventionally minded, and of a roving disposition, the pianist is reported to have once shocked the sage and much-married Leschetizky by smoking cigarettes, while her pianistic wanderings, which have taken her through Germany, Austria, Holland, Belgium, France, America, Italy, England, Scotland, Ireland and Australia, have been wholly in accordance with her personal tastes.

The pianist has played under many distinguished conductors, notably Richter, Nikisch and Henry J. Wood, while among the artists with whom she has appeared in concerted music are Ysaye and Kubelik.

At a concert in Queens Hall not long ago, a frantic admirer of her playing sought relief for his feelings by sending her a large bust of Julius Caesar with the accompanying card: "This bust of a great man is sent to a great woman as a token of fervent admiration from an enthusiastic lover of her perfect art."

MONITOR,

JANUARY 26, 1912

FAUST AS CONCERT CHARACTER

The Cecilia Society, Arthur Mees, conductor, gave the first concert of its thirty-sixth season in Symphony Hall Thursday evening, presenting "The Damnation of Faust," dramatic legend by Hector Berlioz. Dr. Mees made his first appearance directing the Cecilia singers. The soprano soloist was Miss Caroline Hudson, who responded to the call of the managers at a late moment to sing in the place of Miss Alice Nielsen; the tenor was George Hamlin, the basses Herbert Witherspoon and L. B. Merrill. The men's section of the chorus was augmented by 40 members of the Schubert Club of Malden. The accompanying music was played by men of the Boston Symphony Orchestra.

The concert proved beyond question that the Cecilia Society has an artistic function in Boston which no other organization can perform. Choral music of the type of the Berlioz work is best interpreted by singers of the Cecilian ideal. That ideal is different from what any other body of musicians has ever developed in the city, and is something altogether too good to lose. It was costly to work to in the first place, and should not lightly be let go. A considerable part of the community will have its emotional life constantly enriched if it sustains the Cecilian ideal. Perhaps that part is only a tenth of the whole musical public; but the one-tenth should stand by what it likes, regardless of the behavior of the nine-tenths. Something new is welling up every little while in the artistic life of the city and trying to submerge the old. What has had 35 years' testing ought to be bouyant enough to keep on top.

There are a half dozen or so ways for us to familiarize themselves with the plot which the genius of Goethe made one of the significant expressions of modern civilization. We may read the original poem. We may see an adaptation of it enacted in the theater. We may hear Gounod's or Boito's opera, or we may hear the Berlioz choral piece. Each will have its emphasis. The library reading is likely to leave an overpowering Mephistophelian impression. The theatrical interpretation is likely to present the three figures concerned in the action in satisfactory balance. The French opera will throw the whole weight on the tragedy of Gretchen. The Italian opera will take us into the subtle realm of the superadded episode of Helen. The choral legend will rehabilitate the story on which Goethe founded his poem.

A performance of "The Damnation of Faust" is dominated by the two men in the characters of Faust and Mephistopheles. On Thursday night the audience necessarily gave its chief attention to Messrs. Hamlin and Witherspoon. The Cecilians and Schubertians themselves, banked high and deep on the platform, made a sort of auxiliary audience. When they were not playing the peasant or soldier, the nymph or gnome or villager, they were as attentive to the drama that unfolded itself between the learned doctor and his companion as were listeners on floor or in balcony. Marguerite in the Berlioz work is only a foil to the character of Faust. As a dramatic figure she is somber and gray. Mephistopheles is a buffoon three fourths of the time and a symbolic figure of not very high color the remaining fourth. In contrast with the dull-tinted soprano role and the flippant bass role, stands the impassioned vocal line of the tenor. In this part and in the orchestral background lies the chief potency of the Berlioz expression.

The vitality of the performance, then, depended on the singing of Mr. Hamlin and the orchestral reading of Dr. Mees. So far as Mr. Hamlin was concerned, the evening went brilliantly in the passages where the demand was the highest. The music as a whole should have been more thoroughly under his command that it was. The tenor's praise stands on his reading of the arias in Marguerite's chamber and in the forest and that was admirable. Dr. Mees could not complain of the readiness of the Symphony men to respond to his directing. In the first part of the evening he ruled them to some brilliant delivery of the Berlioz orchestral declamation. His baton became less masterful as the performance advanced. His choral leading was smooth and scholarly in the old-fashioned way. Dr. Mees has not much of the modern man of music about him, but he is a sincere interpreter and he knows how to make a concert interesting. A year ago the Cecilians gave the impression of lagging far behind their director in interpretive energy; they seem under Dr. Mees to be competent to do more than is asked of them. Soprano tone, round and beautiful, was spent in generous measure on the arias of Marguerite. Bass tone of excellent quality went into the reading by Mr. Merrill of the [illegible]

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TRANSCRIPT, JANUARY 26, 1912

THE FRESHENED CECILIA

OLD PLEASURES REVIVED AND NEW PROMISE

A Concert That Recalls Its Former Ways and Standards—The New Conductor, Mr. Mees, and His Work with the Choir in "The Damnation of Faust"—Able Solo Singers and an Interested Audience—Berlioz and His Romantic Music

NOT in years has the Cecilia come so nearly into its own as it did last evening at Symphony Hall in its first concert of the musical year. The chosen piece, Berlioz's "The Damnation of Faust"; the chorus reënforced on its masculine side by the Schubert Club of Malden; the solo singers—Mme. Hudson and Messrs. Hamlin, Witherspoon and Merrill; the new conductor, Mr. Mees, and the audience by its numbers and temper—all contributed to this happy end. The audience was numerous in every part of the hall, and in it what remains of the old following of the Cecilia and of what should be its new public promisingly mingled. The listeners were plainly interested, as they have not always been at some of the society's concerts, and applausive as piece and performance deserved. Each of the solo singers was well chosen for the music to be sung and characterized. Mme. Hudson had actually left New York at noon to sing in Symphony Hall in the evening in lieu of the disabled Miss Nielsen, and necessarily she appeared with no more than the hastiest of rehearsals with Mr. Mees. Yet, as she sang Marguerite's music, she might have been long practised for the concert. She was mistress of its vocal exactions; the soft, rich quality of her soprano tones accorded with it; and she gave it the accents of wistfulness and of low-voiced ecstasy and sadness which impart its mood and put the singer and the insistent violas of the orchestra at one. For it is not the least of Berlioz's felicitous tonal imaginings in this "Faust" that he should make the yearning and poignant viola the voice of Marguerite's dreamily ecstatic love and sorrowful longing.

Mr. Hamlin, in turn, was in similar vocal ease, with the exactions of the music of Faust, wherein Berlioz wrote as though he were some Strauss of the forties who found in a tenor voice another instrument to add to his orchestral choir. Mr. Hamlin might have been more declamatory in the orotund fashion of lofty French operatic declamation, but had he been so, he might have sung with less sensuous beauty and adroit shadings of tone. As for Mr. Witherspoon, not for nothing has he been singing at the Metropolitan Opera House under the stimulus of the artistic standards that Mr. Toscanini has set and practises there. With his tones, as he should in a choral piece, Mr. Witherspoon characterized the Mephistopheles of Berlioz's music, and through them it was easy to feel him playfully deceptive with Faust, patient and contemptuous in the cellar with the students, the cynical master of his sylphs and sprites, and at the end, the fiend seizing and bearing away his prey. There may be such a thing as impersonation in choral concert by delineative tones. If there is, Mr. Witherspoon attained it.

Best of all, there was no questioning Mr. Mees's ability as a choral conductor, no mistaking the change that he has already wrought in the singing of the Cecilia; and to ignoring of the new disposition he has infused into the members of the choir. Conductor and choristers have worked together only two months, and they are still comparative strangers to each other, beside the choirs that these many years have sat—or rather stood—under Mr. Mees's leading. Already, however, he and the singers have accomplished much to their credit and in the accomplishment is promise of much future opening. Wisely, Mr. Mees has not flouted the fine traditions of the Cecilia. He is as sedulous for a rounded and transparent quality of tone as Mr. Lang was in his day, and time and again in the course of the evening the choristers proved their musical ear and their conductor's too. Long experience with choirs has made Mr. Mees solicitous of pure intonation, of musical quality of tone, and the singers of the Cecilia were faithful to his exacting standard. He is expert to polish the technique of choral singing—precision of attack, balance of voices, the leading of the parts and all the rest—and on these scores and under diligent training the Cecilia has returned to its old standards. By the impressionistic of the concert last evening, the Cecilia has begun to renew its diligence and rekindle its ambition. It still needs, however, much more stimulation, much more release from its polished reticence.

Mr. Mees's present task with the choir is indeed not unlike that of Dr. Muck when he first came to the Symphony Orchestra. Mr. Gericke then handed him a perfect instrument. Mr. Mees received one that had become imperfect; but he is already on the way to the restoration of its old technical and tonal virtues and standards. Dr. Muck, receiving his perfect instrument, proceeded to transform it into a very expressive and eloquent voice. He made it speak out with no loss of its euphony and finesse; he gave it ardor, passion, a various eloquence, brilliance, richness, the qualities that made its playing poetic, rhapsodic, delineative, dramatic—whatever the composer exacted. It is precisely this work that Mr. Mees has now to do with the Cecilia. The choristers must be taught to forget self-consciousness and reticence, to "sing out" eloquently and valiantly, to spare not in the imparting of the particular emotional mood, of the particular dramatizing or delineative purpose of the music. The singing of the Cecilia should become as expressive and eloquent as it is now exact and polished. A new spirit of work has entered into it; to that diligence and its results it has now to add the freedom and the fire that will stir its hearers.

Much music—perhaps all music that deserves the name—is written to impart and to kindle emotions. Most of us go to concerts for the pleasure of them. Now some of the choruses, like that of the soldiers and the students, went somewhat tamely last evening, lacked the freedom, for example, that the men's voices gave to the mock fugue to Brander's song. They missed the emotional or the pictorial accent that Berlioz's music surely gives them. They were sung without the dramatizing, the vivifying sense. Yet that sense is in the Cecilia and Mr. Mees has discovered and is developing it. In the choruses of Hell, there was the power, the weight, the grimness of expression that Berlioz, big with his fantastic imaginings, would write into them; while in the final chorus of the heavenly hosts the ardor of feeling matched the beauty of tone. If Mr. Mees and the choir are capable of these things once and twice, they ought soon to be capable of them many times. Outspoken emotion ought to become the musical manner of the Cecilia. Singers, nowadays, must strike fire.

Berlioz's music and Berlioz's design and purpose in "The Damnation of Faust" need such ardent and expressive eloquence; need also a much larger body of orchestral tone than the forty-odd men from the Symphony Orchestra could give to it, energetically as Mr. Mees led them. It is hard nowadays to thrust ourselves back into the romantic mood, the romantic scheme of this "dramatic legend." It is part and parcel of its own great romantic day as much as are Hugo's plays, or Byron's poetry, or the pictures of Géricault and Delacroix. It endures, as plays, poems and pictures endure, because the years cannot fade this fiery romantic glow, this high romantic reach, this tireless bigness of imagination. Berlioz stretched a canvas as for a huge tonal fresco. On it he would paint in tones whatever episodes in the "Faust" legend happened to kindle him, whatever episodes his teeming imagination and hot desires could add to it. He wished to write a Hungarian march and straightway he whisked Faust to the plains of Hungary. He would prove ironically his musical scholarship, and he writes the fugue of the rat who died of love. He kindled to the cynically grotesque and he writes the music of the scene in the cellar. He kindled to the horrifically grotesque, as most of the "romantics" of his time did, and he writes the Ride to Hell and the other phantasmagoria of the end. The romantics when they were not ploughing the depths were wringing the upper air, and Berlioz writes the music of the Sylphs. Marguerite touched Berlioz's sensibilities—not as the Gretchen of her cottage, but as a pathetic figure of wistful, amorous ecstasy, and of sore-hearted and haunting longing, and he wrote for her the most piteous music, whether of desire or sadness, that composer has yet written for Marguerite. He flung into Faust all the insistent bigness of romantic passion and imagination, made him almost orotund. He clothed Mephistopheles with the patient weariness, the cynical ironies, the flashes of fiendish power that satisfied his romantic imagination. And so on until he had crowded his canvas with these diverse panels. No wonder "The Damnation" is episodic.

Of course, Berlioz did not always accomplish his design as he accomplished it with the music of Marguerite. Often through the course of his "dramatic legend," the listener can hear his strivings and hear them also fall short of his purpose, daring and fertile as he was to gain it. Before his time, he knew the ways of orchestral delineation. Anticipating Liszt and Strauss and all our contemporary brood, he had the orchestral imagination by which we now set such store. Our delineative and dramatic music indeed "derives" from him. But—and therein is the hapless fate of Berlioz, the composer—his imagination would suddenly flag; his melodic and instrumental invention would dry; and in spite of himself, he would fall into big commonplaces. The romantic glow that he throws about so much of "The Damnation of Faust" is fitful after all. Here and there a little of it has faded; here and there some of the romantic substance behind, as in the declamatory soliloquies of Faust, and the phantasmagoria of hell, has begun to ring hollow. Berlioz believed "The Damnation of Faust" dramatic. It is, in the sense in which poetry or music, choral or symphonic, is dramatic. Theatrical it is not, as the results of the transfer of the legend to the spectacular stage quickly proved. Berlioz made his tonal frescoes for the eye of the imagination. The appeal of his tonal characterization and emotion is all to its ear. He knew where and how romance lasts and how willing answering imagination is to help it. And so yesterday his music was alive again.

Newspaper Clipping Bureau in the World

PHILADELPHIA, Pa.

Carl Muck has handed in his resignation to Intendent Huelsen, of the Berlin Royal Opera, in order to return to this country next season and resume the conductorship of the Boston Symphony Orchestra. Max Fiedler, who succeeded Dr. Muck three years ago, when the latter's German contracts made it impossible for him to continue in Boston, will return to Germany at the end of this season.

TRANSCRIPT, JANUARY 27, 191

THE SYMPHONY CONCERT

MR. FIEDLER'S GOOD SERVICE TO SCHUMANN

Eloquent and Releasing Performance of the Symphony in C—The Conductor and the Composer—A Resurrection from Dvorak in the Outmoded "Husitzska" Overture—Miss Goodson Misses Tschaikowsky's Eloquent and Rhapsodic Concerto

MR. Fiedler has done Schumann some service in his time in Boston, and it was good to find the composer's symphony in C—the symphony of the "motto theme," the two trios and the melancholy and songful Adagio—leading the programme of the Symphony Concert yesterday afternoon. Mr. Gericke put Schumann's music at dutiful intervals on his programmes and played it dutifully and well—sometimes indeed as in the symphony of the spring, with a rich and ardent eloquence. Dr. Muck was less minded to Schumann's pieces and not especially sympathetic in his versions of them. He was intelligent and able with them, but there he stopped. He put them as seldom as he put Schubert's into his concerts, and the two lyric and romantic composers went into momentary eclipse at the Symphony Concerts. Mr. Fiedler promptly brought Schumann forth again, and he has restored the composer to his just place in our orchestral routine. He has played nearly all of Schumann's symphonies and repeated the best-liked of them. He has recalled his overtures; he has even revived the concerto for violoncello, under the excuse of a centenary concert.

Such romantic music as Schumann wrote stimulates the conductor's best abilities. He does not over-labor it as he over-labors some of the classics, while he brings to it in his choice of pace, in his adjustment of phrases, in his balance of instrumental tone, precisely the clarifying and releasing process that much of the music exacts. The youngest of composers knows that Schumann lacked instrumental divination and even instrumental skill. He writes for orchestra thickly, clumsily, distributes his music ineptly, sometimes makes it seem less articulate than it really is. Schumann's music needs a conductor who can divine his instrumental purpose and find the skilful means to set it free from untoward circumstance. Mr. Weingartner has his particular aptitude with Schumann's music, and Mr. Fiedler shares it with him. His Schumann has not only been well, but also illuminatingly played.

These are the days of retrospects—perhaps of somewhat premature retrospects—over Mr. Fiedler's work here, but with his repetition of Schumann's symphony in C yesterday, and under his illuminating reading of it, there came though of these things and of the just credit to the conductor that they bring. Throughout the symphony he was now largely eloquent and now decidedly felicitous, while at every turn his men answered him. The strings were winged with fleetness and had a gossamer lightness of tone through the rhapsodic lash of the scherzo, whitten as though Schumann feared that his imaginings and his mood might fly away from him before he could set them to music paper. The horns were beautifully flowing and mellow, the clarinets had their utmost of pungent melancholy tone through the slow movement, while the whole orchestra, without the smallest edge or the faintest lapse, sustained, swelled, diminished, the intense yet dreamlike song of the music. Here is the Schumann who could write music as one suffused with romantic mood and vision that only tones might express and that in this Adagio they express perfectly. It is as though he saw the visions of happiness, yet trembled at each instant that it might flee.

Again in the finale the trombones and the rest of the brass choir were rich and full, helping to bear the music on its waves of vigorous climax, while Mr. Fiedler made the whole orchestra and the audience with it feel the fine mounting of the rhythm, the rich clangor of all the music on its triumphant course. Here was Schumann set free and made puissant with the orchestral power for which he strove so hard and to which, as he fondly believed, Mendelssohn's music might help him. There was more power in his own spirit; the conductors to come were more to be trusted. Yesterday, indeed, Mr. Fiedler made the vigorous drum beats of the finale, which he loves as Mahler loved them, seem like the climax of this release and this triumph. No wonder the audience brought the conductor back twice and thrice and set the orchestra on its feet. They were next best to Schumann himself.

The rest of the concert was much tamer—once through the shortcomings of the composer and the changes in musical fashions and standards and once through the inadequacy of the pianist to his task. Dvorák's overture, "Husitzka," which reappeared on the programme for the first time in five years, is no very interesting piece nowadays, and the ardent young modernists hastened to say, when the concert was ended, that Dvorák was fading fast, faster even than Tschaikowsky. It is the present mode of "the advanced" to find Tschaikowsky somewhat antiquated, and a little of his music, but only a little, has faded, especially in its harmonic and instrumental dress. But the "Husitzka" overture is, like so much of Dvorák's music, gone now beyond resuscitation. If we must have occasional music of obvious pattern—the Hussites' sturdy hymns, their songful advance to battle, the triumphant proclamation of their victory and all the rest—let us have the occasional music of our imediate time and circumstance. Heaven knows it is written plentifully enough, and earth-born prophets can predict confidently that in a quarter of a century it will sound as outworn and banale to the youngsters as did Dvorák's overture yesterday.

Once pon a time, when our musical generation was young, it was told to heed the Bohemian's instrumental and harmonic panoply. How rich and colorful, how varied and eloquent we and our mentors believe it was. Maybe it was so for the eighties and the early nineties, but how faded and thin, it seems in this present year of grace. The externals, if not the substance, of music have advanced fast and far in the intervening years. We must have now on our symphonic music the instrumental and harmonic vesture of an Elgar or a Rachmaninoff, to say nothing of the stranger harmonic robings and orchestral tints of a Debussy or a d'Indy. How poor and pale seemed Dvorak's ideas through the resnts in this vesture, how commonplace and a little inflated the music all sounded. To hear it was to hear regretfully—for a lost youth, a lost time as well as a lost composer. A few weeks ago Tschaikowsky's "Romeo and Juliet" bore ill the card test of our rich and exacting musical years. Before long, even the eclectic and elegant Saint-Saens may come also to judgment.

JANUARY 28, HERALD,

SYMPHONY ORCHESTRA

The Symphony orchestra will leave Boston tomorrow night by special train on the first of the two western trips it is to make this season. It will carry with it eighty-odd men. The first concert will be given Monday night in Rochester. Concerts will be given on successive nights in Buffalo, Cleveland, Indianapolis, Toledo, Detroit and, a week from Monday night, Schenectady, on the way home. The programmes that Mr. Fiedler has arranged for this trip are almost exclusively Wagnerian. In Rochester he will play the "Eroica" symphony, and in Schenectady the "Leonora" No. 3 overture and Mme. Samaroff-Stokowski will play Grieg's concerto for piano. The only other soloist on the trip will be at the Cleveland concert, when Herbert Witherspoon will sing two Wagnerian selections. There will be no soloist at the 15th concert in Boston, Feb. 9-10, nor at the 5th Cambridge concert, on Feb. 8.

MENDELSSOHN CHOIR

In Symphony Hall on Thursday evening, Feb. 29, Boston will have its first opportunity to hear what is generally conceded to be the finest chorus in this country—the Mendelssohn Choir of Toronto. With the choir will come the Theodore Thomas Orchestra of Chicago. The Mendelssohn Choir, a unique organization, consists of 240 voices; 120 women and 120 men. It has been in existence for a number of years and already made two journeys to New York, where its singing made a most profound impression. It is a voluntary association, but unlike most choruses, it is practically reorganized at the beginning of each season, at least to this extent: Every member must undergo a rigorous examination at the beginning of the season. The chorus is kept up to its high mark of efficiency by the fact that there is a waiting list of several hundred singers who are eager to join its ranks. The conductor of the choir, Mr. Vogt, is a choral conductor of great ability. He organized the society and is largely responsible for its state of discipline.

MISS TEYTE IN RECITAL

Chicago Lyric Soprano to Appear Here on Wednesday.

Miss Maggie Teyte, the principal lyric soprano of the Chicago Opera Company, will give a song recital in Jordan Hall Wednesday afternoon, Feb. 14. Her program will include many songs by Debussy that are unknown to our concert-goers; also songs by Gabriel, Faure, Duparo, Hahn and Hue.

Miss Teyte, whose name before she went to France was spelled Tait, was born in April, 1891, near Wolverhampton, England, but her parents moved to London when she was very young. She studied at the Royal College of Music in London and afterward with Jean de Reszke in Paris. When she was 17 she made her debut at Monte Carlo as Zerlina in "Don Giovanni." She made her first appearance at the Opera Comique, Paris, as Glycere in "Circe," by the Hillemacher brothers, April 17, 1907, but it was not till she took the part of Melisande in Debussy's opera that she became famous. This was on June 12, 1908. She herself has said that she was allowed to take the part because Mme. Marguerite Carre had no time to learn it, and being jealous of Miss Mary Garden, did not wish her to be recalled, so she decided to get an unknown singer.

After her engagement at the Opera Comique, Miss Teyte sang in Beecham's Opera Company in London in operas by Mozart and in "Les Contes d'Hoffmann." Her first appearance in the United States was at Philadelphia on Nov. 4, 1911, as Cherubino.

Miss Teyte is the wife of Eugene Piumon, a young French lawyer. The Paris correspondent of the Pall Mall Gazette described her in 1909 as an ideal Melisande: "pretty, petite, with an air of mediaeval mystery about her acting which is thoroughly in keeping with the part * * * a vision of golden hair, with the delicate outline, soft and harmonious, of some figure detached from a stained glass window."

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AMERICAN—
JANUARY 28, 1912.

MELTZER PRAISES BOSTON SYMPHONY

Rivals Best in World, Says Expert in Article on Musical Entertainment.

By CHARLES HENRY MELTZER.

NEW YORK, Jan. 27.—Most music lovers, the world over, prefer opera to symphony. Opera has a human interest. Even when most veiled by cryptic tongues, as at the Metropolitan, it conveys something—however little it may be, and sometimes a great deal—which can be grasped.

The appeal of opera is, in short, more concrete than the appeal of symphony; and for this reason it impresses far more people.

When Carmen woos Don Jose, all know what she means. When Faust goes courting Marguerite, we understand.

"Faust," to be sure, like "Carmen," is an easy opera. The action is so clear that, here and there, it hardly needs the words.

And opera has another potent charm besides human interest. It gives us pictures.

Yet symphony is a much higher form of art. It is pure music. To those who have enough imagination it gives endless joy.

In listening to a symphony, however, we should co-operate with the composer. We need not know the meaning of his tones. But we must find some meaning in them.

The meaning we may find will only seldom be the one which the composer had in mind. That matters little. And, even if we interpret symphony wrongly, we may love the mere tones we hear.

Germany Cradle of Symphony.

To the unimaginative, symphony may be only sound. For many years men differed as to the significance of Beethoven's "Choral" symphony, some seeing in one part an ode to joy, while others thought it meant the praise of peace.

The culture of the nation which loves symphony is surely deeper, though it may not be more lustrous, than that of the nation which swears first and last by opera.

Italy is pre-eminently the home of opera. Germany was the cradle of symphony.

So, when we talk about our fondness for good music we may point with pride not only to our patronage of opera, which is largely due to fashion, but also and above all to the support we give our many symphony orchestras.

New York alone now boasts seven symphony organization: Naming them in order of their importance, the Symphony Society of New York, the Philharmonic Society, the Russian Symphony Society, the Young People's Society, the Volpe Society, the People's Society and the Commonwealth Society.

Of these, the first two have for long years done splendid work. The others are of much more recent growth. But they, too, have done something to help art.

It may be questioned whether three, or at most four, of these organizations, firmly established and endowed and ably led, could not do more than seven. The position of even the Philharmonic and the New York Symphony has frequently been precarious. The struggle has at times been very hard and the expense of victory great.

Boston Leads New York.

Boston, which has but one important orchestra, ranks higher than New York as a symphonic centre. The Boston Symphony Society now rivals—and, some say, excels—the most famous of the foreign concert organizations. It owes this honor to the devotion of one private citizen, whose word is law, and who has for long years past done his utmost to make symphony popular.

Thanks to his enterprise, we are privileged to hear ten or a dozen performances by the Boston orchestra each year at Carnegie Hall. They set a standard which our own symphony societies have not quite reached.

Money is not all one needs to build up a great orchestra. One needs firm discipline, rare faith and first-rate leaders. Besides these factors one needs musicians of exceptional quality—men who work first for fame and then for dollars.

Colonel Higginson succeeded in recruiting a body of admirable musicians, who obey their conductor honestly and without faltering. To-day that conductor may be Fiedler; to-morrow, for the second time, it will be Muck. Once it was Nikisch, who when he went left glorious memories behind him.

The precision of the Boston orchestra is incomparable. Its delicacy is admirable. Its discipline is remarkable.

Moreover, in the interpretation of great works, the Boston orchestra reveals more than skill and style. It has poetry. It has sympathy. It has imagination.

* * *

Some day, maybe, our New York symphony societies may outdo the Bostonians. But not until they worship the same ideals.

Symphony on Western Trip.

The Symphony Orchestra leaves Boston to-morrow night by special train on the first of the two Western trips it is to make this season. It will carry with it eighty-odd men. The first concert will be given Monday night in Rochester and then concerts will be given on successive nights in Buffalo, Cleveland, Indianapolis, Toledo, Detroit and a week from Monday night, Schenectady on the way home. The programs that Mr. Fiedler has arranged for this trip are almost exclusively Wagnerian.

ADVERTISER,
JANUARY 26, 1912

MEMORABLE CONCERT BY CECILIA SOCIETY

AUGMENTED BY SCHUBERT CLUB OF MALDEN

At Last Moment Miss Caroline Hudson Was Drafted to Take Place of Miss Nielsen.

In Symphony hall, last evening, the Cecilia society, Arthur Mees, conductor, sang Berlioz's dramatic legend, "The Damnation of Faust." The soloists were: Miss Caroline Hudson, soprano; George Hamlin, tenor; Herbert Witherspoon, bass, and L. B. Merrill, bass. The society was augmented by the Schubert club of Malden (50 men's voices). The orchestra was composed of members of the Boston Symphony orchestra.

Owing to a severe cold, Miss Alice Nielsen was unable to appear, as announced The part of Marguerite was sung by Miss Caroline Hudson of New York.

"The Damnation of Faust" is a familiar work to Boston and is a favorite with the society. Its frequent repetitions are welcome, for each hearing reveals new beauties in this product of the genius who has given us the Fantastic Symphony, and whose fame, notwithstanding the fact that he composed numerous other important works, rests almost entirely on these two masterpieces. It is an interesting fact that the popularity of Berlioz's "Faust" was due in a measure to Gounod's opera, a much later work.

The "Damnation of Faust" was first sung in Boston in 1880 by the Cecilia society. At the concert last night the work was strikingly modern. Measure after measure might have been written in 1912. And yet many of the solos and choruses were composed when Berlioz was in the early 20's. Many of these gems which emanated from the youthful, fiery brain of the composer were afterward incorporated in the work as we know it today.

The Cecilia society has reason to be elated over the fine display of its capabilities last evening. In all respects the concert was a splendid artistic success, and one of more than passing interest. Aside from the usual interest in the organization per se, there were other causes, any one of which would have been sufficient to fill Symphony hall and make the occasion an important musical event. A new conductor made his initial bow; the interest in the able and excellent soloists and in the revival of Berlioz's masterpiece.

The history of the organization is familiar. Under the direction of Mr. Lang, who for so long a time disproved the maxim that "a prophet is not without honor save in his own country," and through the conductorship of Messrs. Goodrich and Fiedler, the society may point with pride to a long list of fine concerts.

With the coming of a new man to guide its destinies and on account of the instability caused by so frequent changes of conductors, it was only natural that speculation and curiosity would be keen as to the exact status of the Cecilia society at the present time. Last night's concert proved it to be in a flourishing and vigorous condition, vocally and numerically.

Dr. Arthur Mees is a native of Columbus, Ohio. He studied piano with Kullak, theory with Weitzmann and conducting with Dorn. Resided in Cincinnati, where he was associated with Theodore Thomas in the direction of the May festival chorus. Later he succeeded Mr. Thomas as conductor of that organization. Went to New York to live and was assistant conductor of the American Opera Co. Among the societies which he has conducted are the German Liederkranz, Beethoven Mannerchor, Orange Mendelssohn union, New York Mendelssohn Glee club, Albany Musical association and others. After the Chicago orchestra was organized Mr. Mees was Mr. Thomas' assistant for two years. In 1907 he was selected as conductor of the Worcester festival, to suceeed Mr. Wallace Goodrich. Mr. Mees has evidently infused a new life and spirit into the society, as witnessed by the increased membership and splendid singing. His scholarly musicianship, wide experience and skill in choral conducting admirably fit him for the position.

The work of the chorus showed that details had been untiringly rehearsed in the prosaic drill room, thus obviating strenuous endeavor on the part of the conductor to smooth out wrinkles in the performance in the glamor of the concert hall. In the matter of intonation, dynamics and interpretation generally the ensemble work of the chorus was excellent. If the results attained at the concert last night are a criterion, the Cecilia society may be reasonably sanguine as to its future prospects of patronage and longevity.

No doubt the announcement of Miss Nielsen's inability to sing caused disappointment to many. It was fortunate, however, that so excellent an artist as Miss Hudson could be secured at such short notice. Miss Hudson needs no apology on account of the fact that there was no time for rehearsal. She was adequate to the occasion in every particular. The part was a familiar one to her. She had an intelligent insight into the character of Goethe's heroine and a clear understanding of the spirit of Berlioz's music. She sang the ballad, "King of Thule," with simplicity and good taste. In the "Romance" she brought warmth and intensity of voice to the aria.

When beauty of voice is combined with fine musicianship in a singer the result is enviable. Such a singer is Mr. Hamlin. He is well known as a singer of songs and his enterprise in introducing new compositions has long been commended. In the part of Faust he again proved his artistry. He was not merely a tenor making a vocal display. The climaxes were duly forceful, and in moments of placidity his voice was appropriately modulated, but without a suggestion of the collar-button timbre into which tenors so frequently degenerate when singing a soft tone. The "Invocation of Nature" and the soliloquy preceding the Easter Hymn were superbly sung.

Among the soloists, to Mr. Witherspoon must be awarded high praise for arousing the maximum of enthusiasm during the evening. Indeed the part of Mephistopheles admits of more vigorous vocalism and action than the others. Mr. Witherspoon took advantage of this fact to the fullest degree. He was grimly devilish, and subtly demoniacal on occasion, and appropriately sardonic when opportunity was offered. Throughout the evening his interpretation was convincing. He lacked nothing but a lurid crimson robe and the usual pyrotechnical accessories to have completed the picture. Special mention must be made of his fine legato singing in the aria, "The Banks of the Elbe." He was grimly humorous in the "Serenade."

Mr. Merrill courageously sang the thankless "Brander's Song" with good effect.

The audience was large and generous with applause.

F. M. W.

HERALD,
JANUARY 27, 1912.

DVORAK WORK BY SYMPHONY

Dramatic Overture "Husitska" Played at 14th Public Rehearsal.

MISS GOODSON PIANIST

Schumann's Symphony, No. 2, C Major, Deeply Moves Audience.

By PHILIP HALE.

The 14th Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Miss Katharine Goodson was the soloist. The program was as follows:

Symphony No. 2, C major, op. 61. . . .Schumann
Concerto for piano No. 1, B flat minor, Tschaikowsky
Dramatic overture, "Husitska". . . . . .Dvorak

Two of these compositions are familiar to concertgoers in Boston. Dvorak's overture has not been played frequently. It is not a composition that would bear many repetitions. Written for an occasion—the opening of a new Bohemian Theatre in Prague—it is appropriately theatrical. The composer attempted to celebrate in music the wars of the Hussites, and the important theme, which undergoes many changes, is a phrase from a Hussite hymn. The recipe for compositions of this sort is well known. As was to be expected, the solemn theme heard at the beginning, the typical motive of the faith for which men suffered persecution and death, is at the end pompously triumphant, shouted by the orchestra with beating of drums and other pulsatile instruments of joy and ceremony. Hanslick of Vienna found out that the allegro was fanatical in spirit, as though passages were "orchestrated with hatchets, scythes and battle maces," but today this fanaticism seems deliberately assumed and rather tedious. The overture is not one of Dvorak's best works, and in the flight of Time these best works are growing few in number.

Miss Goodson has now played three concertos at concerts of the orchestra. She chose Grieg's when she first played here. I did not hear that performance, but competent judges praised it highly. For her second concerto she chose her husband's—for, though she retains her maiden name for concert use, she is the wife of Arthur Hinton. Choosing this concerto, she proved her wifely devotion and also acquainted us with an unfamiliar work.

Her choice of Tschaikowsky's concerto in B flat minor was not fortunate. She was busy in the first and third movements, very busy, most industrious; but the concerto is beyond her grasp. Her performance was lacking in breadth, in Cossack fury and wild abandon, in the demoniacal spirit that redeems certain pages from downright vulgarity. She played the running passages nimbly; the lyrical episode in the first movement had refined expression; the second movement was read with pretty sentiment; but as a whole the performance of this tumultuous work, with its relieving pages of song that is quickly shadowed by melancholy, was not impressive or exciting.

The feature of the concert was Schumann's Symphony with its wonderfully beautiful Adagio, which would be a perfect work of romantic art were it not for the incongruous and academic contrapuntal episode. When Schumann wrote it he was more than ever a dreamer; he would sit for hours, silent, in a nervous state. We read that when he did work, he applied himself to contrapuntal problems; hence, no doubt, this disturbing episode. How Schumannesque the Adagio is! How peculiar and individual its beauty! No wonder that the audience yesterday was deeply moved by it.

There will be no concerts next week, for the orchestra will make its western trip. The program of the concerts of Feb. 9 and 10 will be as follows: Symphony in F minor, No. 4, Tschaikowsky; concerto for 'cello, Lalo (Heinrich Warnke, 'cellist); "Ormazd," a symphonic poem (Ms., first time), Converse.

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GLOBE—
JANUARY 27, 191

AT THE SYMPHONY.

Orchestra Plays Work of Schumann Finely.

Mme Goodson Chooses Too Virile a Concerto for Her Style.

The program at the 14th Symphony rehearsal yesterday afternoon was as follows: Schumann, Symphony No. 2 in C major; Tschaikowsky, concerto for pianoforte No. 1, in B flat minor, opus 23, Mme Katharine Goodson, soloist; Dvorak, overture "Husitska."

The symphony was the feature of the afternoon. It seems incredible that this was the work of a man sick in mind and body, music so abundant in ideas, so well proportioned and coherent, so varied in emotional expression, so spontaneous in spirit. In a letter of the period Schumann wrote that he began to be himself only in the last movement, and was not wholly restored until the end.

In the Autumn of the year of composition, 1845, he had written Mendelssohn in Leipsic, "For days drums and trumpets have been throbbing in my head—trumpets in C. What will come of it I do not know." To Schumann, the true romanticist, the inspiration overruled, and the outcome was the theme in the trumpets of the opening bars of this symphony, a musical test to which he refers in the scherzo and again in the last movement, and 30 years were to pass before Cesar Franck should write the trio in F sharp of his opus one in the cyclic form.

The first theme of the scherzo becomes as champagne when played by the first violins of this orchestra. Fortunately fleetness which might terrify others is made ravishing by them. Set over in contrast to the exhilaration of these measures are the two trios, the first in the pleasant dialogue of the wood wind, and the second the rich four-voiced harmony in the strings. A movement of rare charm, simplicity and grace, unimpaired as some pages of Schumann's score by the heaviness of the orchestration.

Nor does he permit despondency to wholly overtake him in the andante, although he alluded to the "melancholy bassoon" which he "put in with especial pleasure." He strengthened the organic structure of the work here by carrying forward the pensive melody sung by violins and by oboe to become the second theme of the last movement, another token of the beauty of inner workmanship in which Schumann delighted.

The final allegro breathes forth the joy and exultations of life again, and concludes with superbly spirited pages, for with Schuman affirmation and exuberance of heart never inspire the weariness and oppression of parade or inflated bombast. Mr Fiedler's performance was one of unflagging energy, yet not without thoughtfulness and sympathy. The orchestra played with understanding, fine balance and beauty of tone

Tschaikowsky's second concerto was a work of heartaches. Because of Rubinstein's vituperative misappreciation, it came to be played for the first time anywhere in Boston by Bulow, to whom it was rededicated. It presents more problems than the disappearance of the opening theme. That is a likely tune. If Sir Edward Elgar had ever achieved such a one, he would have worried it to death with new shapes, guises, garments, habits or other musical raiment with which to clothe it.

Besides accounting for its whereabouts the pianist finds a species of bravura in the first and last movements, music suggesting at times a stream of molten lava in its impassioned sweep. In the graceful arabesque of the second movement Mme Goodson played with lightness of touch, elasticity and fluency. The superb opening chords thundering in their rhythmic procession had something of their true import, but more masculinity and authority were needed in portions of this movement, and in the whole of the last.

The piano is frequently reduced to the position of an instrument of the score, and the orchestra is intrusted with some of the most effective passages, also with the banal waltz, which seems an odd incongruity.

Devorak's overture with its somber Hussite hymn and zealous use of brass brought the program to a close. The orchestra will be away on a Western tour next week.

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GLOBE—
JANUARY 26, 19

"DAMNATION OF FAUST"

First of the Season's Cecilia Concerts.

Excellent Performance of the Berlioz Legend.

Large Audience Attends in Symphony Hall.

Last evening the Cecilia Society gave the first of two concerts in Symphony Hall, presenting Berlioz' dramatic legend "The Damnation of Faust," with the following soloists: Mme Caroline Hudson, soprano, as Marguerite; George Hamlin as Faust, Herbert Witherspoon as Mephistopheles and L. B. Merrill as Brander. Florence Jepperson as "a voice," an orchestra of Symphony players and 40 members of the Shubert Club of Malden also assisted in the performance, which was under the direction of the new conductor. Dr Arthur Mees.

Mme Hudson, who took Miss Nielsen's place on account of the latter's illness, sang without having a rehearsal with the orchestra and is to be credited with giving an excellent performance under the circumstances.

It was evident that Dr Mees had made careful preparations for this concert, the results being highly satisfactory. The chorus and orchestra were kept well together as a rule, the chorus was prompt in following the guiding hand of the conductor in attack and shadings and their combined work was commendably smooth and harmonious. The voice choirs balanced well, though, as is generally the case, the tenors were the weakest.

Much has been written criticizing the structure and text of the work; but the fact remains that it is very popular in concert form and is so dramatic in spite of its disconnected scenes that it has achieved a certain vogue in operatic guise. And few modern cantatas have furnished so many orchestral selections.

Last evening the "Rakoczy" march and "Ride to the Abyss" went with becoming verve, and the "Waltz of the Sylphs" and "Will-o-the Wisps" minuet were given with exquisite delicacy and winning hearty applause.

The chorus work was praiseworthy throughout, whether in the trippingly measures of the peasants' festival, the somber choral, "O Heavenly Master," the rollicking student music, the dance of the gnomes; the songs of the mocking sprites or in the closing celestial choral.

Mr Hamlin sang the Faust music with good effect, giving to the somewhat colorless part a semblance of the latent passion awakened in his breast. The earlier solos were excellent in their expressions of sympathetic and poetic tenderness and in the love duets with Marguerite Mr Hamlin's sweet tenor voice was used with excellent effect.

Mme Hudson's voice is a pure soprano, rich in quality, fairly flexible and under admirable control. Her enunciation is unusually good, she colors her tones skillfully and in the love episodes with Faust and in the finale she sang with appealing warmth and dramatic intensity.

The Mephistopheles of Mr Witherspoon was consistently sardonic in its vocal suggestiveness and a splendid performance in every way. His sonorous and expressive voice was again heard with pleasure by all, and he is to be congratulated on giving "The Song of the Flea" with spontaneity and avoiding the verbal pitfalls.

Mr Merrill sang Brander's "Ra" very well and Miss Jepperson was satisfactory as the "voice." There was a large audience and considerable applause for Dr Mees and the soloists.

The next concert will be given Thursday evening, March 21, the assisting artists being Mme Emma Eames and Emilio de Gogorza. The program will include part songs, solo numbers, choruses and duets.

DR. MUCK COMING TO U. S.

Boston Symphony to Pay Great Conductor $28,000 for Single Season.

Marconi Transatlantic Wireless Telegram to the Public Ledger.

BERLIN, Jan. 13.—It was announced this week that Dr. Karl Muck, the celebrated conductor of the Kaiser's Royal Opera in Berlin, had finally concluded the long-pending negotiations with Colonel Higginson on behalf of the Boston Symphony Orchestra to conduct that organization in 1913.

Doctor Muck will receive the almost unprecedented salary of $28,000 for one season's work. It is said that Signor Toscanini is the only conductor who ever received a greater salary. The highest salary which the New York Philharmonic Society ever paid was $25,000. Herr Stransky, the present leader of the society, is understood to have accepted the position for $10,000.

Establi

AMERICAN—

JANUARY 26, 1912.

THE DAMNATION OF FAUST GIVEN

By FREDERICK JOHNS.

"The Damnation of Faust," by Hector Berlioz was sung for the first time in some years in Boston last night by the Cecilia Society.

The Cecilia introduced a new conductor and demonstrated to those who predicted that it would pass over, after the failure of the alliance with the Symphony Orchestra last season, that it possesses its old-time vitality an attractiveness.

Dr. Arthur Mees, the new conductor, comes from the Worcester Festivals, and is a chorus leader of long experience. His first concert was given a set-back by the illness of Miss Alice Nielson, who was to have sung the soprano role, but Miss Caroline Hudson of New York, who was secured at short notice, gave complete satisfaction as a substitute.

"The Damnation of Faust" was first performed in concert form in Paris in 1864, although it was written a number of years before. It is only in recent times that Berlioz has come into his own as a composer.

Contemporary musicians were either indifferent or violently opposed to him, and his musical ideas were so unconventional that the public of the day did not appreciate them.

His original intention was to write an opera upon Goethe's Faust. He modified it perforce to a dramatic legend. It has recently been given frequently in dramatic form.

Berlioz had no special aptitude in writing for the stage, although he was extremely theatrical or rather dramatic in his orchestral pieces. It is in the orchestra that "The Damnation of Faust" is finest. The Hungarian march which he built upon a Hungarian folk song, the dance of the sylphs, and the minuet of will of the wisps are superb pieces of orchestra writing, and the Ride into the Abyss is one of the most effective things ever composed.

He had not the gift of writing appealing melodies for voices, and while both Marguerite's songs are charming, and Mephistopheles has some spirited numbers, the vocal score is rather dry. There are numerous massive choruses, and some very pretty bits of choral writing, but after all, the greatest charm is in the orchestra.

The Cecilia Chorus was augmented by forty male voices from the Schubert Club of Malden, and there was a large orchestra of Symphony players.

George Hamlin sang Faust. He has always been an artistic singer, but since he was last heard, his voice has developed, and it is hard to imagine a more pleasing tenor for oratorio.

It is a light voice, but there are some beautiful high tones, and it is of good quality from top to bottom.

Herbert Witherspoon has sung here with the Metropolitan Opera, but the music of Berlioz's Mephistopheles is too much for his voice, a bass which is neither heavy, resonant or rich in quality. He is an excellent singer, but one kept wishing for a great bass voice to boom out the stirring music of the part.

Miss Caroline Hudson sang without an orchestral rehearsal, but she sang beautifully, and displayed qualities that we do not often get from a soloist in oratorio.

JOURNAL—

JANUARY 26. 1912.

DR. MEES CONDUCTS CECILIA CHORUS

Noted Newcomer Receives Cordial Greeting in Symphony Hall.

Dr. Arthur Mees made his debut as conductor of the Cecilia Society at Symphony Hall last night in the performance of Berlioz's "Damnation of Faust." The noted newcomer received a cordial greeting—a thrice cordial one from the chorus—and he impressed the large audience with his vigor and his earnestness. He was applauded frequently during the performance, and after the instrumental as well as the choral numbers. He led the combined forces of the Cecilia Chorus, the Schubert Club of Malden and the orchestra of Symphony players with spirit and firmness. There was no doubt about his grasp of the matter in hand any more than there was question about his enthusiasm. His revivifying effect upon the Cecilia was evident at this very first concert.

Dr. Mees, who wears a title accompanying an honorary degree conferred upon him eleven years ago by Alfred University, is an Ohioan by birth. He finished his musical education in Germany. His career as conductor began with the Cincinnati May Festival Chorus, and it has since been extended over a broad field, including choral, orchestral and even operatic work. He stepped last night into the place formerly occupied by Wallace Goodrich and B. J. Lang. It was Mr. Lang, by the way, under whose direction, in 1880, "The Damnation of Faust" was first performed in this city.

There was a disappointment and also a pleasant surprise for the audience last night. Alice Nielsen, who was to have sung the part of Marguerite, caught cold and could not appear. Yesterday morning the management telegraphed to Caroline Hudson, the soprano soloist of Plymouth Church, Brooklyn, and she came to Boston just in time to change her dress, catch her breath and come out upon the stage with the assurance of a veteran artist. In some respects she proved to be the most pleasing of the soloists, for she not only sang well, but she showed much beauty of voice. George Hamlin, the Faust, exhibited his polished style, and Herbert Witherspoon, the Mephistofeles, his gift for dramatic singing. The small part of Brander was sung by L. B. Merrill.

The chorus did some excellent work. But the Cecilia in its new form can be judged better when it sings without recruits.

MONITOR,

JANUARY 27, 1912

MISS GOODSON PLAYS TSCHAIKOWSKY

The Boston Symphony orchestra, Max Fiedler, conductor, appeared in Symphony hall Thursday afternoon, rehearsing its fourteenth program. The turn of Schumann's Second symphony and of Tschaikowsky's piano concerto in B flat minor came in the program round, and an interesting matinee, though not an especially comment-provoking one, was the result. The scheme of presentation was that which the Symphony audiences are so well accustomed to, a large orchestral work, a solo piece and a concluding short, brilliant selection, as follows: Schumann, Symphony No. 2, C major, op. 61; Tschaikowsky, Concerto for Pianoforte in B flat minor, No. 1, op. 23; Dvorak, Dramatic Overture, "Husitska," op. 67. The soloist was Miss Katharine Goodson.

Schumann and Tschaikowsky are composers with whom Mr. Fiedler invariably has success. According to the present Symphony conductor's views, as they express themselves in his readings, orchestral history begins with the Ninth symphony of Beethoven. The first eight Beethoven symphonies and the works of Mozart and Haydn are prehistoric, belonging to a time when the thought of symphonist had not differentiated itself from that of string quartet writer. Schubert comes into the period with his Symphony in C; and Berlioz of the Fantastic symphony is there. Tschaikowsky and Brahms are the last men of the epoch which begins with the Choral symphony. Dating within their time, but looking toward a new period, is Bruckner; and following him and establishing the modern epoch is Strauss. This is the record of a century of musical progress as Max Fiedler's interpretations give it. Another conductor will make it something altogether different, and the books will write it in a form to dispute everything that interpretation has to say.

Mr. Fiedler does his most brilliant work in the second of the two periods into which he divides orchestral history. But he wins many triumphs in the first. And his reading of the Schumann symphony No. 2, a dull work under a precise, Mozartian baton, yields marvelous riches of sentiment and emotion. Schumann has been dutifully placed on Symphony concert programs before Mr. Fiedler's time, because as one of the master-composers he could not with propriety be neglected. He usually took a place in public regard far inferior to Beethoven. Mr. Fiedler has lifted him to a position of practical superiority to Beethoven. He has regarded Schumann as a thinker representing future tendencies rather than maintaining traditions. He has shown the composer in a new light, and has made him a force in the repertory that he never was before. The Symphony audiences have always recognized Mr. Fiedler's ability as a Schumann interpreter. The listeners of Friday were enthusiastic in their applause of him and his men at the close of the first half of the program.

Schumann and Tschaikowsky in the old period and Bruckner and Strauss in the new are without much doubt the composers whose scores Mr. Fiedler studies with the deepest interest. Or, if he does not study them today, owing to the demand new compositions make on his attention, he has gone thoroughly into them in other days. The Tschaikowsky piano concerto, No. 1, Mr. Fiedler conducted as though it were an orchestral number instead of one wherein the soloist may make display. The interpretation seemed to be his rather than the pianist's; and that was to the praise of Miss Goodson. It showed that she took a view of her Tschaikowsky which fell in with the Symphony leader's and to do that meant a successful performance. The soloist is too often a problem for Mr. Fiedler. To the visiting artist who comes with an interpretive ideal out of accord with his he gives all possible consideration, but the work of studying out a helpful accompaniment more often than not takes away his spontaneity. The best results are reached when the director, as on Friday, actually directs. The concerto had real interpretation in its character of composition for piano and orchestra. Miss Goodson lent her abilities as virtuoso to a presentation which was calculated to heighten the ensemble impressiveness of the piece. Her listeners applauded her loudly and they will go on applauding her in thought for a long time.

TRANSCRIPT,

JANUARY 24, 1912

MR. FIEDLER AND THE REST OF THE SEASON

The Interest and the Promise of His Remaining Work Here—The Conductor and the Public—Mr. Renaud, Mme. Tetrazzini and Mme. Gay and Mr. Marcoux in New Parts at the Opera House Next Week—The Programme of the Munich Festival Next Summer—French Opera for New York?—The News of the Hour

MR. Fiedler is the present conductor of the Symphony Orchestra. He will be such for three months and more to come through eleven pairs of regular concerts, a concert for the Pension Fund, two "trips" to the West and to New York and sundry "outside" concerts in the cities of New England. At the beginning of May, he will leave Boston, by an arrangement announced last autumn, and return to Europe to continue his work there with higher reputation, larger prestige and generally assured fortunes by reason of his four years with the Symphony Orchestra. In the three months of the season that remain, he will doubtless prepare programmes as catholic and interesting as those he has made throughout his term; he will give duly eloquent performances of the music in which his best traits as a conductor shine; he will lead in some pieces as memorably as he has played not a few in the past; he will not spare study, pains or accomplishment with the rest. He will continue, in short, to be the able and diligent, the interesting and excellent conductor that he has been from the first, while a public that has liked him warmly, will not wane in regard and applause for him.

Why, then, with these three interesting months to come and with Mr. Fiedler in the fulness of his powers and energy, should those that profess to admire him most be seemingly determined to begin very prematurely the rites of farewell? In private talk they discourse of the conductor solemnly, as though he had finished his work in Boston, whereas he has a full half-year of it (as seasons are measured) still to do ably and pleasurably. They write letters to the newspapers enumerating Mr. Fiedler's virtues and lamenting his departure, as though his final concert were at hand or he already had his foot on the gangway of his ship. Mistakenly they would speed his farewell when the rest of us have hardly thought of it and are looking forward instead to the long series of concerts that he has still to conduct here. Thereby enthusiasts believe that they testify their particular admiration for Mr. Fiedler. A wiser and a truer way to pay this "tribute" is to treat him as the actual conductor that he is and to take the pleasure and the interest of all that remains for him to do. He could ask no better proof of the liking of his Bostonian public for him and the audiences of Symphony Hall are not likely to spare it.

H. T. P.

[129]

POST,

JANUARY 25. 1912

MEES' BOSTON DEBUT TONIGHT

Alice Nielsen to Sing Marguerite With Cecilias

ARTHUR MEES,
The new conductor of the Cecilia Society.

Tonight brings the first concert of the reorganized Cecilia Society and will introduce to Boston, as conductor, Arthur Mees, who has taken the place filled so many years by the late B. J. Lang and after him Wallace Goodrich and last year by Max Fiedler.

For two months the work of rehearsing the "Damnation of Faust" has been going on with much enthusiasm. The membership of the chorus has been enlarged and for this concert the mal chorus will be recruited by the Schuber Club of Malden—50 men's voices. Tw full rehearsals with orchestra have bee held and an exceedingly fine performanc of this favorite choral work is expecte

Miss Alice Nielsen will make her debu as a concert singer in the part of Mar guerite. The part of Faust will be sun by George Hamlin, that of Mephist pheles by Herbert Witherspoon and that of Brander by L. B. Merrill.

POST,

JANUARY 26, 1912

NEW CECILIA'S FIRST CONCERT

Dr. Mees Makes Debut—Miss Hudson as Marguerite

BY OLIN DOWNES

The Cecilia Society, Dr. Arthur Mees directing it for the first time, gave its first concert this season yesterday evening in Symphony Hall. Berlioz' "Damnation of Faust" was given with these soloists: Caroline Hudson, George Hamlin, Herbert Witherspoon, L. B. Merrill, Florence Jepperson. The chorus of the society was assisted by 40 members of the Schubert Club of Malden (men's voices) and an orchestra of players from the Boston Symphony.

The "Damnation of Faust" becomes more interesting, appears more remarkable as years go by and works supposed to be of greater worth commence to decay in the public estimation. Listening last night everyone marvelled all over again at the intensity and the force of Berlioz' flaming imagination, at his superb originality and the audacity and success of his strokes of genius, and one had occasion to be distressed anew at the sound of a work written and composed in French and sung in an English translation that fitted the spirit and the metre of the music about as well as a pair of trousers would fit a humming-bird.

The performance was in certain respects admirable. Dr. Mees had trained his chorus carefully. They knew the music well. They sang it smoothly and with good balance and quality of tone. He interpreted this picturesque and richly emotional music with a singular lack of imagination, elasticity, conviction. And yet Dr. Mees has long since this proved himself a musician of uncommon equipment and energy. In this human world there are certain ones who are temperamentally remote from certain music. It will be interesting to hear Dr. Mees do other things.

As for the soloists, Miss Hudson, who had taken Miss Nielsen's part at such short notice, sang very intelligently and efficiently, with appreciation of the spirit as well as the letter of her music and with appropriately sensuous coloring of her tones. Mr. Hamlin made every effort to meet the composer half way. Mr. Witherspoon, an excellent singer, took a part which changes surprisingly from oratorio to pure operatic style back and forth again, sang sonorously and as a rule admirably, and had made a careful study of the character of his text. The audience was large and it applauded cordially.

MONITOR,

JANUARY 25, 1912

Miss Alice Nielsen, who was to have taken part in the performance by the Cecilia Society in Symphony hall this evening, will be unable to appear. C. A. Ellis has made arrangements whereby Mme. Caroline Hudson of New York will take Miss Nielsen's place. Mme. Hudson is one of the younger oratorio singers of this country and her work is very highly spoken of.

* * *

The Cecilia Society gives its first performance of the season at Symphony hall tonight, presenting "The Damnation of Faust," with three soloists of operatic fame assisting in the dramatic roles of Marguerite, Faust and Mephistopheles. These singers are Miss Alice Nielsen, formerly of the Boston opera compay; George Hamlin of the Chicago opera company; and Herbert Witherspoon of the Metropolitan opera of New York. A fourth soloist is L. B. Merrill, who sings the role of Brander. The idea of employing artists of operatic training in the work of Berlioz, which is almost an opera anyway and is sometimes presented in dramatic form, must appeal to the imagination of the concert public. There is opportunity for vocal impersonating in the Cecilia program which the artists selected are not likely to miss.

Mr. Hamlin and Mr. Witherspoon arrived in Boston in time to take part in a soloists' rehearsal of the Berlioz work Wednesday afternoon with the orchestra. Mr. Hamlin began his operatic career this season in Chicago, singing with Miss Mary Garden in Victor Herbert's American opera "Natoma." He is now interested in Wolf-Ferrari's new work, "The Jewels of the Madonna," which had a successful production recently in Chicago in the presence of the composer. Mr. Hamlin is enthusiastic over Wolf-Ferrari's music, because it is of the melodious sort that is grateful to the lyric tenor voice. Asked if he expected to sing with the Boston Opera Company this season, Mr. Hamlin said that he had not heard that he was to sing here; but added that he should be glad to take the part of the American officer in "Natoma," if the Boston company ever produced the work. He spoke in high praise of Miss Mary Garden's portraiture of the Indian girl in Herbert's opera, and said that the piece was a favorite with the Chicago pubilc.

GLOBE

JANUARY 28, 1912.

MME. GOODSON WINS FRESH HONORS AT SYMPHONY MATINEE

In a performance of Tschaikowsky's near classic concerto that strangely had its premiere in Boston in 1875, Katharine Goodson—no longer plain Katie since she married and became an international star—won fresh honors at the Symphony matinee yesterday.

It didn't seem as the tall, pale, frail Englishwoman turned the corner of the aisle leading to the front of the stage—looking taller and more tenuous than ever in a plain gown of faint blue over creamy white—that she could ever hold her own in the crashing first movement or in the big, melodious flourish which the popular Russian penned at the end. But she rose like the artistic heroine she is, with power, and, as becomes a pupil of the great Leschetitski, with perfect polish.

There are pianists who make much of the resounding chords at the start and little of the luscious cantilena that ripples through the rest of the concerto—the first one the Russian wrote. Mme. Goodson played it in masterly style yesterday, with proper regard for ensemble effects in the vigorous measures; with the mellowest tone, and yet without ever sentimentalizing, in the gentler pasages. Nor did the truly formidable difficulties that abound in the concerto reveal any perceptible technical weakness. The orchestra vied with the soloist in a performance of true virtuoso beauty and brilliancy.

The hall was filled. The brilliancy of the afternoon began with a performance of the second Schumann concerto, in C major, that was altogether worthy of this solid and romantic work. Mr. Fiedler would not take all the applause to himself. The orchestra had to rise and take its share of it.

Dvorak's dramatic overture, "Husitska," is the final number on this week's program, which will be heard again tonight.

Mendelssohn Choir of Toronto.

In Symphony Hall, Thursday evening, Feb 29, Boston will have its first opportunity to hear the remarkable Mendelssohn Choir of Toronto. With the choir will come the Chicago Orchestra. The Mendelssohn Choir is a unique organization. It consists of 120 women and 120 men.

It is a voluntary association, but unlike most choruses it is practically reorganized at the beginning of each season. At least to this extent that every member has to undergo a rigorous examination at the beginning of the season and it is kept up to its high mark of efficiency by the fact that there is a waiting list of several hundred singers who are eager to join its ranks. The conductor of the choir is Mr Vogt.

Longy Club Evening.

The third and last concert of the Longy Club will be given in Jordan Hall Monday evening, Feb 12. A very interesting feature of the program will be a sonata for violin and piano, by Georg Enesco, which will be heard in Bos for the first time. This will be pla by Mr Noack, the second concertmast of the Symphony Orchestra, and Mr A fred de Voto.

Symphony Orchestra on Its First Western Trip

The Symphony Orchestra leaves Boston tomorrow night on the first of the two Western trips it is to make this season. The first concert will be given Monday night in Rochester, and then concerts will be given on suc sive nights in Buffalo, Cleveland, In apolis, Toledo, Detroit, and a week from Monday night Schenectady on the way home.

The program that Mr Fiedler has arranged for this trip are almost exclusively Wagnerian. In Rochester he will play the Evoica Symphony and in Schenectady the "Leonora" No. 3 overture, and Mme Samaroff-Stokowski will play the Grieg concetto for piano. The only other soloist on the tr will be at the Cleveland concert, when Herbert Witherspoon will sing two Wagner selections.

There will be no soloist at the 15th program to be played here Feb 9 and 10, nor at the fifth Cambridge concert Feb 8.

From _____

Address _____

Date _____

CONVENTION HALL.

Boston Symphony Orchestra.

The Boston Symphony concert of last night was superb, both in programme and performance. A Beethoven symphony finely played is always tonic in effect on the really musical public. The dignity of the thought and its splendid expression with a clearness that amounts almost to definition in each theme and movement is a corrective to the neurotic appeal of musical meanderings. The Eroica is a particularly perfect example of noble music, so written that, when played with the mastery of last night's rendition, the hearer without knowledge of the method of its mechanism may readily realize its suggestive meaning. Beethoven did not try to make his hearers think of specific events or characteristics after the manner of Richard Strauss; he set down the musical thought which came to him when he mused on heroism, and the greatness of the theme is measured in the music.

With the Eroica, on Mr. Fiedler's programme last night, was coupled a group of Wagner excerpts and the sequence appeals as logical. Wagner believed that Beethoven exhausted the possibilities of abstract suggestion in music for the orchestra. His own effort was to use his musical means in a more concrete way and he succeeded. His thematic material shows a wonderful appreciation of the suggestive appeal of melody, and his ability to build this material into dramatic climax opened new channels to his successors in orchestral composition.

All this is in the nature of platitude, but it recurs to the mind when such readings of this music are heard as Mr. Fiedler and his men gave last night. For Beethoven's themes and their developments were given to the full their definitive character, his melodies were voiced as songs without words, filled with understandable meaning, and this meaningful appeal was never lost in the massing of the instrumentation. Mr. Fiedler's reading was masterful; his perception of the symphony is a finely balanced combining of its intense virility and searching melodic beauty. He commands his players absolutely, and the hearer assents to the justness of his demands. He conducted the symphony last night without the score and one felt throughout the completeness of his knowledge of its full content. It was a memorable performance.

In the Wagner numbers the two great essentials, sensuous beauty of tone and dramatic intensity in ensemble without loss of this beauty, were completely realized. Indeed with each successive hearing of this great orchestra one appreciates how much of its superiority depends upon the never failing flood of sheerly beautiful sound which its composite instrumentalism produces. The Lohengrin prelude is one of the most perfect examples in music of the upbuilding and subsidence of musical mood; it was played with the dignity it deserves and there was none of the over-sentimentalizing in tempo and tone that sometimes mars it. The excerpt from the "Twilight of the Gods" was made to convey its immense suggestion of the shattering of the things that were; there may be some musical trickery about Wagner's instrumentation here but it amply succeeds; there was a colossal finality in the number as it was played last night. The Siegfried Idyl is delightful scoring of much diverse material and one sensed its charm of manner and method last night to the full. The Tannhauser Overture was as magnificent as the memories of Mr. Fiedler's former reading of it in Rochester gave promise of. The audience was cordially appreciative throughout the evening, paying tribute to every number heartily, and twice causing Mr. Fiedler to call his men to their feet to share in his acknowledgments.

From _____

Address _____

Date _____

Esta

RAPT AUDIENCE HEARS SYMPHONY

Beethoven and Wagner by Boston Orchestra.

The warm, unanimous applause which resounded through the well-filled Convention Hall at the end of each episode of the programme last night proclaimed clearly that the Boston Symphony Orchestra is held in high esteem by the musical public of Rochester. If such enthusiastic audiences greet the artists announced for the remainder of the season in the same manner and numbers, the stigma that Rochester is unmusical will not hold good.

The programme, which had been criticised as being unsuited to the tastes of musical Rochester, consisted of Beethoven's Third Symphony, "The Eroica," and four Wagner excerpts, the prelude to "Lohengrin," funeral music from "Gotterdammerung," "Siegfried Idyl" and the overture to "Tannhaeuser."

The Beethoven Symphony, which marks a new departure in the composer's method, in which the continuous and organic mode of connecting the second subject with the first, and the introduction of episodes into the working out, were first used. In the second movement the title of "March" is used, a distinct innovation, and in the third the title of "Scherzo" is used for the first time in symphonies; also the finale contains daring freedom and romance in the midst of such strict form.

"The Eroica" always will have a great historical claim, apart from its inherent beauty as music, that of being in honor of Napoleon, who was at that time known less as a soldier than as a public man who had been the champion of freedom and savior of his country. After Beethoven learned that he had been elected Emperor and had become a tyrant, his admiration

The first movement, allegro con brio, is ushered in by two staccato chords in E-flat, by the full orchestra, followed by the chief theme, which is given to the 'cellos, a suave minuet-like melody four bars long. The development is elaborate and is followed by a second theme of much greater length and in absolute contrast to it. Alternate sunlight and cloud, fury and tenderness mark the characteristics of the first movement. Even the coda, which had been used to terminate a movement, is an essential part of the poem.

Needless is it to say that the performance was superb. A tremendous ovation greeted the orchestra and conductor at the close of the first movement.

Wonderful Music.

The second movement is in the form of a funeral march, a march worthy to accompany the obsequies of a hero of the noblest type. It is in the key of C minor, and commences sotto voce in the strings. The subject is harmonized in a wonderful way, and received an impassioned interpretation at the hands of Mr. Fiedler and his men.

The third movement, the scherzo, for which the theme is taken from an Austrian folk song, is a complete relief to the march, and is largely in the hands of the horns, of which there are three in the score.

The finale seems almost trivial after the first two movements, and seems to be inconsistent, until it reaches the wonderful Andante, which forms so grand a climax to the composition, which, as played last night, was wonderfully impressive.

The second part of the programme revealed the ability of the Boston Symphony Orchestra to put new light into apparently hackneyed compositions as the works had been frequently played here, except, perhaps, the "Siegfried Idyl," and great was the delight of the audience at hearing such marvelous interpretations of Wagner's masterpieces. At the conclusion of the concert, the conductor Max Fiedler, was recalled, and the players rose to their feet in response to an enthusiastic greeting.

James E. Furlong was responsible for the local management of the concert, and on Friday he brings Emma Eames and Gogorza to sing at Convention Hall.

From _____

Address _____

Date _____

BOSTON SYMPHONY ORCHESTRA.

Suppose the birth of Beethoven, the master musician of all history, had been delayed one hundred years. Suppose his works, many of the greatest of which have been known for a century, were just now dawning upon the world as fresh revelations of the genius of a new composer. Suppose, in the meantime, the "moderns" had made their entrance, captured the attention of the public with their curious creations, their reckless cacophanies, their melodic vagaries, their insults to rhythmic intelligence, their abandonment of key relations, their scorn of cadences and "points of repose," their incoherent instrumental harangues, and their exploitation of the orchestra as a cover for lack of sane and orderly musical thought.

Now suppose Beethoven, in this year 1912, should come upon the scene as a stranger, offering his productions for the consideration of the music-loving public. Assume that the public should become interested, or at least that its curiosity should be aroused to the extent of giving him a respectful and impartial hearing. It is more than conceivable, it is altogether probable, that the verdict would be something like this: "Blessed relief! Welcome revelation! This man Beethoven has heavenly talent, splendid imagination; he is a melody maker, a wonder worker in harmony, a master of form and structure, a rythmic wizard, a profound scholar. More than all, his whole being is surcharged with music, he has something to say and he says it with the authority of deep learning, the eloquence of impassioned oratory, and the diction of a born poet. Even as Shakespeare was the dramatist of the masses, so is Beethoven the musicism of humanity. Away with the disciples of ugliness, of evasion, of musical poverty, of—one is almost tempted to say—gumbug. Hail the new light, the bearer of messages to the soul, the proclaimer of glad tidings from the very fountain head of pure music."

Last night at Convention Hall the Boston Symphony Orchestra played Beethoven's Third Symphony in E-flat, the "Eroica." The piece and the performance were, in a word, glorious. This symphony marked a long step in the development of Beethoven's genius. For unlike Mozart, Mendelssohn and Schubert, Beethoven was never a prodigy. They produced some of their greatest works in the years of their boyhood and youth, whereas Beethoven gave to the public his first symphony at the age of 30, and his last, the ninth, was written when he was 53 years old. After the first two had been composed he said: "I am not satisfied with my works up to the present time. From to-day I mean to take a new road." This purpose was [illegible] and splendidly carried out effect. The "Eroica" was designed as a tribute to Napoleon, the reformer and the administrator of France's civic affairs. When Napoleon became emperor Beethoven burst into a paroxysm of rage, tore the title page of the symphony in two, and exclaimed: "He will trample on the rights of man and become a greater tyrant than any one."

But the music itself was not destroyed. It has lived until to-day and will live through the centuries, no matter how many strange doctrines creep into the musical art with their corrupting or enervating propaganda. Of the performance of the orchestra last night it would be superfluous to speak in terms of laudation. From the two explosive staccato chords, followed by the splendidly simple four-bar theme, to the beautiful climax of the last movement, the rendition was characterized by technical virtuosity and interpretive illumination. That first theme, by the way, is an example of Beethoven's ability to produce overwhelming effects by the most simple devices. The subsequent developments are manifestations of his wealth of imagination and contrapuntal resources. There is the sensational "mistake," for instance, of the chord of the dominant, played by violins, with an underlying horn theme in the chord of the tonic. But Beethoven knew what he wanted to do, and the effect is intensely poetical. But this is a mere incident. There are harmonic changes of the utmost audacity, and melodic figures which entrance while they bewilder. The funeral march in C minor (second movement); the elegant scherzo (third movement); the capricious finale (fourth movement), consisting of a theme with extraordinary and captivating variations, complete a work which, apart from its historical associations, must always have distinction because of its nobility, beauty and variety. Mr. Fiedler and his musicians did not permit the audience to relax its attention or lose its interest for one moment, so superb was their performance and so unflagging their fidelity to every detail of this wonderful work. It was an achievement in orchestra playing long to be remembered with enthusiasm and gratitude by every

Mr. Fiedler was thrice recalled. After bowing his acknowledgments of the demonstrations of approval for the third time he summoned his musicians to their feet, whereupon the applause was still louder and more prolonged.

After the intermission which followed the symphony, the orchestra played four Wagner selections, namely: Prelude to "Lohengrin," funeral music from "Gotterdammerung," Siegfried idyl, and the overture to "Tannhaeuser." These are among the demonstrations of Wagner's ability to write music which in itself has a measure of appeal apart from its relation to the drama of which it is a constituent part. Wagner expressly disavowed any purpose to write music for music's sake, holding it to be merely one of the elements of the drama, and standing on an equality with the dialogue, the action, the scenery—acting as an "expository medium" for creating an atmosphere and designed to place the listener and beholder in a frame of mind suitable for taking in the significance of the characters and the development of the plot. In this line of endeavor his achievements were tremendous, but his aim had nothing in common with that of Beethoven, to whom music was the beginning and the end—sufficient unto itself and having no regard for externals. But notwithstanding the theory which Wagner declared to be the basis of his efforts, a considerable proportion of his music is magnificent and enjoyable when detached from its dramatic associations, although we are assured that this was far from the intention of the composer. What he might have done if he had devoted himself to symphonies and other instrumental forms is an interesting subject for conjecture. Mr. Fiedler's selections were fruitful of speculation in this direction. The work of the players in the Wagner section of the program was up to the highest possibilities of orchestral virtuosity and intelligent expressiveness.

A large audience constantly and keenly enjoyed the concert. It was under the local management of J. E. Furlong, who announced Emma Eames and Emilio Gogorza, with Henri Gillies as pianist and accompanist, for next Friday evening.

From _____

Address _____

Date _____

Esta

MUSIC LOVERS GIVEN TREAT

Boston Symphony Orchestra Provides Rare Feast.

A WAGNER SUITE

Beethoven Work of Unusual Charm Pre-

[120]

There are those who would prefer a meal of corned beef and cabbage served on a deal table to a feast with Lucullus. The best argument that Rochester has a host with the latter and higher taste was the audience last night at the Lucullan feast of music provided by the Boston Symphony Orchestra at Convention Hall. The attendance not only filled the seats, but was prompt and enthusiastic in its appreciation of the wonder work of the big human organ.

Max Fiedler conducted. He not only conducted, he wielded a magic wand that synethesized the component units of his organization into a composite unity. He was recalled time and time again to bow his acknowledgment of the plaudits.

The Beethoven Symphony No. 3, in E-flat major, the "Eroica" over which musicians are still in dispute, was the composition chosen for first rendition. Beethoven, the Meister, composed this work in his latter days and in it are reflected the moods and phrases of his more mature philosophy. Whether or not he wrote it as a memorial to Napoleon and whether or not it stands as a grotesue bit of incoherent composition, its hearing is a pleasure. The well-regulated phrases of Beethoven, the fine regard for the unities of harmony, the romance that is interwoven into the plot, the constantly recurring, heavy burden of fate, make it an intensely dramatic thing.

The first movement, the Allegro con brio, with the deep-voiced 'cellos carrying the theme, is an elaborate exposition of the momentous struggle between Fate and the human soul. The brilliant contrasts of the episode are wrought with the amazing fineness of a beautiful filigree. The ideas are jewel-like notes to form a perfect necklace of gems.

The second episode is the funeral music, majestic, full-rounded, swelling. is the procession of cowled, hooded figures—ambition, pride, lust of life, desire of eye. The antiphonal and solemn chant of the string and wind section is a racking and soul-searing bit of composition. If it is true that Beethoven wrote this after he had humbly submitted to the sacrament and put aside the theistic Egyptian inscription with which his name has been associated, then he has indeed expressed true penitence.

Then comes the lilting, tantalizing Scherzo, full of the invitation of the joy of life. Once the momentous struggle is suggested, but the great joy overmasters it. It is the sequence of this moving picture of the inner life of man. The trio and the fugue are full of abrupt questions and answers, mingling comedy and tragedy, the very heart of mystery.

Over a golden bridge the romance passes to the finale, the Allegro molto and the surprising recapitulation, when the theme, victorious, sweeping all instruments into a mighty flood, that knows no brooking, stopping a moment to take up the delicate and mysterious melody of the Scherzo (changed by magic into something new and strange) then swelling into a tide until it breaks in swift-rolling, thunderous billows of unmeasurable jubilation, in the all-conquering, all-embracing summation of the problem.

The Symphony is a wonderful thing. It is musically interesting, it is dramatically powerful. It is not new in any of its methods, in fact there are hints or thefts from other scores, but what is incomparable, what stirs in us a Beethovian thrill is the evocative powers of the Meister that put the dramatic action before us with such force that we take part in the acute physical and psychical processes of the romancer. The enthusiasm of the allegro, the dolorous lament of the andante, the feverish pulsations of the pizzicati of the scherzo, become part of our own human experience. The Eroica Symphony to those who heard it last night will long remain a real bit of experience that will express the verity of the hearers' lives.

Fiedler interpreted it with a humanness and a spirit that breathed of the soul of the Meiter.

The second part of the concert was given over to four Wagnerian numbers. The Boston Symphony has done a wonderful thing with the Wagner music—made it popular and a thing apart from the mere incidental accompaniment to a plot that the composer insisted it should be.

The prelude to "Lohengrin," that dramatic telling of a fateful tale, was a marvelous bit of intense music. The effects obtained from the cacophonal combinations of instruments gave a new color to the episode and the single theme with its throbbing, sobbing tale of the fate-enmeshed Brunnhilde, was interpreted with a new meaning.

The funeral music of Siegfried, the crashing death motive that mingles with the gamut of leit-motive in its menacing grimace at the futility of life, was carried to the idyl, where for a few brief moments it was lost in the romancing of a summer day.

The programme closed with the ponderous, religioso sweep of the Tannhauser overture, the supplication, the contrition and the triumph of rejoicing, intermingled with the temptation of the passionate, bacchanalian, swift-phrased subsidiary theme.

Probably no Rochester audience had ever listened to a more completely rounded programme of master works than that at last night. To the music lover it was a delight. To one uninitiated into the pleasures of harmony, it was an invitingly simple glimpse into a wonderland of color, where one might revel for a time apart from any cold, barren realities.

From Union & Advertiser

Address Rochester N Y

Date Jan. 30-1912

Estab

CONVENTION HALL.

When the programme for last night's concert by the Boston Symphony Orchestra at Convention Hall was first made public there were more than a few expressions of disappointment because of the Wagnerian selections. After listening to and witnessing the most remarkable demonstration ever accorded an orchestral concert in this city, one almost fears to hazard a guess as to what the reception would have been, had the programme been made up in accordance with the expressed desires of prospective auditors. Formers visits of the unrivaled organization to Rochester had prepared an encouragingly large audience for a rare treat, and it was one of those rare occasions when anticipation was not disappointed by realization. Beethoven's Third Symphony, "The Eroica," constituted the first half of the programme, and the final note of the first movement was the signal for a tremendous demonstration of approval, persisted in to an unusual degree. It was a spontaneous tribute to a superb performance of a wonderful composition. The delight aroused by this introduction was intesified as the symphony progressed through the three other movements culminating in the tremendously impressive finale. Conductor Max Fiedler was recalled three times and then in response to the insistent demands of the crowd he signaled to his players to also rise and join in acknowledgment of the demonstration. The "Lohengrin" prelude constituted the introduction to the second half of the programme. It was played just as such an organization might be expected to play it, revealing new beauties in a quite familiar composition. The funeral music from "The Dusk of the Gods" and the "Siegfried Idyl," both perfectly given, followed, and the concert was concluded with the "Tannhauser" overture. On the occasion of a former visit the orchestra was heard in this same number with unrestrained delight. Last night's playing of the familiar number was followed by an outburst of enthusiasm rivaling that accorded the playing of the Symphony. It is James E. Furlong to whom Rochesterians are indebted for opportunity to hear the Boston Symphony Orchestra, and on Friday evening of this week at Convention Hall he will offer Madame Emma Eames and Emilio De Gogorza in concert.

From TIMES,

Address Buffalo, N. Y.

Date JAN 3 1 1912

BOSTON SYMPHONY ORCHESTRA CONCERT DELIGHTED AUDIENCE

Estabi

The fourth in the series of six concerts under the management of Mrs. Mai Davis Smith, took place last evening when the Boston Symphony Orchestra, under the direction of Max Fiedler, gave a delightful program of Wagner music before a large and representative audience. This is the first of two concerts to be given this season in Buffalo by this organization.

Excerpts from the music dramas of Richard Wagner made up the program. The opening number was the brilliant Prelude to "The Mastersingers of Nuremberg," followed by the Prelude to the opera "Lohengrin." The impressive funeral music written to celebrate the heroism of the dead Siegfried in the last act of "Gotterdammering" and the Prelude and Liebestod from Tristan and Isolde closed the first part of the program. A piece of orchestral painting was the Prelude to "Lohengrin" in which the lights and shades were delightfully blended to produce a harmonious whole. Of exceptional beauty was the sublime funeral music, a slow and stately movement with ten interwoven motives of which the "Death-Motive" is the most insistent.

The second part included the Prelude to "Parsifal," a Siegfried idyl, and the ever welcome Overature to Tannhauser, a fitting climax to a splendid program.

As a master of the baton, Mr. Fiedler's leadership was characterized by an instantaneous responsiveness in tone coloring and tempos and his superiority as an artist was demonstrated by his intelligent and poetic interpretations.

The next concert in the series under the management of Mrs. Mai Davis Smith will be given on March 5th with Vladimir de Pachmann, pianist.

From COMMERCIAL,

Address Buffalo, N. Y.

Date JAN 3 1 1912

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WAGNER PROGRAM

Boston Symphony Orchestra Enthralled Large Audience Last Evening.

AT CONVENTION HALL.

Max Fiedler Directed the Organization With Great Ability—Return Engagement in April.

A large and brilliant audience gathered at Convention Hall last evening to hear the famous Boston Symphony Orchestra, under the direction of Max Fiedler, in a program that was made up entirely of selections by the Bayreuth master, Richard Wagner.

The fame of the Boston Symphony Orchestra is so well known to all music lovers that it is hardly necessary to speak of the fine work of this organization. The playing last evening of this large body of well trained musicians seemed more magnificent than ever. Surely these artists, so absolutely complete in technique, cannot be refused first rank in the orchestral field in this country. The violins are so uniform, the wood-wind instruments produce such soft, sweet tones and the brasses are so rich and powerful that one is carried away by the loveliness of the tone as a whole. At no time does the effect become blurred or bulky and one is aware only of the beautiful blending of the tone colors.

The orchestra was remarkably virile and impressive in reading the portentous opening number, "Prelude" to "The Mastersingers of Nuremberg." This is without doubt one of the greatest compositions ever written. It is intricate and replete with technical difficulties and the many themes are worked out with great care. The pompous theme of the mastersingers, the beautiful love theme of Walter and the Beckmesser motive are heard separately and together. The melodious phrase is developed with superb breadth and the sonorous affirmation of the mastersinger theme serves as a song of apotheosis.

No less remarkable was the music of the "Prelude" to "Lohengrin." The introduction was so delicate that one imagined the tones came from the clouds. The string orchestra especially deserves hearty praise for the superb manner in which it played this number.

The dark and imaginative coloring of the music of "The Funeral March" from "Dusk of the Gods" held the audience enthralled and the love themes from "Tristan and Isolde" were played with such fervor that one was drawn closer to the love drama.

The "Parsifal" prelude, "Siegfried Idyl" and overture to "Tannhauser" were the other numbers on the program and in all these the orchestra was superb.

Max Fiedler is a conductor of great power and he has complete control of his players at all times.

The Boston Symphony Orchestra will be heard here again in April.

Newspaper Clipping Bureau in the World

From

Address

Date

Es

BOSTON SYMPHONY PLAYS MARVELOUSLY

Director Fiedler's Wagner Program Makes Deep Impression on Convention Hall Audience.

The annual visit of the Boston Symphony Orchestra has become an event of ever increasing importance in this city until it may be named as the most powerful magnet of the concert season. Last night at Convention Hall, where the orchestra appeared under the local management of Mrs. Mai Davis Smith, the seating capacity was taxed to accommodate the immense audience present. It is a delight to honor this superb organization not merely for its incomparably fine achievement, but also and very especially for its eloquent and convincing proving that ideals are a vital force in a scheme of such breadth as the activities of the Boston Symphony Orchestra.

A Wagner program as offered last night is one of innumerable testimonies that Wagner's music is not

From ENQUIRER,

Address San Francisco, Cal.

Date JAN 3 1 1912

Est

MUSIC WAS QUITE ENTRANCING

Boston Symphony Orchestra Delighted Large Audience at Convention Hall Last Evening With Classic Numbers.

Perhaps one of the most delightful concerts ever heard in this city was that given last night at Convention hall by the Boston Symphony orchestra under the direction of Max Fiedler. The concert was the fourth of a series of six, arranged by Mrs. Mai Davis Smith, and was keenly enjoyed. It was a triumph for Mr. Fiedler and his musicians and the closing number brought forth a prolonged ovation.

The Boston Symphony orchestra is one of the oldest symphonic organizations in the country, and considered one of the greatest in the world. It was not alone the tonal loveliness that aroused last night's audience to demonstrations of heartiest approval, but the wonderful technical finish and the interpretative powers that brought to fullest revealment the beauties of the masterpieces.

Mr. Fiedler chose for the opening number the prelude to "Die Meistersinger," which was rendered with delightful effect. The superb beauty of the prelude to "Lohengrin," was also brought forth in meritorious quality.

In the funeral music from "Dusk of the Gods," the orchestra once more gave a tremendously impressive performance, and were accorded a fresh ovation. To many the prelude and Liebestod from "Tristan and Isolde" was the most beautiful number of the evening, the sensuous melody and gorgeous color and all its passionate ecstasy being brought out with almost overpowering effect and yet never lacking in extreme delicacy. The applause which followed its ending was sufficient proof that it was looked upon as a great performance.

Part second of the programme opened with the preulde to "Parsifal," which was played with inspired and deep devotional feeling. "A Siegfried Idyl," perfect in its way, led up to the big climax of the evening, the overture from "Tannhauser," in which Mr. Fiedler fairly eclipsed himself and drew from his orchestra such marvelous response that the audience went wild, and in the finale, when the trumpets played the counter melody with the trombones, the gorgeously dramatic ending was followed by perfect storms of applause, until Mr. Fiedler and his musicians stood for some moments bowing their acknowledgments.

marvelous a portrayal of the mood that it can, in certain cases, be lifted from its frame and be heard with complete satisfaction. The numbers included among Mr. Fiedler's selection were the preludes to the Mastersingers, Lohengrin, Tristan and Parsifal, the funeral march from act 3 of "Dusk of the Gods," a Siegfrier Idyll, closing with the overture to Tannhauser.

These were given with the breadth and nobility of conception characteristic of Mr. Fiedler's conducting. Elaboration of details was constantly in evidence in the clarity and surety of hand with which the mazes of the scores were guided, but always was such finish made to contribute to the large outline and general character of the composition. So deep was the impression made upon the last night's audience by the superb qualities of the playing that the applause would have no end and twice during the evening Mr. Fiedler had the orchestra stand to acknowledge with him the tributes.

To comment upon the superlative merits of the equipment of this orchestra, its virtuosity in performance, bent entirely to the adequate, eloquent interpretation of the task in hand, its magnificent tone color, the incomparable art with which it can voice the tenderness of a Siegfried Idyll, the passion of the Tristan music and the endless variety of the Meistersinger prelude, is to rehearse again what has been already said many times, and there are a few things in art anyway that are beyond praise.

The orchestra will visit Buffalo again on April 9.

[131]

From EXPRESS
Address Buffalo, N. Y.
Date JAN 31 1912

PROGRAMME OF WAGNER

Boston Symphony Orchestra Concert Much Enjoyed.

RETURN IN APRIL

Marvelous Work Under the Leadership of Max Fiedler.

The Boston Symphony Orchestra under Max Fiedler, and a Wagnerian programme, formed the potent attraction which drew a large audience last evening to Convention Hall. The concert was the fourth in the series of six arranged, by Mrs. Mai Davis Smith, and was a source of true and keen enjoyment.

There is nothing to say of the virtues of the Boston Symphony Orchestra, one of the oldest symphonic organizations in the country, and one of the greatest in this or any other land. It is a noble company of players, equipped with instruments of such perfection as to produce in the hands of the skilled performers tones of the utmost beauty. It would be difficult to imagine a lovelier tone, both of the entire orchestra and of the individual sections, than emanates from this body of players. Strings, woodwind and brasses in turn compel sincerest admiration and the blending of these divisions produces a tone of finest quality.

But it was not alone tonal loveliness that aroused last night's audience to demonstrations of heartiest approval. It was the wonderful technical finish, the virtuosity of the thoroughly routined performers, combined with interpretative powers which brought to fullest revealment the beauties of the masterpieces they present.

Last night's programme offered the Prelude to The Meistersingers; the Prelude to Lohengrin; the Funeral Music from Die Goetterdaemmerung; the Prelude and Liebestod from Tristan and Isolde; the Prelude to Parsifal; the Siegfried Idyl and the Tannhauser overture. It was merely a matter of individual taste on the part of the listeners as to which of these works received the most beautiful performance. The richness and sweetness of the strings and their ethereal loveliness, as shown in the Lohengrin prelude; the clarity and purity of the woodwinds, the sonority and mellowness of the brasses, notable in the Tannhauser excerpt, the balance and contrasting of the different choirs in the Liebestod, all these were points to delight the musical ear. Mr. Fiedler is a conductor who has a masterful control of orchestral resources and a keen sense of the lyrical phrase. He never loses the opportunity to raise into due prominence the melodic line, and in the involved contrapuntal passages of the Meistersinger prelude, it was marvelous how he brought out the various voices, keeping always a just balance of sound. Mr. Fiedler was recalled many times during the programme, and twice during the evening he shared the honors with his orchestra, motioning to the men to stand and acknowledge with him the applause. A last opportunity to hear the Boston Symphony Orchestra under Mr. Fiedler will be given on April 9th, when a second Buffalo concert will be given by this organization.

M. M. H.

valled in every number, the strings seeming to be moved by a single hand, the brasses and woodwinds to be blown by a single breath.

Of the eight numbers, the most impressive was the Death Music from Gotterdaemmerung. The sad, slow pomp of the hero's passing was most vividly portrayed. The Siegfried Idyl was given a beautiful reading.

Herbert Witherspoon, bass, sang the "Song to the Evening Star" and "Wotan's Farewell." In the former number he seemed embarrassed by the lack of the operatic stage setting, and his voice was rasping in several passages. Improvement was noted in the forceful magic fire and farewell number, however, and the applause for Witherspoon's art was generous and prolonged.

Newspaper Clipping Bureau in the World

From [illegible]
Address Cleveland Ohio
Date FEB 1 - 1912

Wagner Magnificent Under Fiedler's Baton

By Wilson G. Smith.

The colossal musical conceptions of Wagner always present something new and imposing—no matter how often we hear them. And the closer the study, the greater the amazement that human mind could conceive and execute such stupendous ideas.

Frequent hearing and study of the Wagner scores is like the illuminating rays of the sun—it discovers new mountain tops of inspiration. Little wonder that the musical world quailed before them, amazed and appalled. It has been the familiarity of subsequent years and constant repetition that have brought our musical eyes into a proper focus to appreciate and understand them.

Works that were received at first with cold disdain and even hissed, attracted to the armory Wednesday night the largest audience of the season. Surely the "world do move," and the best part of it is that we are moving with it. As in the sunset habit I have acquired, I do not go to the bank of old Erie to criticise, so when the Bostonians come all the way from Beanville to give us a Wagner program, I am in the mood for enjoyment.

I have heard more passionately emotional interpretations than Fiedler gave us; I have heard the Wagnerian themes and motives seethe and boil as in a caldron; I have heard the blare of brass, the shriek of reeds and beating of drums as though the prelude to the last day was at hand. It was merely another man's conception of the inferno—possibly Wagner's, too; I know not.

Fiedler, while emotional and climactic in his readings, kept on the safe side of sanity and within the jurisdiction of legitimate musical effects. The orchestra played magnificently—as always. Perhaps a note was slipped here and there, an attack unsynchronous or something else that theoretically jars on the ear of astute criticism. If so, I did not hear it, for as my ears drank in the noble music, my mind was lost in contemplating the colossal mind that created it. Such achievements are but little short of infinitude.

Herbert Witherspoon gave two Wagner excerpts in a style of artistic delivery he has never excelled, if equaled, locally. His tones are more plastic and sympathetic than formerly, particularly in his use of the head tones. Had encores been permitted, he would have had to respond, for the audience greeted him with enthusiastic applause. The orchestra, too, was compelled to rise and share with Fiedler the homage of the delighted listeners.

From [illegible]
Address [illegible]
Date FEB 1 - 1912

BOSTON SYMPHONY CHARMS CLEVELAND

BY ARCHIE BELL.

The Boston Symphony orchestra appeared at Grays armory last evening, under the direction of Max Fiedler, with Herbert Witherspoon as soloist, and before an audience that taxed the capacity of the big auditorium. Without doubt it was the most successful concert of the season, as it should have been, for in many particulars it was the best that has thus far been given. Not since Nordica appeared here as a star attraction years ago, has any such gathering turned out at the armory. The front of the house was packed with extra chairs and all of them were taken. About as much standing room was sold as the fire laws permit. And what's more important, the crowd was representative of the musical element, not alone of Cleveland, but of northern Ohio, Oberlin, Ashtabula and Akron being well represented.

There's a magic goes with the name of the Boston symphony. The name is synonymous with what is best in music. It happens that it is an organization that has taken years to build. It also happens that each member of the organization is an artist. In almost every instance before acceptance to this organization every man has proved his mettle on previous occasions with similar bodies or as a soloist. The result, therefore, is an almost perfect ensemble. When they play, they do so as one great instrument. The bowing of the fiddlers is as if one man were doing it. The crashing of the brasses is in perfect unison. As much may be said of the wood-winds. To hear them is to hear the best expression of orchestral voices, and when there is coupled with such perfection a program which is entirely made up of excerpts from Wagner, little is left to be desired by the musician or the music lover.

There is no doubt that the works of Richard Wagner, at least most of those selections that were rendered last night, are not so interesting in concert as they are when given in their proper place, the opera house. Wagner, however, denied that this was true himself, by leading various orchestras through the intricacies of the compositions, and by giving his permission for others to do likewise. Most of his operas were given to the world piece-meal and naturally caused the lions to rage and his adherents to more closely adhere than ever before. But it must be remembered that Wagner and his followers were called upon to do a lot of missionary work. Even "Lohengrin" was hissed and howled down when it was tried in Paris. It is a good thing to remember that such a thing has happened within the memory of many people still alive, in view of the almost prayerful rendering of the "Parsifal" prelude and the more characteristic fire music and the charm from "Die Walkure," which was given last night.

Without a doubt, the prelude to "Meistersinger" was not given in true Boston-symphony style. Some of the strings played out of tune, there was a hesitation in attack and the general spirit of the thing was not made so evident as in the other works that appeared later on the program.

Rarely, if ever, has a local audience heard the funeral music from "Goetterdammerung" played as it was given last night. It produced all the composer's ideas of grandeur, pomp and the glory of a hero. The enticing and sensuous beauty of the love death from "Tristan and Isolde" was also beautifully given, as was the "Siegfried Idyl."

Mr. Fiedler proved himself a veritable Titan, in directing the majestic excerpt from "Die Walkure." It was all gorgeous, awe-inspiring and wonderful, and words are foolish things in attempting to describe its majesty.

In the "Evening Star" number from "Tannheuser," Mr. Witherspoon practiced the art of repression until it became a fault. He was throaty and seemed to be suffering from cold, or what is more natural, the Lake Erie fog that seems to get into the throats of all singers who visit us in cold weather. He quite redeemed himself in the final number, however, and sang beautifully, with full warm tones the colossal "Wotan's Farewell."

Mrs. Hughes, under whose direction the local symphony concerts are given, announced last evening that she had added the Minneapolis orchestra for one evening to the list of concerts already announced. She has also booked Vladimir De Pachmann for a recital in Mar[illegible]

From Leader
Address Cleveland Ohio
Date FEB 1 - 1912

BOSTON ORCHESTRA SETS NEW STANDARD

Superlatively Good Music Draws Enthusiastic Appreciation.

PACKS GRAYS' ARMORY

All-Wagner Program is Rendered With Exquisite Expression.

When the eighty and one wise men from Boston hugged great old Wagner to their bosoms last night at the Grays' armory there was not a seat in the venerable old hall vacant and indeed the audience was so great that it overflowed into the spaces to the rear of the last seats both on the main and on the balcony floors. It was the largest audience of the season and the enthusiasm it showed was proportionate to its numbers.

The orchestra, too, was of greater size than usual and the violins stretched clear across the front of the stage almost to the tumbling off places at each end. The bandsmen were all packed in so closely together that Director Max Fiedler found it difficult to edge his sideward way to the big stand where, when he did reach it, he was obliged to turn around and bow several times in acknowledgment of the noisy greeting the audience gave him.

The program, an all-Wagner one, was superlatively excellent. It was beyond the farthest traveling arrows of criticism. No better orchestra comes to this town than the Boston, and the Boston orchestra never did better playing than it did last night. Director Fiedler scorned his scores for most of the time and held his chin down on his chest, keeping his baton still and permitting his bandsmen to go their excellent way about as they listed. It is doubtful if any orchestra but the Boston could do this without getting into serious trouble.

The only criticism of the orchestra came from within its own ranks. In the "Lohengrin" prelude the violins scowled deeply when a far away train whistle was dissonant with their high ethereal harmonies in the first few bars. In the "Tristan and Isolde" selection the first gentleman of the cellos did not like the way in which the other cellists were proceeding and took advantage of his rests to expostulate with a patiently listening, white-haired cellist and to demonstrate certain things to him. These are but examples to show with what thoroughgoing earnestness and seriousness the Boston bandsmen take their work and explain in part why these same bandsmen produce the best music to be heard in this country.

The brass choir, in its delicacy and smoothness of tone, flexibility and fluency, set a new standard here for such instruments. The strings, as usual, and the woodwind performed to perfection. The whole orchestra was but little less than wonderful in its delicacy and finish of utterance, in its capabilities for tremendously resonant and powerful expression which never approached blatancy; for its perfect understanding of dynamics and for its rare ability to express just what a composer desires be expressed. So thoroughly did the audience appreciate its work that at the close of the first section of the program it brought the bandsmen to their feet by prolonged and loud applause.

Herbert Witherspoon, a high basso—if there be such a thing—was the soloist. With great gentleness of voice and manner he sang the Wolfram's Song to the Evening Star. Now and again he was heard in the "Die Walkuere" selection, but too often he could not bring his voice above that of the orchestra and when he did his intonation was generally poor or his voice reedy. He added little to the pleasure of the evening.

R. N. O'NEIL.

From [illegible]
Address [illegible]
Date FEB 1 - 1912

BOSTON ORCHESTRA IN A FLAWLESS CONCERT

Gives Wagner Program to Big Audience; Fiedler Strong Conductor

No greater treat has been given Cleveland lovers of great music in years than was afforded them Wednesday night by the concert of the Boston Symphony orchestra, at Grays' armory. It was by odds the best of the symphony series so far, and to surpass it, organizations yet to come will, to put it slangily, have to "go some."

It was a Wagner program, and such was the sympathy and understanding with which it was rendered that even those who profess to have small liking for the Bayreuth master's heavy works in concert became enthusiastic. As such a concert deserved, this one had an audience that taxed the capacity of the armory, and its appreciation was expressed often and vociferously.

Max Fiedler, conductor, gave a scholarly yet virile reading to each number. Fiedler is not a spectacular conductor; he makes his commanding personality felt nevertheless, in dynamic fashion.

Not a flaw can be picked in the performance of the immense body of musicians. Perfect harmony pre-

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News
Indianapolis Ind
FEB 2 - 1912

GREAT AUDIENCE HEARS GREAT WAGNER CONCERT

BOSTON SYMPHONY ORCHESTRA GETS BIG OVATION AT MURAT.

TRIUMPH FOR THE DIRECTOR

It was a great audience last night at the Murat theater that faced a great orchestra, the Boston Symphony, with Max Fiedler director, and heard a program of Wagner music. This was the third of the Ona B. Talbot series for the season and, attracted by the offering, people came from all over the state. The audience was representative and brilliant. There were the devotees of Wagner, admirers of orchestra and just plain lovers of music. It is a long time since a Wagner program has been given in this city, and never was there a more satisfying one.

The director, Max Fiedler, now completing his fourth season with the orchestra, is a man of tremendous force, enthusiasm, energy and intellect, combined with a love for his art. These qualities are so happily blended that the result is an interpretation of compositions, so unlike that usually given, that many of the best known numbers appeared in new guise.

Program Wonderfully Arranged.

The program was wonderfully arranged, beginning with the prelude to "The Mastersingers of Nuremberg," with its beautiful melody of the "Prize Song" woven throughout. This was followed by the prelude to "Lohengrin." These were followed by the funeral music to "The Dusk of the Gods," very rarely heard, which was very solemn and very impressive.

Then came the most wonderful part of the evening, the prelude and "Love's Death," from "Tristan and Isolde." To the untrained musician this is usually so heavy, so unrelieved, that it is scorned, but Mr. Fiedler and his orchestra gave it so much grandeur and such a wealth of beauty that it was the favorite number of the program, so far as outward demonstration went, and the director was not only recalled four times by the applause, but finally the entire orchestra of eighty-four men stood to receive the tribute of hand clapping and shouts. It was a great triumph.

Second Ovation.

After a short intermission the orchestra began again with the prelude to "Parsifal," with its wonderful motifs, then the "Siegfried Idyl," a vertitable tone poem, charming with its melodic themes.

The final number was the overture to "Tannhauser." No other orchestra ever played it in the same way. It was the old composition, but it was so invested with the grace and beauty of its new treatment that it took on fresh meanings, and one person was heard to say that he had heard it so much he had hoped never to hear the work again, but that, as played by these men, he would like to hear it forever. There was a second ovation of long duration, and the entire orchestra stood with Mr. Fiedler while the applause and shouts continued.

Hearing the varied works of a master composer such as Wagner, on one program, is a special privilege, not only of pleasure, but of interest and profit. It gives opportunity to learn the composer by comparison. It was a concert in the musical life of Indianapolis and one that made a deep and lasting impression.

"Mr Fiedler is to close his work with the orchestra this season," said C. A. Ellis, the manager of the organization, and next season Dr. Karl Muck will return to us."

The organization left this morning at 9 o'clock for Detroit, and from there will return to New York. During the season the Boston Symphony Orchestra plays two concerts a week in Boston for three weeks of each month, and then spends the fourth week in giving concerts in New York, Philadelphia, Baltimore and Washington, D. C. It is one of the greatest orchestras in the world.

At Hume-Mansur Garden.

After the concert a supper was given at the Hume-Mansur garden for Mr. and Mrs. Fiedler, who sat with Dr. and Mrs. H. O. Pantzer and Mr. and Mrs. Charles R. Williams. C. A. Ellis, the manager, and Mr. Brennan, the assistant manager of the orchestra, were with Mrs. Talbot and a party of her friends.

The next concert of the series will be given February 28, by Jan Kubelik, the famous violinist, and the fifth and last will be given March 13 by Alessandro Bonci, the famous tenor of the Metropolitan opera, known as the king of bel canto.

...one of a more miscellaneous character, is doubtful.

Wagner himself protested against the giving of extracts from his operas or the playing in concert form his music, written with the distinct purpose of emphasizing the dramatic action of the opera. But notwithstanding this objection, there is another consideration sufficient to justify a conductor in playing this music on a distinctly concert program. Wagner's music is enjoyable in proportion as it is known and understood. Because of the difficulty in producing his music dramas they can only be heard in the great musical centers. To hear these great musical dramas without some previous knowledge of the music itself robs them of much of their interest. Therefore, though the program last night was somewhat trying, Toledo nevertheless owes to Mr. Fiedler a debt of gratitude for having placed this feast before us.

The program opened with the superb Mastersinger's Prelude. Perhaps nowhere else has Wagner so shown his mastery of composition and his power to combine instruments in the most effective way as in this prelude. The orchestra played it with all the nobility and perception expected from this superb body of musicians. This prelude, together with that of Lohengrin and Parsifal and the overture to Tannhauser, furnished fine examples of Wagner's tremendous musical genius. These four compositions differ greatly in their musical treatment. Each is full of nobility and each bears direct reference to the story of the opera which it precedes.

The program was arranged throughout to illustrate by contrast Wagner's skill in instrumentation and musical expression, which only a great orchestra of 80 to 100 players, under a competent conductor, can bring out.

The hearing of the Boston Symphony Orchestra is an event of such importance that it is hoped that the splendid audience last night may serve as an encouragement to the management to bring this wonderful band to Toledo each year. S. E.

Newspaper Clipping Bureau of the World
From News
Address
Date

From Star
Indianapolis Ind
Address
Date FEB 2 - 1912

Boston Orchestra Scores Triumph

Render Wagner Program Before Brilliant Audience at Murat Theater.

BY PAUL R. MARTIN.

One word only is needed to describe the Boston Symphony concert given at the Murat Theater last evening, and that word is "brilliant." It may be applied to the orchestra, to the program and to the audience. Never has Indianapolis turned out in finer style. The theater was filled and the popularity of Mrs. Ona B. Talbot's subscribed series was demonstrated by the large number of people who attended from distant points over the state.

Mrs. Talbot—she must be mentioned at this point—covered herself with glory. She has given Indianapolis a real feast of splendid music, and the present writer feels entirely justified in having predicted in the music department of The Star last Sunday, that last evening's concert would be by all means the biggest musical event of the season. He is sure now that he was absolutely correct in the statement, broad as it may have seemed at the time.

The Indianapolis public, which rallied to the support of this event in so generous a manner, is also deserving of its share of praise. C. A. Ellis, general manager of the orchestra, and who has been identified with it since its organization in 1889, was enthusiastic. During the intermission he remarked that it was one of the finest and most appreciative assemblies he had ever seen gathered to hear the Boston Symphony Orchestra. "Indianapolis," he continued, "has always had a splendid reputation as a music center, and I see that its interest has by no means diminished. I have always been glad to bring the orchestra here, but I never expected to have a reception as cordial as this."

The complete program rendered by the orchestra follows:

Prelude to "The Mastersingers of Nuremberg."
Prelude to "Lohengrin."
Funeral music from "Dusk of the Gods."
Prelude and "Love Death" from "Tristan and Isolde."
Prelude to "Parsifal."
Siegfried Idyl.
Overture to "Tannhauser."

It was a happy chance that gave Indianapolis a program consisting entirely of Wagnerian music. It was something unique in the history of music in this city, and the appeal it made was tremendous. One can hear a Wagnerian opera or a Wagnerian number on a mixed program and yet not grasp the immense mentality and genius of the composer. But to hear a whole program of Wagnerian music casts an entirely different light on the matter. It is then one begins to realize what it really means and what a wonderful part this great composer has played in the development of the world's music.

There is another element which must also be considered in discussing the success of this program. That is the fact that Max Fiedler is a Wagner enthusiast and a Wagner authority. He knows these huge scores to the smallest detail. Throughout his entire musical career—and it has been both long and honorable—he has made a special study of the master of Baireuth. The wealth of Wagnerian tradition, which he has at his finger tips, and which he draws upon frequently, is a practical assurance that the interpretation he gives of this music will reflect the thoughts, the ideas and ...

...shot one ... who ... it all and gave it as his offering to the world's art.

It is only natural then, that when Max Fiedler is conducting a Wagner concert, he is in his happiest mood. This was quite apparent last evening as he stood before his desk wielding the baton over his men, who answered him at every turn.

The program he arranged was selected from those works which are, perhaps, best known and most appreciated by American audiences. The preludes are comprehensive and the layman who makes no pretentions to being musical can not fail to enjoy them and to get from them a fairly adequate knowledge as to what Wagner is like.

The "Siegfried Idyl" might be considered a novelty, but it is such a valuable addition to a program of this kind that it would be more than a pity to think of omiting it. It probably meant more to the composer than anything else he ever wrote, and in it one may find the expression of his love and of the hidden phases of his unusual life. It is a marvelous composition and one which gives an orchestra the opportunity to display all its prowess. Throughout its rendition Mr. Fiedler seemed fairly to pull down melody out of the atmosphere. He was now largely eloquent and again delicately felicitous, while the orchestra sustained, swelled, diminished, the intense yet strangely eerie song of the music.

A remarkable thing about this organization is the ease with which it shifts from one mood to another seemingly without the slightest effort. It will begin a passage in pianissimo and work into a climactic fortissimo so gradually that one is carried along with its spirit without even realizing the force that is causing the change. It is like the sunrise of a summer morning with the light growing stronger and stronger until finally all nature is illuminated with a brilliant, golden blaze.

No better selection than the overture to "Tannhauser" could have been made as a closing number. Practically everybody knows this work and it is always a source of satisfaction to any audience to hear at least one number with which it is thoroughly familiar. It was rendered in a manner so masterful that it is small wonder that a storm of applause broke before the last notes had died away.

From Star
Toledo Ohio
Address
Feb. 3-1912
Date

Symphony Orchestra

Boston Symphony Wagner program:
Prelude to The Mastersingers of Nuremberg.
Prelude to Lohengrin.
Funeral music from Dusk of the Gods.
Prelude and Love Death from Tristan and Isolde.
Prelude to Parsifal.
Siegfried Idyl.
Overture to Tannhauser.

The concert given by the Boston Symphony Orchestra at the Valentine last night attracted an audience which filled nearly every desirable seat.

The program was devoted entirely to the music of Richard Wagner. That this music was played with all the skill and intelligence for which the Boston Symphony Orchestra is famed goes without saying. That it was enjoyed by the audience is likewise true. Whether it is possible, however, for a Toledo audience, unacquainted in the main with the Wagnerian music dramas, to derive the same satisfaction from a program exclusively devoted to the works of this master, as ...

The Boston Symphony Concert

The program given by the Boston Symphony orchestra, and its eminent director, Max Feidler, at the Valentine, Friday evening, was entirely of Wagner's music.

Surely no one composer but Richard Wagner could hold the intense interest and awake such enthusiasm for an entire evening.

To thoroughly enjoy his music one must know something of the legends it portrays or at least be a thinker as well as a listener. It expresses the deepest emotion and represents earnest feeling more than action.

Mr. Feidler is one of the really great interpreters of Wagner. Feidler's orchestra is to be specially praised for its great climaxes gained by pure volume of tone and not by a great clash of brasses and the percussion instruments.

Mr. Feidler might have given us a soloist or at least an encore, but after all these very things would have spoiled the unity of a perfect Wagner evening. M.

Newspaper Clipping Bureau
Times
Toledo Ohio
FEB 3 - 1912

MAX FIEDLER AND BOSTON SYMPHONY ORCHESTRA ARE GIVEN OVATION BY TOLEDO

Analysis of the enthusiasm displayed at the Valentine theater Friday niht shows it to have been composed of three parts.

First, there was the usual enthusiasm for the Boston orchestra. This is a feeling that in former years has shown itself among a select few who can tell mediocre playing from good playing, and whom the Boston band satisfies. The few are being added to year by year as musical culture grows in Toledo, until now there is a considerable number who can be depended on to support the best musical organizations.

Then there was the enthusiasm for Wagner, who appeals to the American temperament more than any other European composer with the possible exception of Tschaikowsky. A Wagner program is almost certain to draw a large audience; and having attended "Wagner matinees" of various brass bands, many people are following up that experience by "having a try at the symphony gag."

And last, the enthusiasm was in no small measure an appreciation of Max Fiedler. The director's quiet but forceful personality shows in the work of the orchestra, and America has learned to esteem him highly—so highly that efforts to depreciate him in favor of Mr. Stransky are meeting with laughter and ridicule. This was Mr. Fiedler's last concert in Toledo for perhaps many years, since he leaves for Germany at the end of this season. There were many whose applause came largely as a thank-offering to the director.

All this explains why the Valentine gallery was sold out early in the evening; why the balcony was filled; and why Mr. Fiedler was recalled to the podium time after time to respond to the plaudits of the multitude.

As for the concert, women said it was glorious, and men, more adept in expressing their emotions, swore. It was the usual Wagner concert program, twisted out of chronological order, but probably arranged after a purpose, tho it was not very evident. The program opened with the prelude to "The Mastersingers of Nuremberg," with its march; passed to the Lohengrin prelude's sky-music, the Siegfried Funeral music from "Goetterdaemmerung" and the wonderful prelude and Love Death from "Tristan and Isolde." The second part consisted of the Parsifal prelude, the charming Siegfried idyl, and as a climax, the familiar "Tannhauser" overture. The orchestra played to the crowd's enthusiasm, and it was a wonderful evening. Moreover, the threat that the Boston band will cease to visit Toledo because of poor patronage received its quietus, which is a comforting thought.

A large number of people from surrounding cities came to Toledo for this concert.

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From Journal
Detroit Mich
Address
FEB 5 - 1912
Date

Detroit Mu ic Lovers Given a Rare Treat

The Boston Symphony Orchestra's Interpretation of Wagnerian Music.

For two hours Saturday evening 3,000 people from every circle of Detroit's society sat under the spell of compelling and satisfying mu ic, when the Boston Symphony orchestr under Max Fiedler, played a progra of seven Wagner numbers in Light Guard armory.

There are two ways of listen to the great master of Bayreuth rather, more strictly speaking, t are always to be found among auditors two classes of persons— musician, who listens with the of the technician and the "m lover" (an abused term, too o disapplied,) to whom the devel ment to themes, the tracing of tives, the scoring of moveme as such, are mysteries penetrable or at most but incident matters. Yet, at this day, each hear the same thing, and is satisfie Time was when this was not t case, when to the professional mu ician Wagner was the revolution the anarchist, the iconoclast, vi ing traditions alike of rule and s and as such was to be scorned, culed and condemned. But time was when the general public "unmusiced" but not the musical—condemned him. To he was a deliverer, opening to t new avenues to a promised l They cared not what shocks were methods to those then in vogue; t only know that he offered someth not only new and different, but finitely satisfying.

Of such latter class, unquestic ably, was the majority of Saturda evening's audience, and the thunder ous applause with which they greet ed each number, especially the clos ing "Tannehauser" overture, spok more in its intensity, even, than i its volume. For musician or "mus lover" the evening was a revel delight.

To discuss Wagner now wer gild refined gold or paint the but the superlative can hardl made too strong for Max F and his 80 musicians. Wagne Wagner, but the interpretatio him varies as the man who w the baton understands and pathizes with his score, and th able to reveal himself to his icians. It is this revelation of own personality as affected by music before him that impres one as Fiedler works with his His is no perfunctory beating o tempo, with here and there a n of warning or encouragement rather a leadership that emb the spirit of the score and projects it to the players that they may follow.

The prelude to "The Mastersingers f Nuremberg" opened the evening, and its lyric joyousness was exquisitely emphasized. Then followed the prelude to "Lohengrin," celestial music if ever man has written such. The almost ethereal quality of the op ning and the close of the composi on, the approach to and the recession from the intervening crescendo, was handled with beautiful delicacy. The funeral music from "Dusk of the Gods," removed from its natural context, loses somewhat, as does all operatic music, but there is in it an appeal that at some point must meet with response in the soul of the hearer. The ecstatic "Liebestod" and the prelude of "Tristan and Isolde" closed the first portion of the program.

The prelude to "Parsifal," "A Siegfried Idyl" and the "Tannhauser" overture comprised the second portion. "Wonderful" is an impotent word because of its vagueness, but t clings inseparably to the music f "Parsifal." In the idyl, Wagner s pouring forth his pride and joy t the birth of a son in the autumn f his life, and the hopes natural to ny father, but seemingly more extravagant in the great composer han the ordinary mortal dare cherish.

Then came the overture, "Tannauser," the best known, probably, the Wagner compositions, with s stately opening of the pilgrims' horus and its thrilling, thunderous, ul-firing climax. Hardly had the mbones and trumpets blared the t great ringing chords were the ent up emotions of the audience urst forth into such waves of aplause that, though the program was nded, the director and his musians were held bowing half a dozen imes.

Max Fiedler comes to Detroit with he Boston Symphony yet once more, n April, before he quits America for is native Germany. R. F. H.

From
Address
Date

Boston Symphony Makes Musical History He

Musical history was made in troit, Saturday evening, when largest audience ever gathered i Light Guard armory for a mu event, greeted the Boston Symp orchestra. Not a single seat wa cant, extra chairs had been pro and standing room was at a prem The audience was an exceptiona brilliant one, and even the bare an uninviting background of the armor could not detract from the beauty o the women's gowns, the richness o furs and the general atmosphere of a smart social function.

The orchestra of 80 players, under the benign and fatherly Max Fiedler, played a remarkable program in a remarkable manner, and there was a genuine ovation for conductor and men at the intermission and again at the close of the program. Music-lovers have grown to expect perfection in orchestral playing from the Boston orchestra, and the time has yet to be recorded when expectation was not realized.

The program was devoted entirely to Wagner—the preludes to "Die Meistersingers," "Lohengrin," "Tristan und Isolde," and "Parsifal;" funeral music from "Gotterdammerung;" overture to "Tannhauser" and the "Siegfried Idyll." Such a program was enough to send a Wagner enthusiast into the seventh heaven of delight, and, as a matter of record, it completely satisfied everyone in the great audience, Saturday evening, whether a Wagner devotee or not, judging from the discriminating appreciation and applause that followed the numbers. At the close of the concert, Mr. Fiedler told The Times that rarely during his stay in America had he met with a finer reception or sensed a keener appreciation on the part of an audience for the music he and his men were pre ing. Mr. Fiedler even had a kin word for the hall saying, "Nein, nein, it 'ees not so bad," when some one remarked on its shortcomings. Like many other conductors and artists who have visited Detroit, however, Mr. Fiedler declared that it was a great pity so beautiful a city as Detroit should be without an adequate music hall, especially when the city is able to muster so large and fashionable and musical an audience as filled the armory Saturday evening.

According to a number of the older musicians of the city exchanging reminiscences as the audience departed, not within memory of the most inveterate concert-goer has so wonderful an evening of orchestral music been heard in Detroit. All-Wagner programs have been given before but not as the Boston Symphony plays the great music-drama scores of the German iconoclast. The beauty of tone, the exquisite quality of the various choirs, the precision and finish of the playing of this orchestra makes it unique and alone in the orchestral world, the numbers selected by Mr. Fiedler made demands upon every resource of the organization, and so the listener had opportunity to hear the orchestra at its greatest and best.

It is matter for congratulation that Detroit will have a second visit from the Boston orchestra this season, Saturday evening, April 13, which will be, unfortunately, Mr. Fiedler's last visit to this city for an indeterminate time, as he returns to Germany, in time, to resume his post as one of Kaiser Wilhelm's own conductors, his leave of absence to America as conductor of the Boston Symphony having expired.

The next concert in the Detroit Orchestral association series will be given by the New York Symphony orchestra, with Conductor Walter Damrosch, Saturday evening, Feb. 17.

ELLA MAE HAWTHORNE.

Newspaper Clipping Bureau in Boston
Union-Star
Schenectady N
FEB 6 - 1912

AMUSEMENTS

Boston Symphony Orchestra.

Among the musicians of Schenectady it is acknowledged that no musical program that can be presented in this city this entire season will equal the feast that was provided by the Boston Symphony Orchestra in its initial appearance here at the Armory last evening. It was brilliant, satisfying and varied enough to suit the most exacting. Every number was a musical treat and comparisons are almost useless, for the marvelous work of this orchestra and the faultless playing of the pianoforte by Mme. Samaroff-Stokowski was on a plane above the possibilities of criticism.

Of the orchestra one can say that the pre-eminent position which it holds is due to its conductors, and Max Fielder, to whose baton they responded last night, was just as magnetic and commanding as could be pictured in the rosiest dreams of the lover of the best in music. He lacks absolutely nothing in temperament and the dramatic fire and intensity which he throws into his interpretations combined with the exquisite tone quality of the orchestra creates for it a distinction which is shared by no other organization.

The program last night consisted of Beethoven's great overture, "Leonora," a concerto in A minor by Grieg for piano and orchestra, and four Wagnerian numbers, the preludes to "The Mastersinger," "Lohengrin" and "Tristan and Isolde" and the overture from "Tannhauser," each one of which will never be forgotten by the audience of last night.

Mme. Samaroff-Stowkowski gave the audience a decided thrill, her work electrifying them in the Grieg concerto. Beautiful to look upon, her magnificent presence in no way detracts from her complete artistry, and all who heard her would hail with delight the possibility of hearing her once more. Her work was possibly the most finished ever heard on the piano in this city. In the forte passages she showed the strength of a man and in the delicate passages her work was as limpid as purling water. At the conclusion of this number she was given an ovation. Still it was in this number that Mr. Fielder showed the complete mastery over his ensemble for it mattered not whether the passage was forte or the most delicate pianissimo it was apparent that the concerto was written for both the piano and orchestra.

The orchestra numbers about 80 men and nothing was lacking in any detail to make the concert one of perfect enjoyment. Too much credit can not be given Ben Franklin and the men of Company E for making it possible to enjoy so rare a treat. That their work was appreciated was attested by the great audience, numbering over 2,000, that turned out to hear this wonderful concert.

Newspaper Cutting Bureau in Boston
JOURNAL
From
Address PROVIDENCE, R. I.
Date FEB 4 - 1912

THE postponement of the Arion Club rendition of Elgar's "Apostles," originally set for next Wednesday evening, leaves the week without important concerts, the next event being the Boston Symphony concert on Feb. 13. The postponement of the "Apostles" is the result of an unexpected delay in securing some of the orchestral parts from London, where they are held by a rule of the publishers. Dr. Jordan completed arrangements last week, however, for the performance on March 26, when the same soloists announced for next week will be available. The club will devote a few more rehearsals to the "Apostles" and then take up the work for the following concert.

* * *

For the next Symphony concert, at the request of patrons, Conductor Fiedler has put on the programme Tschaikowsky's "Pathetic" symphony, which was last played here almost exactly four years ago, when Dr Muck was conductor. The "Pathetic" symphony is a work that appeals, particularly to the genius of Mr. Fiedler, and with it he has enjoyed brilliant success as an interpreter. Katharine Goodson, the soloist, will play the Pianoforte Concerto by Grieg. The other numbers will comprise Weber's "Oberon" overture and the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

The First Established and Most Complete Newspaper Clipping Bureau in the World
TRIBUNE
From
Address PROVIDENCE, R. I.
FEB 4 1912
Date

MUSICAL NOTES.

Boston Symphony Concert with Katharine Goodson.

The fourth local Boston Symphony concert, and the last but one of the series of the present season, will be given in Infantry Hall on Tuesday evening, Feb. 13. The soloist will be Katharine Goodson, the justly admired English pianist who is now making her third tour of America.

At the request of many patrons of these concerts Mr. Fiedler has put on the programme Tschaikowsky's "Pathetic" Symphony, which was last played here almost exactly four years ago, when Dr. Muck was conductor. The "Pathetic" Symphony is a work that appeals particularly to the genius of Mr. Fiedler and it is with the "Pathetic" that he has enjoyed the most brilliant success as an interpreter. As Mr. Fiedler leaves America at the end of the current season, his many admirers in Providence will only have this concert and the one in April to hear the orchestra under him.

Miss Goodson will play the ever-welcome Pianoforte Concerto by Grieg. The other numbers will comprise Weber's "Oberon" Overture and the Preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

[134]

From PRESS
Address Philadelphia, Pa.
Date FEB 4 - 1912

Anton Witek, concertmaster of the Boston Symphony Orchestra, will make his debut as a soloist in Philadelphia at the fourth Boston Symphony concert here in the Academy of Music on Monday evening, February 19. Mr. Witek has been heard often in the last two seasons in incidental solos in various works that have been presented. He is a worthy success to the great musicians that have preceded him in the post of concertmaster in this orchestra. His success in Boston and New York has been most remarkable. Here he will play the Brahms Concerto. The symphony will be Beethoven's No. 4.

* * *

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date FEB 4 - 1912

Anton Witek, concertmaster of the Boston Symphony Orchestra, will make his debut as a soloist in Philadelphia at the fourth Boston Symphony concert here in the Academy of Music on Monday evening, February 19. Mr. Witek has been heard often in the last two seasons in incidental solos in various works that have been presented. He is a worthy successor to the great musicians that have preceded him in the post of concert master in this orchestra. His success in Boston and New York has been most remarkable. Here he will play the B ahms concerto. The symphony will be Beethoven's No. 4.

* * *

From INQUIRER
Address Philadelphia, Pa.
Date

Anton Witek, concert master of the Boston Symphony Orchestra, will make his debut as a soloist in Philadelphia at the fourth Boston symphony concert here in the Academy of Music, on Monday evening, February 19. Mr. Witek has been heard often in the last two seasons in incidental solos in various works that have been presented. He is a worthy successor to the great musicians that have preceded him in the post of concert master in this orchestra. His success in Boston and New York has been most remarkable. Here he will play the Brahms' Concerto. The symphony will be Beethoven's No. 4.

From RECORD
Address PHILADELPHIA, PA.
Date FEB 4 - 1912

Anton Witek, concertmaster of the Boston Symphony Orchestra, will make his debut as a soloist in Philadelphia at the fourth Boston Symphony Concert here in the Academy of Music on Monday evening, February 19. Witek has been heard often in the last two seasons in incidental solos in various works that have been presented. He is a worthy successor to the great musicians that have preceded him in the post of concert master in this orchestra. His success in Boston and New York has been most remarkable. Here he will play the Brahms concerto. The symphony will be Beethoven's No. 4.

From EVENING BULLETIN,
Address Philadelphia, Pa.
Date FEB 3 - 1912 FEB 3 - 1912

The fourth concert of the Boston Symphony is to take place at the Academy of Music on Monday evening, February 19, when Anton Witek, concertmaster of the orchestra, will make his debut as a soloist in Philadelphia. The symphony of the program will be Beethoven's No. 4.

From EVENING NEWS.
Address Baltimore, Md.
Date

Tschaikowsky Concert By Bostom Symphony

The fourth concert of the Boston Symphony Orchestra, which will be given in the Lyric on Wednesday evening, February 21, will be devoted to the works of the greatest of Russian composers, Tschaikowsky.

Last season Max Fiedler, conductor, gave one "one-man" program, devoting an entire concert to Wagner, and it was one of the most successful that the Orchestra has ever given in this city. The program will comprise four numbers—the "Elegie" from the "Serenade," Op., 48; the "Pathetic" symphony; the "Nutcracker" suite, which has already been played here by Mr. Fiedler, and finally the "1812" overture.

From EVENING SUN

Address Baltimore, Md.

Date FEB 3 1912

TSCHAIKOWSKY PROGRAM

Fourth Concert Of Boston Orchestra At Lyric February 21.

The fourth concert of the Boston Symphony Orchestra, which will be given in the Lyric Theatre on Wednesday evening, February 21, will be devoted entirely to the works of the Russian composer, Tschaikowsky.

Last season Max Fiedler gave one "one man's" program, devoting an entire concert to Wagner, and it was one of the most successful that the orchestra has ever given in this city. The program will comprise four numbers—the Elegie from the Serenade, op. 48; the "Pathetic" symphony, the charming "Nutcracker" suite, which has already been played here by Mr. Fiedler, and finally the "1812" overture.

From EVENING SUN,

Address New York City.

Date

Geraldine Farrar's only appearance in concert in New York this season will be at the next evening concert of the Boston Symphony Orchestra in Carngeie Hall on Thursday, Feb. 22. Miss Farrar will sing *Elizabeth's* prayer from "Tannhauser" and a group of four songs. At the matinée two days later, the soloist will be the justly admired 'cellist of the Boston orchestra and formerly also of the Kneisel Quartet, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococco Theme."

From

Address

Date

Miss Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra, in Carnegie Hall, Thursday evening, Feb. 22. At the following Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Miss Farrar will sing Elizabeth's Prayer, from "Tannhäuser," and a group of four songs. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococco Theme."

From EVE. JOURNAL

Address New York City.

Date

Miss Geraldine Farrar will be the soloist at the first of the next pair of Boston Symphony concerts in New York on February 22 and 24.

From STAATSZEITUNG,

Address New York City.

Date FEB 3 1912

Geraldine Farrar ist die Solistin in dem am Abend des 22. Februar in Carnegie Hall stattfindenden Konzert des Bostoner Symphonie-Orchesters, was zugleich das einzige Konzert-Auftreten der populären Sängerin in dieser Saison bedeutet. Die Künstlerin wird das „Gebet" der Elisabeth aus „Tannhäuser" und vier Lieder singen. Der bekannte Cellist des Orchesters, Herr Alwin Schroeder, spielt im Matinee-Konzert vom 24. Februar als Solist Tschaikowsky's „Variationen über ein Rokoko-Thema".

From PRESS

Address New York

Date FEB 4 1912

Farrar to Appear in Concert.

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday, February 22. At the Saturday afternoon concert the soloist will be the justly admired principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Miss Farrar will sing Elizabeth's Prayer, from "Tannhauser," and a group of four songs. Schroeder will play Tschaikowsky's variations on a Rococco Theme.

From MORNING TELEGRAPH

Address New York

Date FEB 4 1912

Miss Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday, February 22. At the Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Miss Farrar will sing Elisabeth's Prayer from "Tannhauser" and a group of four songs. Mr. Schroeder will play Tschaikowsky's Variations on a Rococco Theme.

From TIMES,

Address New York City.

Date FEB 4 - 1912

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday, Feb. 22. At the Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Miss Farrar will sing Elizabeth's Prayer from "Tannhäuser" and a group of four songs. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococco Theme."

From AMERICAN

Address New York

Date

BOSTON SYMPHONY.

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday, February 22. At the Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year but was unable to play owing to illness. Miss Farrar will sing "Elizabeth's Prayer from Tannhaeuser" and a group of four songs. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococco Theme."

From STANDARD UNION

Address Brooklyn, N. Y. 1912

Date

The entertainment of the Girls' Branch of the Public Schools Athletic League to be given at the Waldorf-Astoria, Manhattan, on Feb. 23, promises to be a great success not only financially, but from an artistic and social standpoint. It is not necessary to say anything about the music, as the Boston Symphony Orchestra needs no introduction, and the dances will be some of the best and most popular of the real folk dances of Europe, which all nations are now trying to preserve as a part of the traditions and customs of the people.

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From Daily Citizen,

Address Brooklyn, N. Y

Date FEB 3 1912

Miss Bessie Bell Collier, the young American violinist of much talent and charm, will be the soloist at the fourth Boston Symphony concert which will be given in the Academy of Music on Friday evening, Feb. 23. She will play Saint Saens' Concerto in B minor. The symphony will be Cesar Franck's in D minor.

From MORNING TELEGRAPH

Address New York

Date FEB 4 1912

Miss Farrar to Sing in Concert.

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra, in Carnegie Hall, on Thursday, February 22. At the Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play, owing to illness.

Choir and Thomas Orchestra
6 Waltz ..... Stock
Thomas Orchestra
Folk-Song, arranged by ..... Bantock
Nonino," double chorus ..... Brockway
de, "Awake," and Choral Final
from "Die Meistersinger" ..... Wagner
Mendelssohn Choir and Thomas Orchestra

From TRIBUNE

Address New York

Date FEB 4 - 1912

BOSTON SYMPHONY ORCHESTRA.

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Good Friday Symphony Orchestra, in Carnegie Hall, Thursday, February 22. At the Saturday afternoon concert the soloist will be the principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last season, but was unable to play owing to illness. Miss Farrar will sing Elizabeth's Prayer, from "Tannhäuser," and a group of four songs. Mr. Schroeder will play Tschaikowsky's variations on a rococo theme.

HERALD,

FEBRUARY 4, 1912.

SYMPHONY IN CAMBRIDGE

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. There will be no soloist. The program comprises Mendelssohn's Overture to "A Midsummernight's Dream"; Beethoven's Symphony in B-flat, No. 4; Frederick S. Converse's symphonic poem "Ormazd" and the Preludes to "Lohengrin" and "The Mastersingers of Noremberg" by Wagner. "Ormazd," composed last summer, had its first performance in St. Louis Jan. 26 and 27. It will be played here at the Symphony concerts on Friday and Saturday, consequently the performance in Cambridge will be the first performance as far as Boston is concerned.

GLOBE—FEBRUARY 4. 1912.

Converse's "Ormazd" This Week at Symphony Concerts

Musical interest in this week's Symphony concerts will center in the performance for the first time in Boston of the latest work of Frederick S. Converse, a symphonic poem for full orchestra, entitled "Ormazd." Mr Converse started this last Spring and did the major part of the work on it last Summer, but the orchestration was finished only a month or so ago. It is still in manuscript, and had its first performance anywhere in St Louis week before last, where it was played by the St Louis Symphony Orchestra, under Max Zach.

This is the first orchestral work that Mr Converse has done in several years, his last having been the dramatic scenes from "Jeanne d'Arc," played by Dr Muck in 1908. This new symphonic poem is based on the Persian legend of Ormazd, the God of Light, and has to do with the conflict of Good and Evil, and the final triumph of Good.

The soloist will be Heinrich Warnke, who shares with Mr Schroeder the first desk of the 'cello section of the orchestra. Mr Warnke will play Lalo's concerto in D minor. The symphony will be Tschaikowsky's No. 4 in F minor.

Cambridge Symphony Concert.

The fifth Symphony concert in Cambridge will be given in Sanders Theatre, next Thursday evening. There will be no soloist. The program comprises Mendelssohn's overture to "A Midsummer Night's Dream," Beethoven's Symphony No. 4, Frederick S. Converse's symphonic poem, "Ormazd," and the preludes to "Lohengrin" and "The Mastersingers of Nuremberg," by Wagner.

TRANSCRIPT, FEBRUARY 5, 1912

NEWS OF MUSIC

The Visit of the Mendelssohn Choir

DETAILED announcement of the concert of the Mendelssohn Choir and the Chicago Orchestra in Boston is now possible. It is appointed for the evening of Thursday, Feb. 29, at Symphony Hall, and the prices of seats will range from $1 for the whole second balcony and many other places to $1.50 and $2. The Choir, the most remarkable body of its kind in America and comparable with the best of the choruses of England, will come in its full strength of 225 singers from Toronto under its own conductor, Mr. Vogt. The Thomas Orchestra will come from Chicago in sufficient numbers for the chosen pieces and Mr. Stock will conduct as he did in its concert in December when it stirred the admiration of the town. It was cause for regret then that the conductor and the band played no music of Wagner. When they come with the Mendelssohn Choir they will play such pieces and also a "symphonic waltz" of Mr. Stock's own composing. The choral numbers on the programme range widely and ought to disclose very fully the qualities that have made the Mendelssohn Choir unequalled in America in its kind. A motet by Lotti and the Sanctus from Bach's mass in B minor represent the older choral music; a fragment from Berlioz's "Te Deum" and another from Verdi's Requiem Mass suffice for choral music in quasi-romantic and quasi-ecclesiastical vein; while excerpts from "Die Meistersinger" will prove the abilities of the choir in massive choral singing in operatic fashion. There are folk-pieces and sugary Gounod besides. Number by number, the programme is:

Overture, "Liebesfrühling" ..... Georg Schumann
Thomas Orchestra
Motet, "Crucifixus" ..... Lotti
Motet, Psalm 137 ..... Gounod
Mendelssohn Choir
"Judex Crederis," from "Te Deum" ..... Berlioz
[illegible]
(Arranged for concert performance by Theodore Thomas)
Bacchanale, from "Tannhäuser" ..... Wagner
Thomas Orchestra
"Sanctus," from Mass in B Minor ..... Bach
Mendelssohn Choir and Thomas Orchestra
"Ave Maris Stella" ..... Grieg
"Libera Me," from the Manzoni Requiem Mass ..... Verdi
Miss Hinkle

TRANSCRIPT, FEBRUARY 3, 1912

Mr. Converse's New Tone-Poem in Boston and Cambridge—A Recital by Mr. Slezak, the Operatic Tenor—Miss Scotney and Mr. Copeland for the Hersey Charities—Miss Ormond's Final Recital—Other Concerts—The Lectures on Opera

THE new tone-poem by Mr. Converse, to be played at the Symphony Concerts in Boston on Friday and Saturday, and in Cambridge on Thursday, and the coming of an eminent operatic tenor, M. Slezak as a singer of songs, are the conspicuous items in the announcements of concerts next week. Mr. Converse's "Ormazd" is his first symphonic music in some years, and for the first time on Saturday afternoon in Jordan Hall Mr. Slezak will appear in Boston in a song recital. For the rest, Miss Ormond will take leave of her public here in a song recital at Jordan Hall on Monday afternoon; Miss Scotney, the coloratura singer, and Mr. Copeland, the pianist, will appear in a joint concert there on Thursday afternoon; the Apollo Club sings also at Jordan Hall on Wednesday evening, and Mr. Hawthorne, the pianist, announces a recital for Tuesday afternoon in Steinert Hall.

/ / + / /

Symphony Hall: Symphony Concerts

AT last Mr. Converse is writing again the symphonic music in which he has, thus far, won most distinction. For some months past he put aside his preoccupations with opera and opera houses and worked steadily at a new tone-poem, "Ormazd." He finished it, and the first performances befell rather obscurely a week ago at the concerts of the St. Louis Symphony Orchestra. Hereabouts the music will be played for the first time at the concert of the Symphony Orchestra at Cambridge on Thursday evening and repeated at the Symphony Concerts in Boston on Friday afternoon and Saturday evening next. In spite of the title Mr. Converse has not written Oriental music. Instead, he has let Ormazd, who represents light and beneficence in the religion of Zoroaster, do musical battle with the deity of darkness and evil. The struggle invites to musical exposition and eloquence and Mr. Converse has written in "cyclic" form for full modern orchestra. Next Wednesday a detailed account of the tone-poem will appear in this place. Tschaikowsky's symphony in F minor—the symphony with the scherzo pizzicato—and Lalo's concerto for violoncello, with Mr. Warnke to play the solo part, will precede Mr. Converse's piece at the Symphony Concerts. Mr. Fiedler is usually sympathetic and eloquent was Tschaikowsky's music, and as a 'cellist of expert skill and happy feeling for tone and instrument Mr. Warnke, who has sat long in the orchestra, needs no heralding.

/ / + / /

Sanders Theatre: Symphony Concert

MR. CONVERSE'S new tone-poem, as already noted, will make the chief item in the programme for the fifth concert of the Symphony Orchestra at Harvard next Thursday evening. The other pieces will be Beethoven's symphony in B-flat, the fourth; Mendelssohn's overture to Shakspeare's comedy, "A Midsummer Night's Dream," and the prelude to Wagner's operatic comedy, "Die Meistersinger." Except the symphony, none of these pieces has been played recently at the regular concerts in Boston.

TRAVELER, FEBRUARY 3, 1912.

SYMPHONY ORCHESTRA.

Mr. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the Symphony orchestra, will be soloist at next week's Symphony concerts on Friday afternoon and Saturday evening, playing Lalo's concerto for violoncello and orchestra, in D minor. The Symphony will be Tschaikowsky's Fourth in F minor, always a favorite with the Symphony public particularly because of the pizzicato scherzo which it contains.

Converse's symphonic poem "Ormazd," will be played for the first time in Boston at next week's concert. For this work Mr. Converse has drawn his inspiration from the legend of Ormasd, the god of light, as recorded in the Zend Avesta. The work is based on the struggle between the god of light and the god of darkness and the ultimate triumph, when the world shall end, of goodness and beauty. The symphonic poem is in modern vein and there is a cyclet of the themes. Its opus number is 30.

SYMPHONY CONCERT IN CAMBRIDGE.

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening, Feb. 8. There will be no soloist. The programme comprises Mendelssohn's Overture to "A Midsummer Night's Dream"; Beethoven's Symphony in B-flat, No. 4; Frederick S. Converse's Symphonic Poem, "Ormazd," and the Preludes to "Lohengrin" and "The Mastersingers of Nuremberg," by Wagner.

"Ormazd" is the most recent work from the fertile pen of Dr. Converse. It had its first performance in St. Louis the week before last, and is to be played at the Symphony concerts on Friday and Saturday of next week, consequently the performance in Cambridge will be the first performance so far as Boston is concerned.

The third and last concert of the Longy Club is set for Monday evening, Feb. 12, in Jordan Hall. The programme comprises D'Indy's "Chanson et Danses," opus 50, for flute, oboe, two clarinets, horn and two bassoons; Enesco's "Second Sonata for Violin and Piano," by Messrs. S. Noack and A. de Voto, and Raff's "Sinfonietta," opus 188, for two flutes, two oboes, two clarinets, two horns and two bassoons.

From EVENING SUN
Baltimore, Md.
Address
Date FEB 3 1912

TSCHAIKOWSKY PROGRAM

Fourth Concert Of Boston Orchestra At Lyric February 21.

The fourth concert of the Boston Symphony Orchestra, which will be given in the Lyric Theatre on Wednesday evening, February 21, will be devoted entirely to the works of the Russian composer, Tschaikowsky.

Last season Max Fiedler gave one "one man's" program, devoting an entire concert to Wagner, and it was one of the most successful that the orchestra has ever given in this city. The program will comprise four numbers—the Elegie from the Serenade, op. 48; the "Pathetic" symphony, the charming "Nutcracker" suite, which has already been played here by Mr. Fiedler, and finally the "1812" overture.

From EVENING SUN,
New York City.
Address
Date

Geraldine Farrar's only appearance in concert in New York this season will be at the next evening concert of the Boston Symphony Orchestra in Carngeie Hall on Thursday, Feb. 22. Miss Farrar will sing *Elizabeth's* prayer from "Tannhauser" and a group of four songs. At the matinée two days later, the soloist will be the justly admired 'cellist of the Boston orchestra and formerly also of the Kneisel Quartet, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Mr. Schroeder will play Tschaikowsky's "Variations on a Rococco Theme."

From
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From EVE. JOURNAL
New York City.
Address
Date

Miss Geraldine Farrar will be the soloist at the first of the next pair of Boston Symphony concerts in New York on February 22 and 24.

From STAATSZEITUNG,
New York City. FEB 3 1912
Address
Date

Geraldine Farrar ist die Solistin in dem am Abend des 22. Februar in Carnegie Hall stattfindenden Konzert des Bostoner Symphonie-Orchesters, was zugleich das einzige Konzert-Auftreten der populären Sängerin in dieser Saison bedeutet. Die Künstlerin wird das „Gebet" der Elisabeth aus „Tannhäuser" und vier Lieder singen. Der bekannte Cellist des Orchesters, Herr Alwin Schroeder, spielt im Matinee-Konzert vom 24. Februar als Solist Tschaikowsky's „Variationen über ein Rokoko-Thema".

From PRESS
New York
Address
Date FEB 4 1912

Farrar to Appear in Concert.

Geraldine Farrar's only appearance in New York in concert this season will be at the next evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday, February 22. At the Saturday afternoon concert the soloist will be the justly admired principal 'cellist of the orchestra, Alwin Schroeder, who was announced for an appearance last year, but was unable to play owing to illness. Miss Farrar will sing Elizabeth's Prayer, from "Tannhauser," and a group of four songs. Mr. Schroeder will play Tschaikowsky's variations on a Rococco Theme.

From MORNING TELEGRAPH
New York
Address
FEB 4 1912
Date

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From TIMES,
New York City.
Address
FEB 4 - 1912
Date

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From AMERICAN
New York
Address
Date

BOSTON SYMPHONY.

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From STANDARD UNION
Brooklyn, N. Y. FEB 4 1912
Address
Date

The entertainment of the Girls' Branch of the Public Schools Athletic League to be given at the Waldorf-Astoria, Manhattan, on Feb. 23, promises to be a great success not only financially, but from an artistic and social standpoint. It is not necessary to say anything about the music, as the Boston Symphony Orchestra needs no introduction, and the dances will be some of the best and most popular of the real folk dances of Europe, which all nations are now trying to preserve as a part of the traditions and customs of the people.

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From Daily Citizen,
Brooklyn, N. Y
Address
Date FEB 3 1912

Miss Bessie Bell Collier, the young American violinist of much talent and charm, will be the soloist at the fourth Boston Symphony concert which will be given in the Academy of Music on Friday evening, Feb. 23. She will play Saint Saens' Concerto in B minor. The symphony will be Cesar Franck's in D minor.

From MORNING TELEGRAPH
New York
Address
FEB 4 1912
Date

Miss Farrar to Sing in Concert.

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From TRIBUNE
New York
Address
Date FEB 4 - 1912

BOSTON SYMPHONY ORCHESTRA.

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HERALD,
FEBRUARY 4, 1912.

SYMPHONY IN CAMBRIDGE

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. There will be no soloist. The program comprises Mendelssohn's Overture to "A Midsummernight's Dream"; Beethoven's Symphony in B-flat, No. 4; Frederick S. Converse's symphonic poem "Ormazd" and the Preludes to "Lohengrin" and "The Mastersingers of Noremberg" by Wagner. "Ormazd," composed last summer, had its first performance in St. Louis Jan. 26 and 27. It will be played here at the Symphony concerts on Friday and Saturday, consequently the performance in Cambridge will be the first performance as far as Boston is concerned.

GLOBE-
FEBRUARY 4. 1912.

Converse's "Ormazd" This Week at Symphony Concerts

Musical interest in this week's Symphony concerts will center in the performance for the first time in Boston of the latest work of Frederick S. Converse, a symphonic poem for full orchestra, entitled "Ormazd." Mr Converse started this last Spring and did the major part of the work on it last Summer, but the orchestration was finished only a month or so ago. It is still in manuscript, and had its first performance anywhere in St Louis week before last, where it was played by the St Louis Symphony Orchestra, under Max Zach.

This is the first orchestral work that Mr Converse has done in several years, his last having been the dramatic scenes from "Jeanne d'Arc," played by Dr Muck in 1908. This new symphonic poem is based on the Persian legend of Ormazd, the God of Light, and has to do with the conflict of Good and Evil, and the final triumph of Good.

The soloist will be Heinrich Warnke, who shares with Mr Schroeder the first desk of the 'cello section of the orchestra. Mr Warnke will play Lalo's concerto in D minor. The symphony will be Tschaikowsky's No. 4 in F minor.

Cambridge Symphony Concert.

The fifth Symphony concert in Cambridge will be given in Sanders Theatre, next Thursday evening. There will be no soloist. The program comprises Mendelssohn's overture to "A Midsummer Night's Dream," Beethoven's Symphony No. 4, Frederick S. Converse's symphonic poem, "Ormazd," and the preludes to "Lohengrin" and "The Mastersingers of Nuremberg," by Wagner.

TRANSCRIPT,
FEBRUARY 5, 1912

NEWS OF MUSIC

The Visit of the Mendelssohn Choir

DETAILED announcement of the concert of the Mendelssohn Choir and the Chicago Orchestra in Boston is now possible. It is appointed for the evening of Thursday, Feb. 29, at Symphony Hall, and the prices of seats will range from $1 for the whole second balcony and many other places to $1.50 and $2. The Choir, the most remarkable body of its kind in America and comparable with the best of the choruses of England, will come in its full strength of 225 singers from Toronto under its own conductor, Mr. Vogt. The Thomas Orchestra will come from Chicago in sufficient numbers for the chosen pieces and Mr. Stock will conduct as he did in its concert in December when it stirred the admiration of the town. It was cause for regret then that the conductor and the band played no music of Wagner. When they come with the Mendelssohn Choir they will play such pieces and also a "symphonic waltz" of Mr. Stock's own composing. The choral numbers on the programme range widely and ought to disclose very fully the qualities that have made the Mendelssohn Choir unequalled in America in its kind. A motet by Lotti and the Sanctus from Bach's mass in B minor represent the older choral music; a fragment from Berlioz's "Te Deum" and another from Verdi's Requiem Mass suffice for choral music in quasi-romantic and quasi-ecclesiastical vein; while excerpts from "Die Meistersinger" will prove the abilities of the choir in massive choral singing in operatic fashion. There are folk-pieces and sugary Gounod besides. Number by number, the programme is:

Overture, "Liebesfrühling".....Georg Schumann
Thomas Orchestra
Motet, "Crucifixus".....Lotti
Motet, Psalm 137.....Gounod
Mendelssohn Choir
"Judex Crederis," from "Te Deum".....Berlioz
.....
(Arranged for concert performance by Theodore Thomas)
Bacchanale, from "Tannhäuser".....Wagner
Thomas Orchestra
"Sanctus," from Mass in B M[illegible].....Bach
Mendelssohn Choir and Thomas Orchestra
"Ave Maris Stella".....Grieg
"Libera Me," from the Manzoni Requiem Mass.....Verdi
Miss Hinkle

Choir and Thomas Orchestra
[illegible] Waltz.....Stock
Thomas Orchestra
Folk-Song, arranged by.....Bantock
Nonino," double chorus.....Brockway
[illegible], "Awake," and Choral Final
from "Die Meistersinger".....Wagner
Mendelssohn Choir and Thomas Orchestra

TRANSCRIPT,
FEBRUARY 3, 1912

Mr. Converse's New Tone-Poem in Boston and Cambridge—A Recital by Mr. Slezak, the Operatic Tenor—Miss Scotney and Mr. Copeland for the Hersey Charities—Miss Ormond's Final Recital—Other Concerts—The Lectures on Opera

THE new tone-poem by Mr. Converse, to be played at the Symphony Concerts in Boston on Friday and Saturday, and in Cambridge on Thursday, and the coming of an eminent operatic tenor, M. Slezak as a singer of songs, are the conspicuous items in the announcements of concerts next week. Mr. Converse's "Ormazd" is his first symphonic music in some years, and for the first time on Saturday afternoon in Jordan Hall Mr. Slezak will appear in Boston in a song recital. For the rest, Miss Ormond will take leave of her public here in a song recital at Jordan Hall on Monday afternoon; Miss Scotney, the coloratura singer, and Mr. Copeland, the pianist, will appear in a joint concert there on Thursday afternoon; the Apollo Club sings also at Jordan Hall on Wednesday evening, and Mr. Hawthorne, the pianist, announces a recital for Tuesday afternoon in Steinert Hall.

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Symphony Hall: Symphony Concerts

AT last Mr. Converse is writing again the symphonic music in which he has, thus far, won most distinction. For some months past he put aside his preoccupations with opera and opera houses and worked steadily at a new tone-poem, "Ormazd." He finished it, and the first performances befell rather obscurely a week ago at the concerts of the St. Louis Symphony Orchestra. Hereabouts the music will be played for the first time at the concert of the Symphony Orchestra at Cambridge on Thursday evening and repeated at the Symphony Concerts in Boston on Friday afternoon and Saturday evening next. In spite of the title Mr. Converse has not written Oriental music. Instead, he has let Ormazd, who represents light and beneficence in the religion of Zoroaster, do musical battle with the deity of darkness and evil. The struggle invites to musical exposition and eloquence and Mr. Converse has written in "cyclic" form for full modern orchestra. Next Wednesday a detailed account of the tone-poem will appear in this place. Tschaikowsky's symphony in F minor—the symphony with the scherzo pizzicato—and Lalo's concerto for violoncello, with Mr. Warnke to play the solo part, will precede Mr. Converse's piece at the Symphony Concerts. Mr. Fiedler is usually sympathetic and eloquent was Tschaikowsky's music, and as a 'cellist of expert skill and happy feeling for tone and instrument Mr. Warnke, who has sat long in the orchestra, needs no heralding.

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Sanders Theatre: Symphony Concert

MR. CONVERSE'S new tone-poem, as already noted, will make the chief item in the programme for the fifth concert of the Symphony Orchestra at Harvard next Thursday evening. The other pieces will be Beethoven's symphony in B-flat, the fourth; Mendelssohn's overture to Shakspeare's comedy, "A Midsummer Night's Dream," and the prelude to Wagner's operatic comedy, "Die Meistersinger." Except the symphony, none of these pieces has been played recently at the regular concerts in Boston.

TRAVELER,
FEBRUARY 3, 1912.

SYMPHONY ORCHESTRA.

Mr. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the Symphony orchestra, will be soloist at next week's Symphony concerts on Friday afternoon and Saturday evening, playing Lalo's concerto for violoncello and orchestra, in D minor. The Symphony will be Tschaikowsky's Fourth in F minor, always a favorite with the Symphony public particularly because of the pizzicato scherzo which it contains.

Converse's symphonic poem "Ormazd," will be played for the first time in Boston at next week's concert. For this work Mr. Converse has drawn his inspiration from the legend of Ormasd, the god of light, as recorded in the Zend Avesta. The work is based on the struggle between the god of light and the god of darkness and the ultimate triumph, when the world shall end, of goodness and beauty. The symphonic poem is in modern vein and there is a cyclet of the themes. Its opus number is 30.

SYMPHONY CONCERT IN CAMBRIDGE.

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening, Feb. 8. There will be no soloist. The programme comprises Mendelssohn's Overture to "A Midsummer Night's Dream"; Beethoven's Symphony in B-flat, No. 4; Frederick S. Converse's Symphonic Poem, "Ormazd," and the Preludes to "Lohengrin" and "The Mastersingers of Nuremberg," by Wagner.

"Ormazd" is the most recent work from the fertile pen of Dr. Converse. It had its first performance in St. Louis the week before last, and is to be played at the Symphony concerts on Friday and Saturday of next week, consequently the performance in Cambridge will be the first performance so far as Boston is concerned.

The third and last concert of the Longy Club is set for Monday evening, Feb. 12, in Jordan Hall. The programme comprises D'Indy's "Chanson et Danses," opus 50, for flute, oboe, two clarinets, horn and two bassoons; Enesco's "Second Sonata for Violin and Piano," by Messrs. S. Noack and A. de Voto, and Raff's "Sinfonietta," opus 188, for two flutes, two oboes, two clarinets, two horns and two bassoons.

[135]

TRANSCRIPT,
FEBRUARY 7, 1912

MR. CONVERSE'S NEW PIECE

HIS RETURN IN IT TO SYMPHONIC MUSIC

The Tone-Poem, "Ormazd," to Be Played at the Next Symphony Concerts—The Persian Legend and Philosophy That Suggested It—The Course and the Substance of the Music—The Thematic Design and the Orchestral Means

FOR the first time since 1904, when he finished "The Mystic Trumpeter," one of the indubitable landmarks in American orchestral achievement, Mr. Converse has turned again to the orchestra without the adjuncts of voices, dramatic setting or action, and to the tone-poem as a medium of expression. "Ormazd," which was conceived and sketched last summer, and finished within a few months, has already had its initial production under Mr. Max Zach at the St. Louis Symphony Concerts of Jan. 26 and 27. While the subject of this work, the conflict between "Ormazd" and "Ahriman," the chief deities in Persian mythology, has already been announced in these columns, the nature of the tenets of Zoroaster and the poetic vitality of his philosophy is perhaps sufficiently remote from the average concert-goer to justify some exposition of their character by way of preliminary for the performances of this tone-poem at Cambridge on Thursday, and at the regular Symphony Concerts of this week.

Mr. Converse was incited to the composition of this piece by the graphic and dramatic presentation of the conceptions of Zoroaster in James Freeman Clarke's "Ten Great Religions," a book which has passed through some thirty editions since its appearance in the early seventies. These impressions were heightened by a perusal of an elaboration of this philosophy in a later Persian sacred book, the Bundehesch. Some hint of the mystic quality of this mythology may be gained by a quotation from a summary by Mr. Clarke of the Parsi version as given in the Bundehesch.

"In the beginning, the Eternal or Absolute Being produced two other great divine beings. The first, who remained true to him was Ahura-Mazda (Ormazd) King of Light. The other was Angra-Mainyus (Ahriman) King of Darkness. Ormazd found himself in a world of light; Ahriman in boundless darkness, and the two became antagonists.

"The Infinite Being now determined, in order to destroy the evil which Ahriman had caused, to create the visible world by Ormazd — Ormazd began the creation by bringing forth the Fravashis. Everything which has been created, or which is to be created has its Fravashi, which contains the reason or basis of its existence. In creating the material world, which was in reality only an incorporation of the spiritual world of Fravashis, Ormazd first created the vault of heaven and the earth on which it rests. On the earth, he created the high mountain Albordj, which soared upward through all the spheres of heaven, till it reached the primal light, and Ormazd made this summit his abode. From this summit the bridge Chinevat stretches to the vault of heaven, and to Gorodman, which is the opening in the vault above Albordj. Gorodman is the dwelling of the Fravashis and of the blessed, and the bridge leading to it is precisely above the abyss Duzahk—th[illegible]gulf, the home of Ahriman [illegible]."

The summary [illegible] detail the creation of [illegible] moon, planets and stars [illegible] his captains and soldiers [illegible] he contains and soldie[illegible] in his [illegible]sponding prepa[illegible] It retinent for supre[illegible]y tle between the st[illegible] ntinues Ormazd a[illegible] as to [illegible] the fr[illegible] growth [illegible]man [illegible] resurand t[illegible] f Ahrimanis p[illegible] interesting [illegible] played, but [illegible] to many of [illegible]sm. But the [illegible]lot the plan of [illegible]nve[illegible]" More- ove[illegible] Percy [illegible]mbodied in pro[illegible]rfling imagery such extr[illegible] from t[illegible]ch as formed the [illegible] of [illegible]'s 'Ormazd." [illegible]trinsic [illegible] because of its ul[illegible]iveness [illegible] poem deserves its [illegible] [illegible]duction to the mod[illegible] Mr. C[illegible]ne-poem. O[illegible]ar mount[illegible]bordj, in the realm of prin[illegible]t is [illegible] Ormazd.

Beyond the sphe[illegible] o[illegible]igh heaven he created his [illegible] hos[illegible]un, his giant runner [illegible] reve[illegible]loon, who girdles the ea[illegible]rt[illegible]ds splendid captains. S[illegible]as [illegible]n a titan's head were t[illegible]mb[illegible] the ramparts of Or- n[illegible]eve[illegible]olendid captains. Beheaven he marshalled [illegible]sp[illegible]o.

[illegible] realm of [illegible]nan the dwelling of the b[illegible]d Fra[illegible]shi th[illegible]cl[illegible]eling of worlds in their [illegible]eres was like to immortal music.

Below the bright bridge Chinavat, in the bowels of darkness, is the abodes of Ahriman.

Deep in the abysmal Duzahk he created his terrible numbers—for every creature of light a Dalva of gloom. Like the death-pang of the primal Bull was the moaning of Ahriman—his loathing for Ormazd.

Twice on huge wings, above abysmal Duzahk, he fluttered up towards Albordj; twice he fell back.

Beyond his bleak pit of doom beautiful rose the peak of Albordj; in the bowels of darkness, like fire were the dreams of the damned.

A third time, then, Ahriman uprose; around him he marshalled his hordes—cold stars and wandering comets, the kings of chaos. Glittered against them the ranks of Ormazd. Dazzling and dark was the conflict.

For ninety nights the smoke of stars obscured them; till back into abysmal Duzahk fell Ahriman defeated. Golden then, was the laughter of Ormads. Like laughter, the gold haired Planets rattled their shields.

In the realm of Gorodman, the dwelling of the blessed Fravashis, the circling of worlds in their spheres was like to immortal music.

With the foregoing extract as a basis, it will be easy to imagine the dramatic action which underlies the tone-poem—the marshalling of the forces of "Ormazd," the passing to battle, the conflict between Ormazd and Ahriman and their respective soldiers, ending in the overthrow of Ahriman, and the rejoicing of the holy Fravashis at the triumph of light (or the powers of goodness) against darkness and evil. This conflict, whether viewed from the standpoint of Persian mythology or that of today, has not only poetic imagery, but an intensely human and ever-present vitality. Once for all be it said that Mr. Converse has not attempted to write "Persian music," nor has he even suggested "local color" of any sort. He was concerned wholly with the poetic and dramatic outlines of the mythological conflict, and he has relied upon his own musical idiom to intensify the stirrings of his imagination upon a subject which is, after all, cosmic.

As for the musical analysis of "Ormazd," the work begins with a short sombre introduction of a few measures. Then follows a suggestion of the gathering of the forces of light. Beginning with faint and distant trumpetlike calls, there is a progress of impetus and sonority, constantly gaining in accent and brilliance up to a marchlike episode of martial splendor. Gradually the procession of Ormazd's forces passes into the distance, ending with a resumption of the distant trumpet calls in a passage of imaginative poetry. Then the Fravashis of holy men sing praises of Ormazd in chants of romantic uplift. Their rejoicings are interrupted by turbid and gloomy lamentations of Ahriman and his forces from the pit Duzahk. Their swelling wrath and envy is broken in upon by a poignant episode expressive of the memories of past happiness. Intermingled with the ferment of evil emotion is interwoven a motive descriptive of Ahriman's destructive unrest and "pernicious activity" which gains in malign power. Then follows the tension and grip of battle between the forces of Ormazd and Ahriman, but the composer has wished to portray spiritual rather than material conflict. The motives of Ormazd's forces gradually secure the ascendancy, and in an expansively powerful climax is pictured the defeat of Ahriman and his legions and their fall into the abyss Duzahk. The episode of the lofty praises of the blessed Fravashis returns, bringing the work to an elevated and mystical conclusion.

The motives most in evidence are: First, the distant trumpet calls; the martial theme of the forces of Ormazd; the lyrical episode of the Fravashis; the surging phrase of the envy and hatred of the followers of Ahriman; a short passage typifying "happy memories of the past," and the militant figure descriptive of the "pernicious activity" of Ahriman.

The orchestral requirements are those normal to the purposes of the modern tone-poem. If Mr. Converse has used six horns (in place of his accustomed four) it is because the scope of his theme justifies it. So also the use of the glockenspiel, celesta, piano as well as harp is amply warranted to produce the glitter and vital radiance of the forces of light. In its general orchestral style, "Ormazd" shows that economy of resource (in the best sense of the phrase), poetic adaptation of means to descriptive end, the conspicuous brilliance and power which are associated with Mr. Converse's mastery of the orchestral medium.

If an introductory article may not venture far into comment on the musical subject matter of Mr. Converse's tone-poem, it may at least be stated that in formal treatment he has been happy alike in its freedom and concise restraint where there was abundant temptation to be discursive. That in its evocation of "atmosphere," the picturing of dramatic conflict with a definite contrapuntal skill in the combining and opposing of motives, and more especially in the largeness of ideas and outlines, Mr. Converse has shown that the interaction of his recent interest in opera has superadded an increased instinct for dramatic values in a purely instrumental work. In a word, "Ormazd" bids fair to be its composer's largest achievement in the orchestral field, and the audiences of this week may well be expectant.

EDWARD BURLINGAME HILL

TRAVELER,
FEBRUARY 3, 1912.

SYMPHONY CONCERT IN CAMBRIDGE.

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ADVERTISER.
FEBRUARY 10, 191[illegible]

NEW SYMPHONIC POEM BY MR. CONVERSE

HEARD YESTERDAY AT THE SYMPHONY CONCERT

Composer Has Worked up a Very Striking Climax—Mr. Warnke Violoncello Soloist.

By Louis C. Elson.

PROGRAMME.

Tschaikowsky—Symphony in F minor, No.
Lalo—Concerto for violoncello and orchestr.
Soloist—Heinrich Warnke.
Converse—"Ormazd," Symphonic Poem.

It is unfair that the pathos of the [illegible]xth symphony and the fury of the fifth should throw Tschaikowsky's other symphonies in the shade. There is something attractive in each one of them, and something to study, too. In each one he teaches the lesson that intense emotion can be expressed without suppressing melody. In each one there are almost pioneer touches in the use of the modern orchestra, and particularly of the woodwind and the deepest brasses. When Tschaikowsky dedicated this fourth symphony "To my best Friend" (Mme. Von Meck) he certainly felt it to be a work of great importance. In fact he felt convinced that it was his best work up to that time (1877-8), and he wrote as much to the lady aforesaid.

As usual Tschaikowsky uses an introduction to herald the chief thoughts of the subsequent movements, and this introduction carries the germ of the work within itself. The chief essence of the work is sorrow, but not that dissonant, ascetic sorrow which many moderns affect. It is rather that melancholy and unsatisfied longing to which a true Muscovite takes as a duck takes to water. In the first movement there are contrasts of bright happiness as well, and these were finely brought out in the reading. But the predominant mood is one of sadness.

But in the finale these contrasts are made most vivid. Here we have the heartiest folk-music placed against the brooding figures of the first part, the suggestion of Fate. Only Berlioz made such a contrast, in his "Childe Harold" symphony, and he did not do it as melodiously as Tschaikowsky and we are getting to be grateful for crumbs of melody. Some day a modern composer will come along and again give us an entire loaf. But we get almost that (even if a trifle soggy) in the beautiful melody of the andante movement. The pizzicato effects of the scherzo, and the tricksy humor of the trio of this, also form bright oases in the long stretches of despair. The first and third movements seem to be the strongest parts of the work, the second having a suspicion of sentimentality, and the finale an artificial merriment. It is, in short, the work of an orchestral virtuoso, bombastic at times and not always natural, but it pleased the audience, and the brilliancy of the finale won a double recall at which the orchestra was obliged to rise in response.

Boston is a city that has always been rich in violoncellists, even from the days (more than a century ago) when Mr. Schaffer played the instrument at the concerts of the Philo-Harmonic orchestra, and at present we have two great artists in a sort of divided consulship at the head of the violoncellos of our own orchestra. Recently we had Mr. Schroeder in excellent solo work in these concerts (next week we are to hear him in recital), and yesterday afternoon we heard Heinrich Warnke in Lalo's concerto for the instrument. This work has its faults, but there are not enough violoncello concertos that it can be spared from the repertoire. The first movement is rather too long, but the more popular character of the two last movements make amends.

While the first movement is earnest and dramatic, the second is pastoral even to the drone-bass stage, and the finale has some touches of dance themes. Both this number and the preceding symphony sound as if they were programme-music with the story left to be guessed at.

Mr. Warnke played like the finished artist that he is. He was cordially welcomed at the first, in a manner which must have showed him that his excellent work in Boston has been appreciated. At the end the audience recalled him twice. One could have asked a trifle more of breadth in the first and last movements, but the surety of intonation, the sympathetic quality of tone, deserve the heartiest praise. But we are by no means convinced that the Lalo concerto is a great work.

The concert ended with Mr. Converse's new symphonic poem, still in manuscript, entitled "Ormazd." If Mr. Converse is tepid in opera, in symphonic music he is the converse. His field is really the advanced orchestral one, for he has good control of the mighty modern tonal machine, and he is not only melodic in invention, but subtle in his treatment of themes and interesting in his development of them.

In the Persian mythology Ormazd is the deity of Light and Goodness, and Ahrimanes the ruler of Darkness and Evil. It would have been an excellent foil to the Converse work, and would have added to it, if the Ahrimanes music, from Schumann's "Manfred," could have been played together with it.

In this symphonic poem the composer has worked up a very striking climax, for it is almost a crescendo from the first. The gathering of celestial hosts is carried from vagueness to a triumphant military theme. Celestial music, the choruses of the blest, comes next, and then, in sharp contrast, suggestions of the turbulent and rebellious Ahrimanes. Guiding motives are used, and the auditor will readily recognize the figures devoted to the two combatants, the representatives of Light and Darkness. But one may first pay attention to the climax which is worked up on the Ahrimanes theme, the gradual rising of revolt, the combat, too, [illegible] teresting, although here one could demand more intensity of dramatic effect. The triumph and the celestial praises at the end are noble. It is very evident that by his studies in operatic work Mr. Converse has become stronger in his symphonic composition.

The spirits are, however, too often ruminative, and there is sometimes too much of complexity. The music is not Oriental at all, but that is no defect, the Occidental is not barred from treating Oriental topics in his music.

There are moments of great beauty in the work, and we think that it is a composition that will grow upon one with repeated hearing.

The spirits of the blest are at first rather given to chromatics, but they grow more diatonic as they progress. The earlier part of "Ormazd" is a trifle too fragmentary (possibly this was intentional) and the continuance of the tortuous harmony robs the composition of contrasted effect, but the beauties of the work overbalance these defects.

JOURNAL-
FEBRUARY 10, 1912.

CONVERSE SYMPHONY DELIGHTS AUDIENCE

Composer Hears Brilliant Performance and Congratulates Fiedler.

At the close of yesterday's Symphony concert a young looking six-footer, who might have been an all-America guard in his college days, left his seat in the middle of the hall, with a smile on his face, and quietly made his way through the rising, clapping throng to the side corridor and disappeared.

Conductor Fiedler stopped bowing and looked all around the hall. The orchestra stood up and joined the search. There was no let up in the applause. Everyone seemed reluctant to go until someone had been found. But after a few minutes the clapping dwindled away and Mr. Fiedler gave one last futile sweep with the stick that he had been using to conjure up the missing hero, and——

Just as the crowd rushed for trolley cars and automobiles Frederick S. Converse, the composer of the new symphonic poem, "Ormazd," stalked enthusiastically in through the stage door to congratulate the conductor and the orchestra on the fine performance of his orchestral masterpiece.

From Persian Mythology

"Ormazd" is a musical setting of a story taken from the mythology of ancient Persia. To the followers of Zoroaster, Ormazd was the spirit of light and Ahriman the spirit of darkness. Ormazd summons the hosts of heaven to repel the attack of Ahriman and his evil forces. Ormazd conquers Ahriman, "and from above is heard the rejoicing of the hosts of light, also the song of the blessed Fravashis," or the souls of the good, "in praise of Ormazd." Mr. Converse makes this philosophical comment: "There are, no doubt, an Ormazd and an Ahriman within each of us, and so my work may have subjective emotional significance as well as decorative and imaginative qualities."

It has all these and more. It has not only poetical and psychological qualities, but realistic features that vividly present the unearthly beauty of the existence of the blessed Fravashis, the hideous, despairing fate of the souls struggling desperately to escape from the pit of Dusahk, the clash of battle, the holy joy of the conquerors. It is a remarkable composition, full of spiritual suggestion, musical resourcefulness, imaginative power and individual idioms that place Mr. Converse in the forefront of the progressive twentieth century composers, and its moral message to the world is well conveyed in measures of unmistakable significance.

First Performance Here

This admirable tone poem yesterday had its first performance in Boston. The performance will be repeated tonight. The orchestra did full justice to the work. The only disappointment came when Mr. Converse bashfully slipped out before the audience caught sight of him.

Heinrich Warnke played the solo part in the melodious Lalo concerto for 'cello and orchestra in a style that earned several recalls for him. The orchestra performed all but the first movement of the fourth Tschaikowsky symphony brilliantly.

Longy Club

The third and last concert of the Longy Club will be given in Jordan Hall Monday evening. The program is as follows:

"Chanson et Danses".....V. d'Indy
Second sonata for violin and piano (S. Noack and A. de Voto).....G. Enesco
Sinfonietta.....J. Raff

The assisting artist will be Sylvain Noack, violinist.

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Teyte Recital

A recital of French songs will be given in Jordan Hall next Wednesday afternoon by Maggie Teyte, the principal lyric soprano of the Chicago Opera Company, whom Mr. C. A. Ellis is bringing to Boston. This will be Miss Teyte's first appearance in this city. The program will be as follows:

De Greve	Debussy
Claire de Lune	Debussy
La Chevelure	Debussy
De Soir	Duparc
Extase	Rue
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L'ombre des arbres	Debussy
Fantoches	Debussy
Aquarelle, No. 1, Green	Debussy

Symphony Program

Elena Gerhardt, the distinguished German lieder singer, will be the soloist at the concerts of the Symphony Orchestra next Friday afternoon and Saturday evening. Her first number will be the aria from Goetz's "The Taming of the Shrew," and her second number will consist of three of Hugo Wolf's songs, with orchestral accompaniment, "Der Freunde," "Verborgenheit" and "Er Gsts." Enesco's Roumanian Rhapsody in A-major will have its first performance in Boston. The other numbers on the program comprise Mozart's Symphony in C-minor and Richard Strauss's "Death and Transfiguration."

GLOBE—
FEBRUARY 10, 191

AT THE SYMPHONY.

Tschaikowsky's Noble Work Played.

Mr Converse's New "Ormazd" Heard for First Time.

The program of the 15th Symphony rehearsal yesterday afternoon included Tschaikowsky's fourth symphony, Lalo's concerto for violoncello and orchestra, Heinrich Warnke soloist, and "Ormazd," symphonic poem by Mr. Converse, played for the first time in Boston.

Tschaikowsky was not accustomed to attach a definite interpretative significance to his music. He wrote to his "best friend," Mme von Meck, to whom this symphony is dedicated, a letter shortly after its first performance in which he tried to analyze his mental and emotional processes in writing the work, a letter that pictures a great creative mind viewing itself as a spectator, and trying to spell out in words what can be expressed only by feeling.

To this remarkable woman, his benefactor, to whom by letter he laid bare his heart in all things, although she insisted that they never meet, he confessed a "program," the series of thoughts and feelings which to the music inspired, or more prob the moods which were his inspirati

When he had finished the letter he read to himself in dismay at the stark concreteness, the limitations and inefficacy of written words to catch and convey the fugitive and intangible spirit of music.

The thought of fate brooding over and controlling the lives of men, superior to their wills, is an ancient principle in tragedy. Tschaikowsky was 37 years old when he wrote this symphony. Save the "Francesca da Rimini," and in lesser degree "The Tempest," it was the first of his works that denoted the master, and a worthy companion to the fifth and sixth symphonies, that were to follow at long intervals. He had lived long enough to suffer deeply from a morbid imagination as from reality, and through suffering he knew the true essence of joy, and could himself know happiness through the joy of others.

There is the sinister and bodeful text in the opening measures of the "fate" motive in horns and bassoons, and reinforced by trumpets. It recurs in the last movement, but is swallowed up and submerged under the flood of rejoicing that the composer bids his hearer find in the lives of others. Here is the triumph of a sweet, unselfish spirit, a transporting, yet a human benediction.

How might he have closed this movement? With ears stopped to the laughter of children, eyes closed to the light of the sun, with the mind brooding upon morbidity and "the inevitable." Instead, Tschaikowsky wrote as a true poet of life, of life bigger than he knew it. Although cast down by melancholy at the writing, according to his own words, he did not fill these pages with whimpering, nor with pompous blasphemies in the face of heaven. He remembered rather the spirit of play, the pleasures derived from the memories of youth, days that to Wordsworth could make the sounding cataract haunting "like a passion."

There might have been pitfalls at every step, ways of artificiality, extravagance and error for a composer creating in music thoughts as majestic and terrible as man's struggle against the innate fear of his doom, but to listen to this music is to feel coupled with its imaginative sweep a sanity, a sweet and pervading humanness. Here are pages that kindle the fancy, that stir the heart, that touch and exalt the spirit.

There are measures of noble beauty as the episode for oboe in the second movement, and Tschaikowsky's melody had caught the Italian grace of contour without losing the Slavic fervor and power of content. The pizzicato scherzo is filled with ravishing surprises and should pass in its flow of nuances as light clouds over a Summer sun. It is music that carries all before it by the sheer force of its own appeal, and the orchestra made it significant and moving yesterday.

Lalo has written a plentiful amount of merely decorative and rapid music in his concerto for the 'cello. The slow movement holds a few opportunities [illegible] pose. Besides a singing style in table he also was dexterous in florid passages. He was cordially applauded.

Mr Converse, by his analysis of his symphonic poem, "Ormazd," played here yesterday for the first time, has endeavored to incorporate two principles into the work, one typical of the Persian god of light, Ormazd, according to the followers of Zoroaster, and the other symbolical of Ahriman, the god of darkness.

Mr Converse not being a pessimist upon the future of music, one need not guess too shrewdly to surmise that the god of light will give battle at some point in the firmament to the god of darkness, and that he will triumph over him. The idea is not without analogy to "Paradise Lost," which has served as a musical test for many. The last new work of any pretence to celebrate it heard in Boston was an oratorio by Bossi, a gentleman who wrote excellent direful and horrendous music of hell and the forces of wickedness, but such pale and innocuous sounds for the suggestion of Paradise that in a choice between the two all active persons would have taken the former.

Mr Converse appears to have struck a contrast in his balance. The music typical of the god of light has strength and dramatic character as well as beauty in both melodic and harmonic structure and instrumental color. The measures dedicated to darkness and the dramatic conflict are less successful as sources of imagination. There was cordial applause and many waited to applaud the composer's public acknowledgment.

AMERICAN—
FEBRUARY 4, 1912.

NEW SYMPHONIC POEM BY CONVERSE

"Ormazd" Will Be Performed for the First Time Here at Next Symphony Concert.

Musical interest in next week's Symphony concert will centre in the performance for the first time in Boston of the latest work of Fredrick S. Converse, which is a symphonic poem for full orchestra entitled "Ormazd." Mr. Converse started this last Spring and in the major part of the work on it last Summer, but the orchestration was finished only a month or so ago. It is still in manuscript and had its first performance anywhere in St. Louis, week before last, where it was played by the St. Louis Symphony Orchestra under Max Zach.

This is the first orchestral work that Mr. Converse has done in several years, his last having been dramatic scenes from "Jeanne d'Arc" played by Dr. Muck in 1908. Recently he has been entirely occupied with operatic work. This new symphonic poem is based on the Persian legend of Ormazd, the God of Light, and has to do with the conflict of Good and Evil, and the final triumph of Good.

The soloist will be Mr. M. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the orchestra. Mr. Warnke will play Lalo's Concerto in D Minor. The symphony will be Tschaikowsky's No. 4 in F minor.

POST,
FEBRUARY 4, 1912

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HERALD,
FEBRUARY 10, 1912.

CONVERSE'S NEW WORK IS GIVEN

"Ormazd" Is Played Here for First Time by Symphony Orchestra.

SOUL CONFLICT IN MUSIC

Has Many Decorative and Sonorous Effects—Mr. Warnke Is the Soloist.

By PHILIP HALE.

The 15th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mr. Heinrich Warnke, cellist of the orchestra, was [illegible] The program was as fol-

[illegible]ony No. 4, E minor.....Tschaikowsky
Concerto for 'cello and orchestra.....Lalo
"Ormazd" symphonic poem (MS.)..Converse

Mr. Converse's latest orchestral work, composed for the most part in the course of last summer, was played for the first time in Boston. The first performances were at St. Louis last month.

This symphonic poem has a program, which was published in The Herald of last Sunday. The subject is the conflict between Ormazd and Ahriman, light and darkness, whom the disciples of Zoroaster deified as the gods of good and evil; the constructive and destructive principles. As in certain other religions, the conflict will finally end in the triumph of Ormazd. The poetic idea appealed to the composer, as he informs us, on account of its picturesque expression of elemental truths: for in each one of us the two spirits are contending.

Now in the sonata form, which is still the basis of many symphonic poems and of the first movement of a symphony, a conflict is established between two themes or musical ideas which, to quote M. Vincent d'Indy, present themselves in succession, each at one of the two poles of the adopted tonality; they seek each other, shun each other, arrive at an explanation, and end by uniting in one and the same tonality. The opposition of two decided elements of musical expression may be more or less strongly defined, so that there is dramatic action in music, whether the composition have a title and a program or be presented to the public as absolute music.

In Mr. Converse's symphonic poem, Ormazd assembles the heavenly hosts, and there is a martial motive. There is a contrasting motive which suggests "the pernicious activity" of the spirit of darkness. The two are in sharp opposition in the Conflict episode. But there is another musical thought that musically is of equal importance, and to the average hearer probably of greater importance in that it makes a more emotional appeal; that is the song of good souls, the blessed Fravashis, which is heard before the conflict and at the end with the hosts of Light exulting in praise of the Conqueror.

The more salient features of this work are those that are decorative and imaginative. The music that describes the wild regret and the moaning anguish of Ahriman and the lost is not so effective—or, rather, it was not so effectively brought out yesterday—as the episode of the marching hosts of light and the song of adoration and of triumph. And it may here be said that "Ormazd" was unfortunately placed on the program, Tschaikowsky's symphony, an intermission, and then a 'cello concerto did not leave the audience in an eagerly receptive mood. A symphonic poem of these dimensions, when it is performed for the first time, should come early in the concert. It may also be said without disrespect to Mr. Fiedler and the orchestra that longer rehearsal would have given more value to the pages that are not purely pictorial or objectively striking.

After the performance of yesterday it may be justly said that "Ormazd" is planned on a large scale, but the musical thought is clear and continuous, and the episodes proceed one after, and from the other toward a powerful climax. There is no attempt at orientalism or pseudo-orientalism in the musical expression. Mr. Converse is of the advanced modern group, and the modern idiom as shaped by his individuality and for his own purposes is ample and elastic. The themes are sufficiently expressive and they are thoughtfully worked out. There are harmonic progressions that arrest the attention of the hearer, but not merely because they are bizarre. The workmanship is rightly put aside in the thought of the imposing structure and the architectural effect. Mr. Converse employs a large orchestra, but the instrumentation is not thickened thereby; it abounds in pleasing contrasts of color, it is brilliant, it is sonorous, and even in a scene of battle, in which composers are now allowed to be blatant, screamingly vociferous, Mr. Converse respects the difference between sound and noise.

The audience welcomed the new work warmly, and there was a protracted effort to call the composer on the stage.

Mr. Fiedler and the orchestra gave a highly dramatic performance of Tschaikowsky's fourth symphony, which is more frankly Russian, less cosmopolitan, than the 5th or the 6th. The andantino was played poetically; the scherzo was performed with the utmost bravura, and the finale, often brutal in its gayety, a gayety that is alcoholic, was given with the appropriate fury. Mr. Fiedler doubled the horns and the woodwind instruments. Whether the effect was aesthetically doubled might be a subject for academic discussion.

Mr. Warnke played with fine tone and marked taste Lalo's 'cello concerto, which in spite of fortunate instances of instrumentation and the grace of the intermezzo, stands far below the composer's concerto for violin op. 20 and the Symphonie Espagnole.

The program of the concerts next week will be as follows: Mozart, Symphony in G minor; Goetz, Air from "The Taming of the Shrew" (Miss Elena Gerhardt, soprano); Strauss, "Death and Transfiguration"; Hugo Wolf, songs with orchestral accompaniment, "Der Freund," "Verborgenheit," "Er ist's" (Miss Gerhardt); Enesco, Rhapsodie Roumaine in A major op. 11, No. 1.

TRANSCRIPT,
FEBRUARY 9, 1912

MUSIC AND MUSICIANS

MR. CONVERSE'S "ORMAZD"; DR. MUCK'S RETURN

The New Tone-Poem Played in Cambridge—Its Quality and the Impressions of a First Performance—A German View of Dr. Muck's Departure from Berlin—The Conditions That Brought It About—The Gap He Leaves

MR. CONVERSE'S "Ormazd" was played last evening in Cambridge for the first time hereabouts since its initial performance under Mr. Zach at St. Louis and despite the variety and indubitable attraction of the [illegible] Mendelssohn's "Midsummer [illegible] Dream" overture, Beethoven's [illegible] symphony, and Wagner's Preludes to "Lohengrin" and "The Mastersingers," curiosity and attention found their focus in listening to the latest tone-poem of a resident composer. In the seven years or so since Mr. Converse wrote "The Mystic Trumpeter" he has steadily broadened in his musical scope. From chamber and orchestral music, he turned to opera in "The Pipe of Desire," to a large choral "Job," to a dramatically illustrative style in the incidental music to Mackaye's "Jeanne d'Arc," and finally to opera again in "The Sacrifice." In all of these, he has been practising and moulding not only dramatic style but cultivating the instinct for dramatic expression. He returns to the tone-poem with increased maturity of conviction, and with a considerable residuum of dramatic experience. Nor should it be forgotten that "Job" was to all intents and purposes dramatic also. "Ormazd" shows clearly that Mr. Converse can coalesce instrumental and dramatic style; it also convinces us that he can retain his grasp of structure without abating the intensity of his dramatic purpose. He has never been so concise, so normally balanced in form, and yet so apparently spontaneously forceful in expression. His themes are larger in their suggestibility, and his development of them freer in a broad and elastic interweaving of motives. The analyst would note the apparition here and there of the "augmented triad" and the "whole-toned scale" both dear to Debussy. But the "augmented triad" was used before Debussy, and the whole-toned scale has traversed the civilized musical world; it is to be found in later works of Scriabine and many ultra-modern Russians, it figures conspicuously in the last opera of Rimsky-Korsakoff, "The Golden Cock"; it appears definitely in Strauss's "Salome" and in the works of Puccini. Mr. Loeffler is perhaps its pioneer in this country, but Mr. Strube and Mr. Eicheim have also used it for their own expressive purposes. In short, it is no longer fair or just to say "Debussy" when the whole-toned scale is heard. It is common property, one might as well suggest plagiarism for using the common triads of the modal scales. In "Ormazd" there are scarcely a dozen measures which might attract attention because of this scale, and its treatment is dominated by the stamp of Mr. Converse's individuality. Too much space has already been allotted to this detail, for "Ormazd" as a whole is as thoroughly characteristic of the style and personality of the man as anything he has written.

From the point of view of the "programme" it might be questioned whether the music depicting the "blessed Fravashis praise of Ormazd" is as etherial or disembodied as would seem fitting. This is a justifiable comment, but Mr. Converse has never written with a more persuasive humanity than in this section, and it is precisely the lyric beauty of melody and mood which linger in the mind. Objection might also be made on account of the introduction of a "combat" into music, as provocative of temptation to over-indulgence in sonorous description. In this respect Mr. Converse is far from courting the real [illegible] of Strauss' "Heldenleben," for instance, the conflict is more emotional and dramatic and is not without its spice of dissonance that no reasonable auditor unless he be [illegible] dicted in conservatism need find the mean excess of an adequately expressive end. As a whole "Ormazd" may fairly be enrolled Mr. Converse's largest instrumental achievement, although there are episodes in "The Mystic Trumpeter" which scarcely yield to it. But critical afterthought must affirm the larger outline, the dramatic color and maturity of expression of the later piece. From the standpoint of orchestral style Mr. Converse has never achieved anything at once more luminous, more amply sonorous without being blatant, more distinct with sense of contrast of color and timbre, more inventive in depictive device. Mr. Fiedler deserves great credit for the performance and for his rapid assimilation of the mood and content of the piece. A performance of a large tone-poem in Sanders Theatre presents difficulties, for a considerable proportion of strings have to be left behind for lack of space, with the full quota of wood-wind, bass and percussion, to make balance the more difficult. All the more is Mr. Fiedler to be commended for his presentation of the poetic and dramatic elements in "Ormazd." The audience responded unusually readily to the eloquence and poetry of Mr. Converse's work, and the composer was compelled not only to bow his acknowledgements from his place in the second balcony, but to advance to its balustrade and bow to those applauding below.

For the remainder of the programme, the numbers are all stock pieces in the repertory of the orchestra. It is needless to rehearse their virtues, but it is needful to remark on the plenitude and sweep of Mr. Fiedler's conducting of Wagner, of his sense of proportion and vitalizing energy in his interpretation of his music. E. B. H.

DR. MUCK'S RETURN

Conditions in Berlin

IT has been possible within the last few days to read a most amazing collection of inaccuracies and false statements concerning Dr. Muck's Boston engagement, both in the German press and in the dailies of our neighboring capitals. Especially inexact was the account which appeared in the Paris edition of the New York Herald. Let it be said here that Dr. Muck, at that time when he had won, as the head of the Boston Symphony Orchestra, a very distinguished following, declared to Major Higginson of Boston, in the most loyal manner possible, that, though he could give no definite promises, he would gladly accept a return engagement as soon as his obligations in Berlin were discharged. Privately he hoped that he could extricate himself from these contracts in Berlin at the end of twelve months. But he was not in a position to make a very determined effort to do this after he discovered that the German emperor did not wish to release him.

Meanwhile, the conditions in the Berlin Royal Opera had become worse instead of better; creditable artistic performances had become the exception, and poor performances had become—and still are—the rule. The Opera House possesses two famous general music directors, Richard Strauss [illegible] happens

and Dr. Karl Muck. Of their respective merits in musical affairs and their diverse achievements little can be said by way of comparison or parallel.

Dr. Muck can look back upon twenty years of activity on our imperial stage and in that long period this sensitive artist has exerted a sure, steady, and beneficial influence on all the forces under his command. Between Dr. Muck and the Imperial Orchestra the best relations appear to have existed; but an opera house does not consist of an orchestra alone.

The Negotiations

Dr. Muck's contract expired on the first of October, 1912, and he was expected, accordingly, to make it known before the first of January whether or not he intended to depart. The Intendance, however, was not willing to wait so long, and at the end of September of last year presented him with a new contract. The director was, therefore, invited to declare his intentions a quarter of a year beforehand, and the rumors of Dr. Muck's departure began to be noised among outsiders. Shortly before New Year's came an exchange of despatches between Dr. Muck and Major Higginson in which they agreed that nothing now need dissuade them from a public announcement of the engagement. The statement is incorrect that Dr. Muck was engaged to lead the Boston Orchestra for ten years. His contract is for five years only. Likewise it is false that by his departure he forfeits his claims to the pension which accompanies his position here. Dr. Muck is a court functionary and cannot forfeit his pension. Of course while he commands in another position a salary so much higher than the pension stipend no pension will be paid to him. But the moment his other stipends cease his pension as a Prussian court functionary is payable.

The Result

Dr. Muck goes, and he goes to a place where—in contrast to the stubborn prejudices which ride us in Germany—he need make no compromise in the matter of his art. If an ideal position for an orchestral leader exists on this earth Dr. Muck possesses it, and he enters upon it under the most flattering and favorable conditions.

Dr. Muck goes, and what of the Berlin Royal Opera? Dr. Richard Strauss, of late, has seemed scarcely able to find time to direct a pair of symphony concerts by the Court Orchestra. That he will be able after Dr. Muck's departure to devote himself to the directing of opera is highly improbable. Where will another "talent of the first order" be found?

Or are secret preparations to another end in progress? Private Secretary Winter of the Royal Intendance has been preparing for a journey to America to treat with Mr. Gatti-Casazza (of the Metropolitan Opera House) in a sort of card-game between artists. But what will come of it when Mr. Gatti-Casazza holds the hands with all the trumps? Unprejudiced observers could wish that Private Secretary Winter would make a side-trip from New York to Boston and seek the acquaintance of Major Higginson. In him, the private secretary would discern a very cultivated and urbane gentleman who knows exactly what he has, and who has not the slightest intention of lending a talent like that of Dr. Muck as a "guest director" to the Berlin Royal Opera. [August Spanuth, in Die Signale.

[137]

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Lalo has written a plentiful amount of merely decorative and rapid music in his concerto for the 'cello. The slow movement holds a few opportunities

and t[illegible] pose. Besides a singing style in tabile he also was dexterous in florid passages. He was cordially applauded.

Mr Converse, by his analysis of his symphonic poem, "Ormazd," played here yesterday for the first time, has endeavored to incorporate two principles into the work, one typical of the Persian god of light, Ormazd, according to the followers of Zoroaster, and the other symbolical of Ahriman, the god of darkness.

Mr Converse not being a pessimist upon the future of music, one need not guess too shrewdly to surmise that the god of light will give battle at some point in the firmament to the god of darkness, and that he will triumph over him. The idea is not without analogy to "Paradise Lost," which has served as a musical test for many. The last new work of any pretence to celebrate it heard in Boston was an oratorio by Bossi, a gentleman who wrote excellent direful and horrendous music of hell and the forces of wickedness, but such pale and innocuous sounds for the suggestion of Paradise that in a choice between the two all active persons would have taken the former.

Mr Converse appears to have struck a contrast in his balance. The music typical of the god of light has strength and dramatic character as well as beauty in both melodic and harmonic structure and instrumental color. The measures dedicated to darkness and the dramatic conflict are less successful as sources of imagination. There was cordial applause and many waited to applaud the composer's public acknowledgment.

AMERICAN—
FEBRUARY 4, 1912.

NEW SYMPHONIC POEM BY CONVERSE

"Ormazd" Will Be Performed for the First Time Here at Next Symphony Concert.

Musical interest in next week's Symphony concert will centre in the performance for the first time in Boston of the latest work of Fredrick S. Converse, which is a symphonic poem for full orchestra entitled "Ormazd." Mr. Converse started this last Spring and in the major part of the work on it last Summer, but the orchestration was finished only a month or so ago. It is still in manuscript and had its first performance anywhere in St. Louis, week before last, where it was played by the St. Louis Symphony Orchestra under Max Zach.

This is the first orchestral work that Mr. Converse has done in several years, his last having been dramatic scenes from "Jeanne d'Arc" played by Dr. Muck in 1908. Recently he has been entirely occupied with operatic work. This new symphonic poem is based on the Persian legend of Ormazd, the God of Light, and has to do with the conflict of Good and Evil, and the final triumph of Good.

The soloist will be Mr. M. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the orchestra. Mr. Warnke will play Lalo's Concerto in D Minor. The symphony will be Tschaikowsky's No. 4 in F minor.

POST,
[illegible]UARY 4, 1912

Symphony Concert

Musical interest in next week's Symphony concert will centre in the performance for the first time in Boston of the latest work of Frederick S. Converse, which is a symphonic poem for full orchestra entitled "Ormazd." Mr. Converse started this last spring and did the major part of the work on it last summer, but the orchestration was finished only a month or so ago. It is still in manuscript and had its first performance anywhere in St. Louis, week before last, where it was played by the St. Louis Symphony Orchestra under Max Zach.

The soloist will be Mr. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the orchestra. Mr. Warnke will play Lalo's concerto in D minor.

The symphony will be Tschaikowsky's No. 4 in F minor.

HERALD,
FEBRUARY 10, 1912.

CONVERSE'S NEW WORK IS GIVEN

"Ormazd" Is Played Here for First Time by Symphony Orchestra.

SOUL CONFLICT IN MUSIC

Has Many Decorative and Sonorous Effects—Mr. Warnke Is the Soloist.

By PHILIP HALE.

The 15th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mr. Heinrich Warnke, cellist of the orchestra, was [illegible]. The program was as fol-

[illegible] Concerto for 'cello and orchestra.....
"Ormazd" symphonic poem (MS.)..Converse

Mr. Converse's latest orchestral work, composed for the most part in the course of last summer, was played for the first time in Boston. The first performances were at St. Louis last month.

This symphonic poem has a program, which was published in The Herald of last Sunday. The subject is the conflict between Ormazd and Ahriman, light and darkness, whom the disciples of Zoroaster deified as the gods of good and evil; the constructive and destructive principles. As in certain other religions, the conflict will finally end in the triumph of Ormazd. The poetic idea appealed to the composer, as he informs us, on account of its picturesque expression of elemental truths: for in each one of us the two spirits are contending.

Now in the sonata form, which is still the basis of many symphonic poems and of the first movement of a symphony, a conflict is established between two themes or musical ideas which, to quote M. Vincent d'Indy, present themselves in succession, each at one of the two poles of the adopted tonality; they seek each other, shun each other, arrive at an explanation, and end by uniting in one and the same tonality. The opposition of two decided elements of musical expression may be more or less strongly defined, so that there is dramatic action in music, whether the composition have a title and a program or be presented to the public as absolute music.

In Mr. Converse's symphonic poem, Ormazd assembles the heavenly hosts, and there is a martial motive. There is a contrasting motive which suggests "the pernicious activity" of the spirit of darkness. The two are in sharp opposition in the Conflict episode. But there is another musical thought that musically is of equal importance, and to the average hearer probably of greater importance in that it makes a more emotional appeal; that is the song of good souls, the blessed Fravashis, which is heard before the conflict and at the end with the hosts of Light exulting in praise of the Conqueror.

The more salient features of this work are those that are decorative and imaginative. The music that describes the wild regret and the moaning anguish of Ahriman and the lost is not so effective—or, rather, it was not so effectively brought out yesterday—as the episode of the marching hosts of light and the song of adoration and of triumph. And it may here be said that "Ormazd" was unfortunately placed on the program, Tschaikowsky's symphony, an intermission, and then a 'cello concerto did not leave the audience in an eagerly receptive mood. A symphonic poem of these dimensions, when it is performed for the first time, should come early in the concert. It may also be said without disrespect to Mr. Fiedler and the orchestra that longer rehearsal would have given more value to the pages that are not purely pictorial or objectively striking.

After the performance of yesterday it may be justly said that "Ormazd" is planned on a large scale, but the musical thought is clear and continuous, and the episodes proceed one after, and from, the other toward a powerful climax. There is no attempt at orientalism or pseudo-orientalism in the musical expression. Mr. Converse is of the advanced modern group, and the modern idiom as shaped by his individuality and for his own purposes is ample and elastic. The themes are sufficiently expressive and they are thoughtfully worked out. There are harmonic progressions that arrest the attention of the hearer, but not merely because they are bizarre. The workmanship is rightly put aside in the thought of the imposing structure and the architectural effect. Mr. Converse employs a large orchestra, but the instrumentation is not thickened thereby; it abounds in pleasing contrasts of color, it is brilliant, it is sonorous, and even in a scene of battle, in which composers are now allowed to be blatant, screamingly vociferous, Mr. Converse respects the difference between sound and noise.

The audience welcomed the new work warmly, and there was a protracted effort to call the composer on the stage.

Mr. Fiedler and the orchestra gave a highly dramatic performance of Tschaikowsky's fourth symphony, which is more frankly Russian, less cosmopolitan, than the 5th or the 6th. The andantino was played poetically; the scherzo was performed with the utmost bravura, and the finale, often brutal in its gayety, a gayety that is alcoholic, was given with the appropriate fury. Mr. Fiedler doubled the horns and the woodwind instruments. Whether the effect was aesthetically doubled might be a subject for academic discussion.

Mr. Warnke played with fine tone and marked taste Lalo's 'cello concerto, which in spite of fortunate instances of instrumentation and the grace of the intermezzo, stands far below the composer's concerto for violin op. 20 and the Symphonie Espagnole.

The program of the concerts next week will be as follows: Mozart, Symphony in G minor; Goetz, Air from "The Taming of the Shrew" (Miss Elena Gerhardt, soprano); Strauss, "Death and Transfiguration"; Hugo Wolf, songs with orchestral accompaniment, "Der Freund," "Verborgenheit," "Er ist's" (Miss Gerhardt); Enesco, Rhapsodie Roumaine in A major op. 11, No. 1.

TRANSCRIPT,
FEBRUARY 9, 1912

MUSIC AND MUSICIANS

MR. CONVERSE'S "ORMAZD"; DR. MUCK'S RETURN

The New Tone-Poem Played in Cambridge—Its Quality and the Impressions of a First Performance—A German View of Dr. Muck's Departure from Berlin—The Conditions That Brought It About—The Gap He Leaves

MR. CONVERSE'S "Ormazd" was played last evening in Cambridge for the first time hereabouts since its initial performance under Mr. Zach at St. Louis and despite the variety and indubitable attraction of the

deissohn's "Midsummer [illegible] Dream" overture, Beethoven's [illegible] symphony, and Wagner's Preludes [illegible] "Lohengrin" and "The Mastersingers," curiosity and attention found their focus in listening to the latest tone-poem of a resident composer. In the seven years or so since Mr. Converse wrote "The Mystic Trumpeter" he has steadily broadened in his musical scope. From chamber and orchestral music, he turned to opera in "The Pipe of Desire," to a large choral "Job," to a dramatically illustrative style in the incidental music to Mackaye's "Jeanne d'Arc," and finally to opera again in "The Sacrifice." In all of these, he has been practising and moulding not only dramatic style but cultivating the instinct for dramatic expression. He returns to the tone-poem with increased maturity of conviction, and with a considerable residuum of dramatic experience. Nor should it be forgotten that "Job" was to all intents and purposes dramatic also. "Ormazd" shows clearly that Mr. Converse can coalesce instrumental and dramatic style; it also convinces us that he can retain his grasp of structure without abating the intensity of his dramatic purpose. He has never been so concise, so normally balanced in form, and yet so apparently spontaneously forceful in expression. His themes are larger in their suggestibility, and his development of them freer in a broad and elastic interweaving of motives. The analyst would note the apparition here and there of the "augmented triad" and the "whole-toned scale" both dear to Debussy. But the "augmented triad" was used before Debussy, and the whole-toned scale has traversed the civilized musical world; it is to be found in later works of Scriabine and many ultra-modern Russians, it figures conspicuously in the last opera of Rimsky-Korsakoff, "The Golden Cock"; it appears definitely in Strauss's "Salome" and in the works of Puccini. Mr. Loeffler is perhaps its pioneer in this country, but Mr. Strube and Mr. Eicheim have also used it for their own expressive purposes. In short, it is no longer fair or just to say "Debussy" when the whole-toned scale is heard. It is common property, one might as well suggest plagiarism for using the common triads of the modal scales. In "Ormazd" there are scarcely a dozen measures which might attract attention because of this scale, and its treatment is dominated by the stamp of Mr. Converse's individuality. Too much space has already been allotted to this detail, for "Ormazd" as a whole is as thoroughly characteristic of the style and personality of the man as anything he has written.

From the point of view of the "programme" it might be questioned whether the music depicting the "blessed Favaslejs praise of Ormazd" is as etherial or disembodied as would seem fitting. This is a justifiable comment, but Mr. Converse has never written with a more persuasive humanity than in this section, and it is precisely the lyric beauty of melody and mood which linger in the mind. Objection might also be made on account of the introduction of a "combat" into music, as provocative of temptation to over-indulgence in euphonous description. In this respect Mr. Converse is far from courting the realism of Strauss' "Heldenleben," for instance. The conflict is more emotional and dramatic. It is not without its spice of dissonance but no reasonable auditor unless he be [illegible]pted in conservatism need find the meaning excess of an adequately expressive end. As a whole "Ormazd" may fairly be enrolled Mr. Converse's largest instrumental achievement, although there are episodes in the Mystic Trumpeter" which scarcely add to it. But critical afterthought must affirm the larger outline, the dramatic power and maturity of expression of the greater piece. From the standpoint of orchestral style Mr. Converse has never achieved anything at once more luminous, more amber sonorous without being blatant, more distinct with sense of contrast of color and fibre, more inventive in depictive device. Mr. Fiedler deserves great credit for the performance and for his rapid assimilation of the mood and content of the piece. A performance of a large tone-poem in Sanders Theatre presents difficulties, for a considerable proportion of strings have to be set behind for lack of space, with the full [illegible]ota of wood-wind, bass and percussion, make balance the more difficult. All the more is Mr. Fiedler to be commended for his presentation of the poetic and dramatic elements in "Ormazd." The audience responded unusually readily to the eloquence and poetry of Mr. Converse's work, and the composer was compelled not only to bow his acknowledgements from his place in the second balcony, but to advance to its balustrade and bow to those applauding below.

For the remainder of the programme, the numbers are all stock pieces in the repertory of the orchestra. It is needless to rehearse their virtues, but it is needful to remark on the plenitude and sweep of Mr. Fiedler's conducting of Wagner, of his sense of proportion and vitalizing energy in his interpretation of his music. E. B. H.

DR. MUCK'S RETURN

Conditions in Berlin

IT has been possible within the last few days to read a most amazing collection of inaccuracies and false statements concerning Dr. Muck's Boston engagement, both in the German press and in the dailies of our neighboring capitals. Especially inexact was the account which appeared in the Paris edition of the New York Herald. Let it be said here that Dr. Muck, at that time when he had won, as the head of the Boston Symphony Orchestra, a very distinguished following, declared to Major Higginson of Boston, in the most loyal manner possible, that, though he could give no definite promises, he would gladly accept a return engagement as soon as his obligations in Berlin were discharged. Privately he hoped that he could extricate himself from these contracts in Berlin at the end of twelve months. But he was not in a position to make a very determined effort to do this after he discovered that the German emperor did not wish to release him.

Meanwhile, the conditions in the Berlin Royal Opera had become worse instead of better; creditable artistic performances had become the exception, and poor performances had become—and still are—the rule. The Opera House possesses two famous general music directors, Richard Strauss

and Dr. Karl Muck. Of their respective merits in musical affairs and their diverse achievements little can be said by way of comparison or parallel.

Dr. Muck can look back upon twenty years of activity on our imperial stage and in that long period this sensitive artist has exerted a sure, steady, and beneficial influence on all the forces under his command. Between Dr. Muck and the Imperial Orchestra the best relations appear to have existed; but an opera house does not consist of an orchestra alone.

The Negotiations

Dr. Muck's contract expired on the first of October, 1912, and he was expected, accordingly, to make it known before the first of January whether or not he intended to depart. The Intendance, however, was not willing to wait so long, and at the end of September of last year presented him with a new contract. The director was, therefore, invited to declare his intentions a quarter of a year beforehand, and the rumors of Dr. Muck's departure began to be noised among outsiders. Shortly before New Year's came an exchange of despatches between Dr. Muck and Major Higginson in which they agreed that nothing now need dissuade them from a public announcement of the engagement. The statement is incorrect that Dr. Muck was engaged to lead the Boston Orchestra for ten years. His contract is for five years only. Likewise it is false that by his departure he forfeits his claims to the pension which accompanies his position here. Dr. Muck is a court functionary and cannot forfeit his pension. Of course while he commands in another position a salary so much higher than the pension stipend no pension will be paid to him. But the moment his other stipends cease his pension as a Prussian court functionary is payable.

The Result

Dr. Muck goes, and he goes to a place where—in contrast to the stubborn prejudices which ride us in Germany—he need make no compromise in the matter of his art. If an ideal position for an orchestral leader exists on this earth Dr. Muck possesses it, and he enters upon it under the most flattering and favorable conditions.

Dr. Muck goes, and what of the Berlin Royal Opera? Dr. Richard Strauss, of late, has seemed scarcely able to find time to direct a pair of symphony concerts by the Court Orchestra. That he will be able after Dr. Muck's departure to devote himself to the directing of opera is highly improbable. Where will another "talent of the first order" be found?

Or are secret preparations to another end in progress? Private Secretary Winter of the Royal Intendance has been preparing for a journey to America to treat with Mr. Gatti-Casazza (of the Metropolitan Opera House) in a sort of card-game between artists. But what will come of it when Mr. Gatti-Casazza holds the hands with all the trumps? Unprejudiced observers could wish that Private Secretary Winter would make a side-trip from New York to Boston and seek the acquaintance of Major Higginson. In him, the private secretary would discern a very cultivated and urbane gentleman who knows exactly what he has, and who has not the slightest intention of lending a talent like that of Dr. Muck as a "guest director" to the Berlin Royal Opera. [August Spanuth, in Die Signale.

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POST, FEBRUARY 10, 1912

CONVERSE'S POEM PLAYED

Cordial Applause Greets Performance by Symphony

BY OLIN DOWNES

At the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall Frederick S. Converse's symphonic poem, after Zoroaster and others, was performed for the first time in this city. The work was given in St. Louis two weeks ago. It is based upon the wonderful tale of the conflict between Ormazd, god of light, and Ahriman, the prince of darkness, as told in the Zenda Vesta and the Bundehesch of the Parsis. Ahriman and his hosts rise from their realms of darkness to conquer Ormazd and his Fravashis, the spirits of good men. After several conflicts Ormazd and his hosts will triumph. There will be a new heaven and a new earth, and Ahriman, "the backward thinker," will have done as much as his holy opponent to bring about this end. It is hardly necessary to say that the various phases of the legend have not been followed literally. The symphonic poem is based upon the thought of the battle and the ultimate triumph of righteousness. There is plenty of opportunity for noble composition, for dramatic contrast and impressive peroration

Mr. Converse has been most successful in those pages of his work which treat of Ormazd and his hosts and their victory. The final sweeping pages are the most moving in the piece. It is as if Mr. Converse, too, hated the thought of evil and its oppressive shadow, as though he could only truly imagine when he contemplated the ultimate salvation of man. It would be interesting to note the development of the harmonic style of any composer in these days. Mr. Converse has in recent years learned of the Frenchman as well as of others. He has steadily developed, added new colors to his palette, new idiosyncrasies to his manner of composition, a manner which, above all things, remains refined, clean of anything like mere sensuous appeal, and always the mould for a high thought.

There are some remarkable pages of workmanship in his score, and there are pages of true eloquence. The thematic invention is not, as a rule, distinguished, and yet the thought behind the music is often so potent and so refreshingly sincere that even the thinner pages affect the hearer while they remind him, at the same time, of a certain paucity of invention. The theme which remains in the memory, a theme of a Franck-like character, is that which is first exposed by the oboe, if memory serves, after the introductory matter has been well developed. This introduction carries the suggestion of starry space. It is in accordance with what the writer considers Mr. Converse's best vein. In the passages devoted expressly to Ahriman and his hosts the composer becomes unfortunately bombastic. Sizzling passages in the strings and the wood-wind, a whack of the bass drum, and all that sort of thing, does not necessarily convince one that the devil and his crew are flying about. There is, it is true, an ingenious suggestion of the cries of the damned, the scurrying off of a defeated multitude. The pages of the poem which are Mr. Converse's, and which will stand among his best pages, are those which contain, first a serene and compassionate sweetness, and then a triumphal sweep of line, orchestral pomp and panoply. There was cordial applause for the new work.

Warnke the 'Cellist

Mr. Warnke, the first 'cellist of the orchestra, gave a musicianly and entertaining performance of Lalo's 'cello concerto. Mr. Warnke is not only an experienced but an enthusiastic musician. A 'cello concerto is always a hard task, and oftenest a rather ungrateful one for the soloist. Yesterday Mr. Warnke m[illegible] the most of the substance that he [illegible]pensed. The concerto of Lalo is sli[illegible] and sometimes a little dry. It has, ho[illegible]ever, many of the enjoyable qualit[illegible] of true French music, the orchestrati[illegible] is interesting, the writing for the s[illegible] instrument apparently idiomatic. M[illegible] Warnke was well rewarded for h[illegible] efforts. He had made a 'cello concert[illegible] interesting by a perfectly sound, sane, broadly musical treatment.

Mr. Fiedler is one of the best interpreters of certain moods of Tschaikowsky who have led performances of his music in this city of late years.

The fourth symphony is not so fine a work as the fifth. There are weak pages and tawdry in[illegible]mentation and poorly chosen musica[illegible]terial. But, like the fifth symphony, his work is such a human docume[illegible] that it may hold its own long aft[illegible]e time when other things, better [illegible] have perished.

Wro[illegible]f Himself

It is necess[illegible]o be more than an intellectual to [illegible]erstand Tschaikowsky. It is necessary [illegible]feel him and to realize the trammels [illegible]existence. His music is especially [illegible]ble, because it may show the stro[illegible]he pity, the sorrow and the terror [illegible]he weak. In his own naive, sentimen[illegible]and almost drunkenly emotional fash[illegible] Tschaikowsky wrote of himself and [illegible]rselves in a manner that few of us [illegible]an sincerely condemn or ignore. This, [illegible]spite of the cheapness of some mom[illegible]ts, the catch-trap for applause that is [illegible]rnished by the scherzo.

It was one [illegible] the first occasions in recollection, ye[illegible]terday, that the opening theme of the [illegible]barbaric final movement went down t[illegible]along, the music of a man or a r[illegible], crazy with grief and rum. The fi[illegible]l pages swept everyone away. At the [illegible]oncert's end Mr. Fiedler was called [illegible]k to his stand several

THE SYMPHONY CONCERT

STRAUSS, MOZART, ENESCO AND MISS GERHARDT

"Death and Transfiguration," with an Excited Conductor, Orchestra and Audience—A Thrilling Performance of the Finale—Mozart a la Mode—Enesco's Brave New Rhapsody—Miss Gerhardt Sings at Her Best

OVER Miss Gerhardt at her best as a singer and plainly stimulated by the occasion, over a new Roumanian Rhapsody by the interesting Enesco, which often struck fire, over even Mozart's symphony in G minor, which might have been more sympathetically read, Strauss in "Death and Transfiguration" triumphed at the Symphony Concert yesterday afternoon, and Mr. Fiedler was his prophet and his exponent. The tone-poem ended in the final suffusion of its mighty climax. For an instant there was silence, as though the audience were coming back to itself again. Then the applause rang; twice and thrice it recalled the conductor; and then gave to the standing orchestra the applause that it richly deserved. For no very obvious reason, in the usual unaccountable fashion of such things, it was on its mettle yesterday. It was very brilliant of tone and accent in the high colors and the sharp rhythms of Enesco's rhapsody. Mr. Fiedler chose a pace that oftener was breathless than fleet, but the orchestra kept to it, made the music bite, gave it due exotic tang. In Mozart's symphony the wind choir had been beautiful to hear—the soft outward shimmer the plaintive undernote of the music were in the tones. Time and again in it, too, the strings had seemed to outbreathe rather than play their figures, such light tracery of tone did they make of them.

Yet, in Strausss tone-poem and above all in the long and mighty crescendo of the hymn of transfiguration, the orchestra outdid itself. By conductor and men, the introduction was vividly and feelingly conceived and played. The very instruments became as tone-poets. There were the wretched chamber, the wrenching agony, the wan suffering, the feverish tremors, and there were the memories, soft, remote, haunting, that smiled across it. The tone seemed Strausss's music made penetrating, transporting sound. The tone-poem fuses almost perfectly its delineative and emotional purpose with the unfolding of the music that fulfills it. The actual performance yesterday was fused as perfectly with both. The death-agony, the death struggle, the ghostly retravelling of the joys and the pains of life ensued. Once as heretofore, Mr. Fiedler did not subdue and open the orchestral tumult enough to give the phrase of death, its true mystery. He preferred when it smote. The struggle of the expiring spirit lacerated the listening imagination. Then the pause of blacgkness, blankness and stillness.

And then out of these dark places of sorrow, and silence the great, unfolding, upsoaring hymn of the transfiguration. There is no contemporary music to match in sustained magnificance of tone and progression, in the depths of its emotion, in the might and the majesty with which it finds expression. It is Strauss not cerebral (as his detractors say) but inspired, singing his apocalyptic song of final deliverance and freedom and singing it with true German bigness and intensity of ideal emotion. And yesterday conductor and orchestra semeed inspired, too. The sustained upsweeping tone flooded and upbore those that heard. It was as flawless musically as it was impassioned emotionally. The hall seemed filled with it. Conductor, men and orchestra seemed transported by it. Throughout the year there has been no such thrilling moment at the Symphony Concerts. To Strauss was the first glory—for he stood at the highest point of beauty and passion that his music touches; and to Mr. Fiedler and the men, the second glory of complete translation. On occasion with Strauss Mr. Fiedler rises very high.

If Mr. Fiedler could only forget his Strauss, as the orchestra forgot theirs, if he could only subdue his exigent, accenting, big-moulded temperament, when he approaches the music of Mozart, if he were only content to let it speak for itself. Mozart did not write an assertive, but an insinuating music, and it is vain to try to give the finale of this symphony in G minor the exciting accents of contemporary music. To do so makes it seem coarse-fibred, over-strained. It is a finely touched music, even when as in this same finale, it is most nervous. The songful melody soon begins to soothe the uneasy strings. They have not even begun to rasp. And so with the scherzo. The counterpoint is light, tracy, not a sturdy diagram but adroitly ordered arabesques of tone. The trio is the smile of Mozart over them as he sits tranquilly making them. Some one laughed lightly yesterday at the end of the scherzo, and it was the true response to the gladness of the music.

The Andante was the Mozart of his own time and of his own temperament and of no other that so often evades the conductors and the listeners of the twentieth century. Only a few contemporary French poets and composers have continued this Mozartian, this eighteenth-century melancholy. It is pensive and plaintive, never woful and piercing. It would far rather sing beautifully than poignantly. It thinks of the artful breaking of its plaintive song. It knows when to brighten it with little glinting figures. It cannot make its shadowed chords really heavy and dejected. It breathes out the end—and has never lost its elegance. It was in the sunshine and shade of Mozart's quick temperament; it was in the wistful voice of so much of his music when he is not formally dutiful or mechanically gay. It is not a affectation, as it may be with the Frenchmen. It is sentiment sad-eyed; it is elegance wistful. The spirit of it was in the voice of the

Paur to Succeed Muck?

A telegram from Berlin hints that Emil Paur, once the conductor of the Boston Symphony Orchestra, and then of the defunct Pittsburg Orchestra, is under consideration as the successor to Dr. Muck at the Royal Opera in Berlin. If he is appointed conductor there, when Dr. Muck comes to Boston, the coincidence will be curious. In his time in America, Mr. Paur conducted at the Metropolitan Opera House.

ADVERTISER.

CLASSICAL AND MODERN COMPOSERS TOUCH ELBOWS

IN PROGRAMME OF SYMPHONY CONCERT

Strauss' "Death and Transfiguration" Splendidly Interpreted—Miss Gerhardt Soloist.

By Louis C. Elson.

PROGRAMME.

Mozart—Symphony in G minor.
Goetz—"My Strength is spent" from "Taming of the Shrew."
Soloist—Miss Elena Gerhardt.
Strauss—"Death and Transfiguration," Tone Poem.
Wolf—Three Lieder.
Miss Gerhardt.
Enesco—Roumanian Rhapsody.

An enjoyable programme, in which the classical and modern German composers touched elbows. Mozart's G minor symphony seems never to grow old. Here we have the true voice of Mozart. When he is more ambitious in symphony (always excepting the "Jupiter") he is not the equal of the prattling Haydn. But in the G minor symphony he is his own natural self and the result is what Matthew Arnold would call "Sweetness and Light" translated into music.

Mr. Fiedler read the work excellently, not endeavoring to magnify it unduly, nor to individualize in tempo or shading. It was pleasant, too, to observe how much appreciated the old work was. Each movement aroused some applause and at the end there was something like a recall. It was quite evident that the old had not been abolished by the new in music.

What new thing can be said about Strauss' "Death and Transfiguration?" It wears well, probably the best of the master's symphonic poems. It is always played well when our orchestra gives it, and particularly under Mr. Fiedler, who is one of the best Strauss interpreters in the world. Boston is just now Wagnerizing to an abnormal extent, and it was interesting to listen to Richard Strauss with the memory of "Tristan and Isolde" strong upon one. Then it is that orchestral deftness loses its value and one begins to look at the contents of the work. Now "Death and Transfiguration" has more grand musical ideas in it than "Heldeneleben," or that family circle symphony, or "Don Juan." Place these, or many other ambitious modern works, against a "Tristan and Isolde" prelude, or a "Love-death," and they all fade out woefully. The chief fault of the modern school since Wagner may be summed up in this impeachment—a lack of true and sustained musical ideas.

"Death and Transfiguration," however, has something more than orchestral glamour and clamour. Its grand contrasts, its striking figures (worthy of a Wagner at times), the massive climaxes, the fitness of the music to its subject, all combine to make a work that is simply monumental, and possibly marks Strauss' zenith.

The performance requires stronger adjectives than are in the font of type. It was as powerful as anything ever heard in Symphony hall. The freedom and elasticity with which the composition was given was wonderful, and one never thought of its difficulties, because they were so well concealed. The applause at the close was loud and long-continued, until finally the orchestra was ordered to rise in response to it. In the midst of all the great German music we are having at present, this performance of Strauss' masterpiece was memorable.

Miss Elena Gerhardt made such a genuine success recently in a recital of German "Lieder," that her appearance in the Symphony concerts was awaited with interest by very many. The glory of her work is that she does not exaggerate or distort the songs. She lets the composer's music tell its own story without individualizing it. Not every great artist does this. We have recently had two great artists (who had won real triumphs in the larger and more ambitious forms) spoil several smaller works by sentimentalizing them. From this fault Miss Gerhardt is fortunately free. Her interpretation of Hugo Wolf's "Der Freunde," "Verborgenheit," and "Er ist's" were all good specimens of lied-singing. Only we would have enjoyed these little gems better in a smaller hall. A violet is scarcely displayed at its best in a 10-acre lot, and even an orchestral accompaniment does not magnify these songs to the Symphony concert repertoire.

The operatic selection given was more fitting, and this taste of "The Taming of the Shrew" reminded us of how many important works in the operatic field are yet waiting for the first Boston performance. Glinka's "Life for the Czar," Smetana's "Sold Bride," Hugo Wolf's "Corregidor," and a host of other old works which are historically famous, have not yet been heard here.

Miss Gerhardt sang with feeling, directness and breadth. She was powerful in every climax. She did not dally with the shading of the "Lieder." Only a frequent tremolo may be recorded as a fault. She was recalled again and again, with much enthusiasm at the end of the group of songs, and the operatic aria was also suc-

AMERICAN, FEBRUARY 10, 1912

NEW CONVERSE SYMPHONY GIVEN

By FREDERICK JOHNS.

"Ormazd," the latest composition of Frederick S. Converse, composer of "The Sacrifice" and "The Pipe of Desire," was performed for the first time by the Boston Symphony Orchestra yesterday.

"Ormazd" is a symphonic poem. A charming poetic program has been written for it by Percy Mackaye, but Converse does not emphasize the program side of it. If you like you may think of the music as detailed description of the three assaults upon Ormazd and his heavenly host by Ahriman and the powers of the Abyss, as told in Persian mythology. If not, consider it merely as the struggle between good and evil in your own soul.

Converse has written music that is worth listening to. It possesses the technical excellence that is to be expected from him, and it contains extremely effective melodies and rhythms.

He is still true to the guiding theme, and makes brilliant use of a number of life motives. The character of the orchestration is in keeping with the subject; it is spiritual, and is made so by unconventional and uncommonplace harmonies and rhythms.

The march of the heavenly hosts would not suit at all a regiment of militia, and the song of the saved souls could not be well sung by ordinary church choirs.

As usual, the good people get rather monotonous, while the fiends are picturesque and ingenious in their wickedness. Their three surges against the portals of Bliss are splendidly described in the music.

Mr. Converse was in the audience, but made his escape while the applause was still strong.

The soloist yesterday was Heinrich Warnke, who played the cello concerto by Edouard Lalo, a work infrequently heard here, which is at the same time bizarre and tedious, interesting and boresome.

The symphony was the beautiful Fourth Symphony of Tschaikowsky.

POST, FEBRUARY 18, 1912

Symphony Orchestra on 4th Trip

The Symphony Orchestra leaves tonight on the fourth southern trip of the season. It will give its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York, and on Monday night, the 26th, the third and last concert of the season in Hartford. Anton Witek will be the soloist in Philadelphia and Washington, while at the Thursday night concert in New York Geraldine Farrar will be the soloist and on Saturday afternoon in the same city, Alwin Schroeder. Bessie Bell Collier will be the soloist in Brooklyn, and Kathleen Parlow in Hartford.

POST, FEBRUARY 11, 1912

Sixteenth Symphony Programme

Elena Gerhardt, the distinguished German singer of songs, who has appeared twice so successfully in recital in Jordan Hall, will be the soloist at the 16th public rehearsal and concert of the Symphony Orchestra next Friday afternoon and Saturday evening respectively. Her first number will be the popular aria from Goetz's "The Taming of the Shrew," the first words of which are "My Strength is Spent." Her second number will consist of three of Hugo Wolf's songs sung with orchestral accompaniment, "Der Freunde," "Verborgenheit" and "Er ista."

Mr. Fiedler places on this programme another of his promised novelties—Enesco's Roumanian Rhapsody in A-major, Op. 11, No 1. This will be its first performance in Boston, and it is one of the latest of this Roumanian composer's works. The other numbers on the programme consist of Mozart's Symphony in G-minor and Richard Strauss' "Death and Transfiguration."

HERALD, FEBRUARY 10, 1912.

The program of the concerts next week will be as follows: Mozart, Symphony in G minor; Goetz, Air from "The Taming of the Shrew" (Miss Elena Gerhardt, soprano); Strauss, "Death and Transfiguration"; Hugo Wolf, songs with orchestral accompaniment, "Der Freund," "Verborgenheit," "Er ist's" (Miss Gerhardt); Enesco, Rhapsodie Roumaine in A major op. 11, No. 1.

GLOBE— FEBRUARY 18, 1912.

Symphony Orchestra's Trip.

The Symphony Orchestra leaves tonight on the fourth Southern trip of the season. It will give its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York, and on Monday night, Feb 26, the third and last concert of the season, in Hartford.

Anton Witek will be the soloist in Philadelphia and Washington, while at the Thursday night concert in New York Geraldine Farrar will be the soloist, and on Saturday afternoon, in the same city, Alwin Schroeder. Bessie Bell Collier will be the soloist in Brooklyn and Kathleen Parlow in Hartford.

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AMERICAN

FEBRUARY 17, 1912.

ELENA GERHARDT AT SYMPHONY CONCERT WINS NEW SUCCESS

By FREDERICK JOHNS.

Elena Gerhardt, the German singer of songs, was soloist at the Symphony Concert yesterday. It was a hodge podge sort of program, for it contained a Mozart Symphony, the G Minor; Strauss' tone poem, "Death and Transfiguration," three songs by Hugo Wolf, an operatic scene from Goetz's "Taming of the Shrew" and Enesco's Roumanian rhapsody No. 1.

The Enesco rhapsody is distinctly light music. It is founded on lively Roumanian folk tunes which the composer has set in clever instrumentation. The only criticism is that it is too long-winded. Enesco keeps repeating his pretty tunes until you wish he wouldn't.

Miss Gerhardt came here almost unknown and won Boston by several remarkable recitals of German songs. In the concert yesterday she offered an operatic scene and aria which had once before been sung at these concerts by Miss Gertrude Franklin in 1894. It is not impressive, either dramatically or melodiously, and it is saying much for Miss Gerhardt's powers that she made it endurable.

She sang the Wolf songs very winningly, with fine tonal quality and expression.

The Mozart Symphony was played with the usual delightful effect and the Strauss poem was overpowering as ever.

AMERICAN—

FEBRUARY 18, 1912.

ORCHESTRA ON TOUR.

Symphony Gives Concerts as Far South as Baltimore.

The Symphony Orchestra leaves tonight on the fourth Southern trip of the season. It will give its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York and on Monday night, February 26, the third and last concert of the season in Hartford. Anton Witek will be the soloist in Philadelphia and Washington, while at the Thursday night concert in New York Geraldine Farrar will be the soloist and on Saturday afternoon in the same city Alwin Schroeder. Bessie Bell Collier will be the soloist in Brooklyn and Kathleen Parlow in Hartford.

HERALD,

FEBRUARY 11, 1912.

MAGGIE TEYTE'S RECITAL

A recital of French songs will be given in Jordan Hall next Wednesday afternoon at 3 o'clock by Maggie Teyte, lyric soprano of the Chicago Opera Company, whom Mr. C. A. Ellis is bringing to Boston. This will be Miss Teyte's first appearance in this city. The recitals given in Chicago and New York this year have won for her warm praise from the critics. The program for Boston is especially interesting because it is composed, with one exception, of ultra-modern French songs and is largely given to Debussy. Miss Teyte has made a specialty of these songs, and many in this city are interested in French music. Charles Wark will accompany. The program as now determined is as follows:

De Greve, Clair de Lune, La Chevelure
De Soir.....Debussy
Extase.....Duparc
L'Ane Blanc.....Hue
Les Fontaines.....Hahn
Le Manoir de Rosemonde.....Duparc
Air d'Azael ("L'Enfant Prodigue"), Debussy
C'est l'extase langoureuse, Il pleure dans mon coeur, L'ombre des arbres, Fantoches, Aquarelle, No. 1, Green Debussy

TRANSCRIPT,

FEBRUARY 10, 1912

Symphony Hall: Symphony Concert

ENESCO'S music interests Mr. Fiedler, and the one piece by the Franco-Roumanian composer that he has thus far put on the programmes of the Symphony Concerts has interested the audiences, too. Next Friday afternoon and Saturday evening he will venture a second piece, a "Roumanian Rhapsody," recently written and based presumably upon Roumanian folk-melodies. With the symphony in G minor, Mr. Fiedler will pay the annual tribute of the Symphony Concerts to Mozart, and with Strauss's tone-poem, "Death and Transfiguration," he will repeat the best-liked of the composer's pieces and one that the conductor reads eloquently. For the first time, moreover, Miss Gerhardt will sing here with orchestra and no doubt with the amplitude of voice and feeling that characterize her in song recitals. One of her numbers is an air from Goetz's opera, "The Taming of the Shrew," better known in Germany than in America. The others are orchestral versions of three of Wolf's songs — "Der Freunde," "Verborgenheit" and "Er ists."

MONITOR,

FEBRUARY 17, 1912

The Symphony orchestra leaves Sunday night on the fourth southern trip of the season. It will give its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York and on Monday night, Feb. 26, its third and last concert in Hartford. Anton Witek will be the soloist in Philadelphia and Washington, while at the Thursday night concert in New York Geraldine Farrar will be the soloist and on Saturday afternoon in the same city Alwin Schroeder. Miss Bessie Bell Collier will be soloist in Brooklyn and Miss Kathleen Parlow in Hartford.

GLOBE

FEBRUARY 11, 1912.

Maggie Teyte's First Recital Here Wednesday

One of the most interesting musical events of the season will be the recital of French songs to be given in Jordan Hall next Wednesday afternoon by Maggie Teyte, the principal lyric soprano of the Chicago Opera Company, whom Mr C. A. Ellis is bringing to Boston. This will be Miss Teyte's first appearance in this city and the program she has prepared is composed, with one exception, of ultra-modern French songs and is largely given to Debussy.

Miss Teyte has rather made a specialty of these songs and with the considerable public of this city that is interested in French music the recital should be a success. Miss Teyte will have as her accompanist Mr Charles Wark.

Three sections of the program will be devoted to Debussy's songs, the other selections being: "Extase," Duparc; "L'Ane blanc," Hue; "Les Fontaines," Reynaldo Hahn, and "Le Manoir de Rosemonde," Duparc.

Elena Gerhardt This Week's Symphony Soloist

Elena Gerhardt, the distinguished German singer, who has appeared twice so successfully in recital in Jordan Hall, will be the soloist at the 16th public rehearsal and concert of the Symphony Orchestra Friday afternoon and Saturday evening respectively.

Her first number will be the aria from Goetz' "The Taming of the Shrew," the first words of which are "My Strength is Spent." Her second number will consist of three of Hugo Wolf's songs, sung with orchestral accompaniment, "Der Freunde," "Verborgenheit" and "Er ists."

Mr Fiedler places on this program another of his promised novelties—Enesco's Roumanian Rhapsody in A major, op 11, No. 1. This will be its first performance in Boston and it is one of the latest of this Roumanian composer's works.

The other numbers comprise Mozart's Symphony in G minor and Richard Strauss's "Death and Transfiguration."

HERALD,

FEBRUARY 17, 1912.

MISS GERHARDT IN FINE VOICE

Singing Adds to Pleasure of the Audience at Symphony Rehearsal.

ORCHESTRA IS APPLAUDED

Performance of Mozart's Symphony in G Is Greatly Enjoyed.

By PHILIP HALE.

The 16th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. The orchestral pieces played were Mozart's Symphony in G minor; Strauss's tone poem, "Death and Transfiguration," and Enesco's Roumanian Rhapsody No. 1. Miss Elena Gerhardt, who made her first appearance at these concerts, sang the scena, "My Strength Is Spent," from Goetz's "Taming of the Shrew" and three songs by Hugo Wolf with orchestral accompaniment: "The Friend," "Secrecy," and "'Tis Spring."

Enesco's rhapsody was played here for the first time. It is one of three based on Roumanian airs. This rhapsody is a light-hearted piece that makes its way by frank tunefulnes, liveliness of pace and plausibly brilliant instrumentation. There is, however, a monotony in tonality, and after the first half of the composition the invention of Enesco flags. There is apparently endless repetition and there is an unwillingness to bring the end. The rhapsody would be more effective if it were shortened, and even then it would not have the distinction of the better Hungarian rhapsodies by Liszt. As it stands, it is better suited to a promenade than to a Symphony concert. The themes themselves are inherently of little interest, but the composer has presented them clothed in holiday and varied attire.

The performance of the Symphony was much enjoyed, and there was hearty applause especially after the Minuet. Mr. Fiedler gave a dramatic reading of Strauss's tone poem with its feverish anguish, its pathetic memories of life about to end, and the sonorous close with the majesty that ennobles the humblest after he knows the one great secret.

Miss Gerhardt's voice was in excellent condition and she sang skilfully and with true expression. The scena from Goetz's opera has not been heard here for many years. The lyrical portion is more significant than the dramatic which precedes, and the beauty of Miss Gerhardt's voice and her sympathetic delivery made a deep impression. The songs by Wolf are better suited to a smaller hall, with the possible exception of "'Tis Spring" and they are more effective with the original accompaniment for piano. The instrumentation of "The Friend" is singularly disagreeable, and the intimacy of "Secrecy" is impaired. Miss Gerhardt's singing of the last named song was admirable in every way.

There will be no concerts next week. The program for March 1 and 2 will be as follows: Beethoven, overture to "Egmont;" Brahms, symphony No. 2; Liszt, piano concerto No. 2 (Mr. Gebhard, pianist); Berlioz, overture to "Benvenuto Cellini."

JOURNAL-

FEBRUARY 13, 1912.

Maggie Teyte to Give A Recital Tomorrow

The recital of French songs which Maggie Teyte of the Chicago Opera Company is to give in Jordan Hall tomorrow afternoon should be the most interesting musical event of the week. For all those who are interested in modern French music the program will be most attractive.

It contains fourteen numbers. Debussy is represented by his songs "De Greve," "Clair de Lune," "La Chevelure," and "De Soir," "C'est l'extase langoureuse," "Il pleure dans mon coeur," "L'ombre des arbres," "Fantoches" and "Aquarelle, No. 1," and by the aria of Azael from "L'Enfant Prodigue." The other songs will be Duparc's "Extase," Hue's "L'Ane blanc," Reynaldo Hahn's "Les Fontaines," and Duparc's "Le Manoir de Rosemonde."

GLOBE

FEBRUARY 17, 1912

ELENA GERHARDT AT THE SYMPHONY

Rhapsody by Enesco Heard First Time in Boston.

Mr Fiedler Achieves Fine Climax in "Death and Transfiguration."

Miss Elena Gerhardt was soloist at the 16th Symphony rehearsal yesterday afternoon. Not for some time has singing of such distinction been heard at these concerts. This is not to imply that Miss Gerhardt is heard most profitably to her art or to the pleasure of the hearer in a large hall and with an orchestra. It is true, her art is built upon so sure a foundation of technic and intelligence that this more imposing frame for her singing does not destroy its musical character, but as skillful vocalist and as illuminating colorist and interpreter, Miss Gerhardt sings with a finesse which shows its true and exquisite qualities in a small rather than a large hall, and in songs with piano.

Miss Gerhardt sang the soliloquy from "The Taming of the Shrew," opera by Goetz, third scene of the fourth act, in which Katharine ponders her incorrigible ways toward Petruchio, and determines to have no more of them. It is pleasing music and it arouses curiosity as to the quality of the opera which the ill-fated American opera enterprise conducted by Theodore Thomas brought to performance in English in New York in the 80's.

Yesterday there was occasion particularly to notice in this excerpt the dimensions of Miss Gerhardt's voice and the purity of her tone. It was a demonstration of what perfect control of breath and of resonance from overtone will do to permit a voice not large or robust by nature to yet make itself effective in music of a dramatic nature in a large auditorium and with an orchestra.

Beside the lovliness of quality, particularly of the upper voice, there was again the apt and telling use of color and the emotional aids of variety in attack and inflection of tone and the expressive use of the nuances.

These attributes were the more apparent in the group of songs by Hugo Wolf. There was a deep and strong spirituality in Der Freund. Unfortunately, the eager confidence which the singer wished to infuse into the last line was ruined by a tardily conducted accompaniment.

Wolf rarely wrote a strophied song, or one in which the accompaniment is restrained to a mere harmonic and basic support for the voice, but his Verborgenheit is a song of a fine sincerity and reticence for these qualities. It gave the best opportunity of the afternoon to observe Miss Gerhardt as a mistress of lieder. The upspringing, rhapsodic "Er est's" is too intimate, too resilient, too fleeting in its ecstasy of Spring to be encumbered by an orchestra. Sensitivity and precision of rhythm rather than an orchestral palette of color are its requisites. The singer has been heard in it to better effect with piano. Miss Gerhardt was highly appreciated by her audience, and was recalled many times.

The novelty of the program was the first performance in Boston of Enosco's Rhapsodic Roumaine in A major, op II, No. 1. When played at the promenade concerts in London last Fall, the Telegraph could discover "no trace of inspiration in it," even less than that apparent in the composer's earlier works.

The musical ideas are evolved from Roumanian folk tunes and all promises well for a time. The preluding by clarinet and oboe is pleasantly naive, and the successive episodes which might be a nursery rhyme and a gay waltz are simple but enlivening in melody and their obvious but spirited rhythms. They are scored with evident taste and skill in orchestral color.

Later the composer achieves an imposing and precipitate climax like a headlong locomotive stopped on the verge of a chasm, but bucolic hilarity tends to run riot and the latter pages have less to say. Mr Fiedler permitted himself to conduct with some imagination and elasticity, and made the piece diverting even at the end of a program in which much had gone before.

The other orchestral pieces were Mozart's Symphony in G minor and the "Death and Transfiguration." Both declared the discriminating intelligence and virtuosity of the orchestra, and both offered strange problems in Mr Fiedler's conducting.

He made the apotheosis of the Strauss, those unearthly and transporting measures of the transfiguration, a thing of broad and uplifting emotional sweep. It was for the moment admirable conducting. Shortly before in the symphony, he led the minuet with little suggestion of its elegant and graceful precision, and the last movement had little of the clarity and buoyancy of Mozart. The tone poem was the feature, and the audience appreciated and applauded heartily.

POST,

FEBRUARY 17, 1912

NEW WORK BY SYMPHONY

Enesco's Rhapsody Performed for First Time Here

BY OLIN DOWNES

At the public rehearsal of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, Elena Gerhardt was soloist. The orchestral pieces were Mozart's G minor Symphony, Strauss' tone-poem, "Death and Transfiguration," Enesco's "Roumanian Rhapsody" in A major, op. II, No. 1, performed for the first time in Boston.

The Mozart symphony is amazingly dramatic, as one listens to the music and grasps the emotion that lies underneath the Hellenic beauty and serenity of the classic style. There is genuine sequence of moods as well as themes, and the slow movement begins where other slow movements stop.

But what is the use of talking. You might listen forever to Mozart symphony, and you would be far indeed from the tremendous tone-painting of Strauss and his transcendant spiritual power. We cannot be reasonably asked to substitute the music of yesterday for today. We are not to blame if this, the music of Strauss fills and completes us more than the wonderfully beautiful music of Mozart. It is a new voice of tremendous import. Nor need we trouble ourselves about the durability of Strauss' music. It is the grandest music being written today. It stamps the composer as one of the great master-minds of the century. It compels the homage of the listener, and whenever it is placed on a programme it towers clean over everything else that is heard. Tomorrow is tomorrow. We are concerned with today. Mr. Fielder read the tone-poem with the most contagious conviction and enthusiasm, and he was recalled several times on account of this performance.

Miss Gerhardt Well Received

Miss Gerhardt sang three songs of Wolff, which are well known and liked, and sang them admirably. These songs were "Der Freund," "Verborgenheit," "Er Ists," and she also sang a scene from Goetz' opera, "The Taming of the Shrew," which has been rarely heard in this country. It is good music of the better German type, and it shows Katrina less a shrew than she appeared to be. Miss Gerhardt did not give this music the distinction that she gave the Wolff songs, with her admirable declamation and her beautiful singing of sustained passages. The music, however, came in the right place, for if it had followed Strauss' piece it would have perished on the instant. As it was, the music of Goetz provided an amiable moment, and after her performances Miss Gerhardt was well applauded.

Enesco's Rhapsody is a coruscating arrangement of dance tunes of the Roumanian peasantry. It is reasonable to suppose that the composer was present, more than once, at some of the dances in the country, and he has put such an experience down on paper, just about as it saluted his ears. There is too much material in this Rhapsody, and there is little development of the themes. The intention of the composer has been obviously to transcribe as faithfully as possible, in detail and in spirit, what befell at a festival in Roumania.

Of Gypsy Character

There is a gypsy character to most of the themes, some of which are profusely or extravagantly ornamented. The virtue of the thing, and its appeal, is the fact that it smells so strongly of the sod. There is no hyper refinement; there is no devitalizing or polishing up of the original tunes. They fly by in rotation, faster and faster; wilder and wilder, with capricious changes of rhythm, sudden pianissimos and mad bursts of tone, and whirling figures that set off the flight of the main melodies. And the orchestra—this is the only place wherein the composer has given his great modern technic full play—is amazingly sure and clear and brilliant, bristling with all sorts of strange effects. In doing this, Enesco has again served his own purpose, for he has employed his knowledge solely with the means of obtaining a close resemblance to the sounds of the country bands and has succeeded, one is led to believe, in reproducing them with surprising fidelity.

As we have said, the shortcoming of the piece, to the ears of the trained musician, is its superabundance of themes, and the lack of musical evolution of this material. But the piece, as a whole, was rarely entertaining. Not as imaginative or as poetic a fantasy on folk-tunes of Roumania as is Henry F. Gilbert's cruder but more poetic overture on negro melodies, yet a highly effective and agreeable piece for the finale of a concert, and the work of an orchestrator who certainly knows his business.

JOURNAL

From

Address PROVIDENCE, R. I.

Date FEB 11 1912

Miss Marie Therese Brazeau was the guest of Concertmeister Anton Witek of the Boston Symphony Orchestra and Mrs. Witek at a musicale which took place on Friday afternoon at their home, The Ilkley, Boston, Mass.

Fests

Miss Mildred Rounds, who formerly

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JOURNAL

FEBRUARY 17, 1912.

SYMPHONY OFFERS VARIETY PROGRAM

Elena Gerhardt Makes Her Debut as Soloist With the Orchestra.

Talk about variety! There is enough of it in this week's Symphony attractions to satisfy the largest family in Boston. Everyone went away from yesterday's concert pleased with at least one of the five numbers.

For those that still dote on the old music there is the graceful Mozart symphony in G minor, about which they tell the famous Lachner-Liszt story. Liszt was after playing his own colossal transcription of Beethoven's "Pastoral Symphony." "You are a perfect magician," said Lachner to the Weimar hero. "Think of playing literally everything in the second movement and with only ten figers! But I can tell you one thing even you can't play, with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart' little G minor symphony, simple as they are." "I think you are right," remarked the greatest of pianists, with a laugh. "I should need a third hand. I should need both my hands for the accompaniment alone, with that viola figure in it."

It is a little gem of a symphony, occupying not more than half an hour. Not for five years has it been on a Symphony program. After the applause for it had ended the soloist of this week's concert, Miss Elena Gerhardt, made her debut with the Symphony Orchestra here, singing the scene, "My Strength is Spent," from Goetz's "Taming of the Shrew"—the scene in which Katherine, dumbfounded to hear Petruchio raging over every dish she has put before him, promises to be good. This has not been heard at a Symphony concert since 1894. Later Miss Gerhardt sang three of Hugo Wolf's songs with that rare eloquence which has placed her among the foremost lieder singers of the day.

The second part of the program began with Strauss's marvelously graphic tone poem, "Death and Transfiguration," played so well that the orchestra was applauded until it rose, and ended with a jolly novelty, Enesco's "Rhapsodie Roumaine"—real "Pop" music of high order and performed with a virtuoso brilliancy that made the number worth while.

MONITOR,

FEBRUARY 10, 1912

SYMPHONY CONCERT

The Boston Symphony orchestra, Max Fiedler, conductor, presented its fifteenth program at Symphony hall Friday afternoon, interpreting Tschaikowsky's fourth symphony, Lalo's concerto for violoncello and Converse's new symphonic poem, "Ormazd." The soloist was Heinrich Warnke, of the first 'cello desk of the orchestra. The important number on the program was the symphony, which Mr. Fiedler read in his best manner. But the solo piece was ably performed and calls for sympathetic consideration in a review, even if the instrument which held the center of the platform makes a comparatively ineffectual figure in that situation.

Why should not a player do well when he has to think of only one string? Yes, we will wait for the cellist to perfect the tuning of his A. He comes on the platform, victorious at last in the green-room struggle for a perfect adjustment of tensions. He sits down at the left hand of the conductor, asks the concert-master for a touch of soprano A, makes a sweep of his bow to verify his octave, and is ready to begin. Preparations such as these are of as deep concern to concert enthusiasts as they are to the soloist himself. The listener uninitiated into the ways of an instrument like the cello may think it should have all been done the day before the concert instead of after the ringing of the corridor bell at the close of intermission. But Mr. Warnke means not to miss his tone on so much as one unimportant note in the course of his performance; and the slightest yielding to anybody's impatience might spoil for him his greatest day in the Symphony calendar. And all this bother is to get one string ready to make music. How can much music come from one string anyway?

There are five solo strings in the violin family and four of these belong to the violin itself. The fifth belongs to the cello. It is safe to say that without this fifth solo string the violin family would never have been able to develop the art form known as the string quartet; and if it is safe to say that, it is reasonable to add that without the A string of the violoncello the art form

AMERICAN

FEBRUARY 11, 1912.

ELENA GERHARDT SOLOIST.

Distinguished German Singer to Appear at Symphony Concert.

Elena Gerhardt, the distinguished German singer of songs who has appeared twice so successfully in recital in Jordan Hall, will be the soloist at the sixteenth public rehearsal and concert of the Symphony Orchestra next Friday afternoon and Saturday evening respectively. Her first number will be the popular arin from Goetz's "The Taming of the Shrew," the first words of which are "My Strength Is Spent." Her second number will consist of three of Hugo Wolf's songs sung with orchestral accompaniment, "Der Freunde," "Verborgenheit" and "Er Ists."

Mr. Fiedler places on this program another of his promised novelties—Enesco's Roumanian Rhapsody in A-Major, Op. 11, No. 1. This will be its first performance in Boston and it is one of the latest of this Roumanian composer's works. The other numbers on the program comprise Mozart's Symphony in G-Minor and Richard Strauss' "Death and Transfiguration."

TRANSCRIPT,

FEBRUARY 16, 1912

Since Mme. Samaroff is unable to appear at the Symphony Concerts of March 1 and 2, Mr. Gebhard, the pianist, has been engaged in her stead. He will play Liszt's Concerto in A major—the second, the less familiar, and the more subtle of the pair. Not before has Mr. Gebhard appeared as a full-fledged "soloist" at the Symphony Concerts, though some years ago he played at them the exacting pianoforte part in Mr Loeffler's "Pagan Poem." The probabilities are that not for a year will Mme. Samaroff be able to play in public. Under the strain of recent appearances, her heart weakened again.

TRAVELER,

FEBRUARY 10, 1912.

MAGGIE TEYTE'S RECITAL.

In many ways the most interesting musical event of the season will be the recital of French songs in Jordan Hall next Wednesday at 3 P. M. by Maggie Teyte, the principal lyric soprano of the Chicago Opera Company. This will be Miss Teyte's first appearance in Boston. The programme is composed, with one exception, of ultra-modern French songs and is largely given to Debussy. Miss Teyte will have as her accompanist Charles Wark.

BOSTON SYMPHONY.

Elena Gerhardt, the distinguished German lieder singer, will be the soloist at the 16th public rehearsal and concert of the Symphony orchestra next Friday afternoon and Saturday evening, respectively. Her first number will be the popular aria from Goetz's "The Taming of the Shrew," the first words of which are "My strength is spent." Her second number will consist of three of Hugo Wolf's songs sung with orchestral accompaniment, "Der Freunde," "Verborgenheit" and Er ists."

Mr. Fiedler places on this programme another of his promised novelties—Enesco's Roumanian Rhapsody in A-major, Op. 11, No. 1 This will be its first performance in Boston. The other numbers on the programme comprise Mozart's Symphony in G-minor and Richard Strauss' "Death and Transfiguration."

MONITOR,

FEBRUARY 3, 1912

The Boston Symphony Orchestra gives its next concerts on Friday afternoon, Feb. 9, and Saturday evening, Feb. 10. Mr. Warnke, who shares with Mr. Schroeder the first desk of the 'cello section of the orchestra, will be soloist, playing Lalo's concerto for violoncello and orchestra in D minor. The symphony will be Tschaikowsky's fourth in F minor, a favorite because of its pizzicato scherzo.

JOURNAL-

FEBRUARY 15, 1912.

The appearance of Elena Gerhardt at the Symphony concerts tomorrow afternoon and Saturday evening lends unusual interest to this week's program. Miss Gerhardt will sing the aria, "My Strength Is Spent," from Goetz's "The Taming of the Shrew," and three of Hugo Wolf's songs, with orchestral accompaniment, "Der Freunde," "Verborgenheit" and "Er ists." Mr. Fiedler has placed a novelty on the program in Enesco's Roumanian rhapsody in A major. The other numbers will be Mozart's C minor symphony and Richard Strauss's tone poem, "Death and Transfiguration."

From EVE. JOURNAL

Address New York City.

Date FEB 10 1912

The Boston Symphony Orchestra, for its concerts on February 22 and 24, aside from having Miss Geraldine Farrar and Alwyn Schroeder as soloists, will include Beethoven's Fourth Symphony and Schumann's Second Symphony in C.

From Evening Record

Address Schenectady, N.Y.

Date FEB 6 - 1912

Establi

BOSTON SYMPHONY.

The Boston Symphony orchestra played to about 2,000 people in the armory last night and added just about 2,000 times two hours of happiness to the sum of joy possessed by the people of Schenectady. From the quiet of rapt attention that prevailed while the great leader was playing the soft-toned parts on his orchestra and the loud, quick applause at the end of each splendid number it was evident that every one in the big drill sh[illegible] was getting real enjoyment from the fine music. From about 7:30 o'clock people poured into the armory for nearly an hour.

Beethoven's "Leonora" overture made a very beautiful introduction for the Boston Symphony in Schenectady. Though many regretted that no real "symphony" had been put on the program, it only made hearers feel more strongly that the Boston Symphony must come again and play more and, if our luck is good, some of last night's program again. In that "Leonora," which is one of the finest things ever written for that highest medium of musical expression, the orchestra, one found what the Boston Symphony's work meant. Other orchestras may approach the Boston players' work, but no concert ever given in Schenectady was like last night's.

Max Fiedler, the leader, on his first appearance was greeted with polite applause, because he was the leader, but later the applause came because of his wonderfully fascinating leadership of that great orchestra. One really felt that he was playing on a tremendous instrument.

The pianist, Olga Samaroff-Stokowski, played Grieg's concerto in A minor, three movements. It is a very interesting and beautiful composition. It gave the player opportunity to come nearer to the audience in the expressive style that she possesses more than most do. This feeling and charm were especially noticeable in the adagio. Besides being a delight to listen to, the pianist was charming to see, looking like a figure just stepped out of a gorgeous Russian painting, with her pretty dark face and her dress of many colors.

The second part of the program was a feast of Wagner music, four very characteristic selections representing probably the greatest music composition yet attained. "The Meistersingers" prelude came appropriately first. One heard the familiar "prize song" and the numerous "leit motiven" of this prelude, if one was lucky enough to have heard it often enough to recognize these expressive little phrases that mean so much. But in this, and more especially in the compositions heard later, one realized again what the defenders of the once maligned inventor of the "leit motiven" always said, that if one has not had the opportunity or memory to learn these phrases the music is so expressive of magnificent moods and passions that it stirs the imagination and feeling anyway.

The Lohengrin prelude with its "grail" motive singing in on the violins and all through the beautiful composition was a rare delight to hear. The "Tristan and Isolde" prelude and the lovely sad music of the "Liebestod" scene were played, and one wondered if one could stand any more of this wonderful beauty. Then came the "Tannhauser" overture, with such splendid dramatic tone pictures and unbelievably beautiful effects that one knew that the last was best, a splendid ending of a concert that it was one of the real privileges of life to hear.

It would seem as if last night's audience would dispel the impression that Schenectady does not respond to a big offering in music, and it would be safe to predict that if the Boston Symphony orchestra can be brought to this city next year and the impressario will build an additional wing on the armory, Schenectady people will fill it.

Newspaper Clipping Bureau of the World

RECORD

From

Address PHILADELPHIA, PA.

Date FEB 11 1912

At the fourth Boston Symphony concert, which is to be given in the Academy of Music on Monday evening, February 19, the public of Philadelphia will make the acquaintance of Anton Witek, concert-master of the Orchestra, in the capacity of soloist. Like Hess, Wendling and Kneisel, the three greatest of his predecessors, Witek is a violin virtuoso of highest rank. His appearances in Boston and New York have aroused a high degree of enthusiasm among the critics and connoisseurs of those cities. Here he will play the Brahms Concerto. The Symphony will be Beethoven's B-flat No. 4

Estab

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date FEB 11 1912

At the fourth Boston Symphony concert which is to be given in the Academy of Music on Monday evening, February 19, the public of Philadelphia will make the acquaintance of Anton Witek, concert-master of the orchestra, in the capacity of soloist. Like Hess, Wendling and Kneisel, the three greatest of his predecessors, Witek is a violin virtuoso of highest rank. His appearances in Boston and New York have aroused a high degree of enthusiasm among the critics and connoisseurs of those cities. Here he will play the Brahms concerto. The symphony will be Beethoven's in B flat No. 4.

Esta

[140]

TRIBUNE

From

Address New York

Date FEB 12 1912

BOSTON SYMPHONY ORCHESTRA.

The fourth pair of Boston Symphony concerts which are to be given in Carnegie Hall on Thursday evening, February 22 and Saturday afternoon, February 24, will present as soloists Geraldine Farrar on Thursday evening and Elwin Schroeder at the Saturday afternoon concert. Miss Farrar will sing Elizabeth's prayer from "Tannhäuser" as her first number, and a group of songs, Schumann's "Intermezzo" and "Ihre Stimme"; Sinding's "Sylvelin" and Grieg's "Ein Traum." Mr. Schroeder on Saturday afternoon will play Tschaikowsky's Variations on a rococo theme for violoncello and orchestra. The symphony on Thursday evening will be Beethoven's fourth, and on Saturday afternoon Schumann's second in C major.

Miss Bessie Bell Collier, violinist, has been chosen as soloist for the fourth Boston Symphony concert, which will be given in the Academy of Music on Friday evening, February 23. She will play the Saint-Saëns Concerto in B minor. The symphony will be César Franck's in D minor.

Esta

The First Established and Most Complete Newspaper Clipping Bureau in the World

TRIBUNE

From

Address PROVIDENCE, R. I.

Date FEB 14 19[illegible]

[illegible] the public until Feb. 25.

Symphony Concert.

In the audience at the fourth Symphony concert in Infantry Hall last night were: Mrs. Robert Ives Gammell, Mrs. Harry Parsons Cross, Miss Louise C. Hoppin, Col. H. Martin Brown, Mrs. Harvey A. Baker, Mr. and Mrs. E. Bruce Merriman, Mrs. Samuel Slater Durfee, Miss Durfee, Rev. and Mrs. Frank W. Crowder, Mr. F. L. Hinckley, Mrs. William Harkness Arnold, Mr. Joseph Bridgham, the Misses Bridgham, Mrs. Albert A. Baker, Mr. and Mrs. Frank Hall Brown, Mr. and Mrs. S. Eugene Jackson, Mrs. William McDonald, Jr., Mrs. Lowell Emerson, Miss Anne Henshaw, Mr. and Mrs. A. M. Allen, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Edward S. Clarke, Mrs Walter J. Comstock, Miss Comstock, Mr. and Mrs. William C. Dart, Mrs. F. Ellis Jackson, Miss Georgia Frances Fiske, Mrs. William Von Gottschalk, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. George H. Holmes, Miss Harriot E. Barrows, Miss Frances Alexander, Mrs. F. W. Allen, Mrs. Richmond Allen, Dr. and Mrs. Edward B. Harvey, Miss Evangeline Larry, Miss Harriett J. Miller, Mrs. J. J. Finnigan, Mrs. James A. Nealey, Mr. Julian Herreshoff, Miss Helen Tyler Grant.

From STANDARD UNION 1912

Address Brooklyn, N. Y.

Date

At its fourth concert in the Academy of Music on next Friday evening, Feb. 23, the Boston Symphony Orchestra will offer as soloist Miss Bessie Bell Collier, who is the foremost of the younger generation of American violinists. Miss Collier is not unknown in Brooklyn, where she has played a number of times with much success, and the opportunity to hear her with orchestra will be welcomed by her many friends and admirers. She will play the Saint-Saens concerto in B minor. Mr. Fiedler has made another of his inimitable programmes which begins with the Mendelssohn overture to "A Midsummer Night's Dream," after which will come Franck's symphony in D minor. The second part of the programme will comprise the Saint-Saens concerto and Tschaikowsky's "82" overture. If it be true that the final test of great music is difficulty of comprehension at first and increasing admiration for it with repeated hearings, Cesar Franck's symphony in D minor must justly rank among the masterpieces of the times. When it was first played a matter of a dozen years ago, it was pronounced as obscure, unmeaning and formless. In fact, it was difficult for the critics, professional and lay, to find any good qualities in it. To-day this remarkable work has come into its own. For example, Manhattan has had no less than four performances of it during the current season, and the Boston Symphony Orchestra has played it seven or eight times is various cities since last October. What was at first obscure in the idiom of the great Belgian has now become clear, and recognition is given to the fact that it contains some of the most beautiful melodies in the whole realm of symphonic music. Conductor Max Fiedler has been especially fortunate with this work, his interpretation of it rising to very great heights.

From INQUIRER

Address Philadelphia, Pa.

Date FEB [illegible]

Esta

At the fourth Boston Symphony concert, which is to be given in the Academy of Music on Monday evening, February 19, the public of Philadelphia will make the acquaintance of Anton Witek, concertmaster of the orchestra, in the capacity of soloist. Like Hess, Wendling and Kneisel, the three greatest of his predecessors, Witek is a violin virtuoso of highest rank. His appearances in Boston and New York have aroused a high degree of enthusiasm among the critics and connoisseurs of those cities. Here he will play the Brahms Concerto. The symphony will be Beethoven's in B flat No. 4.

From EAGLE
Brooklyn, N. Y.
Address
Date FEB 11 1912

Miss Bessie Bell Collier, a brilliant young native violinist, is to be soloist for the fourth Boston Symphony concert to be given in the Academy of Music on Friday evening, February 23. She will play the Saint-Saens "Concerto in B Minor." The symphony will be Cesar Franck's in D-minor, with which Conductor Fiedler has had brilliant results.

Newspaper Clipping Bureau in the World
From NEWS
Address PROVIDENCE, R. I.
Date FEB - 7 1912

BOSTON SYMPHONY TO PLAY HERE TUESDAY

The Boston Symphony orchestra, Max Fiedler, conductor, will be at Infantry hall, Tuesday evening, Feb. 13, at 8:15 o'clock, for the fourth concert of the series, and will present as soloist the brilliant English pianist, Katharine Goodson, who is now making her third tour of this country. Miss Goodson was recently soloist with the orchestra in Boston and won her usual success, for of all the women pianists that come to this country none has gained a more loyal following than she.

Here she will play the charming Grieg concerto. The symphony will be Tschaikowsky's "Pathetic." The seats go on sale at Steinert's Saturday morning.

From PRESS,
Address New York City.
Date

Boston Symphony Concerts.

The fourth pair of Boston Symphony concerts on next Thursday evening and Saturday afternoon in Carnegie Hall will present only one work of novel interest, and that on Thursday evening. It is a Roumanian rhapsody in A major, No. 1, opus 11, by Georges Enesco, the Roumanian composer, who has been favored in the last two years with several performances of his works—notably a suite and a symphony. The rhapsody is one of the latest of his works, and won favorable comment when it was played in Boston.

The soloist on Thursday evening will be Geraldine Farrar of the Metropolitan Opera Company, who will then make her only appearance here this season in concert. Miss Farrar will sing Elizabeth's Prayer from "Tannhaeuser" and four songs with piano accompaniment. Here is Thursday's programme: Mozart, overture to "The Marriage of Figaro"; Beethoven, symphony in B flat, No. 4; Wagner, Elizabeth's Prayer, from "Tannhaeuser"; Strauss, tone poem, "Death and Transfiguration." Songs with piano—Schumann, "Intermezzo" and "Ihre Stimme"; Sinding, "Sylvelin"; Grieg, "Ein Traum"; Enesco, Roumanian rhapsody in A major, opus 11, No. 1.

On Saturday afternoon the soloist will be Alwin Schroeder, principal 'cellist of the orchestra. He will play Tschaikowsky's Variations on a Rococco Theme, and the orchestra will contribute Schumann's Symphony in C major, No. 2; Strauss's "Till Eulenspiegel's Merry Pranks," and Wagner's "Flying Dutchman" overture.

From STAATSZEITUNG,
Address New York City.
Date

Das dritte Paar der Boston-Symphonie-Konzerte sind für kommenden Donnerstag Abend, resp. Samstag Nachmittag angekündigt. Die einzige Novität, die Donnerstag gespielt wird, ist die „Rumänische Rhapsodie" von George Enesco op. 11. Der Donnerstag bringt ferner Beethoven's Vierte Symphonie und Strauß' „Tod und Verklärung", wozu Frl. Farrar, deren einziges diesjähriges Konzertauftreten bei dieser Gelegenheit gefeiert wird, Elisabeths Gebet aus dem „Tannhäuser" und Lieder von Schumann, Sinding und Grieg singen wird. Am Samstag dirigirt Herr Fiedler Schumann's Zweite Symphonie, Strauß' „Till Eulenspiegel" und Wagner's „Holländer"-Ouverture. Der Solist ist Herr Alwin Schroeder, der bekannte Cellist, welcher Tschaikowsky's „Variationen über ein Rococo-Thema" zum Vortrag bringen

From PRESS
Address New York
Date

Farrar with Boston Orchestra.

The fourth pair of Boston Symphony concerts, which are to be given in Carnegie Hall on Thursday evening, February 22, and Saturday afternoon, February 24 next, will present as soloists Geraldine Farrar on Thursday evening and Alwin Schroeder on Saturday afternoon. Miss Farrar will sing Elisabeth's Prayer from "Tannhauser" and a group of songs—Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum." Schroeder on Saturday afternoon will play Tschaikowsky's Variations on a Rococco Theme for violoncello and orchestra. The symphony on Thursday evening will be Beethoven's Fourth, on Saturday afternoon Schumann's second in C major.

Newspaper Cutting Bureau in the World
From N. Y. Call
Address
Date FEB 18 1912

FRANCK D-MINOR SYMPHONY AND VIOLIN CONCERTO OF SAINT-SAENS CONCERTO FIGURE ON BOSTON SYMPHONY PROGRAM—LECTURE RECITAL ON ARAB POETRY AND CHANTS.

Cesar Franck's D-minor symphony, always a favorite of New York music lovers, will be read by Max Fielder at the concert by the Boston Symphony Orchestra in the New Academy of Music, Brooklyn, Friday evening, and the overture to Mendelssohn's "A Midsummer Night's Dream," and the Tscharkowsky "1812" overture will be other works to be essayed by the band from "down East."

The soloists of the program will be Miss Bessie Bell Collier, who will render Saint-Saens' concerto (in B-minor, No. 3, opus 61) for violin and orches-

From TIMES,
Address New York City.
Date

The fourth pair of Boston Symphony Concerts, which are to be given in Carnegie Hall on Thursday evening, Feb. 22, and Saturday afternoon, Feb. 24, will present as soloists Geraldine Farrar on Thursday evening and Alwin Schroeder at the Saturday afternoon concert. Miss Farrar will sing Elizabeth's prayer, from "Tannhäuser" as her first number, and a group of songs—Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin," and Grieg's "Ein Traum." Mr. Schroeder on Saturday afternoon will play Tschaikowsky's Variations on a rococo theme for violoncello and orchestra. The symphony on Thursday evening will be Beethoven's fourth, and on Saturday afternoon Schumann's second in C major.

From WORLD
Address New York
Date

The Boston Symphony.

The fourth pair of Boston Symphony concerts which are to be given in Carnegie Hall on Thursday evening, Feb. 22, and Saturday afternoon, Feb. 24, will present as soloists Geraldine Farrar on Thursday evening and Alwin Schroeder at the Saturday afternoon concert. Miss Farrar will sing Elisabeth's Prayer from "Tannhaeuser" as her first number and a group of songs—Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum." Alwin Schroeder on Saturday afternoon will play Tschaikowsky's variations on a rococo theme for violoncello and orchestra. The symphony on Thursday evening will be Beethoven's Fourth and on Saturday afternoon Schumann's Second in C major.

From AMERICAN
Address New York
Date

BOSTON SYMPHONY.

The fourth pair of Boston Symphony concerts, which will be given in Carnegie Hall on Thursday evening, February 22, and Saturday afternoon, February 24, will present as soloists Geraldine Farrar on Thursday evening and Alwin Schroeder at the Saturday afternoon concert. Miss Farrar will sing Elizabeth's "Prayer" from "Tannhauser" as her first number and a group of songs—Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum." Mr. Schroeder on Saturday afternoon will play Tschaikowsky's "Variations on a Rococo Theme," for violoncello and orchestra. The symphony on Thursday evening will be Beethoven's fourth and on Saturday afternoon Shumann's second in C Major.

Newspaper Cutting Bureau in the World

From TIMES
Address HARTFORD, CONN.
Date FEB 14 1912

The Boston Symphony Orchestra.

The third and last concert of the Boston Symphony orchestra will be given at Parsons's theater, Monday evening, February 26. The program will be divided between Russian music and Wagner. The principal Russian work will be Rimsky-Korsakoff's gorgeous Symphonic Suite "Scheherazade." The soloist will be the most brilliant of living women violinists, Kathleen Parlow, who will play Tschaikowsky's Concerto. The Wagner selections which bring the concert to a close comprise the Preludes to "Die Meistersingers," and "Lohengrin" and the "Tannhauser" Overture. This will be Conductor Max Fiedler's farewell appearance in Hartford as the conductor of the Boston Symphony orchestra. Seats go on sale at John M. Gallup & Co.'s music store, Thursday morning.

From STANDARD UNION
Address Brooklyn, N. Y.
Date FEB 11 1912

Miss Bessie Bell Collier, one of the most brilliant of the younger of our native violinists, has been chosen as soloist for the fourth Boston Symphony concert which will be given in the Academy of Music on Friday evening, Feb. 23. She will play the Saint-Saens concerto in B minor. The symphony will be Cesar Franck's in D minor, with which Conductor Fiedler has had such brilliant success.

MISS BESSIE BELL COLLIER,
Violiniste.

The First Established and Most Complete Newspaper Clipping Bureau in the World

From
Address PROVIDENCE, R. I.
Date FEB 10 1912

Boston Symphony Orchestra

After the concert which the Boston Symphony orchestra will give in Infantry hall Tuesday evening that famous organization will have one more visit to make this year to Providence and Max Fiedler, who has won so many friends here will have but one more appearance. The last concert is scheduled for Tuesday evening, April 2nd.

The feature of the program that Mr. Fiedles has arranged for Tuesday's concert is Tschaikowsky's "Pathetic" symphony, which has not been heard here in several years. This most beautiful and emotional work has rather crowded out the modern symphonies. In the course of a year throughout those parts of the world where orchestras exist, the "Pathetic" unquestionably has more performances than any other symphony—probably any other two symphonies not excluding those of Beethoven.

For a long time it was supected that Tschaikowsky had committed suicide and it used to be said that in the "Pathetic" he consciously foreshadowed his tragic end. This, however, has since been shown to be false. As a matter of fact Tschaikowsky was never in better spirits than when he wrote this work and never had less idea of dying, and as for the name of the symphony itself, that was suggested to him by his brother.

The other orchestral works comprise the ever-favorite "Oberon" overture of Weber and two Wagner selections—Prelude to "Lohengrin" and the prelude to "The Mastersingers of Nuremberg."

The soloist will be Katharine Goodson, the eminent English pianist, who is no stranger to Providence, where by her appearances here in the past she has made many friends. She will play the Grieg concerto in A-minor. The program in its proper order is as follows:

Weber, overture to the opera "Oberon;" Tschaikowsky, symphony in B-minor, No. 6, "Pathetic;" Grieg, concerto for pianoforte and orchestra in A-minor; Wagner, prelude to "Lohengrin;" Wagner, prelude to "The Mastersingers of Nuremberg;" soloist, Miss Katharine Goodson.

From EVE. POST.
Address New York City.
Date FEB 17 1912

The Boston Symphony Orchestra will give its fourth pair of concerts in Carnegie Hall on Thursday evening and Saturday afternoon. The novelty on the programme of Thursday will be a Rumanian Rhapsody in A major, No. 1, op. 11, by Georges Enesco, the Rumanian composer. It is one of the latest of his compositions. The programme will also include the overture to Mozart's "Marriage of Figaro," and Beethoven's Symphony in B flat, No. 4. Geraldine Farrar will be the soloist and will sing Elizabeth's Prayer from Tannhäuser, Strauss's tone poem, "Death and Transfiguration," and four songs by Schumann, Grieg, and Sinding, with pianoforte accompaniment. Saturday afternoon the orchestra will play Schumann's Symphony in C Major, No. 4; Strauss's "Till Eulenspiegel's Merry Pranks," and the overture to "The Flying Dutchman." The soloist will be Alwin Schroeder, who will play Tchaikovsky's "Variations on a Rococco Theme," for 'cello and orchestra.

Newspaper Clipping Bureau in the World
From TRIBUNE
Address PROVIDENCE, R. I.
Date FEB 10 1912

Miss Marie Therese Brazeau was the guest of Concert Master Anton Witek of the Boston Symphony Orchestra and Mrs. Witek at a musicale at their home, "The Ilkley," Boston, Mass., yesterday. She will be their guest again to-morrow at a musicale.

From EVE. POST.
Address New York City.
Date FEB 10 1912

The fourth pair of concerts of the Boston Symphony Society will be given in Carnegie Hall on Thursday evening, February 22, and Saturday afternoon, February 24. Geraldine Farrar will sing Elizabeth's prayer from "Tannhäuser," Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin," and Grieg's "Ein Traum" on Thursday, and Alwin Schroeder, 'cellist, will be the soloist on Saturday. The Thursday symphony will be Beethoven's Fourth, and on Saturday Schumann's Second in C major.

Newspaper Clipping Bureau in the World
From TRIBUNE
Address PROVIDENCE, R. I. FEB - 7 1912
Date

Boston Symphony Orchestra.

The Boston Symphony concert which is to be given in Infantry Hall next Tuesday evening will present as soloist the brilliant English pianist, Katharine Goodson, who is now making her third tour of this country. Miss Goodson was recently soloist with the orchestra in Boston and won her usual success, for of all the women pianists that came to this country none has gained a more loyal following than she. Here she will play the charming Grieg Concerto. The Symphony will be Tschaikowsky's "Pathetic." The seats go on sale at Steinert's Saturday morning.

From EVE. SUN
Address New York City.
Date

The fourth pair of Boston Symphony concerts to be given in Carnegie Hall on Thursday evening and Saturday afternoon of next week will present as soloists Geraldine Farrar of the opera on the holiday night of Washington's Birthday, and Alwin Schroeder, the veteran 'cellist of the band, at the Saturday matinée. Miss Farrar will sing *Elizabeth's* prayer from "Tannhäuser," as her first number, and a group of songs, Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum." Mr. Schroeder, on Saturday afternoon, will play Tschaikowky's "Variations on a Rococco Theme" for 'cello and orchestra. The symphony on Thursday evening will be Beethoven's classic fourth, and on Saturday afternoon the romantic second in C major, of Schumann.

Elizabeth Collier, violinist, is the soloist for the fourth Boston Symphony concert in the Brooklyn Academy on Friday evening. She will play the Saint Saens concerto in B minor and the symphony will be that in D minor, by Cesar Franck.

From
Address
Date FEB 14 1912

Boston Symphony Orchestra.

The third and last concert of the Boston Symphony Orchestra will be given at the Parsons Theater Monday evening, February 26. The program will be divided between Russian music and Wagner. The principal Russian work will be Rimsky-Korsakoff's symphonic suite, "Scheherazada." The soloist will be the brilliant violinist Kathleen Paelow, who will play Tschaikowsky's "Concerto." The Wagner selections, which bring the concert to a close, comprise the preludes to "Die Meistersingers" and "Lohengrin" and the "Tannhauser" overture. This will be Conductor Max Fiedler's farewell appearance in Hartford as the conductor of the Boston Symphony Orchestra. Seats go on sale at John M. Gallup & Co.'s music store tomorrow morning.

From EVENING JOURNAL,
Address New York City.
Date FEB 17 1912

The next pair of concerts of the Boston Symphony Orchestra at Carnegie Hall will take place on Thursday evening and Saturday afternoon. At the first Miss Geraldine Farrar will be the soloist, and at the second Alwyn Schroeder, first 'cellist of the orchestra. The "Fourth Symphony" of Beethoven, Strauss's "Death and Transfiguration" and Georges Enesco's "Roumanian Rhapsody" in A will be the chief numbers on Thursday. On Saturday the programme will include the Schumann "Second Symphony," and "Strauss's "Till Eulenspiegel" tone poem.

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From TRIBUNE

Address New York

Date FEB 18 1912

BOSTON SYMPHONY ORCHESTRA.

The fourth pair of Boston Symphony

ALWIN SCHROEDER.
Soloist with Boston Symphony Orchestra.

concerts, which will be given in Carnegie Hall on next Thursday evening and Saturday afternoon, respectively, present only one work of novel interest, and that on Thursday evening. This is a Rumanian rhapsody in A major, No. 1, Op. 11, by Georges Enesco, the Rumanian composer, who has been favored in the last two years with several performances of his works, notably a suite and a symphony. This is one of the latest of his works and created a most favorable impression when it was played in Boston.

The soloist on Thursday evening will be Miss Geraldine Farrar, of the Metropolitan Opera Company, who will then make her only appearance in New York in concert. Miss Farrar will sing two numbers—Elizabeth's prayer from "Tannhäuser" and four songs with pianoforte accompaniment.

The full programme for Thursday evening is a follows:

Overture, "The Marriage of Figaro".....Mozart
Symphony in B flat, No. 4.....Beethoven
Elizabeth's Prayer from "Tannhäuser"...Wagner
Tone Poem, "Death and Transfiguration".Strauss
Songs, with pianoforte:
Intermezzo } Schumann
Ihre Stimme }
Sylvelin .....Sinding
Ein Traum.....Grieg
Rumanian Rhapsody in A major, Op. 11, No. 1.....Enesco

On Saturday afternoon the soloist will be Alwin Schroeder, the admired principal 'cellist of the orchestra. He will play

BASIL RUYSDAEL.
Metropolitan Opera House.

Tschaikowsky's variations on a Rococo theme.

The full programme is as follows:

Symphony in C major, No. 2.....Schumann
Variations on a Rococo theme for violoncello and orchestra.....Tschaikowsky
"Till Eulenspiegel's Merry Pranks".....Strauss
Overture, "The Flying Dutchman".....Wagner

From AMERICAN

Address New York

Date FEB 18 1912

BOSTON SYMPHONY.

The fourth pair of Boston Symphony concerts which will be given in Carnegie Hall next Thursday evening and Saturday afternoon respectively, present only one work of novel interest. On Thursday evening a "Roumanian Rhapsody" in A-Major (No. 1 Op. 11) of Georges Enesco, the Roumanian composer, will be performed. The soloists on Thursday evening will be Geraldine Farrar, who will then make her only appearance in New York this season in concert. Miss Marrar will sing Elizabeth's "Prayer" from "Tannhauser" and four songs, with pianoforte accompaniment. The programme for Thursday will include Mozart's Overture to "The Marriage of Figaro" and Beethoven Symphony in B-flat (No. 4). On Saturday afternoon the soloist will be Alwin Schroeder, the principal 'cellist of the orchestra. He will play Tschaikowsky's Variations on a Rococo Theme. The programme will include Schumann's Symphony in C-Major (No. 2); Tschaikowsky's "Variations on a Rococo Theme," for violincello and orchestra; Strauss's "Till Eulenspiegel's Merry Pranks" and the Overture to "The Flying Dutchman."

From TIMES

Address New York

Date

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The fourth pair of Boston Symphony concerts which will be given in Carnegie Hall on next Thursday evening and Saturday afternoon, respectively, present only one work of novel interest, and that on Thursday evening. This is a Roumanian rhapsody in A major No. 1 Op. 11 of Georges Enesco, the Roumanian composer. The soloist on Thursday evening will be Geraldine Farrar of the Metropolitan Opera Company. She will sing two numbers—Elizabeth's Prayer from "Tannhäuser," and four songs with pianoforte accompaniment. The full programme for Thursday evening is a follows:

Overture to "The Marriage of Figaro".....Mozart
Symphony in B flat, No. 4.....Beethoven
Elizabeth's prayer from "Tannhauser".....Wagner
Tone Poem, "Death and Transfiguration".....Strauss
Songs with Pianoforte—"Intermezzo,"
"Ihre Stimme".....Schumann
"Sylvelin".....Sinding
"Ein Traum".....Grieg
Roumanian Rhapsody in A major, Opus 11, No. 1.....Enesco

On Saturday afternoon the soloist will be Alwin Schroeder, the principal 'cellist of the orchestra. He will play Tschaikowsky's Variations on a Rococo Theme. The full programme is as follows:

Symphony in C-Major, No. 2.....Schumann
Variations on a Rococo Theme for Violoncello and orchestra.....Tschaikowsky
"Till Eulenspiegel's Merry Pranks".....Strauss
Overture, "The Flying Dutchman".....Wagner

From HERALD BROOKLYN EDIT

Address New York

Date FEB 18 1912

IN MUSICAL CIRCLES.

AT its fourth concert in the Academy of Music next Friday evening, the Boston Symphony Orchestra will have as soloist Miss Bessie Bell Collier, who is the foremost of the younger generation of American violinists. Miss Collier is not unknown in Brooklyn, where she has played several times with much success. She will play the Saint-Saëns Concerto in B minor.

Mr. Fiedler has made another delightful programme which begins with the Mendelssohn "Overture to a Midsummer Night's Dream," after which will come the symphony. The second part of the programme will comprise the Saint-Saëns concerto and Tschaikowsky's "1812" overture.

The symphony will be Caesar Franck's symphony in D minor, which is accounted one of the masterpieces of the present. The Boston Orchestra has played this composition seven or eight times since last October.

From EVENING MAIL

Address New York

Date

MISS FARRAR SOLOIST.

The Boston Symphony Orchestra will be heard at Carnegie Hall Thursday evening and Saturday afternoon, with Miss Farrar as soloist for the first concert, and Alwin Schroeder for the second. The programme on Thursday evening will include a Roumanian rhapsody in A major, opus 11, by Georges Enesco, the Roumanian composer, who has been identified considerably with the composers of France. Mr. Fiedler will also present the overture to Mozart's "Marriage of Figaro" and Beethoven's Fourth Symphony. Miss Farrar will sing Elizabeth's Prayer from "Tannhauser," and songs with piano accompaniments by Schumann, Sinding and Grieg. Saturday afternoon Mr. Schroeder will play Tschaikowsky's "Variations on a Rococo Theme." and the other numbers will be Schumann's second symphony, Strauss' "Till Eulenspiegel," and the overture to "The Flying Dutchman."

[142]

The First Established and Most Complete Newspaper Clipping Bureau in the World

From TRIBUNE PROVIDENCE R.I.

Address PROVIDENCE R.I.

Date FEB 11 1912

MUSICAL NOTES.

Fourth Symphony Concert Tuesday with Katharine Goodson.

The announcement of the fourth Boston Symphony concert, which is to be given in Infantry Hall next Tuesday night, brings to mind that another musical season is waning. Moreover, it brings forcibly to mind that only on Tuesday night and at its last concert in April will the many friends and admirers of Max Fiedler have an opportunity to hear the Boston Symphony Orchestra under his leadership for, as has already been announced, his engagement ends with the present season and he will return to Germany.

One of his characteristically brilliant programmes has been prepared for Tuesday evening. In the first place the soloist is a great favorite here in Providence, Katharine Goodson, the eminent English pianist. She will play the Grieg Concerto in A-minor, which is one of the most melodious and most grateful works of its kind in musical literature.

Mr. Fiedler has at last yielded to the oft-repeated requests of many of the subscribers of the concerts here and has placed on this programme the "Pathetic" symphony of Tschaikowsky. This was the greatest and last of the works given to the world by this wonderful Russian. While many of the traditions that surrounded the work for many years have vanished in the revelations made by Tschaikowsky's brother it is still by its inherent nature and by the circumstances surrounding its first performance, one of the most tragic works we have. Almost on the day that he conducted his first performance in St. Petersburg Tschaikowsky became infected with the Asiatic cholera which carried him off a little later. Considerable mystery surrounded his end and for many years it was thought and honestly believed that he had committed suicide and from the unusual nature of his last symphony it was thought that he had consciously foreshadowed his end in this work. Of course, this is not known to be untrue.

Modeste Tschaikowsky in his autobiography of his brother has shown that the composer was in the best of health and spirits when he wrote the symphony; in fact, in better condition that he had been in many years and that he, Modeste, had suggested the title of the work. At any rate, despite this tearing away of the mystery which surrounded it, it still remains one of the most tragic works of musical literature. The rest of the programme is made up of the well-tried favorite, the "Oberon" overture of Weber, the prelude to "Lohengrin" and the prelude to "The Mastersingers of Nuremberg." The programme in its proper order is as follows.

Weber .....Overture to the opera "Oberon"
Tschaikowsky .....Symphony in B-Minor, No. 6 "Pathetic"
Greig .....Concerto for pianoforte and orchestra in A-minor.
Wagner .....Prelude to "Lohengrin"
Wagner .....Prelude to "The Mastersingers of Nuremberg."

Soloist—Miss Katharine Goodson.

KATHARINE GOODSON.
Brilliant English Pianist, Soloist at Boston Symphony Concert Tuesday Evening.

From NEW

Address PROVIDENCE R.I.

FEB 13 1912

SYMPHONY ORCHESTRA CONCERT FOR TONIGHT

The fourth concert of the Boston Symphony orchestra will be given in Infantry hall this evening, at 8:15, Max Fiedler conducting. The soloist will be Katharine Goodson, the eminent pianist. The program is as follows:

Weber. Overture, "Oberon."
Tschaikowsky. Symphony in B minor, No. 6, "Pathetic."
Grieg. Concerto for pianoforte and orchestra in A minor.
Wagner. Prelude to "Lohengrin."
Prelude to "The Mastersingers

From

Address PROVIDENCE R.I.

Date FEB 1 1912

SYMPHONY CONCERT.

Tschaikowsky's "Pathetic" Symp
Feature of an Interesting Progra

The Boston Symphony Orchestra its fourth concert of the season in fantry Hall last night, presenting a liant and interesting programme in the chief feature was a superb perf ance of Tschaikowsky's famous thetic" symphony. The assisting was Miss Katharine Goodson, the lish pianist, whose fine playing wa other agreeable feature of the co The order of the programme was a lows:

Overture to the opera "Oberon".....
Symphony in B-minor, No. 6, "Pathetic" Op. 74 .....Tscha
i. Adagio; allegro non troppo.
ii. Allegro con grazia.
iii. Allegro, molto vivace.
iv. Finale: Adagio lamentoso.
Concerto in A-minor, for Pianoforte, 16 .....
i. Allegro molto moderato.
ii. Adagio.
iii. Allegro moderato molto e marcato
Prelude to "Lohengrin" .....
Prelude to "The Mastersingers of Nuremberg" .....

The combination of two German posers with a Norseman and a Sla probably not chosen for the bene those who like to trace—or fancy trace—the existence of racial typ music. And for that matter, many not admit that Grieg's music is typ Scandinavian, declaring that his st influenced too much by his German bors. While as for Tschaikowsky Neo-Russians will have none of Leaving those who delight to argue matters to fight it out among selves, it must be admitted that e these composers has an original an tinctive vein, whether or not they be regarded as representative composers. The effect of their pr on the programme was to lend to teresting variety and contrast, whic doubtless just what was intended.

Tschaikowsky's sixth symphony, monly known as the "Pathetic," general consent regarded as his g work. It is the climax of his marked and thoroughly individual a work that makes a powerful There is vivid contrast in its defined moods, and the orchestral glows with the most iridescent Nor is it necessary, in order to it, to seek in it the occult me which have been read into the sco is gorgeous tone-painting, del music; and, when played as super it was last night, it is likely to feature of any programme on w appears.

In choosing Grieg's A-minor co for her solo number Miss Goodson a selection well calculated to sho strong points of her playing. Sh an abundance of power—which, way, she does not abuse—a rema clear-cut technic, and a fine se rhythmical and musical proportio fact, she is a very interesting play an artist of no mean proportions concerto went finely, for in addi her own brilliant work she had t vantage of sympathetic and acc adjusted support at the hands Fiedler and his players. She wa warmly applauded.

The other numbers, all familiar upon Symphony programmes a thoroughly enjoyable music, were adequate and satisfactory presen The audience, as usual, was larg appreciative. But one more conc this season's series remains, and t be given on Tuesday evening, Apr

From TIMES

Address Brooklyn, N. Y.

FEB 17 1912

Date

At its fourth concert in the Academy of Music on next Friday evening, February 23, the Boston Symphony Orchestra will offer as soloist Miss Bessie Bell Collier, who is the foremost of the younger generation of American violinists. Miss Collier is not unknown in Brooklyn, where she has played a number of times. She will play the Saint-Saens Concerto in B Minor. Mr. Fiedler has made another of his inimitable programmes, which begins with the Mendelssohn "Overture to a Midsummer Night's Dream," after which will come Franck's Symphony in D minor. The second part of the programme will comprise the Saint-Saens Concerto and Tschaikowsky's "1812" Overture.

From MORNING TELEGRAPH

Address New York

FEB 18 1912

Date

The fourth pair of Boston Symphony concerts, which will be given in Carnegie Hall on next Thursday evening and Saturday afternoon, respectively, present only one work of novel interest, and that on Thursday evening. This is a Roumanian rhapsody in A major, No. 1, Op. 11, of Georges Enesco, the Roumanian composer, who has been favored in the last two years with several performances of his works, notably a suite and a symphony. This is one of the latest of his works and created most favorable comment when it was played in Boston.

The soloist on Thursday evening will be Geraldine Farrar of the Metropolitan Opera Company, who will then make her only appearance in New York in concert. Miss Farrar will sing two numbers—Elisabeth's Prayer from "Tannhaeuser," and four songs, with pianoforte accompaniment. The full programme for Thursday evening is as follows:

Mozart, overture to "The Marriage of Figaro"; Beethoven, symphony in B flat No. 4; Wagner, Elisabeth's Prayer from "Tannhaeuser"; Strauss, tone poem, "Death and Transfiguration"; songs with pianoforte—Schumann, intermezzo, Ihre Stimme; Sinding, Sylvelin; Grieg, Ein Traum; Enesco, Romanian rhapsody in A major, Op. 11, No. 1.

On Saturday afternoon the soloist will be Alwin Schroeder, the admired principal cellist of the orchestra. He will play Tschaikowsky's "Variations on a Rococo Theme." The full programme is as follows:

Schumann, symphony in C major, No. 2; Tschaikowsky, "Variations on a Rococo Theme," for violoncello and orchestra; Strauss, "Till Eulenspiegel's Merry Pranks"; Wagner, overture, "The Flying Dutchman."

Newspaper Clipping Bureau
PROVIDENCE, R. I.
FEB 14 1912

SYMPHONY ORCHESTRA DOES SPLENDID WORK

A brilliant program was given by the Boston Symphony Orchestra in its fourth concert of the season at Infantry hall last evening. A representative audience was present and the numbers rendered were enthusiastically and most deservedly encored.

Miss Katharine Goodson, the English pianist, was given a most cordial reception. Her playing was replete with technique and the artistic appreciation for harmonious embellishment delighted the audience beyond measure, and her playing of Greig's concerto in A-minor, was a real delight. The program follows:

Overture to the opera "Oberon"....Weber
Symphony in B-minor, No. 6, "Pathetic," Op. 74 ..... Tsvhaikowsky
i. Adagio; allegronon troppe.
ii. Allegro con grazia.
iii. Allegro, molto vivace.
iv. Finale: Adagio lamentoso.
Concerto in A-minor, for Pianoforte, Op. 16 ..... Greig
i. Allegro molto moderato.
ii. Adagio.
iii. Allegro moderato molto e marcato.
Prelude to "Lohengrin" ..... Wagner
Prelude to "The Mastersingers of Nuremberg" ..... Wagner

The sixth symphony by Tschaikowsky, has very best composition, known as the "Pathetic," was rendered with musically irridescent coloring. The work of Dr. Max Fiedler and his band of splendid musicians was never better than it was last night. The variety and contrast in the changes of strains held the audience spellbound, and there was a perfect burst of applause at the close of the symphony.

Miss Goodson's superb rendition of Grieg's concerto will be long remembered by all who heard it last evening. Not a sympathetic touch was missing, and the whole dovetailed into a grand ensemble that stamped the pianist as an artist of highest merit.

Mr. Fiedler and his players, always favorites here, emphasized and perhaps surpassed their usual great work, and gathered another laurel to the already large number so justly claimed by the organization of artistic musicians.

One more concert for the closing of the season will be given by the orchestra Tuesday, evening April 2 The success of the former events betokens an unusually large patronage to the final entertainment.

From HERALD
New York
Address
FEB 18 1912
Date

Another feature of the week will be the visit of the Boston Symphony Orchestra, which will give two concerts in Carnegie Hall, one on Thursday night, and a Saturday matinee. At the former, Miss Geraldine Farrar, of the Metropolitan, will be the soloist, singing Elizabeth's Prayer from "Tannhäuser" and a group of songs by Sinding, Schumann, Grieg and Mr. Richard Strauss. The novelty of the orchestral part of the programme, conducted by Mr. Max Fiedler, will be a Roumanian rhapsody, op. 11, No. 1, the work of Mr. Georges Enesco, a Roumanian composer.

At the Saturday matinee Mr. Alwin Schroeder, first 'cellist of the organization, will be the soloist, playing Tschaikowsky's "Variations on a Rococo Theme." The orchestra will give Schumann's Second Symphony, Wagner's "Flying Dutchman" overture and Mr. Richard Strauss' "Till Eulenspiegel's Merry Pranks."

MISS GERALDINE FARRAR WITH BOSTON SYMPHONY OCHESTRA

From EVENING SUN
Address Baltimore, Md.
Date

FOURTH BOSTON CONCERT

Entire Program Will Be Devoted To Tschaikowsky's Works.

Conductor Max Fiedler, of the Boston Symphony Orchestra, will give a Tschaikowsky program at the fourth concert here, in the Lyric, on Wednesday evening, February 21. Tschaikowsky shares with Wagner the distinction of being practically the only composer out of whose works an entire program can be made in which there will be sufficient variety and contrast to hold the interest of the public.

The two principal works on this program will be the "Pathetic" Symphony and the "Nut-Cracker" Ballet Suite. The latter was played here by the orchestra two years ago.

Newspaper Clipping Bureau in the World
From CRIBUNE
PROVIDENCE, R. I.
Address
Date FEB 14 1912

BRILLIANT CONCERT B SYMPHONY ORCHESTR

Programme Included Delightfi Selections by Miss Goodson, Pianist.

Infantry Hall was filled again last ev ning as it has been all winter at th concerts by the Boston Symphony Orches tra and the audience was as appreciativ as usual. The programme as arrange by Conductor Max Fiedler was one of th brilliant arrangements which is characteristic of his work and it gave great delight. The numbers were of wide variety, but blended together into a harmonious programme which it was a positive pleasure to hear. The good feeling that is always so obvious between players and hearers at these concerts was manifest in marked degree and the audience rewarded the orchestra and the soloist as they deserved and those upon whom the applause was showered received it with evident appreciation and pleasure.

The symphony, which is always the main feature of these programmes, was last night the "Pathetic" of Tschaikowsky, Mr. Fiedler having yielded to the many requests which he has received from time to time from the music lovers of this city for the presentation of this selection. It holds undisputed place as the best as well as the last work of this great composer. It was played here four years ago by this orchestra, but then Dr. Muck was in charge of the organization, so that it was a new experience to hear it rendered under the direction of Mr. Fiedler, who has through it won his most brilliant success as an interpreter of the works of the great masters of music. It is a symphony of tragic nature and impressive character when rendered by master hands. And it was so rendered last night, for under the leadership of Mr. Fiedler the orchestra brought out all the pathos of the piece.

In admirable contrast to this great work of the Russian composer were the other orchestral numbers, Weber's overture to the opera, "Oberon," the prelude to Wagner's "Lohengrin" and the prelude to the same composer's "The Mastersingers of Nuremberg." These are all familiar and favorites with most music lovers and they were given last night with that exquisite skill and finish which mark the work of this orchestra.

The soloist was Miss Katherine Goodson, the English pianist, who is making her third tour of the United States and is justly esteemed as one of the most expert players of the piano. She has been heard here before so that her welcome last night was not as to a stranger, but rather as to one whom her hearers were glad to see and hear again after an absence. She chose for her contribution a selection that fitted in admirably with the orchestral numbers, giving a finish to a symmetrical programme. Grieg's concerto for pianoforte in A-minor is ever welcome as one of the most melodious and graceful compositions of its kind in the literature of music. Under her touch all the beauties of the work were brought out and she showed herself the skilled pianist and won plaudits such as are given by a symphony audience only to those who deserve high praise for their accomplishments.

The programme was arranged in the following order:

Overture to the opera "Oberon".....Weber
Symphony in B-minor, No. 6, "Pathetic," Op. 74 .....Tschaikowsky
i. Adagio; allegro non troppo.
ii. Allegro con grazia.
iii. Allegro molto vivace.
iv. Finale: Adagio lamentoso.
Concerto in A-minor for Pianoforte, Op. .....Grieg
i. Allegro molto moderato.
ii. Adagio.
iii. Allegro moderato molto e marcato.
Prelude to "Lohengrin" .....Wagner
Prelude to "The Mastersingers of Nuremberg" .....Wagner

There is but one more of these concerts this season and that one, in early April, will be the last at which Providence people will have the opportunity to hear this orchestra under the direction of Mr. Fiedler. He will go back to Germany followed by the kindly interest of all who have listened to his players in this city.

From EAGLE
Brooklyn, N. Y. FEB 18 1912
Address
Date

Music Events in Brooklyn.

At its fourth concert in the Academy of Music on next Friday evening, February 23, the Boston Symphony Orchestra will offer as soloist Miss Bessie Bell Collier, foremost of the younger generation of American violinists. She is not known here, as she has played often and the opportunity to hear her with the orchestra will doubtless be welcomed by her many friends and admirers. She will play Saint-Saens "Concerto in B Minor." Mr. Fiedler, the conductor, has made another inimitable programme, beginning with Mendelssohn's "Overture to a Midsummer Night's Dream," followed by Franck's "Symphony in D Minor." Later comes Saint-Saens' "Concerto" and Tschaikowsky's "1812 Overture." If it be true that the final test of great music is difficulty of comprehension at first and increasing admiration for it with repeated hearings, the Franck Symphony must rank among the masterpieces of our time. When it was first played, about a dozen years ago, it was pronounced "obscure, unmeaning and formless." It was difficult for critics, professional or lay, to find good qualities in it. Today this remarkable work has come into its own. Manhattan has had at least four performances of it, this season, and the Boston Symphony Orchestra has played it seven or eight times since October last. It contains some of the most beautiful melodies in the whole realm of symphonic music. Conductor Fiedler has been especially fortunate with this work, his interpretation of it rising to very great heights.

EVENING GLOBE
From
New York
Address
Date

At the Saturday afternoon concert of the Boston Symphony Orchestra (Feb. 24) the soloist will be Alwin Schroeder, 'cellist, who will ply Tschaikowsky's "Variations on a Rococo Theme." The programme includes also Schumann's C major symphony (No. 2), Strauss's "Till Eulenspiegel," and the "Flying Dutchman" overture.

NORTH AMERICAN
From
Philadelphia, Pa.
Address
Date FEB 18 1912

Boston Symphony Concert

The fourth Boston Symphony concert, which will be given in the Academy of Music tomorrow evening, will present, as soloist, the concertmaster, Anton Witek. Mr. Witek has elected to devote the greater part of his career to orchestral work, and for that reason alone he never visited America until he came over as a member of the Boston Symphony Orchestra a year ago. During, however, his sixteen years' occupancy of the post of concertmaster of the Philharmonic Orchestra of Berlin he had many opportunities to tour Europe as a virtuoso.

Since coming to America he has played with the orchestra in Boston and New York and other cities, everywhere with success. Here he will play the Brahms Concerto.

On Saturday afternoon of this week the New York Symphony Orchestra, under the direction of Walter Damrosch, will appear at the Academy of Music. The assisting artists will be Gertrude Rennyson, soprano, and Miss Cecile Ayres, pianist.

Mr. Damrosch has chosen the following program: Beethoven's Fourth Symphony, the same composer's "Ah Perfido," to be sung by Miss Rennyson; Grieg's A minor concerto, to be played by Miss Ayres; Wagner's "Dreams," with violin solo by Mr. Saslavsky, and Isolde's "Liebestod," by Miss Rennyson.

Eleanor [illegible]

From EVENING STAR,
Washington, D. C.
Address
Date FEB 18 1912

Boston Symphony Orchestra.

Max Fiedler, the conductor of the Boston Symphony Orchestra, which is to give its fourth concert in the New National Theater Tuesday afternoon, has found it impossible to carry out his original intention of devoting the program to Wagner, as he had announced to do. As Mme. Louise Homer is to be the soloist at the March concert, he thought it would be better to delay the Wagner program until then in order that there might be a singer.

For this month's program he has arranged that Anton Witek, the concert master of the orchestra, will appear as soloist. For fifteen years Mr. Witek has ranked among the foremost violinists of Europe, but because he elected to confine his work largely to orchestras and chamber music he never came to America until he was engaged by the Boston Symphony Orchestra a year ago. Since then he has appeared as soloist a number of times, always with great success.

Mr. Witek is a Bohemian and a graduate of the Conservatory of Music in Prague, which is noted for the number of great violinists it has given to the world. For sixteen years before he came to Boston he was concert master of the Philharmonic Orchestra of Berlin, having accepted that post when he was twenty-one years old.

He will play the Wieniawski Concerto for violin, in D minor. The symphony will be Schumann's in C major. The final number will be the Rondo of Richard Strauss, "Till Eulenspiegel's Merry Pranks" and Enesco's Roumanian Rhapsody in A major, Op. 11, No. 1.

From EVE. SUN
New York City,
Address
Date FEB 17 1912

WITH BOSTON SYMPHONY.

From a German portrait.

GERALDINE FARRAR.

PRESS
From
Philadelphia, Pa.
Address
Date FEB 18 1912

The eighteenth pair of symphony concerts of the Philadelphia Orchestra at the Academy of Music on Friday afternoon and Saturday evening next, under the direction of Carl Pohlig, present a program made up largely of novelties, with the father of all the classical schools, Bach, represented by his familiar and delightful Suite in D Major, and concluding with a Wagner march, his "Allegiance March," written in honor of the King of Bavaria. It is a lively and inspiring march and is a fitting close for a concert which presents as its main points of interest the first hearing in Philadelphia of Henry Hadley's Third Symphony, which has been given by both the Boston Symphony and the Chicago Orchestra and which would have been given by the Philadelphia Orchestra last year but for the inability of the composer to deliver the score in time.

The other novelty on the program is the prelude to the third act of Wolf-Ferrari's "The Jewels of the Madonna," which will be the first hearing of this beautiful piece of music at the hands of a great symphony orchestra and apart from the distractions of the Opera House, the selections being arranged as follows:—

1. John Sebastian Bach.....Suite, D Major
2. Henry Hadley.....Symphony No. 3, Op. 60 (First time) (In Manuscript)
3. Ermanno Wolf-Ferrari...Prelude to Act III, "The Jewels of the Madonna" (First time at these concerts)
4. Richard Wagner.....Huldigungs March

* * *

The fourth Boston Symphony concert, which will be given in the Academy of Music to-morrow evening, will present as soloist its concert master, who is one of the most distinguished of the violinists now before the public. Mr. Witek has elected to devote the greater part of his career to orchestral work, and for that reason alone he never visited America until he came over as a member of the Boston Symphony Orchestra a year ago. During, however, his sixteen years' occupancy of the post of concert master of the Philharmonic Orchestra of Berlin he had many opportunities to tour Europe as a virtuoso and his standing was among the highest.

Since coming to America he has played with the orchestra in Boston and New York and a number of other cities, and everywhere with extraordinary success. Here he will play the Brahms' Concerto. The program that Mr. Fiedler has arranged is eminently conservative. It comprises the overture to Mozart's "The Marriage of Figaro," Beethoven's Fourth Symphony in B flat, Brahms' Concerto for Violin and Orchestra, the prelude to "Lohengrin" and the overture to "The Flying Dutchman."

* * *

Mary Garden and Mme. Saltzman-Stevens, who will sing at the Metropolitan Opera House this week; Katharine Goodson, who will give a piano recital at Witherspoon Hall, Tuesday; Walter Damrosch, who will conduct the New York Symphony Orchestra Saturday afternoon at the Academy, and Anton Witek, concert master and soloist of the Boston symphony concert, at the Academy of Music to-morrow evening.

[143]

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date FEB 18 1912

The fourth Boston Symphony concert, which will be given in the Academy of Music tomorrow evening, will present as soloist its concertmeister, who is one of the most distinguished of the great violinists now before the public. Mr. Witek has elected to devote the greater part of his career to orchestral work, and for that reason alone he never visited America until he came over as a member of the Boston Symphony Orchestra a year ago. During, however, his sixteen years' occupancy of the post of concertmeister of the Philharmonic Orchestra of Berlin, he had many opportunities to tour Europe as a virtuoso, and his standing was among the highest. Since coming to America he has played with the orchestra in Boston and New York and a number of other cities, and everywhere with extraordinary success. Here he will play the Brahms Concerto. The programme that Mr. Fiedler has arranged is eminently conservative. It comprises the overture to Mozart's "The Marriage of Figaro," Beethoven's Fourth Symphony

ANTON WITEK
With Boston Symphony Orchestra.

in B flat, Brahms' Concerto for violin and orchestra, the Prelude to "Lohengrin" and the overture to the "Flying Dutchman."

* * *

E. Wiele[illegible] series of

From INQUIRER

Address Philadelphia, Pa.

Date FEB 18 1912

Boston Symphony Orchestra

The fourth Boston Symphony concert, which will be given in the Academy of Music tomorrow evening, will present as soloist its concert-master, who is one of the most distinguished of the violinists now before the public. Mr. Witek has elected to devote the greater part of his career to orchestral work and for that reason alone he never visited America until he came over as a member of the Boston Symphony Orchestra a year ago. During, however, his sixteen years' occupancy of the post of concert-master of the Philharmonic Orchestra of Berlin, he had many opportunities to tour Europe as a virtuoso, and his standing was among the highest. Since coming to America he has played with the orchestra in Boston and New York and a number of other cities and everywhere with extraordinary success. Here he will play the Brahms Concerto. The program that Mr. Fiedler has arranged is eminently conservative. It comprises the Overture to Mozart's "The Marriage of Figaro," Beethoven's Fourth Symphony in B flat, Brahms' Concerto for violin and orchestra, the Prelude to "Lohengrin," and the Overture to "The Flying Dutchman."

From TIMES

Address HARTFORD, CONN.

Date FEB 17 1912

[illegible]son.

Boston Symphony Orchestra.

The third and last appearance here this season of the Boston Symphony orchestra will be at Parsons's theater Monday, February 26. This concert will afford the last opportunity to hear the orchestra under Mr. Fiedler's direction and will also serve to introduce the most fascinating woman violinist of the present time in the person of Kathleen Parlow. Miss Parlow is but 20 years of age, and has received everywhere honors accorded only the greatest artists of the world.

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Newspaper Clipping Bureau in the world

From JOURNAL

Address PROVIDENCE, R. I.

Date FEB 11 1912

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Piano Soloist with Boston Symphony Orchestra.

From EVENING BULLETIN,

Address Philadelphia, Pa.

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From INQUIRER

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Date FEB 20 1912

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The assisting artist was Mr. Anton Witek, the Concertmeister, who played Brahm's noble concerto with splendid breadth and strength, with a technique which was easily equal to its by no means inconsiderable difficulties and with just that dignity and fervor and sincerity of sentiment which the adequate interpretation of this spiritually and intellectually exalted music so imperatively demands. He was much and deservedly applauded.

From EVENING TELEGRAPH,

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From POST

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Newspaper Clipping Bureau in the world

From RECORD

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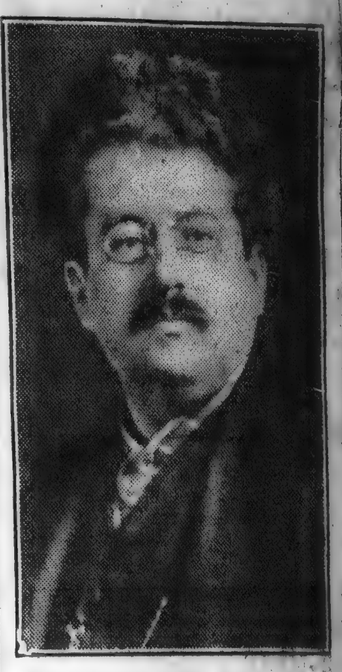

ANTON WITEK.

prelude to "Lohengrin" and the overture to "The Flying Dutchman."

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In a recently-published appreciation of the art of this great Lieder singer a writer says: "Her success is regarded as all the more remarkable because of her nationality. German singers, as a class, move us by their sincerity and dramatic poetical powers. Rarely do they please us by their voices or tone production. Miss Gerhardt is one of the exceptions who possesses all-voice, method and the intellectual faculties to present Lieder singing in its most exalted style."

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In 's Freie .....
Der Nussbaum .....Robert Schumann
Die Kartenlegerin .....
Ich grolle nicht .....
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Six "Zigeunerlieder" .....
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Lieber Gott, du weisst
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Roeslein drei .....Franz Liszt
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Lied vom Winde .....Hugo Wolf
In dem Schatten meiner Locken ....
Gesang Weylas .....Richard Strauss
Staendchen .....
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* * *

From EVENING SUN

Address Baltimore, Md.

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[144]

From PUBLIC LEDGER

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ANTON WITEK
With Boston Symphony Orchestra.

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S. Wesley Sco[illegible] announces a series of

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From TIMES

Address HARTFORD, Conn.

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Lieber Gott, du weiss
Brauner Burche
Kommt Dir manchmal in den Sinn
Roeslein drei
Die drei Zigeuner .....Franz Liszt
Ueber allen Gipfeln .....
Lied vom Winde .....
In dem Schatten meiner Locken .....Hugo Wolf
Gesang Weylas .....Richard Strauss
Staendchen .....
Heimliche Aufforderung .....

* * *

From EVENING SUN

Address Baltimore, Md.

Date

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[144]

PRESS

Philadelphia, Pa.

FEB 20 1912

BOSTON SYMPHONY, WITEK SOLOIST

PROGRAM.

Mozart.....Overture to "The Marriage of Figaro"
Beethoven.....Symphony No. 4, in B-flat major, Op. 60
Brahms.....Concerto in D major, for Violin and Orchestra, Op. 77. (Cadenza by Joachim).
Soloist—Anton Witek.
Wagner.....Prelude to "Lohengrin"
Wagner.....Overture to "The Flying Dutchman"
Conductor.....Max Fiedler

For the fourth of the series of Academy concerts by the Boston Symphony Orchestra, Manager Fiedler had arranged the most delightful program of the season, and he received an ovation following each number, which was so marked after the playing of the Symphony, Beethoven's No. 4, in B flat major, that he requested the orchestra to stand and share the applause with him. His concertmeister, Anton Witek, was also most happy in his choice of a Concerto, playing Brahms' D major, and with so much skill that he was recalled half a dozen times.

Mr. Fiedler is recognized as a hard worker, but he even surpassed his reputation in this respect, the program giving him the opportunity, for it demands all the skill and energy that a conductor can command to bring out the force and musical finesse that the Mozart, Beethoven, Brahms and Wagner compositions demand.

Mr. Fiedler's Spirited Work.

But hard work and Mr. Fiedler are synonymous, as has been previously demonstrated, and as was emphasized last evening. The Boston Orchestra always shows hard work and careful study, but there was an unusual effort in every direction in the interpretation of this varied program. And this was evident to the very end, with no relinquishing of effort following the Symphony, as is too frequently the case, but the Prelude to "Lohengrin" and the Overture to "The Flying Dutchman" were given with all the spirit and fire at Mr. Fiedler's command.

Mr. Fiedler's reading of the Beethoven Symphony was masterly and the playing was tremendously effective. It was really a treat to hear this wonderful work so admirably presented, an opportunity too rare of late, which fact was shown by the tremendous enthusiasm at its conclusion. Every phrase sang in its true value in the first movement. He gave the Allegro with unusual lightness and elasticity, and in the finale the tone of the Boston strings has never sounded richer or more incisive, in spite of the fact that the concertmeister was absent, as the soloist.

Mr. Witek gave a masterly exhibition of violin playing in the exacting Brahms Concerto, with evidences of having conquered all its difficulties of double-stopping, execution of arpeggios, and technical playing, which calls out all the reserve force of a master of the instrument, of which Mr. Witek is one of a very few.

The fifth and last concert by the Boston Symphony Orchestra will be given on March 18, with Mme. Louise Homer as the soloist.

From EVENING STAR

Address Baltimore, Md.

Date

Boston Symphony Orchestra.

A program devoted entirely to music by Tschaikowsky, the greatest of Russian composers and one of the great musical geniuses of the last century, lends particular interest and distinction to the fourth Boston symphony concert, which is to be given in the Lyric Theater next Wednesday evening, February 21. The four works that he has placed on the program are Tschaikowsky's masterpieces in their several forms. The symphony will be the Sixth in B Minor, best known as the Pathetic. Unquestionably this is the most popular symphonic work now in the repertory of modern orchestras, not even excepting the symphonies of Beethoven.

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Boston Symphony Orchestra.

The third and last appearance here this season of the Boston Symphony Orchestra will be at the Parsons Theater Monday evening, February 26. This concert will afford the last opportunity to hear the orchestra under Mr. Fiedler's direction and will also serve to introduce the most fascinating woman violinist of the present time in the person of Kathleen Parlow. Miss Parlow is but 20 years of age, and has received everywhere honors accorded only the greatest artists of the world.

Mr. Fiedler, whose term of three years as leader of the Boston orchestra, closes with the present season, has many admirers among Hartford music lovers, who will regret his departure. For their enjoyment Mr. Fiedler will present one of the most popular programs yet offered, opening with the brilliant symphonic suite, "Scheherazidi," by Rimsky-Korsakoff, and closing with three familiar works of Wagner, the preludes to "Meistersingers" and "Lohengrin" and the overture to "Tannhauser." Miss Parlow will give the solo in Tschaikowsky's violin concerto. Seats are on sale at John M. Gallup & Co.'s music store.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date FEB 20 1912

BOSTON SYMPHONY

Anton Witek, Concertmeister, Heard as Soloist.

PROGRAMME.

1. Mozart, Overture, "The Marriage of Figaro."
2. Beethoven, The Fourth Symphony.
3. Brahms, Concerto for Violin and Orchestra. Anton Witek, Soloist.
4. Wagner, (a) Prelude to "Lohengrin"; (b) Overture to "The Flying Dutchman."

A crowded house, as usual, greeted the fourth concert in the series of the Boston Symphony Orchestra at the Academy last evening. Anton Witek, the distinguished concertmeister of the organization, was the soloist in the Brahms concerto. Mr. Witek, who took his place only last year at the first desk of the violins with the Boston players, is an artist of the highest standing in his profession, and last night enhanced the reputation earned in the course of sixteen years as concertmeister with the Berlin Philharmonic and in towns here and abroad.

Mr. Witek, not the most studiously graceful of players, is a scholar of the utmost seriousness of intent, and he spared no pains to set forth the inner meaning of the score rather than exploit his own technique. The cadenza was delivered with fluent authority, the slow movement was played with a large, free, singing amplitude of tone, and the assembled difficulties of the final allegro the soloist surmounted with a seeming ease that bespoke his mastery of the exacting instrument and the elusive but nobly performed composition. He was many times recalled, but the well-known and proper ruling against encores was laudably enforced again by Conductor Fiedler.

The concerto had its niche in a programme of appropriate components, and of distinctly conservative temper. The dizzy presto of the Mozart overture was most admirably accomplished by the first violins—no music is better calculated to disclose the concordant unanimity of this wonderful division of this orchestra.

A dignified and wholly satisfying reading of the Fourth Symphony of Beethoven followed, in which, for all the precision of the baton and the bow, the musicians never lost sight of the pervasive sunny humor of the allegros, or the melting tenderness of the Adagio. The nearest aproach to "modern instances" of romantic feeling and of tone-color more defiant of the classical conventions, was offered in the excerpts from Wagner that concluded a singularly fine and finely played programme, which elicited the unstinted enthusiasm of all who were so fortunate as to hear it.

From SUN

Address Baltimore, Md.

Date

The Boston Symphony Orchestra.

For the last two years many of the subscribers of the Boston Symphony Orchestra concerts have been asking Conductor Max Fiedler to give a program devoted exclusively to Tschaikowsky's music. Such a program he has arranged for the fourth concert, in the Lyric next Wednesday evening.

It is on the "Pathetic" symphony that Mr. Fiedler has built the program of this concert.

The second orchestral work will be the charming "Nut-Cracker" suite, which he also has done here. The other two numbers will be the Elegie from "The Serenade," Op. 48, and the stirring "1812" Overture.

From

Address

Date

— Im gestrigen Konzert des Bostoner Symphonie-Orchesters erregte Geraldine Farrar durch ihre Toilette Sensation. Wie ein Paradiesvogel, in einem Kleide mo-dernsten Schnittes, das eine Symphonie — Manche behaupten auch Kakophonie — der Farben Grün, Gelb, Roth und Weiß war, mit einem ganz eigenartigen federgeschmückten Turban auf dem Kopf, der bis über die Ohren ging, trat sie auf, um das Gebet der Elisabeth aus dem „Tannhäuser" als erstes zu singen. Das Publikum beäugte natürlich mehr die Toilette der Farrar, als daß es ihrem Gesange Aufmerksamkeit schenkte.

From STANDARD UNION

Address BROOKLYN

Date MAR 3 - 1912

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 22. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician, who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer, of the Metropolitan Opera Company.

TRANSCRIPT,

MARCH 2, 1912

THE SYMPHONY CONCERT

COMFORTABLE PIECES COMFORTABLY PLAYED

Beethoven, Brahms, Berlioz and Liszt, with Mr. Gebhard for the Pianist—The New Gospel of Brahms—Old Overtures and Their Modern Spirit—The Tempered Liszt of Mr. Gebhard's Playing

PERHAPS it is easiest and truest to call the Symphony Concert yesterday afternoon a comfortable concert. Three of the pieces on the programme were familiar by many repetitions from Mr. Gericke's even to Mr. Fiedler's time—Beethoven's overture to "Egmont," Berlioz's to "Benvenuto Cellini" and Brahms's sacred symphony in D major. Everyone who frequents the concerts for the sake of the music at them and almost everyone who merely hears it must have known approximately how all three would sound and how much or how little they were agreeable and stirring to hear. There was no need, moreover, of a very long memory to anticipate how Mr. Fiedler would conduct in them. Of old he has played the overture to "Egmont" with the vivid contrasts and the big voice that he sought and gained yesterday; of old he has made Berlioz's overture sound with its romantic grandiloquence and color-energy; of old he has made Brahms's symphony as emotional of voice and as varied of instrumental tint and detail as he and his men could make it. Yet again, the cautious auditor may always applaud safely and wisely these classic pieces and these established names. The fourth number of the programme was neither familiar nor unfamiliar. It was the second of Liszt's pianoforte concertos—the concerto in A that leads a much enduring and much transmogrified melody through all sorts of musical and pianistic adventures. It is played less often than the hackneyed first concerto in E-flat; it is, or it seems, in contrast quite as interesting and characteristic; while, if it is not always prudent to applaud Liszt's symphonic poems, it is becoming to clap his pianoforte pieces. Mr. Gebhard, appearing for the first time in his own right as "soloist" at the Symphony Concerts, played the piano part. He played it well as became so able and diligent a pianist. Yet he was not troubling to the judgment or especially exciting. Again, applause could be safely hearty.

Mr. Fiedler's Brahms has been and was yesterday the Brahms of our generation of conductors. They are content, as some of their predecessors were, merely to reveal the substance and the structure—and sometimes the tricks of manner and the devices of workmanship in the music—in the daylight of clear and exact exposition. They would give the music emotional accent and vivid color—a living spirit and a changeful surface as well as large and sometimes complex substance and sound and shrewdly ordered form. Mr. Fiedler and the rest take this second symphony robustly, energetically, with plentiful accent and high instrumental color, and the quotations of authorities in the programme look rather mocked than when they dwelt upon the serenity of the music. The present generation will have none of a serene Brahms in his symphonies and so for the time the authorities seem, as they often do, quite out of immediate date. At the least to some of us, this emotionalized and colorful Brahms is much more interesting to hear than was the Brahms of the old dry exposition. Then he seemed to practise the exact science and not the expressive art of music; whereas on many of his pages there were signs in plenty, when eyes were not clouded and response dulled by that hateful thing "the tradition," that he wrote with deep feeling and that he could have when he chose an ear and a hand for conductors, when they "emotionalize" his music, as the old pedantic "Brahmsites" scornfully say, are only re-animating its spirit, and when they reveal its instrumental warmth and variety and give different timbres their adorning or expressive place, they are justly opening and coloring it.

Of course it is easy to overdo the reanimation, and perhaps Mr. Fiedler, like Mr. Stock before him last December, when he made the last movement sound almost tumultuous in its vigor and exuberant and in its high spirits. As the conductors will have it, not a "calmly serene," but a very lusty-spirited Brahms wrote it. Yet with all Mr. Fiedler's zest of pace an accent, he opened the music to the little thrusts of the wood-winds into it, to the Mozartian filagree in the flute, for example, that now and then plays for it; to the piquant little rustles of the strings, before they break into exuberance again. Brahms so played is quickening to hear, and Mr. Fiedler was nearly as happy, in the new vein, with the scherzo and the slow movement. There were grace of accent and tone, a touch of poetry in the playing of the minuet, and the trios had their little bite, as of an unusually alert and playful Brahms. Perhaps Mr. Feidler "emotionalized" the climax of the slow song quite as much as it required, but he did keep the frequent play of tonal light in the wood-winds and the horns over tonal shadow in the strings. Here is Brahms tone-picturing with the poetry of light and shade almost Rembrandt-wise. There is high pleasure in it. After all, the composer was a man—and not a formula.

TRAVELER

MARCH 2, 1912.

GEBHARDT PLAYS LISZT CONCERTO WITH SYMPHONY

BY FRANK BERTWALL.

Mr. Fiedler's fulfilment of the promise of his programme for the 17th public rehearsal of the Symphony orchestra provided one of the best concerts of the season. The Beethoven "Egmont" overture proved a most interesting opening selection, and was splendidly interpreted.

Heinrich Gebhardt was given a fine reception when he came out to play Liszt's second concerto for the pianoforte, and was recalled and recalled at its close by the most enthusiastic audience. The artist was at his best and afforded once more a striking proof of the advance he is making in his art.

Brahms' second symphony was so finely rendered as to strengthen the belief of those who maintain that this is the composer's best symphony, while those holding opposite views felt the ground slipping from under their feet.

The Berlioz "Cellinni" overture supplied a brilliant closing. Next week Miss Maud Powell, violinist, will be the soloist, playing the Sibelius concerto, D minor, op. 47. Weingartner's Symphony No. 3, E-major, op. 49, will be heard here for the first time. The programme also calls for Smetana's overture to "The Sold Bride."

POST,

MARCH 3,

PENSION FUND CONCERT

The last concert of the year in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall this evening at 8 o'clock. Miss Elena Gerhardt, the distinguished German singer, who has made so favorable an impression here this winter, has kindly volunteered to give her services for this very worthy cause. It will be the last opportunity to hear Miss Gerhardt in Boston this year and she will sing two groups of songs.

While Wagner, generally speaking, is the most potent name to draw the public to Symphony Hall and as the last concert was devoted entirely to his works. Mr. Fiedler decided to turn to something else this time and has chosen Tschaikowsky, who in the favor of the public, runs Wagner a close second.

The programme in its proper order is as follows:

Symphony in B minor, No. 6, "Pathetic".....Tschaikowsky
Songs with orchestra:
Stehe Still.....Wagner
Traume.....Wagner
Schmerzen.....Wagner
Suite for full orchestra taken from the score of the ballet, "Nut-Cracker".....Tschaikowsky
Songs with pianoforte:
Provencalisches Lied.....Schumann
Mondnacht.....Schumann
Die Soldatenbraut.....Schumann
Ich grolle nicht.....Schumann
Fruhlings nacht.....Schumann
Overture, "1812".....Tschaikowsky

Eighteenth Symphony Program

The novelty which Mr. Fiedler places on the 18th Symphony programme to be [redacted] afternoon and Saturday evening is the most recent symphonic work from the pen of Felix Weingartner, his third symphony in E-major, Op. 49. This work has been known as the "Viennese" symphony because in the last movement the composer has used a number of strains from popular Strauss waltzes in contrapuntal effect with the principal themes. It had its first performance in Vienna in November, 1910, and a few weeks ago was played in New York by the Philharmonic Society of that city.

For the first time in several years Maud Powell, the admired violinist, will appear as soloist with the Symphony Orchestra. Miss Powell will play again Sibelius' D-minor Concerto, Op. 47. Miss Powell played this at her last appearance here, which was the first performance of the work in Boston, and made such a profound sensation that she was requested to play it again this year. The final number on the program will be Smetana's Overture, "The Sold Bride."

EVENING STAR

From:

Address Baltimore, Md.

Date

Boston Symphony Orchestra

The final concert of the year by the Boston Symphony Orchestra will be given in the Lyric Theater on Wednesday evening, March 20. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires.

From PRESS

Address Philadelphia, Pa.

Date MAR 3 - 1912

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer of the Metropolitan Opera Company.

[145]

From AMERICAN

Address New York

Date MAR 3 1912

MAX FIEDLER'S FAREWELL

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 22. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. The soloist will be Mme. Louise Homer, of the Metropolitan Opera Company.

From NORTH AMERICAN

Address Philadelphia, Pa.

Date MAR 3 - 1912

Final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his engagement expires. Karl Muck is to return next year. The soloist will be Louise Homer, of the Metropolitan Opera Company.

From INQUIRER

Address Philadelphia, Pa.

Date MAR 3 - 1912

The final concert of the year of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer, of the Metropolitan Opera Company.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date MAR 3 - 1912

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician, who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer, of the Metroplitan Opera Company.

From MORNING TELEGRAPH

Address New York

Date MAR 3 - 191

The last pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon respectively, March 21 and 23. This will be Conductor Max Fiedler's last appearances as the head of the Boston Orchestra. On Thursday evening the soloist will be Madame Louise Homer, of the Metropolitan Opera Company. For Saturday afternoon Mr. Fiedler has arranged a special programme to mark his farewell.

From PRESS

Address New York

Date MAR 3 - 1912

Last of Boston Symphony Concerts.

The last pair of concerts by the Boston Symphony Orchestra this season will be given in Carnegie Hall on Thursday evening and Saturday afternoon, March 21 and 23 next. They will mark Max Fiedler's last appearances in New York as the head of the Boston Orchestra. On Thursday evening the soloist will be Louise Homer of the Metropolitan Opera Company. For Saturday afternoon Fiedler has arranged a special farewell programme.

From AMERICAN

Address New York

Date

BOSTON SYMPHONY.

The last pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon, respectively, March 21 and 23. This will be Conductor Max Fiedler's last appearances as the head of the Boston Orchestra. On Thursday evening the soloist will be Louise Homer, of the Metropolitan Opera Company. For Saturday afternoon Mr. Fiedler has arranged a special programme to mark his farewell.

Date NEW YORK STAATS-Z MAR 3 - 1912

Die letzten diesjährigen Konzerte des Bostoner Symphonie-Orchesters finden in Carnegie Hall am Abend des 21. resp. am Nachmittag des 23. d. Mts. statt. Es sind die letzten Konzerte, die Herr Fiedler, der mit Ende dieser Spielzeit von Boston scheidet, hier leiten wird. Am Donnerstag ist Frau Homer vom Metropolitan die Solistin. Für den Samstag Nachmittag hat Herr Fiedler ein spezielles Abschiedsprogramm zusammengestellt.

From EVENING MAIL

Address New York

Date MAR 2

MME. HOMER, SOLOIST.

Mr. Fiedler's last appearances with the Boston Symphony Orchestra will occur Thursday evening and Saturday afternoon, March 21 and 23. Mme. Homer will be the soloist on Thursday evening, and Saturday afternoon there will be a special programme to mark the farewell of the conductor.

TRANSCRIPT, FEBRUARY 24. 1912

THE MENDELSSOHN CHOIR

A REMARKABLE AND A UNIQUE CHORUS

The First Visit to Boston Next Week of the Best Reputed Choral Society in America—Dr. Vogt, the Conductor, Who Has Made It What It Is—Beginnings, Progress and Achievement—The Unusual Constitution of the Choir—Its Festivals in Toronto and the City's Pride in It

ON Thursday of next week for the first time within long recollection a choral society will pay a visit to Boston. Two hundred and twenty-five strong and with each member so loyal and so eager that he or she will pay travelling expenses, the Mendelssohn Choir of Toronto will journey hither, after two concerts earlier in the week in New York. With it will come also the Chicago Orchestra, as we in Boston heard it with surprise and admiration last December. Dr. Vogt, who has brought the choir to the highest place among choral organizations in America, will conduct in its numbers, accompanied and unaccompanied. In the purely orchestral pieces Mr. Stock will lead his own men, as he did last December, with large and clear ability to notable result. Elsewhere in this paper the chosen programme is printed. It ranges from the early Italian choral music of Lotti, through the Sanctus that is the climax of Bach's mightiest mass, through fragments of Berlioz's "Te Deum" and Verdi's "Manzoni Requiem," and through less exacting pieces, to the choral finale that ends and crowns Wagner's "Die Meistersinger." The programme is long and diversified, because it must be if the choir is to prove its great reputation before a new public. For such ends that same programme could hardly be more exacting, and even the celebrated festival choruses in England, which the Mendelssohn Choir more resembles than it does choral bodies in the United States, might hesitate over it. In turn the orchestral pieces between whiles bid fair to prove the abilities of the Chicago Orchestra and Mr. Stock, as we in Boston are at last, after long ignorance, coming to know them.

In the United States, the Mendelssohn Choir first proved its quality five years ago, when it visited New York with the Pittsburg Orchestra and almost unheralded ventured a concert similar to that which it will undertake here. The audience listened with surprise and admiration; the reviewers wrote no less wonderingly and admiringly next day. They had heard choral singing that seemed a revelation of its possibilities. Three years ago the Mendelssohn Choir undertook three concerts in Chicago to like result. Seven thousand listeners heard and applauded the tonal unity, the rhythmical life, the dynamic range of its singing, and understood the abilities of the conductor and the work and discipline of the singers that had achieved such results. Then, as now, there were massive sonorities and delicate refinements of tone, precision, unanimity, clear enunciation, a remarkable range in vocal dynamics, a remarkable sensitiveness to musical and emotional content and to the expression of them. The singing of the choir stirred equally by its concentrated power and its endless elasticities. By common consent the Mendelssohn Choir is unique and unexcelled in its kind on this side of the Atlantic. By expert English testimony it bears comparison with the choruses of the English festivals that are the largest British achievement in executive music. No wonder that the choir, now in the fulness of its powers and its reputation, would prove both in Boston as it has in New York and Chicago. It owes both to the abilities of its conductor, to the disciplined work and loyalty of its singers, to the unique organization into which they are constituted and to the encouragement that their own city has steadily and increasingly given them. Here, then, follows some account of these things.

The Conductor, Dr. Vogt

Augustus Stephen Vogt was born in a little village near Berlin, in Western Ontario, the son of an organ builder of more than local reputation. Showing a special aptitude for music at a very early age, before he was twelve years old he was organist of the Lutheran church near his home and in a few years took a more responsible position in the neighboring city of St. Thomas. Subsequently he proceeded to Boston, spending two years under the best masters in that city and then, in 1883, to Leipsic where he studied for nearly four years at the Royal Conservatory under such eminent teachers as Reinicke and Jadassohn. In Leipsic he had the reputation, well remembered by an English fellow student, of always being on hand whenever any new work was to be performed, any new subject under discussion or any new idea broached. Nothing is more characteristic of A. S. Vogt than this—that in all his doings he has been continually and consistently eager to find out the new, to adapt the good and to sum up in his work the best of all things that would tend toward the accomplishment of his ideals of perfection. Along with all these he has the capacity for taking infinite pains, neglecting no trifle which will contribute to that same end.

The inspiration which led ultimately to the inception and development of the Mendelssohn Choir Dr. Vogt found in Leipsic. While studying in that city he was a frequent attendant at the services in the famous Thomaskirche, the choir of which with a history of centuries, has a list of famous cantors that includes such names as Bach and Hiller. The young Vogt was so impressed with the remarkable unaccompanied singing of this choir and also that of the Cathedral Choir of Berlin, at one time under Mendelssohn's direction, that he became convinced that there was much in the claim of the sixteenth century English composer, William Byrde, "that there is not any musicke of instruments, whatsoever, compared to that which is made of voices, when ye voices are good, and ye same well sorted and ordered." These ideas, which for some time germinated in his mind, bore their first fruition, when, on his return to Canada in 1888, he became director of the leading Baptist choir of Toronto and in less than two years had trained this body of singers to a degree of efficiency that made it known throughout Canada.

The Choir Itself

In 1894 was founded the Mendelssohn Choir of Toronto, and for three seasons, with his models before him, Dr. Vogt proceeded to put his theories into practice. Originally the mission of the choir was to develop the art of singing unaccompanied motets and part-songs with refinement and eloquence of expression, and its success in this direction left far in the rear all previous attempts of local societies, excellent though they were. Then came a suspension of active work for three years, due to the pressure of Dr. Vogt's professional duties, but in 1900 the society was reorganized under a very complete constitution with special conditions as to membership and with wider aims.

Under this constitution the sole management and direction of the affairs of the society, both financial and administrative, is in the hands of an executive committee of sixteen members, elected annually from the chorus, together with the conductor, who is an ex-officio member of the committee. The object of the society is to maintain a chorus for the practice and performance of high-class sacred and secular music. At the close of each season the chorus disbands automatically and all former members are required to apply for re-admission to the choir and to pass the same vocal and other musical tests as are prescribed for new applicants. In this way the quality of the chorus is maintained at the highest possible excellence. The membership of the chorus is maintained at about 230 voices in the proportion, approximately, of one-third of the total number as sopranos, one-fourth as basses, one-fifth as tenors and somewhat more than one-fifth as altos. The voice test includes details as to quality, intonation and blending characteristics and also as to the musical intelligence of the singer and efficiency as a sight-reader.

The Advance

The logic of circumstances and the force of public opinion influenced the society to enlarge its field of operations and year by year the choir has increased its repertory so as to include the great choral compositions of the best masters, with and without accompaniment. In 1902 it entered into association with one of the large American orchestras and in 1908 began that happy alliance which still exists; the coöperation with the Thomas Orchestra under its distinguished conductor, Mr. Stock. From a single concert in 1901 the choir has extended its scope and influence until it now gives annually, during the month of February, five concerts in Toronto on the scale of a musical festival. The programmes are comprehensive and eclectic. Two weeks ago in Toronto were sung Wolf-Ferrari's "The New Life" the "Te Deum" of Berlioz, and Verdi's "Manzoni Requiem" in their entirety, for chorus and orchestra; Grieg's "At the Cloister Gate," the Sanctus from Bach's B minor Mass, the Choral Epilogue from Elgar's "Caractacus" and the Choral Finale from Wagner's "Meistersinger"; and for unaccompanied voices motets, choruses and part-songs by Gounod, Lotti, Brockway, Bullard, Bantock and Van der Stucken. Some of these pices, or excerpts from them, will be sung at the concert here on Thursday.

The first concert outside of Toronto took place in Buffalo in 1905 and the reception extended and the enthusiasm aroused has resulted in the visit to Buffalo becoming almost an annual event. Then in 1907 two concerts were given in Carnegie Hall, New York, with the result that the eminent critics of that city were almost unanimous in their praise and admiration of the singing of the choir. In 1909 the management of the Theodore Thomas Orchestra invited the choir to Chicago and, as their guests, to give three concerts in Orchestra Hall. Again a new standard in choral music was set up that evinced the warm indorsement of the musicians and musical critics in the Western metropolis. In 1910 a similar trip was made to Cleveland.

The Reward

The choir has never had to struggle with material or financial adversity, for public appreciation of Dr. Vogt's labors has been from the first both prompt and generous. The five Toronto performances have practically become subscription concerts, the entire capacity of a hall holding 3200 persons being subscribed for weeks in advance.

And all that has been accomplished by the Mendelssohn Choir is due to the genius of one man—its conductor. Possessing high artistic ideals and an exceptional capacity for directing and [illegible] chorus, Dr. Vogt unites with [illegible] consummate tact, sound business instinct, untiring perseverance without ostentation. To his artistic ideals and his ability for direction may be attributed the enlistment under his banner of a chorus of voluntary singers which at the same time includes many prominent musicians; to his tact, the fact that he is able to retain their loyalty from season to season; to his business capacity, the summoning to his aid committees of hard-working, clear-sighted men, and to his energy and perseverance the attainment of a high standard of perfection in the performances of the choir.

POST. MARCH 2, 1912

GEBHARD WINS RARE APPLAUSE

Soloist With Symphony Displays Virtuosity

BY OLIN DOWNES

The programme of the public rehearsal of the Boston Symphony Orchestra, the 17th of the season, yesterday afternoon in Symphony Hall, consisted of Beethoven's Egmont overture, Brahms' 2d Symphony, Liszt's A major piano concerto, Berlioz' Overture to Benvenuto Cellini. Heinrich Gebhard was the soloist.

He gave a truly brilliant performance of the concerto which remains one of the most interesting works for piano and orchestra in existence. This concerto is, in fact, a remarkable portrait of the composer himself, courtier, philosopher, sentimentalist and cynic. The music is amorous or languishing, or there is heard the light mockery or the insolent laughter that must have gone, in Liszt's lifetime, with a Mephistophelean grimace.

And how far was Liszt ahead of his time! His concertos, even the more generally popular one in E flat, were madness when they appeared. They are modern, and they are stirring, today. The A major concerto is an engrossing work for both music-lover and virtuoso, and orchestrally Liszt says things unheard of in his day, things which perhaps he himself had only heard in some strange dream. The piece smacks of the Orient, and in the Arabian Nights there is nothing more singular to relate than the swooning, incense-ridden introduction, the impossible kaleidscopic transformation of the themes.

Plays as a Master

Mr. Gebhard played the piece with rare authority and elan. From the moment when, after a languorous love-scene, Don Juan sets off after new prizes, when the pianist, following an insolent cadenza, mounts his instrument as though it were a fiery steed, to do battle with the formidable orchestral array, the piano was supreme and overwhelming.

Mr. Gebhard did more than play a modern concerto with musicianship and adequate technical apparatus. He played with the spirit of one who re-created the music, felt its fibre, thought the composer's thought, and dreamed his dream of conquest. He took with confidence a tempo that would have been the destruction of one less well prepared, and it was evident that the pace, far from being an attempt at self-glorification, was irresistible for him. Surely, for the performer, the walls must reel at this moment as they reeled when Mephisto fiddled for the dance in the tavern!

Won the Plaudits

At the first freer treatment of certain passages might not have been out of place, but it is one thing to play by one's self with a delicate and seductive rubato; it is another to feel sufficiently at home with an orchestra to play, for instance, the shimmering scales near the beginning as though casting spells about the wonderful song of the horn. Owing to Mr. Gebhard's treatment, the rhapsody—for such it is—cohered at every joint. And it glittered and cavorted gallantly. There was the excitement felt alike by audience and performer. Mr. Gebhard was long and deservedly applauded.

The remainder of the programme does not call for extended comment. The beautiful symphony of Brahms was read with much appreciation by Mr. Fiedler, and what is the use of talking about great music? Moreover, whether the music be by Beethoven or Berlioz, it is a fresh pleasure to hear it played by the Boston Symphony.

[146]

From AMERICAN

Address New York

Date

MAX FIEDLER'S FAREWELL

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Mus c on Friday evening, March 22. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. The soloist will be Mme. Louise Homer, of the Metropolitan Opera Company.

From NORTH AMERICAN

Address Philadelphia, Pa.

Date MAR 3 - 1912

Estab

Final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his engagement expires. Karl Muck is to return next year. The soloist will be Louise Homer, of the Metropolitan Opera Company.

From INQUIRER

Address Philadelphia, Pa.

Date

The final concert of the year of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer, of the Metropolitan Opera Company.

From PUBLIC LEDGER

Address Philadelphia, Pa.

Date MAR 3 - 1912

The final concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 18. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more real friends and admirers in this city than this modest, unassuming musician, who has achieved such brilliant results in the four years that he has been in Boston. The soloist will be Madame Louise Homer, of the Metroplitan Opera Company.

From MORNING TELEGRAPH

Address New York

Date MAR 3 - 191

The last pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon respectively, March 21 and 23. This will be Conductor Max Fiedler's last appearances as the head of the Boston Orchestra. On Thursday evening the soloist will be Madame Louise Homer, of the Metropolitan Opera Company. For Saturday afternoon Mr. Fiedler has arranged a special programme to mark his farewell.

From PRESS

Address New York

Date MAR 3 - 1912

Last of Boston Symphony Concerts.

The last pair of concerts by the Boston Symphony Orchestra this season will be given in Carnegie Hall on Thursday evening and Saturday afternoon, March 21 and 23 next. They will mark Max Fiedler's last appearances in New York as the head of the Boston Orchestra. On Thursday evening the soloist will be Louise Homer of the Metropolitan Opera Company. For Saturday afternoon Fiedler has arranged a special farewell programme.

From AMERICAN

Address New York

Date

BOSTON SYMPHONY.

The last pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon, respectively, March 21 and 23. This will be Conductor Max Fiedler's last appearances as the head of the Boston Orchestra. On Thursday evening the soloist will be Louise Homer, of the Metropolitan Opera Company. For Saturday afternoon Mr. Fiedler has arranged a special programme to mark his farewell.

Date NEW YORK STAATS-Z MAR 3 - 1912

Die letzten diesjährigen Konzerte des Bostoner Symphonie-Orchesters finden in Carnegie Hall am Abend des 21. resp. am Nachmittag des 23. d. Mts. statt. Es sind die letzten Konzerte, die Herr Fiedler, der mit Ende dieser Spielzeit von Boston scheidet, hier leiten wird. Am Donnerstag ist Frau Homer vom Metropolitan die Solistin. Für den Samstag Nachmittag hat Herr Fiedler ein spezielles Abschiedsprogramm zusammengestellt.

From EVENING MAIL

Address New York

Date MAR

MME. HOMER, SOLOIST.

Mr. Fiedler's last appearances with the Boston Symphony Orchestra will occur Thursday evening and Saturday afternoon, March 21 and 23. Mme. Homer will be the soloist on Thursday evening, and Saturday afternoon there will be a special programme to mark the farewell of the conductor.

Esta

TRANSCRIPT, FEBRUARY 24. 1912

THE MENDELSSOHN CHOIR

A REMARKABLE AND A UNIQUE CHORUS

The First Visit to Boston Next Week of the Best Reputed Choral Society in America—Dr. Vogt, the Conductor, Who Has Made It What It Is—Beginnings, Progress and Achievement—The Unusual Constitution of the Choir—Its Festivals in Toronto and the City's Pride in It

ON Thursday of next week for the first time within long recollection a choral society will pay a visit to Boston. Two hundred and twenty-five strong and with each member so loyal and so eager that he or she will pay travelling expenses, the Mendelssohn Choir of Toronto will journey hither, after two concerts earlier in the week in New York. With it will come also the Chicago Orchestra, as we in Boston heard it with surprise and admiration last December. Dr. Vogt, who has brought the choir to the highest place among choral organizations in America, will conduct in its numbers, accompanied and unaccompanied. In the purely orchestral pieces Mr. Stock will lead his own men, as he did last December, with large and clear ability to notable result. Elsewhere in this paper the chosen programme is printed. It ranges from the early Italian choral music of Lotti, through the Sanctus that is the climax of Bach's mightiest mass, through fragments of Berlioz's "Te Deum" and Verdi's "Manzoni Requiem," and through less exacting pieces, to the choral finale that ends and crowns Wagner's "Die Meistersinger." The programme is long and diversified, because it must be if the choir is to prove its great reputation before a new public. For such ends that same programme could hardly be more exacting, and even the celebrated festival choruses in England, which the Mendelssohn Choir more resembles than it does choral bodies in the United States, might hesitate over it. In turn the orchestral pieces between whiles bid fair to prove the abilities of the Chicago Orchestra and Mr. Stock, as we in Boston are at last, after long ignorance, coming to know them.

In the United States, the Mendelssohn Choir first proved its quality five years ago, when it visited New York with the Pittsburg Orchestra and almost unheralded ventured a concert similar to that which it will undertake here. The audience listened with surprise and admiration; the reviewers wrote no less wonderingly and admiringly next day. They had heard choral singing that seemed a revelation of its possibilities. Three years ago the Mendelssohn Choir undertook three concerts in Chicago to like result. Seven thousand listeners heard and applauded the tonal unity, the rhythmical life, the dynamic range of its singing, and understood the abilities of the conductor and the work and discipline of the singers that had achieved such results. Then, as now, there were massive sonorities and delicate refinements of tone, precision, unanimity, clear enunciation, a remarkable range in vocal dynamics, a remarkable sensitiveness to musical and emotional content and to the expression of them. The singing of the choir stirred equally by its concentrated power and its endless elasticities. By common consent the Mendelssohn Choir is unique and unexcelled in its kind on this side of the Atlantic. By expert English testimony it bears comparison with the choruses of the English festivals that are the largest British achievement in executive music. No wonder that the choir, now in the fulness of its powers and its reputation, would prove both in Boston as it has in New York and Chicago. It owes both to the abilities of its conductor, to the disciplined work and loyalty of its singers, to the unique organization into which they are constituted and to the encouragement that their own city has steadily and increasingly given them. Here, then, follows some account of these things.

The Conductor, Dr. Vogt

Augustus Stephen Vogt was born in a little village near Berlin, in Western Ontario, the son of an organ builder of more than local reputation. Showing a special aptitude for music at a very early age, before he was twelve years old he was organist of the Lutheran church near his home and in a few years took a more responsible position in the neighboring city of St. Thomas. Subsequently he proceeded to Boston, spending two years under the best masters in that city and then, in 1885, to Leipsic where he studied for nearly four years at the Royal Conservatory under such eminent teachers as Reinicke and Jadassohn. In Leipsic he had the reputation, well remembered by an English fellow student, of always being on hand whenever any new work was to be performed, any new subject under discussion or any new idea broached. Nothing is more characteristic of A. S. Vogt than this—that in all his doings he has been continually and consistently eager to find out the new, to adapt the good and to sum up in his work the best of all things that would tend toward the accomplishment of his ideals of perfection. Along with all these he has the capacity for taking infinite pains, neglecting no trifle which will contribute to that same end.

The inspiration which led ultimately to the inception and development of the Mendelssohn Choir Dr. Vogt found in Leipsic. While studying in that city he was a frequent attendant at the services in the famous Thomaskirche, the choir of which with a history of centuries, has a list of famous cantors that includes such names as Bach and Hiller. The young Vogt was so impressed with the remarkable unaccompanied singing of this choir and also that of the Cathedral Choir of Berlin, at one time under Mendelssohn's direction, that he became convinced that there was much in the claim of the sixteenth century English composer, William Byrde, "that there is not any musicke of instruments, whatsoever, compared to that which is made of voices, when ye voices are good, and ye same well sorted and ordered." These ideas, which for some time germinated in his mind, bore their first fruition, when, on his return to Canada in 1888, he became director of the leading Baptist choir of Toronto and in less than two years had trained this body of singers to a degree of efficiency that made it known throughout Canada.

The Choir Itself

In 1894 was founded the Mendelssohn Choir of Toronto, and for three seasons, with his models before him, Dr. Vogt proceeded to put his theories into practice. Originally the mission of the choir was to develop the art of singing unaccompanied motets and part-songs with refinement and eloquence of expression, and its success in this direction left far in the rear all previous attempts of local societies, excellent though they were. Then came a suspension of active work for three years, due to the pressure of Dr. Vogt's professional duties, but in 1900 the society was reorganized under a very complete constitution with special conditions as to membership and with wider aims.

Under this constitution the sole management and direction of the affairs of the society, both financial and administrative, is in the hands of an executive committee of sixteen members, elected annually from the chorus, together with the conductor, who is an ex-officio member of the committee. The object of the society is to maintain a chorus for the practice and performance of high-class sacred and secular music. At the close of each season the chorus disbands automatically and all former members are required to apply for re-admission to the choir and to pass the same vocal and other musical tests as are prescribed for new applicants. In this way the quality of the chorus is maintained at the highest possible excellence. The membership of the chorus is maintained at about 230 voices in the proportion, approximately, of one-third of the total number as sopranos, one-fourth as basses, one-fifth as tenors and somewhat more than one-fifth as altos. The voice test includes details as to quality, intonation and blending characteristics and also as to the musical intelligence of the singer and efficiency as a sight-reader.

The Advance

The logic of circumstances and the force of public opinion influenced the society to enlarge its field of operations and year by year the choir has increased its repertory so as to include the great choral compositions of the best masters, with and without accompaniment. In 1902 it entered into association with one of the large American orchestras and in 1908 began that happy alliance which still exists: the coöperation with the Thomas Orchestra under its distinguished conductor, Mr. Stock. From a single concert in 1901 the choir has extended its scope and influence until it now gives annually, during the month of February, five concerts in Toronto on the scale of a musical festival. The programmes are comprehensive and eclectic. Two weeks ago in Toronto were sung Wolf-Ferrari's "The New Life" the "Te Deum" of Berlioz, and Verdi's "Manzoni Requiem" in their entirety, for chorus and orchestra; Grieg's "At the Cloister Gate," the Sanctus from Bach's B minor Mass, the Choral Epilogue from Elgar's "Caractacus" and the Choral Finale from Wagner's "Meistersinger"; and for unaccompanied voices motets, choruses and part-songs by Gounod, Lotti, Brockway, Bullard, Bantock and Van der Stucken. Some of these pices, or excerpts from them, will be sung at the concert here on Thursday.

The first concert outside of Toronto took place in Buffalo in 1905 and the reception extended and the enthusiasm aroused has resulted in the visit to Buffalo becoming almost an annual event. Then in 1907 two concerts were given in Carnegie Hall, New York, with the result that the eminent critics of that city were almost unanimous in their praise and admiration of the singing of the choir. In 1909 the management of the Theodore Thomas Orchestra invited the choir to Chicago and, as their guests, to give three concerts in Orchestra Hall. Again a new standard in choral music was set up that evinced the warm indorsement of the musicians and musical critics in the Western metropolis. In 1910 a similar trip was made to Cleveland.

The Reward

The choir has never had to struggle with material or financial adversity, for public appreciation of Dr. Vogt's labors has been from the first both prompt and generous. The five Toronto performances have practically become subscription concerts, the entire capacity of a hall holding 3200 persons being subscribed for weeks in advance.

And all that has been accomplished by the Mendelssohn Choir is due to the genius of one man—its conductor. Possessing high artistic ideals and an exceptional capacity for directing and instructing a chorus, Dr. Vogt unites with these qualities consummate tact, sound business instinct, untiring perseverance without ostentation. To his artistic ideals and his ability for direction may be attributed the enlistment under his banner of a chorus of voluntary singers which at the same time includes many prominent musicians; to his tact, the fact that he is able to retain their loyalty from season to season; to his business capacity, the summoning to his aid committees of hard-working, clear-sighted men, and to his energy and perseverance the attainment of a high standard of perfection in the performances of the choir.

POST. MARCH 2, 1912

GEBHARD WINS RARE APPLAUSE

Soloist With Symphony Displays Virtuosity

BY OLIN DOWNES

The programme of the public rehearsal of the Boston Symphony Orchestra, the 17th of the season, yesterday afternoon in Symphony Hall, consisted of Beethoven's Egmont overture, Brahms' 2d Symphony, Listz's A major piano concerto, Berlioz' Overture to Benvenuto Cellini. Heinrich Gebhard was the soloist.

He gave a truly brilliant performance of the concerto which remains one of the most interesting works for piano and orchestra in existence. This concerto is, in fact, a remarkable portrait of the composer himself, courtier, philosopher, sentimentalist and cynic. The music is amorous or languishing, or there is heard the light mockery or the insolent laughter that must have gone, in Liszt's lifetime, with a Mephistophelean grimace.

And how far was Liszt ahead of his time! His concertos, even the more generally popular one in E flat, were madness when they appeared. They are modern, and they are stirring, today. The A major concerto is an engrossing work for both music-lover and virtuoso, and orchestrally Liszt says things unheard of in his day, things which perhaps he himself had only heard in some strange dream. The piece smacks of the Orient, and in the Arabian Nights there is nothing more singular to relate than the swooning, incense-ridden introduction, the impossible kaleidscopic transformation of the themes.

Plays as a Master

Mr. Gebhard played the piece with rare authority and elan. From the moment when, after a languorous love-scene, Don Juan sets off after new prizes, when the pianist, following an insolent cadenza, mounts his instrument as though it were a fiery steed, to do battle with the formidable orchestral array, the piano was supreme and overwhelming.

Mr. Gebhard did more than play a modern concerto with musicianship and adequate technical apparatus. He played with the spirit of one who re-created the music, felt its fibre, thought the composer's thought, and dreamed his dream of conquest. He took with confidence a tempo that would have been the destruction of one less well prepared, and it was evident that the pace, far from being an attempt at self-glorification, was irresistible for him. Surely, for the performer, the walls must reel at this moment as they reeled when Mephisto fiddled for the dance in the tavern!

Won the Plaudits

At the first freer treatment of certain passages might not have been out of place, but it is one thing to play by one's self with a delicate and seductive rubato; it is another to feel sufficiently at home with an orchestra to play, for instance, the shimmering scales near the beginning as though casting spells about the wonderful song of the horn. Owing to Mr. Gebhard's treatment, the rhapsody—for such it is—cohered at every joint. And it glittered and cavorted gallantly. There was the excitement felt alike by audience and performer. Mr. Gebhard was long and deservedly applauded.

The remainder of the programme does not call for extended comment. The beautiful symphony of Brahms was read with much appreciation by Mr. Fiedler, and whta is the use of talking about great music? Moreover, whether the music be by Beethoven or Berlioz, it is a fresh pleasure to hear it played by the Boston Symphony.

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ADVERTISER.

MARCH 2, 1912

CLASSICAL PROGRAMME AT SYMPHONY CONCERT

MR. GEBHARDT A VERY SUCCESSFUL SOLOIST

Piano Playing Was Brilliant to the Highest Degree, There Being No Shading for the Orchestra.

By Louis C. Elson.

PROGRAMME.

Beethoven—"Egmont" overture.
Brahms—Symphony in D major, No. 2.
Liszt—Concerto for Pianoforte and Orchestra, in A major.
Soloist—Mr. Heinrich Gebhardt.
Berlioz—"Benvenuto Cellini" overture.

A classical programme, for Liszt's A major concerto is almost to be ranked with classical concertos, and Brahms' second symphony is as definite a classic as any of the immortal nine of Beethoven. Even Berlioz, the radical, seems conservative in these days of Strauss, Reger, Debussy & Co. Therefore there was nothing cryptic or neurotic in the entire list, and there was a good deal that was melodic and pleasing.

One can imagine that the note of triumph in the "Egmont" overture lost nothing in the reading by Mr. Fiedler. He is a conductor who frequently exults. From the moment that the second flautist laid down his flute and took up the piccolo, matters were very fiery. The final shrieks on this imp of the orchestra clearly announced that the Dutch had taken Holland.

But the solemn chief theme, and the tender subordinate theme, in the body of the work, were also very impressive and properly contrasted. It is not the Egmont of history that Goethe and Beethoven have pictured; it is a very different person from the vacillating party described by Motley; but Art is not necessarily bound to limit itself to historical accuracy, and the idealized Egmont makes a very noble tone-poem. Only the introduction was played a little too slow; otherwise the reading was ideal.

We begin to believe that modern symphonists take refuge in heavy scoring and in prolixity simply because they are unable to achieve clear ideas, sweet melodies and sane development, such as Brahms gives in his noble works. There are themes in this symphony in D major that are as melodic as those of Schubert and sometimes as simple as folk-songs. The scoring is also simple, almost neutral-tinted when compared with the mighty scores of the present. Yet the whole work is so unstrained, the development of figures (it is brimful of that) is so interesting, there is so much that is healthy and beautiful in the treatment of themes, that the symphony out-weighs all of its intensely ambitious successors.

Mr. Fiedler omitted the repeat of the exposition of the first movement, for which we were sorry, since Brahms is complex enough in his figure development to require two hearings of his themes before they are transmuted "into something rich and strange." The horn-playing in the coda of this movement deserves favorable mention.

In the third movement we found the contrasts rather too vivid for such a pastoral picture, although some "brusquerie" is undoubtedly necessary in the second theme. But it was made almost heroic in its force. The finale was beautifully read and the symphony was very heartily applauded. If we could only induce a few of the radicals of the present to study it!

Liszt's concerto in A may not be as exciting to the multitude as the rhapsodical one in E-flat, but it is the more perfect work of the two. The concerto-form is the freest expression of the sonata shape anyway, and in the E-flat concerto Liszt overthrew what was left of it and made a species of piano fantasie. In this concerto in A he holds a little more clearly to form and, while giving a sufficient contrast of moods, still builds symmetrically and develops logically.

We do not believe in forcing everybody to write in the set forms, but they ought not to be overthrown without some evident need, or some palpable gain. Radicals would have us believe that no great emotion can be expressed, no true abandon attained, unless all form is thrown to the winds. A programme such as this of yesterday afternoon teaches us differently.

Mr. Gebhardt was welcomed cordially when he made his appearance. He was applauded still more vehemently when he had completed his task, and he deserved the recognition. His work in Boston is well known to all. As pianist, composer and teacher, he has advanced steadily, by conscientious work and by keen intelligence. His piano-playing on this occasion was brilliant in the highest degree. There was elasticity and abandon in all of his work. There was a fiery power that fitted this concerto perfectly. The chord and double-octave work was magnificent, balancing easily against the full power of the orchestra. Mr. Fiedler was not obliged to temper the wind (or the strings either) to the shorn lamb, for here the soloist was a lion.

Mr. Gebhardt also brought out the contrasts very well. In this concerto this is especially important, for the spirit of the conventional three movements of the concerto is there, only they are melted into a single movement, and if not well contrasted the auditor loses the proper impression.

Mr. Gebhardt has never played so brilliantly in Boston. If he lived in Berlin instead of in the Hub, Bostonians would realize how fine an artist he is. But as it was he won a real triumph, arousing great enthusiasm and winning many recalls.

Benvenuto Cellini's overture brought the enjoyable concert to a fortissimo end. If this music does not do him injustice Benny must have been the noisiest fellow in Rome. We understand, however, that none of the brass instrument players are permanently injured and that the instruments are still intact.

JOURNAL-

MARCH 2, 1912.

BOSTON SOLOIST IS LEADING FEATURE OF SYMPHONY CONCERT

For the first time this season a Boston soloist, not a member of the orchestra itself, is this week appearing at the Symphony concerts. No better choice could have been made than that of Heinrich Gebhard, as artistic a pianist as America can boast of, who has been a resident here since, at the age of 10, he came over from Germany. This is his sixth appearance as a Symphony soloist—an honor highly prized in the musical world—and never has he played more brilliantly than he did at the matinee yesterday in the gorgeous tone poem known as the Liszt concerto in A major, No. 2.

It is a classic program that the orchestra presents this week, on the eve of its all-Tschaikowsky pension fund concert, with Beethoven's "Egmont" overture, the second Brahms symphony and Berlioz's "Benvenuto Cellini" overture added to the Liszt number.

Symphony Pension Concert Sunday Night

The last concert of the year in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall Sunday night. Miss Elena Gerhardt, the distinguished German singer, will sing three Wagner songs with orchestra, "Stehe Still," "Traume" and "Schmerzen," and five Schumann songs, "Provencalisches Lied," "Mondnacht," "Die Soldatenbraut," "Ich grolle nicht" and "Fruhlingsnacht," with piano.

While Wagner, generally speaking, is the most potent name to draw the public to Symphony Hall and as the last concert was devoted entirely to his works, Mr. Fiedler decided to turn to something else this time and has chosen Tschaikowsky, who, in the favor of the public, runs Wagner a close second. The three works he will play are the "Pathetic" Symphony, the charming "Nut-Cracker" suite and the final number will be the "1812" overture, in which the great organ of Symphony Hall will be used.

Newspaper Clipping Bureau of the World

HARTFORD
FEB 26 1912

Symphony Concert Tonight.

It is expected that the Parsons Theater will be filled tonight when the Boston Symphony Orchestra appears for the third and last time this season. Max Fiedler will make his last bow to his admirers as conductor of the organization, which he has led for four years, and Kathleen Parlow, the violin virtuoso, will appear as soloist. The indications are for a brilliant event and the management desires to thank the Hartford public for its appreciation and support. Patrons are asked to arrive promptly in order that the performance may begin at 8:15. Tickets for the gallery may be bought at J. M. Gallup & Co.'s music store during the day and at the theater after 7:30 o'clock.

NORTH AMERICAN
From
Philadelphia, Pa.
Address
Date
FEB 25

Max Fiedler, conductor of the Boston Symphony Orchestra, during his stay here visited the Sternberg School of Music, spending considerable time in listening to the playing of several pupils, among whom were Dorothy Goldsmith and Robert Armbruster. He expressed himself greatly impressed by the methods and results of the school, and complimented the pupils heartily. Mr. von Sternberg was the guest of Mr. and Mrs. Fiedler for luncheon.

EVENING SUN,
From
New York City.
Address
MAR 1 1912
Date

The season's last pair of concerts by the Boston Symphony Orchestra in New York will take place at Carnegie Hall on Thursday evening and Saturday afternoon, March 21 and 23 respectively. These will be Conductor Max Fiedler's final appearances at the head of the Boston band. The star of the evening concert will be Louise Homer of the Metropolitan Opera. For the Saturday matinée there will be a special programme to mark Mr. Fiedler's farewell.

MARCH 2, 1912.

GEBHARD PLAYS LISZT CONCERTO

Is Soloist at the 17th Public Rehearsal of Symphony Orchestra.

By PHILIP HALE.

The 17th Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Heinrich Gebhard was the soloist. The program was as follows:

Overture to "Egmont".....Beethoven
Symphony No. 2, D major.....Brahms
Concerto in A major, No. 2.....Liszt
Overture to "Benvenuto Cellini".....Berlioz

Von Buelow used to say that the program of a Symphony concert should include a work by one of the three "B's" and he meant by them, Bach, Beethoven and Brahms. Inasmuch as he was an admirer of Berlioz, and even enjoyed conducting the overture to "The Corsair," he might have spoken of four "B's." Then there is Bruckner, Buelow himself composed music to "Julius Caesar," symphonic poems, "The Singer's Curse" and "Nirwana," a "Funerale" which has been played here at a Symphony concert, and other pieces—labored and boresome. He was not noted for his modesty, this strangely gifted and tortured man, but he did not include himself among the necessary "B's."

A conductor, at a loss in program making, might arrange a series of concerts with respect to the alphabet as far as possible. "A" would not present obstacles, and there are symphonies—one good one by Kalinnikoff—under "K." "I" and "X," "Y," "Z" might be less tractable.

Yesterday we heard the music of Beethoven, Brahms and Berlioz, three "B's" who are well contrasted. The overture of Berlioz might have been played with more elegance in the allegro passages, but the pace precluded it. It was a pleasure to heard the incidental oboe solo. The performance of the symphony was heartily applauded and that of the third movement, one of the happiest inspirations of Brahms, deserved this applause.

A Viennese musician once said that whenever he heard anyone of Brahms's four symphonies he was inclined to prefer it to the other three; but he was a passionate Brahmsite. The second has a freshness and a spontaneity that are perhaps not found in the others, though the third presses it hard in these respects; but there is a rugged grandeur in the first that puts it above the others.

And to think that when this second symphony was first played in Boston one of the leading critics then found the music perplexing and declared, when he was apparently sober and clothed in his right mind, that he could conceive of Sterndale Bennett writing a better symphony! That was 33 years ago. In 1945 some student in the Brown Room at the Public Library will doubtless be amused by opinions expressed by us all of works first heard in 1912. Some of us will not then be disturbed by his laughter or by quotations ornamented with exclamation marks of contempt or wonder.

Mr. Gebhard gave a very musical performance of Liszt's second concerto, which, lacking the circus pomp and dash of the first, is not so greatly enjoyed by a miscellaneous audience; but it is the more poetic and the more sensuous work. Mr. Gebhard's performance was distinguished first of all by fine tonal gradations and by genuine tonal beauty. He has evidently labored hard to acquire a rich tone and variety in degrees of force and his labor has been fully rewarded. His performance was also distinguished by clarity in expression, a sense of proportion, and a realization of the spirit of the composition. The performance was eminently satisfactory and the pianist was deservedly recalled several times.

The program of the concerts of March 8th and 9th will be as follows: Weingartner, Symphony No. 3, E major, op. 49 (first time in Boston); Sibelius, concerto for violin, D minor, op. 47 (Maud Powell, violinist), and Smetana's overture to "The Sold Bride."

FARRAR AND BOSTONIANS, CARUSO AND "THE RING"

10,000 Hear Music on a Holiday—Wagner Cycle Ends in a Blaze of Glory—Verdi Opera and Beethoven Symphony Share a Windy Night.

Over sidewalks littered with great shovelfulls of smashed plate glass store windows and around blocks of streets roped off to guard the Lilliputian wayfarer from the skysigns of Brobdingnag flopping bent and broken at the housetops in yesterday's big blow, 10,000 New Yorkers made their way to the halls of song on a windy Washington's Birthday and got themselves safe home again last night.

At the opera matinée the first sold-out "Ring" cycle in years ended with Wagner's "Dusk of the Gods," well sung and beautifully attended. And all through the four hours of tragedy within doors coming events cast shadows without on the Gay White Way in the shape of a line of standees that stretched and grew and shivered in the breeze from 2 o'clock till 8. After hundreds if not thousands had been turned away, Caruso and the "Celeste Aida" shared the holiday night crowds with no less a star than Geraldine Farrar, who was singing with the Boston Symphony Orchestra to another house sold out at Carnegie Hall.

In the teeth of a gale, as it seemed, that offered real wind effects such as Richard Strauss never dreamed of, Miss Farrar misjudged the intimate acoustics of the hushed symphony chamber. She sang at the top of her voice that proper air of dying pianissimos, "Elizabeth's Prayer," from "Taunhäuser." Perhaps it was as well that she did so. For the moment the by no means inconsiderable power of the prima donna drowned the echoes of the hurricane.

A woman gasped as the singer appeared, "But why the fan?" An ostrich fan found rest after waving a friendly salute to a topknot of green parrokeet's plumes on a pink plush scarf wound around the pretty head. A green and pink fish-tail train interlaced mermaid-fashion over the petticoats of white satin and beneath aprons of green-tufted white lace, came to grief inthe progress of the wearer through many recalls. On the fifth reappearance the divided hobble ripped and parted at points. Miss Farrar grabbed the stringing remnants neatly in one hand as she trailed three times more across the stage before her admirers let her go. She later sang a group of songs with piano by Schumann, Sinding and Grieg. But it seemed a pity to let an orchestra, and above all the Boston orchestra, travel 250 miles to sit silent in its own concert with a star who appears ten times oftener in New York.

The finest symphony audience that this town turns out made Max Fiedler and the Boston men stand up to be counted after a performance of Beethoven's fourth symphony, one of the master's few utterances of unaffected joy. A more transparent and smiling triad of allegro episodes would be hard to find. They fairly topped the pretty chatter of Mozart's overture to "Figaro." And the Beethoven adagio was as heartily applauded as the Strauss "Death and Transfiguration," wherein the gray and soon departing leader "touched the stars" with his gradations of unison of mounting tone.

The new "Rumanian Rhapsody" of George Enesco was a European novelty of simple folk tunes from the nearer East. It sparkled crimson as the cherry in the glass.

"THE NIBELUNG'S RING."

PUTNAM GRISWOLD.

GLOBE-

MARCH 2, 1912.

AT THE SYMPHONY.

Heinrich Gebhard Again Heard as Soloist.

Plays Liszt's Second Concerto in A for Pianoforte.

The program of the 17th Symphony rehearsal yesterday afternoon included Beethoven's "Egmont" overture, Brahms' second symphony, Liszt's second concerto for pianoforte, Heinrich Gebhard, soloist, and Berlioz' overture, "Benvenuto Cellini," numbers all more or less familiar and not calling for extended comment.

Mr Fiedler's reading of "Egmont" is habitually one of strong dramatic accentuation and of contrast, as it was again yesterday. The playing of the symphony was notable chiefly for the euphony and virtuosity of the orchestra, a beauty and sonority of tone and faultless taste in style that gave significance to certain well-written pages, and partially robbed others of their power to induce weariness and the folding of hands. Even the playing of this orchestra cannot wholly dispel or transform the tedium of much of this music.

There is communicative enlargement upon the material of the first movement; the suave theme of the 'celli is grateful; there are agreeable pages in the second movement, but who can combat the heaviness of the third, or the sound and fury of the last, a vast deal of noise for the publication of the commonplace?

Nor did Liszt's concerto afford the comfort one could wish after weathering the symphony. It would have been a pleasure to have heard Mr Gebhard in a work that would have given freer expression to the peculiar poetic qualities of tone and interpretation, in which he is expert. He played with brilliance and the abandon of a rhetorical improvisation in so far as he could, with a reading of the accompaniment that was exemplary for its rigidity, disagreement of rhythm and general innocence of distinction. At times in the cadenza Mr Gebhard was inclined to force tone, an extraordinary thing for him, but in the few opportunities for lyrical feeling his accustomed sensitivity to tonal beauty and fine proportion of phrase asserted itself.

Liszt wrote much music which he did not publish. This concerto might have been suppressed without injury to his rank as a composer. It would be well if there were greater resemblance even to the E flat concerto than the reminiscent theme. There are few measures of worthy musical thought and they are obscured amid pompous processions and frenetic flights that are the veriest bombast, passages in which the pianist is made to sweep glissandos up and down the keyboard with all the aplomb with which Orpheus may have swept his lyre at the gates of hell, but with less moving music, passages also which even outdo the Brahms of the last movement.

Mr Gebhard's technical skill, his dignity and thoughtfulness of manner and the distinguishing touches of superiority which he is able to impart to a musical performance did not go unappreciated, and he was recalled by cordial applause.

Next week the orchestra will play Smetana's overture to "The Bartered Bride," the Sibelius concerto for violin and orchestra, opus 47, with Maud Powell as soloist, and the third symphony, E major, of Mr Weingartner, a piece played for the first time in America Dec 28, 1911, by the Philharmonic Society at a concert in New York.

TRANSCRIPT, MARCH 1, 1912

THE PARAGON OF CHORUSES

THE MENDELSSOHN CHOIR AND ITS VIRTUES.

Its Rare Beauty and Command of Tone —Its Technical Perfections—Its Range of Emotional Expression—The Manifold Proofs of These Qualities—Conductor and Singers—A Choir, in Short, of Virtuosi —The Share of the Chicago Orchestra.

IN our musical generation, Boston has heard no such choral singing as that of the Mendelssohn Choir in Symphony Hall, last evening, and applauded no choral conductor of such ability as its leader, Dr. Vogt. For two hours and a half it held an audience that filled every corner of the great room, interested, intent, receptive and rewarding. Its programme traversed almost the whole range of choral music from a motet of Lotti for the early Italian vocal contrapuntists to light pieces by the contemporary Brockway and Von Storch. It touched the classics, ancient and modern, of choral music in the Sanctus of Bach's mass in B minor; in the "Judex Crederis" of Berlioz's "Te Deum," in the "Libera Me" of Verdi's Requiem. It entered opera with the choral and the acclamation of Sachs from the final scene in Wagner's "Die Meistersinger"; it skirted folk-song in Bantock's somewhat sophisticated arrangement of "Annie Laurie" and it dramatized the grave harmonies of Gounod in his setting of the psalm of the waters of Babylon. The chorus sang some of these pieces without accompaniment; and when an accompaniment was necessary, sixty-odd members of the Thomas Orchestra of Chicago played it. With Mr. Stock himself leading they also played Georg Schumann's overture, "Liebesfrühling," an orchestral version of Wagner's "Träume," the Venusberg music from "Tannhäuser," and a "Symphonic Waltz" by the conductor himself.

The Orchestra

Two months ago the orchestra and the conductor proved their remarkable and their exciting quality in a concert of their own that first revealed them to Boston. In the concert of last evening they bore inevitably a secondary part, but there was fresh occasion to feel and to admire the incisiveness, the warmth and the elasticity of the string tone, the rich songfulness of the woodwinds, the glowing voices of the horns, the firm and mellow brass, and the mingled euphony and animation of the whole band. Again, too, there was reason to admire the re-creating zest of Mr. Stock's conducting, the justice of his spirited pace, his skill in transition, his feeling for the sensuous, the songful, the expressive, and the euphonious qualities of tone, his sense of orchestral balance, and his alert and sympathetic response to the composer's design and mood. A larger body of strings would have served him and the Venusberg music better; and he could not quite attain the sensual bite and clatter of the Bacchanale, but he ordered the decline of the revel in long curves of gradually diminishing tone that were full of dying sensuous beauty and excitement. "Träume," which after all was a simple sketch for "Tristan," hardly bore, even with the glowing horns that were like the voice of a glorified Brangäne, the inflation of orchestral dress. But Mr. Stock's own waltz, with its long-breathed phrases, its variable intermezzi, its piquant harmonies and its warm instrumental coloring, was good to hear. Moreover, George Schumann's overture is quite too happy an orchestral jeu d'esprit for the Symphony Concerts longer to overlook. Sentimental charm, the highest of musical spirits, a lightsome gayety, all clothed in bright instrumental colors, all moving to clear rhythms and brilliant harmonies, shine in it. Long ago Chicago discovered the pleasure, the fun of it.

The Choir

There on the stage, banked solidly across it in a rising rectangle—the women in front and the men behind—sat the choir, 230 strong. It is the just musical pride and glory of the Toronto that first gathered and then fostered it, until it rose to its present unmatched place in the choruses of America and perhaps of Europe itself. It is easy to doubt whether Siegfried Ochs's noted choir in Berlin excels it. Those that have heard celebrated English choruses, which admittedly outrank those of the Continent, were quick to say last evening that the Mendelssohn Choir outstripped them. As to choral singing in its present estate in Boston and in New York, in opera house and concert-room both, the Torontans were like a revelation of what it might, could, and, above all, should be. The reasons for this superiority are not far to seek. The Canadians of Toronto have seemingly inherited the British aptitude for choral singing, the British quality of voice, especially in men, that undoubtedly suits it. Each year, moreover, the Mendelssohn Choir is automatically dissolved, reëxamined, reconstituted. Thus no spent or unfit voices linger in it. Again these Britons—or these Canadians—love their choral singing for its own sake. They are unremitting in attendance at rehearsals; diligent in practice; readily submissive to discipline; tireless and ambitious until they have gained the end that they and their conductor seek. Of such was the Mendelssohn Choir in its earliest days. Now, with its unique reputation established, with its unique prestige to maintain, it has become the more passionate—and with true British staying-power—in the pursuit of perfection. It owes its attainments and the standards and the spirit that have made them possible, most of all to its conductor, Dr. Vogt.

The Conductor

Dr. Vogt himself is a short, stoutish, smooth-faced, gray-haired man of early middle age. He comes unobtrusively to his place before his choir; he acknowledges applause for it and him modestly and unaffectedly. His conducting is as quiet as Theodore Thomas's was. He makes no strenuous or extravagant motions of body; he does not write the contours of the music upon the air; he is not endlessly signalling to chorus and orchestra. His beat is clean and clear; his few signals plain; his swelling or diminishing of tone unforced, his "leading" of a particular part in the choral web less command than persuasion. Plainly, it is in rehearsal that he brings his choir to understanding and fulfilment of his purposes until he can depend securely upon them, so that in the concert-room he has but to hint (as Mr. Weingartner likes to say) at what he would have them do and what they are fully prepared to accomplish. Plainly, too, Dr. Vogt is a man of communicating energy, of quick and expansive sensibility, of firm control, who disciplines himself as he disciplines his choir, who holds himself no less rigorously to his standards than he would have it keep to them. He is not careless or insensitive to the share of an orchestra in his choral music; he can coördinate it well with his choir; but he is plainly not so responsive to orchestral tone design and accomplishment generally he is to choral. In him are the mysteries and the undefinable powers of a conductor of the first rank—unmistakable in their results—but they are limited to choral music as they have been applied and cultivated in it.

The Wondrous Tone

As a choral conductor, Dr. Vogt has an extraordinarily sensitive ear for quality of tone. The individual singer would be fortunate could she attain to such loveliness of tone as came last evening, especially in higher passages, out of the soprano throats of the choir. The individual tenor would be as fortunate could he match the exquisite tone of these Torontan tenors. With both men and women, it was choral tone sublimated to a shimmering beauty as of translucent air. The basses were of a mellow and pulsing richness without a trace of roughness. The contralto tone was deep and luscious to the ear. Dr. Vogt is as sensitive to the blending and the balancing of this tone. He keeps it and the singers keep it with him in a perfect and caressing euphony. There are no rough edges, no loose jointures in it. It flows endlessly. The Motet of Lotti is vocal counterpoint, and the conductor and the singers interwove the strands of tone with a transparent clearness and a flawless elasticity. The intertwining vocal arabasques wrote themselves on the air.

Again, Dr. Vogt and the singers almost perfectly command varying intensities, varying styles, as it were, of tone. They lifted Bach's Sanctus in spirals that ascended to finer and more ethereal beauty. They gave the choral and the acclamation of "Die Meistersinger," their square-toed sturdiness, their rich magnificence and magniloquence of sound. The "Judex Crederis" was often a mighty proclamation in striding tone. Like Gounod's sober and ominous motet, it suddenly became cathedral-like. A little hymn of Grieg's to the Virgin Mother, the women suffused with a tone of exquisite and aerated beauty and gentleness. To it ensued the "Libera Me" of Verdi's Requiem, music now of sombre foreboding, now of piercing entreaty, again of pious and half-assured petition. It is music that has at each turn of the text, its appropriate and poignant beauty. It must be sung with a songfulness that is the more song because of the feeling that touches it. As the choristers were as one with their tones to beauty, so were they as one in emotional and impartial response to it. And, a little further on-ward, the choir was singing Brockway's happy setting of one of Shakspeare's lightly-fancied and frolicsome songs—the "Hey Nonino" of "As You Like It"—with a tune that distilled its gayly fantastic charm. Or the men's choir were trolling out a cavalier tune—of Bullard—in a fashion that made it eloquent and spirited music. Or the whole choir was achieving in firm and surging climax, the large pomp of Edgar's apostrophe to Britain.. Now whether the singers be one or two hundred, a beautiful tone, an expressive tone, a varied tone, is the sum and the substance, the beginning and the end of musical impairment. No choir, no choral conductor, has so mastered these secrets or gone so far in high and various attainment in them as Dr. Vogt and these Torontans.

The Song

It seems almost pedagogical, before these higher achievements of the Mendelssohn Choir, to rehearse the technical skill of the choristers and their conductor—their fidelity to the true pitch, their decisiveness of attack, their precision of utterance, their separate and collective command of vocal technique, their sense of pace and rhythm. It was as though each individual singer had been schooled in these essentials by a precisely similar method, until the whole choir had fused and assimilated them. These were the foundations from which arose the unfailing beauty, the unflagging expressiveness, the perfect fitness of the tone with which the choir sang, whatever the musical style, whatever the emotional contents of the particular piece. From this foundation arose the perfect clarity and suppleness of the interwoven choral voices, no matter whether Lotti's or Bach's or Wagner's was the contrapuntal web. With such resources, the choir could attain to the felicity of rhythmic variation and adroit transition that distinguished some of their singing, to its superlative beauty of rounded phrase, to its just and sometimes exquisite variation of the quality and weight and volume of its tone, to the light or deep and always beautiful flow of its sustained song. Its fullest tones were steadily sonorous but never merely loud, it could sing in half-voice as not too many individual singers can; its softest tones were of gossamer delicacy and suavity. It could be as fleet as light itself. In fine, it was as though the 230 were but one mind in him—or may be her—were the spirit and the purpose of the conductor. Even the unsexed tone of Lotti and of Bach was within these powers. Here was a chorus lyrical, songful in the fullest and the finest sense of both words.

The Expression

Like unanimity and a unique sensitiveness equally distinguished the singing of the choir on its expressive, its poetizing, its dramatizing side. We count it no small achievement of a string quartet when the four players have fused themselves into a common understanding of their music and a common emotional and impassioned response to it. Here two hundred and more have been so trained—trained until with a common accord they feel, denote and differentiate the style of their several pieces, the mood and the spirit that inform and underlie them, the atmosphere that surrounds them. Lotti's motet went in its vocal purity, but also in its mood of aspiring song. The large affirmation of Berlioz's fragment strode in the choir's tones and also the large entreaty of it. The might and the majesty of faith marched in the singing of Bach's Sanctus, like the sound of many and great voices. The choruses from "Die Meistersinger" had their voice of operatic pomp and their voice of sturdy song by all the folk. The tones of the singers haloed Grieg's hymn. And then in the lighter pieces there were pretty sentimental simplicity, bright fancy, silvery tone-picturing, frolicsome gayety—and all equally perfect. A single singer might not be more sensitive to each mood, to each atmosphere and to the due impartment of both. And even there the choir did not stop. At a hint from the conductor, it individualized a phrase, colored it, varied a rhythm, shaded a climax as though it were a single voice. Most choruses stop short with large effects. They sing in mass and not in detail. The Mendelssohn Choir goes on to the smallest perfections, to the minutest of details. It actually knows and achieves subtleties. The two hundred are as one and that one is their conductor. There are such orchestras of virtuosi. Here is the chorus of them.

H. T. P.

POST,

FEBRUARY 25, 1912

MISS ELENA GERHARDT,
Who is to be a soloist at the Pension Fund Concert.

SYMPHONY CONCERT

Gerhardt to Appear in Pension Fund Programme Next Sunday Evening

The second of the season's concerts in aid of the pension fund of the Symphony Orchestra will take place in Symphony Hall next Sunday night, March 3. At the first concert, early in the season, the orchestra had the assistance of Madame Schumann-Heink, and the concert was most successful from every point of view. For this concert a singer as distinguished in her line as Madame Schumann-Heink is in hers, Elena Gerhardt, has generously offered her services, which offer has been gladly accepted by the committee in charge.

Few singers have come to Boston, and in such a short time won so large a public as Miss Gerhardt. Heralded as one of the greatest lieder singers in the world it turned out that the reports which preceded her coming had not been exaggerated, for Miss Gerhardt in her recitals and at her appearance with the Symphony Orchestra exhibited traits and qualities of singing rarely found in the younger generations of artists.

It is still impossible to make final announcement regarding the programme, for Mr. Fiedler has been away with the orchestra during the past week on the fourth Southern trip. This announcement, however, will be made very shortly.

For the general public—that part of it which is not in regular attendance at the Symphony concerts—this concert will gain added interest because it will be the last time a special concert will be given by the orchestra under the leadership of Max Fiedler.

HERALD,

FEBRUARY 25, 1912.

SYMPHONY BENEFIT

Program of Concert of March 3 Announced by Mr. Fiedler.

Mr. Fiedler yesterday afternoon sent over the completed program of the concert to be given in Symphony Hall, the evening of March 3, in aid of the Symphony Orchestra. The soloist, already announced, will be Miss Elena Gerhardt. The orchestral numbers will all be by Tschaikowsky. The first part of the program will consist of the Pathetic Symphony. After the intermission Miss Gerhardt will sing three Wagner's songs, "Stehe Still," "Traeume," "Schmerzen," with orchestra. The "Nutcracker Suite" will follow; then Miss Gerhardt will sing five of Schumann's songs with piano accompaniment, "Zwinzicalishches Lied," "Mondnacht," "Der Soldatenbraut," "Ich Grolle Nicht," "Fruehlingsnacht." The final number will be the "1812" overture with

From EVENING SUN

Baltimore, Md.

Address

Date

FIEDLER'S PERSONALITY IN GREAT PROGRAM

Est: All-Tschaikowski Evening Brings Satisfaction To Lovers Of The Slav Composer.

The Boston Symphony Orchestra, with Max Fiedler conducting, presented an all-Tschaikowski program at the Lyric last night. This was the fourth concert of the series and marked the last but one of the appearances of the present director. Mr. Fiedler's geniality on former occasions has won for him many adherents, and last evening he again had reason to feel that he has warm admirers among our local public. There was a floral token of appreciation handed him after the performance of the principal work of the evening.

Tschaikowski may be classed among the inspired composers, for if we summarize his composition efforts we find little of the pedantic and trite, but instead become aware of the tremendous power of expression, the human feeling and the sweeping realism which was possessed by this pen. The "Elegia" from the serenade for stringed orchestra is an example of the wonderful poetic faculty of this Slavic writer, and here, with the simplest means at hand, there is attained effect after effect, which prove that with inspiration as a basis for a tone structure there need be no resorting to the coloring instruments, such as the wood-wind and the brasses, for the expressing of ideas. In this instance Tschaikowski displays a command of instrumentation and secures all that is desired in coloring this elegical thought by using string tone alone.

The B minor symphony, No. 6, Opus 74, which is called "Pathetic," is a work of noble contour throughout. Mr. Fiedler read this score in an individual manner. The first movement gave the director the opportunities in which he glories, and in consequence it was no surprise to hear more than the alloted sentiment instilled in certain melodic episodes. Again the temperamental tendencies of Mr. Fiedler, which have often been commented upon in the performances of other works by various composers, made the second and third parts of this symphony take on more vigor than ordinarily. All in all, this interpretation was satisfying, but there may be those who prefer less sentimentalizing and expect rather to have the emotional contrasts and the depth of this symphony exploited with more telling conviction. The orchestral balance was not well adjusted throughout, nor was there always precision of attack. Certain entrances of the solo instruments, too, showed plainly that the "Sousaesque actions" of this baton do not carry full meaning to the musicians, although they may look pretty to the audience.

Mr. Fiedler doubtless is entranced with what he is hearing and lets his stick forget its mission—that is, to anticipate the beat and assert the measure—therefore this assuming of rhythmical poses may be entirely an unconscious matter with him. It unfortunately results in a less well-ordered ensemble than has heretofore been the rule with this organization. The delightful "Nutcracker Suite," with its characteristic dances, its quaint tone painting, its graceful melodies, all in happy vein, put the listeners in a chortling frame of mind. After each movement one could hear "ahs!" of contentment. The celesta, with its soft, gentle clang, appealed, and the player of this unusual orchestral instrument came in for a share of applause. These movements were charmingly played with enthusiasm that betokened personal enjoyment.

The overture "1812" formed a rousing close to this program, and its bluster and blare, which is meant to describe French and Russian strife, made its noisy effect upon the hearers.

F. C. B.

From EVENING POST,

Address New York City.

Date

The last pair of concerts by the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening and Saturday afternoon, March 21 and 23, respectively. This will be Conductor Max Fiedler's final appearances as the head of the Boston Orchestra. On Thursday evening the soloist will be Madame Louise Homer of the Metropolitan Opera Company. For Saturday afternoon Mr. Fiedler will arrange a special programme to mark his farewell.

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TIGHT BINDING

EVENING GLOBE
New York
ess ..... FEB 28 1912

Choral Singing of Rare Merit From Toronto

The Mendelssohn Choir of Toronto and the Theodore Thomas Orchestra of Chicago in Notable Concert—Other Music Yesterday.

TO-DAY.

Carnegie Hall—8.15 P. M., concert by the Mendelssohn Choir and the Theodore Thomas Orchestra.

Carnegie Lyceum—8.15 P. M., song recital by Ludwig Hess, tenor.

Metropolitan Opera House—8.15 P. M., "Tosca."

Waldorf-Astoria—3 P. M., concert for the benefit of the Diet Kitchen.

TO-MORROW.

Carnegie Hall—8.15 P. M., concert of the Philharmonic Society.

Metropolitan Opera House—8.15 P. M., "Le Donne Curiose."

The Mendelssohn Choir of Toronto came down from the north a few years ago and showed us what choral singing can be. Now it is with us again, and last night, in conjunction with the Theodore Thomas Orchestra of Chicago, gave the first of two concerts in Carnegie Hall. To praise the Mendelssohn Choir is about as easy or about as difficult, whichever way you happen to look at the matter, as to praise the Boston Symphony Orchestra. It does things as a matter of course that few other choirs do at all. Its technique—you can't go all through the wearisome list of attack, precision, unanimity, and the rest of it—is not only brilliant and secure, but as if second nature, and the choir is no less remarkable for the foundation qualities of the freshness and vigor of its voices and the balance of the several parts.

With an instrument of such native quality and such splendid training to play upon, it is no wonder that Dr. A. S. Vogt, the forceful conductor of the choir, can achieve remarkable results of interpretation, and Dr. Vogt is not only a masterful conductor but a masterly one. He can command his chorus like a field marshal, but he commands them in the interest of the musical message he wishes to impart. The result of the performances under his direction is the high musical pleasure one seldom experiences save from the best orchestras under the guidance of great conductors.

The programme of this concert was no doubt planned primarily to show the chorus to advantage. It was heard in two motets—a "Crucifixus" by Lotti and Gounod's setting of Psalm cxxxvii.—the "Judex crederis" from Berlioz's "Te Deum," "Lo! Now an Angel Calleth," from Wolf-Ferrari's "La Vita Nuova"; the "Sanctus," from Bach's B minor Mass; a group of modern a cappella songs (including Granville Bantock's arrangement of "Annie Laurie"), and some pieces by Elgar.

The Theodore Thomas Orchestra, besides playing accompaniments under the direction of Dr. Vogt, contributed to the programme under the direction of its conductor, Mr. Stock, Georg Schumann's "Liebesfrühling" overture, Theodore Thomas's concert arrangement of Wagner's "Träume," the Bacchanale from "Tannhäuser," and Mr. Stock's "Symphonic Waltz." An orchestra trailing its length along the front of a stage with a large chorus as background is not heard to advantage, and yet the fine qualities this particular orchestra revealed at its concert here earlier in the season were often noticeable yesterday. In particular the performance of the "Tannhäuser" Bacchanale, which Mr. Stock took at a quicker tempo than is customary, was of remarkable effectiveness. The audience was large and enthusiastic

TRANSCRIPT,
FEBRUARY 19, 1912

Rarely does the Symphony Orchestra, at ome or abroad, devote a whole concert to e music of one composer, and hitherto e "Wagner Concerts" for the Pension und have been the nearest approach to ch a thoroughly "unified" programme. n its present trip, however, and probably r the first time in its existence, it will ve an "all-Tschaikowsky" concert—in altimore on Wednesday. The chosen eces are the Pathetic Symphony, the utcracker Suite, the overture "1812" and Elegy for strings from the Serenade.

The second of the two annual concerts the Symphony Orchestra for its Pension und has been appointed for Sunday, ening, March 3 at Symphony Hall. The rogramme and the assisting soloists will speedily announced.

HERALD, FEBRUARY 28, 1912.

ELENA GERHARDT

Soloist at Symphony Orchestra Pension Fund Concert Next Sunday Evening.

GERHARDT TO SING AT PENSION FUND CONCERT

Will Appear with Symphony Orchestra Next Sunday Evening.

Elena Gerhardt's last appearance of the season will be at the Pension Fund concert of the Symphony orchestra in Symphony Hall next Sunday evening when she will give her services. Miss Gerhardt will sing three Wagner songs with orchestra and five Schumann songs with piano. The orchestral numbers will be devoted entirely to Tschaikowsky; the "Pathetic" symphony, the "Nut Cracker" suite and the "1812" overture. This will be Mr. Fiedler's last appearance at a concert outside of the regular Symphony concerts.

POST,
FEBRUARY 25, 1912

Pension Fund Concert

The second of the season's concerts in aid of the Pension Fund of the Symphony Orchestra will take place in Symphony Hall next Sunday night, March 3. Elena Gerhardt has generously offered her services.

For the general public—that part of it which is not in regular attendance at the Symphony concerts—this concert will gain added interest because it will be the last time that a special concert will be given by the orchestra under the leadership of Max Fiedler. He has many friends and admirers in Boston who are not regular attendants at the Symphony concerts, and they will undoubtedly take advantage of this opportunity to testify to their friendship for him as well as their friendship for the orchestra.

Mendelssohn Choir

The principal musical event of the coming week, and in its way the most interesting concert that Boston has had in a number of years, will be that given in Symphony Hall next Thursday evening by the famous Mendelssohn Choir of Toronto and the Theodore Thomas Orchestra of Chicago. The Mendelssohn Choir is in the enviable position of being the possessor of a very large surplus from the concerts which it has given in Toronto and surrounding cities in the last few years. Although the choir has never visited this city its fame has preceded it, and everybody interested directly or indirectly in choral music seems anxious to hear what is generally conceded to be the most wonderful chorus on this continent if not in the world.

Moreover, the excellent impression made in—December by the Theodore Thomas Orchestra of Chicago is bearing fruit in the decided desire of the musical public to hear it again. The programme is one of a wide range of music extending from Lotti and Bach to such modern composers as Wagner and Bantock. The choir and orchestra will have the assistance of Miss Florence Hinkle, soprano.

Symphony Concert

Madame Olga Samaroff was to have been the soloist at the 17th rehearsal and concert of the Symphony Orchestra. Unfortunately Madame Samaroff was taken ill in Milwaukee a fortnight ago and has been compelled to cancel all her engagements for the remainder of the season. In her place Mr. C. A. Ellis, manager of the orchestra, has engaged as soloist Mr. Heinrich Gebhard of this city, who is one of the most admired of Boston pianists.

Mr. Fiedler has placed no novelties on this programme. It is as follows:

Overture, "Egmont".....Beethoven
Symphony in D-Major, No. 2.....Brahms
Concerto in A-Major for piano and orchestra .....Liszt
Overture, "Benvenuto Cellini,".....Berlioz

TRANSCRIPT,
FEBRUARY 26, 1912

The Pension-Fund Programme

THE "Tschaikowsky concert" that the Symphony Orchestra undertook in Baltimore last week went well. Tschaikowsky's music, next to Wagner's, probably interests the variegated public of the Pension Fund concerts beyond that of any other composer. Accordingly, it is a "Tschaikowsky programme" that Mr. Fiedler and the Symphony Orchestra will play next Sunday evening. The three pieces that the average concert-goer associates most readily with the composer make it: The Pathetic Symphony, the suite of dances from the "Nut-Cracker" ballet and the overture, "1812." Between them, Miss Gerhardt will sing her songs out of Wagner and Schumann.

Mr. Paur Succeeds Dr. Muck

A week ago Emil Paur was "under official consideration" as the successor of Dr. Muck in the conductorship of the Royal Opera in Berlin. Now he is "officially designated" for the post and congratulatory telegrams are falling on his doorstep. The coincidence is singular and the resuscitation of Mr. Paur more singular still. Dr. Muck, who long conducted at the Royal Opera, comes again to the Boston Symphony Orchestra. Mr. Paur, who conducted with that orchestra for five years, between 1893 and 1898, succeeds Dr. Muck in that opera house. From Boston Mr. Paur, as orchestral conductor, passed to New York and the Philharmonic Society and to Pittsburgh and its orchestra. He did not add to his reputation in either post, and with the Pittsburgh orchestra he distinctly lost in prestige until the orchestra became extinct. Of late he has been living in Berlin in relative retirement, jobless except for occasional appearances as a chance conductor or pianist. Now he suddenly emerges as the conducter-designate of an important opera house. He has had his operatic experience early and late, in German opera houses, at the Metropolitan and at Covent Garden.

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In the audience at the fourth Symphony concert in Infantry Hall Tuesday were: Mrs. Robert Ives Gammell, Mrs. Harry Parsons Cross, Miss Louise C. Hoppin, Col. H. Martin Brown, Mrs. Harvey A. Baker, Mr. and Mrs. E. Bruce Merriman, Mrs. Samuel Slater Durfee, Miss Durfee, Rev. and Mrs. Frank W. Crowder, Mr. F. L. Hinckley, Mrs. William Harkness Arnold, Mr. Joseph Bridgham, the Misses Bridgham, Mrs. Albert A. Baker, Mr. and Mrs. Frank Hall Brown, Mr. and Mrs. S. Eugene Jackson, Mrs. William McDonald, Jr., Mrs. Lowell Emerson, Miss Anne Henshaw, Mr. and Mrs. A. M. Allen, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Edward S. Clarke, Mrs Walter J. Comstock, Miss Comstock, Mr. and Mrs. William C. Dart, Mrs. F. Ellis Jackson, Miss Georgia Frances Fiske, Mrs. William Von Gottschalk, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. George H. Holmes, Miss Harriot E. Barrows, Miss Frances Alexander, Mrs. F. W. Allen, Mrs. Richmond Allen, Dr. and Mrs. Edward B. Harvey, Miss Evangeline Larry, Miss Harriett J. Miller, Mrs. J. J. Finnigan, Mrs. James A. Nealey, Mrs. Julian Herreshoff, Miss Helen [illegible]

From TIMES
Address New York
Date FEB 23 1912

THE BOSTON ORCHESTRA.

A New Rhapsody by Enesco Played—Miss Farrar Soloist.

Mr. Fiedler and the Boston Symphony Orchestra played last evening a programme made up, with one exception, of familiar things, in a manner that they have made happily familiar to their New York public. The exception was a Roumanian Rhapsody by Georges Enesco, the young Roumanian composer, whose symphony and orchestral suite have made him known here as a composer of originality with something individual to express. His Rhapsody is of much less consequence as a musical composition than the symphony, or even the suite. It is unpretentious, being little more than a succession of lively and characteristic folk tunes of Roumania, with little or no attempt at development. These are good tunes, and Enesco has presented them in brilliant and taking instrumental guise, and in accomplishing this he has apparently done all that he attempted to do.

The overture to Mozart's "Marriage of Figaro," played with immense vivacity and crispness, and at a very rapid tempo, began the concert. The symphony was Beethoven's fourth, and of this the performance was highly finished and very effective; more than effective, because it gave much the inner spirit of the work. Richard Strauss's tone poem "Tod und Verklärung" was also played. Mr. Fiedler gave a highly elaborated performance of it that laid bare the structure of the work and the phases of emotion the composer sought to express in it.

Miss Geraldine Farrar was the soloist. She sang Elisabeth's prayer from the last act of "Tannhäuser" in a fashion that won her much applause from the audience; and then songs with piano accompaniment by Schumann, Sinding, and

From EVENING MAIL
Address New York
Date

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This will be the last but one appearance of Max Fiedler with the Boston Symphony orchestra, as next season will mark the return of Dr. Muck, who will come at the munificent salary of $28,000 for the season. The place left vacant by Dr. Muck's return to America will be filled by Emil Paur, formerly conductor of the Boston, the Philharmonic and the Pittsburg orchestras of this country.

From POST
Address Washington, D. C.
Date FEB 21 1912

BOSTON SYMPHONY PLEASES.

Concertmeister Witek Is Soloist at the Fourth Concert of the Season.

That the Boston Symphony Orchestra has acquired so strong a hold upon the music-loving and social sets of Washington as to obviate the necessity of engaging international celebrities as solo artists was shown at the National Theater yesterday afternoon, where many patrons who were unable to secure seats stood through a long but admirably presented program, which included Schumann's second symphony, Mozart's overture to "The Marriage of Figaro," Richard Strauss' captivating "Till Eulenspiegel's Merry Pranks," and Enesco's "Roumanian Rhapsody."

The soloist for the concert was Anton Witek, the concertmeister of the orchestra, who, while a sincere and gifted artist, has not the reputation for virtuosity enjoyed by the other musicians who have appeared with the Boston Symphony earlier in the season. His reading of Wienawski's concerto in D minor, with orchestral accompaniment, was most gratifying, and served to impress upon the public the splendid talents of the organization's first violin. His tone was full and rich in color.

The third movement of the symphony was greeted with great enthusiasm. It is in the adagio of this symphony that all admirers of Schumann (and who is not?) take a peculiar pleasure in recognizing the historic "melancholy bassoon" which seems to reflect so intimately a period in the composer's own life.

It was just two years ago that the Boston Symphony played Strauss' controversial work, "Till Eulenspiegel's Merry Pranks," here, and its repetition yesterday afternoon was the most interesting feature of the program. The speculation among critics and contemporaries as to just what the composer has depicted in his music does not mar in any degree the pleasure which the auditor derives from the brilliant quips and cranks and melodic wiles of this rare rogue of harmony. It is music which makes one laugh and thrill at the same time. Herr Max Fiedler's reading of the score yesterday afternoon was particularly felicitous.

The Mozart overture and the Enesco rhapsody opened and closed the program.

[149]

TIGHT BINDING

EVENING GLOBE

New York

ess ..... FEB 28 1912

Choral Singing of Rare Merit From Toronto

The Mendelssohn Choir of Toronto and the Theodore Thomas Orchestra of Chicago in Notable Concert—Other Music Yesterday.

TO-DAY.

Carnegie Hall—8.15 P. M., concert by the Mendelssohn Choir and the Theodore Thomas Orchestra.

Carnegie Lyceum—8.15 P. M., song recital by Ludwig Hess, tenor.

Metropolitan Opera House—8.15 P. M., "Tosca."

Waldorf-Astoria—3 P. M., concert for the benefit of the Diet Kitchen.

TO-MORROW.

Carnegie Hall—8.15 P. M., concert of the Philharmonic Society.

Metropolitan Opera House—8.15 P. M., "Le Donne Curiose."

The Mendelssohn Choir of Toronto came down from the north a few years ago and showed us what choral singing can be. Now it is with us again, and last night, in conjunction with the Theodore Thomas Orchestra of Chicago, gave the first of two concerts in Carnegie Hall. To praise the Mendelssohn Choir is about as easy or about as difficult, whichever way you happen to look at the matter, as to praise the Boston Symphony Orchestra. It does things as a matter of course that few other choirs do at all. Its technique—you can go all through the wearisome list of attack, precision, unanimity, and the rest of it—is not only brilliant and secure, but as if second nature, and the choir is no less remarkable for the foundation qualities of the freshness and vigor of its voices and the balance of the several parts.

With an instrument of such native quality and such splendid training to play upon, it is no wonder that Dr. A. S. Vogt, the forceful conductor of the choir, can achieve remarkable results of interpretation, and Dr. Vogt is not only a masterful conductor but a masterly one. He can command his chorus like a field marshal, but he commands them in the interest of the musical message he wishes to impart. The result of the performances under his direction is the high musical pleasure one seldom experiences save from the best orchestras under the guidance of great conductors.

The programme of this concert was no doubt planned primarily to show the chorus to advantage. It was heard in two motets—a "Crucifixus" by Lotti and Gounod's setting of Psalm cxxxvii.—the "Judex crederis" from Berlioz's "Te Deum," "Lo! Now an Angel Calleth," from Wolf-Ferrari's "La Vita Nuova"; the "Sanctus," from Bach's B minor Mass; a group of modern a cappella songs (including Granville Bantock's arrangement of "Annie Laurie"), and some pieces by Elgar.

The Theodore Thomas Orchestra, besides playing accompaniments under the direction of Dr. Vogt, contributed to the programme under the direction of its conductor, Mr. Stock, Georg Schumann's "Liebesfrühling" overture, Theodore Thomas's concert arrangement of Wagner's "Träume," the Bacchanale from "Tannhäuser," and Mr. Stock's "Symphonic Waltz." An orchestra trailing its length along the front of a stage with a large chorus as background is not heard to advantage, and yet the fine qualities this particular orchestra revealed at its concert here earlier in the season were often noticeable yesterday. In particular the performance of the "Tannhäuser" Bacchanale, which Mr. Stock took at a quicker tempo than is customary, was of remarkable effectiveness. The audience was large and enthusiastic.

TRANSCRIPT,

FEBRUARY 19, 1912

Rarely does the Symphony Orchestra, at me or abroad, devote a whole concert to e music of one composer, and hitherto e "Wagner Concerts" for the Pension und have been the nearest approach to ch a thoroughly "unified" programme. n its present trip, however, and probably r the first time in its existence, it will ve an "all-Tschaikowsky" concert—in ltimore on Wednesday. The chosen ces are the Pathetic Symphony, the tcracker Suite, the overture "1812" and Elegy for strings from the Serenade.

The second of the two annual concerts the Symphony Orchestra for its Pension nd has been appointed for Sunday, ening, March 3 at Symphony Hall. The ogramme and the assisting soloists will speedily announced.

HERALD, FEBRUARY 28, 1912.

ELENA GERHARDT

Soloist at Symphony Orchestra Pension Fund Concert Next Sunday Evening.

GERHARDT TO SING AT PENSION FUND CONCERT

Will Appear with Symphony Orchestra Next Sunday Evening.

Elena Gerhardt's last appearance of the season will be at the Pension Fund concert of the Symphony orchestra in Symphony Hall next Sunday evening when she will give her services. Miss Gerhardt will sing three Wagner songs with orchestra and five Schumann songs with piano. The orchestral numbers will be devoted entirely to Tschaikowsky; the "Pathetic" symphony, the "Nut Cracker" suite and the "1812" overture. This will be Mr. Fiedler's last appearance at a concert outside of the regular Symphony concerts.

POST, FEBRUARY 25, 1912

Pension Fund Concert

The second of the season's concerts in aid of the Pension Fund of the Symphony Orchestra will take place in Symphony Hall next Sunday night, March 3. Elena Gerhardt has generously offered her services.

For the general public—that part of it which is not in regular attendance at the Symphony concerts—this concert will gain added interest because it will be the last time that a special concert will be given by the orchestra under the leadership of Max Fiedler. He has many friends and admirers in Boston who are not regular attendants at the Symphony concerts, and they will undoubtedly take advantage of this opportunity to testify to their friendship for him as well as their friendship for the orchestra.

Mendelssohn Choir

The principal musical event of the coming week, and in its way the most interesting concert that Boston has had in a number of years, will be that given in Symphony Hall next Thursday evening by the famous Mendelssohn Choir of Toronto and the Theodore Thomas Orchestra of Chicago. The Mendelssohn Choir is in the enviable position of being the possessor of a very large surplus from the concerts which it has given in Toronto and surrounding cities in the last few years. Although the choir has never visited this city its fame has preceded it, and everybody interested directly or indirectly in choral music seems anxious to hear what is generally conceded to be the most wonderful chorus on this continent if not in the world.

Moreover, the excellent impression made in December by the Theodore Thomas Orchestra of Chicago is bearing fruit in the decided desire of the musical public to hear it again. The programme is one of a wide range of music extending from Lotti and Bach to such modern composers as Wagner and Bantock. The choir and orchestra will have the assistance of Miss Florence Hinkle, soprano.

Symphony Concert

Madame Olga Samaroff was to have been the soloist at the 17th rehearsal and concert of the Symphony Orchestra. Unfortunately Madame Samaroff was taken ill in Milwaukee a fortnight ago and has been compelled to cancel all her engagements for the remainder of the season. In her place Mr. C. A. Ellis, manager of the orchestra, has engaged as soloist Mr. Heinrich Gebhard of this city, who is one of the most admired of Boston pianists.

Mr. Fiedler has placed no novelties on this programme. It is as follows:

Overture, "Egmont".....Beethoven
Symphony in D-Major, No. 2.....Brahms
Concerto in A-Major for piano and orchestra .....Liszt
Overture, "Benvenuto Cellini,".....Berlioz

TRANSCRIPT, FEBRUARY 26, 1912

The Pension-Fund Programme

THE "Tschaikowsky concert" that the Symphony Orchestra undertook in Baltimore last week went well. Tschaikowsky's music, next to Wagner's, probably interests the variegated public of the Pension Fund concerts beyond that of any other composer. Accordingly, it is a "Tschaikowsky programme" that Mr. Fiedler and the Symphony Orchestra will play next Sunday evening. The three pieces that the average concert-goer associates most readily with the composer make it: The Pathetic Symphony, the suite of dances from the "Nut-Cracker" ballet and the overture, "1812." Between them, Miss Gerhardt will sing her songs out of Wagner and Schumann.

Mr. Paur Succeeds Dr. Muck

A week ago Emil Paur was "under official consideration" as the successor of Dr. Muck in the conductorship of the Royal Opera in Berlin. Now he is "officially designated" for the post and congratulatory telegrams are falling on his doorstep. The coincidence is singular and the resuscitation of Mr. Paur more singular still. Dr. Muck, who long conducted at the Royal Opera, comes again to the Boston Symphony Orchestra. Mr. Paur, who conducted with that orchestra for five years, between 1893 and 1898, succeeds Dr. Muck in that opera house. From Boston Mr. Paur, as orchestral conductor, passed to New York and the Philharmonic Society and to Pittsburgh and its orchestra. He did not add to his reputation in either post, and with the Pittsburgh orchestra he distinctly lost in prestige until the orchestra became extinct. Of late he has been living in Berlin in relative retirement, jobless except for occasional appearances as a chance conductor or pianist. Now he suddenly emerges as the conductor-designate of an important opera house. He has had his operatic experience early and late, in German opera houses, at the Metropolitan and at Covent Garden.

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TRIBUNE

From .....

Address ..... PROVIDENCE, R. I.

Date ..... FEB 18 1912

Symphony Concert.

In the audience at the fourth Symphony concert in Infantry Hall Tuesday were: Mrs. Robert Ives Gammell, Mrs. Harry Parsons Cross, Miss Louise C. Hoppin, Col. H. Martin Brown, Mrs. Harvey A. Baker, Mr. and Mrs. E. Bruce Merriman, Mrs. Samuel Slater Durfee, Miss Durfee, Rev. and Mrs. Frank W. Crowder, Mr. F. L. Hinckley, Mrs. William Harkness Arnold, Mr. Joseph Bridgham, the Misses Bridgham, Mrs. Albert A. Baker, Mr. and Mrs. Frank Hall Brown, Mr. and Mrs. S. Eugene Jackson, Mrs. William McDonald, Jr., Mrs. Lowell Emerson, Miss Anne Henshaw, Mr. and Mrs. A. M. Allen, Mr. and Mrs. Arthur L. Kelley, Mr. and Mrs. Edward S. Clarke, Mrs Walter J. Comstock, Miss Comstock, Mr. and Mrs. William C. Dart, Mrs. F. Ellis Jackson, Miss Georgia Frances Fiske, Mrs. William Von Gottschalk, Mr. and Mrs. Herbert E. Maine, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. George H. Holmes, Miss Harriot E. Barrows, Miss Frances Alexander, Mrs. F. W. Allen, Mrs. Richmond Allen, Dr. and Mrs. Edward B. Harvey, Miss Evangeline Larry, Miss Harriett J. Miller, Mrs. J. J. Finnigan, Mrs. James A. Nealey, Mrs. Julian Herreshoff, Miss Helen [illegible]

Esta

From TIMES

Address New York

Date FEB 2 3 1912

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[149]

PRESS.

From

New York

Address

Date

Estab

FARRAR INTRODUCES PRAYER SONG WITH WAVE OF BIG FAN

Soprano Dispels Sacred Atmosphere of Symphony Concert with Startling Sartorial Display.

If Gaby Deslys, in one of her most fantastic costumes, had slid into view at the concert given last night in Carnegie Hall by that dignified musical association known as the Boston Symphony Orchestra the effect hardly would have been more startling than the strange picture Geraldine Farrar presented when she stepped on the concert stage to assume her duties as soloist of the evening.

It is not in the province of this writer to describe the peculiarly eccentric creation which the American prima donna had put on for the occasion, to give the correct sartorial terms for her magenta turban, with its aggressive and perky plume of light blue; to unravel in technical parlance the mysteries of the complicated train which wiggled along the floor behind her like a lizard's tail.

No wonder, though, that many of the Boston Symphony Orchestra's subscribers gasped; that others smiled. No wonder, too, that folk looked at one another in amazement when the strange apparition from the world theatrical thus projected into the serious artistic atmosphere of a symphony concert, unfolded an expansive fan of ostrich feathers and prefaced Elisabeth's Prayer from "Tannhaeuser" by waving it gently to and fro. What an extraordinary introduction to a religious plaint which Miss Farrar ended with eyes closed as if in the ecstasy of spiritual exhaltation!

There was much applause, of course, though the soprano ended almost every phrase with the stressful exhalation of breath favored among Gallic prima donnas, though she failed to give even a suggestion of artistic sincerity. But the manifestations of approval were divided, and several of her recalls were due to a small band of admirers, not to the unanimous demands of the audience.

Perhaps Miss Farrar felt that she had not sounded the temperament of the crowd at her first appearance, for she adopted other tactics when she returned to sing with piano accompaniments, provided by Arthur Rosenstein, Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum." But the artificial reserve she assumed proved to be quite as theatrical in its effect as the calculated mannerisms displayed earlier. She was most successful in the last number, a song that does not require more than superficial treatment.

As for the orchestra under Max Fiedler, it made a brave struggle to hold its own against the pulchritudinous persuasions of the prima donna. Mozart's overture to "The Marriage of Figaro," Beethoven's Fourth Symphony and Strauss's tone-poem, "Death and Transfiguration," were capitally played, though greater dynamic balance and clarity of exposition would have improved the effect of the last-named work, and tumultuous applause greeted the musicians when they stood up at Fiedler's command to share honors with their conductor.

The programme closed long after the time at which evening concerts end with a Roumanian Rhapsody in A major, No. 1, Opus 11, by Enesco—charming music, daintily, cleverly and spicily orchestrated, but light in taxture and designed to give passing entertainment rather than lasting pleasure. M. S.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date FEB 20 1912

BOSTON SYMPHONY CONCERT

Anton Witek, Concertmeister, Plays the Difficult Brahms Concerto in D Major

The fourth and next to the last of the season's concerts in Philadelphia by the Boston Symphony Orchestra was given in the Academy of Music last night, with Max Fiedler conducting and Anton Witek, the concertmeister, as soloist. The audience was large and in view of the counter attraction at the Metropolitan emphasized the hold which the New England organization has gained in this city.

The program was severely classical, almost to the point of austerity, comprising Mozart's overture to "The Marriage of Figaro," Beethoven's Fourth Symphony, Brahm's Concerto in D Major, and Wagner's prelude to "Lohengrin" and the overture to "The Flying Dutchman." Thus all the masters represented were of the German school and there were no novelties, unless the Brahms Concerto could be so considered because of the infrequency of its rendition. Nor is the Fourth Symphony often heard, its appeal being less of a popular nature than the remaining eight by Beethoven. Mr. Fiedler last evening interpreted it with a warmth and richness in coloring, however, which brought out its finest qualities in strong relief, especially in the adagio movement and finale.

In offering the Brahms work, Mr. Witek did something few virtuoso violinists in the country care to undertake. Even Joachim, to whom the concerto was dedicated, found difficulty in its intricate passages, double stopping, florid running and almost ceaseless arpeggios. Mr. Witek proved his mastery, however, and played the famous solo cadenza which was written into the work by Joachim himself with fluency and expression. Five times the audience recalled him to acknowledge its applause in appreciation of his effort.

There was a noticeable warmth to the greeting extended throughout the evening to Mr. Fiedler, due to his approaching retirement as conductor, when Karl Muck will resume his former leadership after the interruption due to his residence abroad.

From

Address HARTFORD, CONN.

Date FEB 27 1912

OVATION FOR MAX FIEDLER

NOTABLE TRIBUTE AT CLOSE OF HIS LAST CONCERT HERE.

Brilliant Program and Splendidly Effective Playing.

WHAT THE BOSTON SYMPHONY HAS GIVEN HERE.

Max Fiedler, conductor of the Boston Symphony Orchestra, must have felt assured of Hartford's appreciation of his splendid work in the reception that was accorded him at the Parsons Theater last evening. He was applauded when he made his first appearance, a huge floral wreath was given to him at the close of the first number on the program and there was a tremendous tribute of applause for him when the concert was over. It was his last concert, for the present anyway, in Hartford and the many friends and admirers he has made in the four years in which he has been conducting the Symphony concerts here, could hardly do enough to show their regard.

The program was brilliant in make-up and the playing was splendidly effective. Of course the weather affected the strings somewhat, but every measure of every number seemed to be played with particular enthusiasm and the splendid vehemence and power of the conductor was displayed at its best advantage. For the first time at any Boston Symphony concert here (if memory serves) there was no symphony played, but Rimsky-Korsakoff's Symphonic Suite, "Scheherazade," was given at the top of the program—a splendidly melodic series of tone-pictures, gorgeous in Eastern color, fascinating in strange rhythms, powerful in climaxes, brilliant in every attribute of brilliance that belongs so completely to the music of the modern Russian school. The playing was of superb quality and Mr. Fiedler insisted that all the players should rise to share with him the enthusiastic applause that followed the last movement of the suite.

Miss Kathleen Parlow was the soloist, playing the Tschaikowsky Concerto in D minor. This is the same number that was played by Mischa Elman with the Boston Orchestra here in January, 1910. Miss Parlow showed, in her very first measures, the fineness of her violin's tone, her splendid sense of rhythm and of melodic values. The playing was simple and unaffected, but it had plenty of power and great flexibility and was expressive always. In her brilliantly played cadenza the player was handicapped by strings that felt the dampness in the air, but throughout the work the playing was of most admirable tonal texture, full of life and sentiment and never marred by sentimentality. Miss Parlow received a cordial welcome to Hartford—and fully deserved it.

In the earlier concerts of the present season the absence of Wagner from the programs was marked by many; last evening's list made up that deficiency, there being three Wagner numbers played. First came the wonderful "Meistersinger" prelude—think of it, this great work the overture to a genuine comic opera!—rich in melody, tonally tremendous. And the playing was of the kind that the lover of Wagner's music always appreciates; it was virile, brilliant, powerful and always expressive. Then the beauties of the "Lohengrin" prelude were unfolded and the climax in power of tone was of tremendous effectiveness. It was reached by progressions that were commented on as being mathematical in accuracy but the splendor of the melodies was not dimmed for an instant. And finally came "Tannhaueser" in its brilliant tonal contrasts of good and evil. There is nothing new to say for the overture except, possibly, that Mr. Fiedler played it (as he played every number) as if it were absolutely new in all its glories and beauties.

During the four years of Mr. Fiedler's leadership the Boston Symphony Orchestra has given twelve concerts in Hartford, at which fifty-two compositions by twenty-two composers have been played. Four of the eleven symphonies were Beethoven's; the Seventh, given twice, the Fifth and the Third. Two Tschaikowsky symphonies have been on the program, the Fifth and Sixth, better known as the "Pathetique." The composers of the other six symphonies which were played during this period were Brahms, Schumann, Schubert, Rachmaninoff and Cesar Franck—surely these names represent contrasting schools of composition.

Soloists in contrast also have had place on the programs. There were four pianists, Gabrilowitsch, Rachmaninoff, Busoni and Bauer; four violinists, Hess, Elman, Witek and Parlow; two singers, Mesdames Kirkby-Lunn and Berta Morena, and two 'cellists, Warnke and Schroeder. With the exception of two Beethoven numbers these artists have rendered nineteenth century music.

The prominent place in that part of the programs which is neither the symphony nor the solo has been given to Wagner. The overture to "The Meistersingers," the prelude to "Tannhaeuser," and "The Ride of the Valkyries" have been played twice each. The overture to "The Flying Dutchman," the prelude to "Lohengrin," the Love Death from "Tristan" and "Waldweben" from "Siegfried" have been given once each. These with two Wagnerian solos for the voice, make twelve compositions by Wagner out of the total of fifty-two. There have been in all seven Beethoven compositions and five by Tschaikowsky.

Mr. Fiedler has not neglected to give us some of the most modern works; Strauss was played three times, DeBussy twice and Rachmaninoff not only had his second symphony performed, but he played his own piano concerto with the orchestra. The contrasts between the works of the modern composers and, say, the "Oberon" overture or "Die Freischutz" are wonderful; some music lovers prefer all of the modern music, some prefer examples of every school—and those of the latter class have been carefully supplied with music to their tastes in the splendid programs Mr. Fiedler has arranged for performance here.

Hartford will welcome next season the great Boston Symphony Orchestra under its famous conductor who returns to America after an absence of four years, but Hartford will not forget Max Fiedler, who has played so wonderfully here.

GLOBE-

FEBRUARY 25, 1912.

Famed Toronto Choir and Thomas Orchestra.

The concert to be given in Symphony Hall next Thursday evening, Feb 29, by the Mendelssohn Choir of Toronto, assisted by the Theodore Thomas Orchestra of Chicago, and Miss Florence Hinkle, soprano, is promised to be a revelation to lovers of choral music in this city. All accounts agree that this chorus of 225 voices has, under the skilful and devoted training of Dr A. S. Vogt, reached a point of virtuosity in singing, the like of which can be found only in Berlin, where Siegfried Ochs has accomplished similar wonders with the Philharmonic Chorus of that city. Indeed, many connoisseurs who have heard both choruses are inclined to believe that in finesse and polish the Toronto Choir excels the famous chorus of Berlin.

The choir, with the Chicago orchestra, give their first of the four out-of-town concerts in Buffalo on Monday evening, Tuesday and Wednesday evenings they give concerts in Carnegie Hall, New York, and on Thursday evening will be heard in Boston. Although the prospects are that they will be greeted everywhere by "sold-out" houses, the journey to the East is not made for gain, because the expense of bringing 225 singers and an orchestra of 75 so far is enormous.

However, the Toronto choir is in the enviable position of having a large surplus, the result of its successful concerts in Toronto and neighboring cities during the last few years, and the purpose of the trip East is not merely to show us how they sing, but to give the singers a reward for the long and tiring season of preparatory work they have undergone.

Mr Stock and his Thomas Orchestra will again be welcome. The fine inspiration of both conductor and men in the "Don Juan" at their concert earlier in the season is not forgotten. Some slight changes have been made in the published program. The program in its revised and final form is as follows:

Overture, Liebesfruhling, op 28. Georg Schumann
Theodore Thomas Orchestra.

(a) Motet, Crucifixus (Lotti), (b) motet, Psalm 137 (Gounod), Mendelssohn choir; (c) Judex Crederis from Te Deum (Berlioz), Mendelssohn Choir and Theodore Thomas Orchestra.

(a) Traume, a study to Tristan and Isolde (Wagner), arranged for concert performance by Theodore Thomas; (b) Bacchanale from Tannhauser (Wagner), Theodore Thomas Orchestra.

Sanctus from B-Minor Mass.....Bach
Mendelssohn Choir and Theodore Thomas Orchestra.

(Intermission.)

(a) Ave Maris Stella (Grieg), Mendelssohn Choir; (b) Libera Me, from Manzoni requiem (Verdi), for soprano solo, chorus and orchestra, Miss Florence Hinkle, Mendelssohn Choir and Theodore Thomas Orchestra.

Night Witchery (Von Storch); Nottingham Hunt (Bullard), men's voices of the Mendelssohn Choir.

Symphonic Waltz, op 8.....Stock
Theodore Thomas Orchestra.

(a) Scottish Folk Song, arranged by Granville Bantock; (b) Hey Nonino, double chorus, op 24 (Howard Brockway), Mendelssohn Choir; (c) Awake and choral finale, Die Meistersinger (Wagner), Mendelssohn Choir and Theodore Thomas Orchestra.

Concert Next Sunday Evening.

The second of the season's concerts in aid of the pension fund of the Symphony Orchestra, will take place in Symphony Hall, next Sunday night. For this concert Elena Gerhardt has generously offered her services, which offer has been gladly accepted by the committee in charge. Few singers have come to Boston and in such a short time won so large a public as Miss Gerhardt.

Heralded as one of the greatest lieder singers in the world it turned out that the reports which preceded her coming had not been exaggerated, for Miss Gerhardt in her recitals and at her appearance with the Symphony Orchestra exhibited traits and qualities of singing rarely found in the younger generations of artists.

It is still impossible to make final announcement regarding the program for Mr Fiedler has been away with the orchestra during the past week on the fourth Southern trip. This announcement, however, will be made very shortly.

This concert will gain added interest because it will be the last time a special concert will be given by the orchestra under the leadership of Max Fiedler. He has many friends and admirers in Boston who are not regular attendants at the Symphony concerts and they will undoubtedly take advantage of this opportunity to testify to their friendship for him as well as their friendship for the orchestra.

[150]

Cambridge Symphony Concert.

Miss Katharine Goodson will be the soloist at the sixth Symphony concert in Sanders Theatre next Thursday evening. She will play Saint-Saens concerto for piano and orchestra in G minor, No. 2. The program is as follows: Weber, overture, "Eu... Schumann, symphony in ... minor, No. 2; Saint-Saens, con... minor, No. 2; Wagner, ... Love Death" from "... Isolde."

Boston Symphony Orchestra.

Mme Olga Samaroff, who was to have been the soloist at the 17th rehearsal and concert of the Symphony Orchestra, was taken ill in Milwaukee a fortnight ago, and has been compelled to cancel all her engagements for the remainder of the season. In her place, Mr C. A. Ellis has engaged as soloist Mr Heinrich Gebhard of this city, who is one of the most admired of Boston pianists.

Mr Fiedler's program will be as follows: Beethoven, overture, "Egmont"; Brahms, Symphony in D Major, No. 2; Liszt, Concerto in A Major, for piano and orchestra; Berlioz, overture, "Benvenuto Cellini."

EVENING SUN

From

Baltimore, Md.

Address

Date

CHORUSES BY FIEDLER

Two Numbers Of Boston Orchestra's Conductor On Woman's Philharmonic Program For Tomorrow.

Among the numbers to be given at the concert of the Woman's Philharmonic Chorus, in the Academy Concert Hall, tomorrow night, will be two choruses by Max Fiedler, director of the Boston Symphony Orchestra. These are "May Night" and Elfins," both of which were written for the chorus; Victor Saar, winner of the Kaiser prize at the Baltimore Sængerfest, is another well known musician who has recently dedicated a composition to the chorus, the work being an arrangement of Schubert's "Ave Maria" for chorus, piano and violin.

The soloists tomorrow night will be Mrs. Cora Barker Janney, the prominent Baltimore contralto; W. Kraft, violinst; A. Hedley, cellist, and M. Hess, player of the French horn, all of the Boston Symphony Orchestra. The program will include, besides the choruses, Von Fielitz's "Fair Jessie," for contralto; two pieces by Wieniawski, for violin; Davidoff's "Am Springbrunnen," for cello, and in the "Elfenreigen," by Alfred Fauth, the chorus will have the assistance of all three instruments with a piano accompaniment. Mlle. Else Busch, Russian pianist, instructor at the Misses Carters' School, Catonsville, will be the pianist, and Joseph Pache will conduct.

Newspaper Clipping Bureau ... PHILA., PA.

From

Address

Date FEB 20 1912

Estab

WITEK AS SOLOIST

His Playing the Feature of the Boston Symphony Concert.

As the central figure in an extremely beautiful concert given at the Academy of Music last evening by the Boston Symphony Orchestra, Anton Witek scored a pronounced success and added another laurel to his crown as a virtuoso. He was heard in the solo part of Brahms' Concerto in D major, for violin and orchestra, an exquisite work, written for Josef Joachim, and dedicated to him by the composer as a mark of personal friendship.

The thought in this beautiful concerto passes from grave to gay, from the seriousness, almost sadness, of the adagio to the lightness of the closing allegro, and as played last evening included the elaborate cadenza added by the original performer. Witek gave a masterly rendering, broad in interpretation, subtle in phrasing, which brought him thunders of applause at the end of each part and won him many recalls at the conclusion of his performance. His rendering is that of the true artist, free from mannerisms, yet individual and convincing. What made this number doubly enjoyable was the efficient playing of the orchestra, the work of which in this concerto, as, indeed, in all other numbers on the program, left nothing to be desired.

The program itself covered a wide range, despite the fact that it contained but five numbers. Opening with the sprightly overture to Mozart's "Marriage de Figaro," it continued with Beethoven's Fourth Symphony and ended with two Wagnerian overtures, those to "The Flying Dutchman" and the beautiful prelude to "Lohengrin."

With such a well-trained and accomplished organization as the Boston Symphony Orchestra, under the leadership of Max Fiedler, it is difficult to differentiate in regard to the excellency of the various selections; all were rendered in the most finished fashion and personal taste regarding the esteem in which the hearer holds the different compositions is about the only criterion of judgment. The Beethoven playing could hardly be improved upon, and the Wagnerian selections were given in a way that must have pleased the most pronounced Wagnerian in the audience. Altogether, it was a beautiful concert, a treat which the music-lovers present will long remember.

TRIBUNE
From
New York
Address
Date

"RING" ENDS IN GLORY

"Gotterdammerung" Given Before Huge Audience.

The special cycle of Wagner's "Ring des Nibelungen" came to an end yesterday in a veritable blaze of glory with a performance of "Götterdämmerung," which for brilliancy perhaps surpassed any similar performance for several years. First honors fell to Mme. Olive Fremstad, whose Brünnhilde was an impersonation both dramatically and vocally long to be remembered—the descent upon the New York stage of a veritable avatar. Mr. Burrian's Siegfried, Mr. Griswold's Hagen, Mr. Weil's Gunther, and Miss Fornia's Gutrune were all worthy companions, and Alfred Hertz led the orchestra with fine authority and feeling for the score. The audience was a huge one and brought a healthful feeling that even in New York the public is not quite yet oblivious to the work of art itself.

In the evening Verdi's "Aida" made a change in the artistic if not the physical atmosphere, the audience being equalled only by the capacity of the house. Of course, the reason was the appearance of Mr. Caruso as Radames, who, in good voice, delighted pit, gallery and rail. Miss Destinn was the Aida and Mme. Matzenauer the Amneris. A good word should be said for the Amonasro of Mr. Gilly, showing that his voice is fast regaining the smoothness and brilliancy it possessed last year. Mr. Toscanini conducted.

While "Aida" was in progress at the Opera, the Boston Symphony Orchestra was giving its fourth New York performance of the season in Carnegie Hall, the hall being sold out, as all Boston Orchestra concerts are nowadays. The orchestra, under Mr. Fiedler's direction, gave a most scholarly reading of Beethoven's Fourth Symphony and a magnificently brilliant one of Richard Strauss's "Death and Transfiguration." The other orchestra numbers were the overture to "The Marriage of Figaro" and Enesco's Rumanian Rhapsody in A major.

The soloist of the evening was Miss Geraldine Farrar, who appeared upon the stage looking like the Statue of Liberty out for a walk. Her dress was red, white and blue, and over her fair head waved triumphantly the feathers of a red flamingo. Miss Farrar was evidently determined that the audience should not forget that she knew it was Washington's Birthday. But loudly as her colors proclaimed her patriotism, more loudly still did she declaim Elizabeth's Prayer from "Tannhäuser," so loudly, indeed, that the angels in the seventh heaven must have awakened from their sleep. Then after a while she sang to pianoforte accompaniment three songs by Schumann, Sinding and Grieg.

AMERICAN
From
New York
Address
Date

STRAUSS'S WORK IS FINELY RENDERED

Boston Symphony in Best Form and Max Fiedler Loudly Applauded.

By CHARLES HENRY MELTZER.

For the seventh time this season the Boston Symphony Orchestra earned laurels for itself at Carnegie Hall last night by the fine way in which it played a most varied and exacting programme.

The works performed ranged from Mozart's "Nozze di Figaro" overture to a "Roumanian Rhapsoldy" (in A major) by Georges Enesco. Between these two extremes came the fourth symphony (in B flat major) of Beethoven, and the strange tone-poem which Strauss named "Tod und Verklaerung" otherwise "Death and Transfiguration."

Here was a scheme to test the most able players. And yet so perfect was the art of the Bostonians that they succeeded in their work at every point.

The performance of the symphony was full of life and strength, a fact which did not stay the men who played it from giving it the most careful shading.

But, on the whole, the triumph of the concert was the interpretation by Max Fiedler and the orchestra of the "Death and Transfigration" music. Rarely, if ever, have we come nearer than we did last night to understanding all the meaning of the work which Strauss composed to describe the mysteries of the unseen Borderland.

Without the programme notes, indeed, we might not know the full intention of its inventor. Yet Death spoke very plainly in the opening passages (for the second violins and violas) at this performance of the tone-poem, and, even to the uninstructed layman, the so-called "Childhood" motive, preceding the tempestuous "Fever" motive and the wild struggle between Death and Life, was at least suggested by music; while the "Transfiguration" episodes were still more clear.

The soloist last night was Geraldine Farrar. She sang "Elizabeth's Prayer," from "Tannhaeuser," and several lieder. As usual at these rare Bostonian functions, every seat in the great hall was filled.

And we all have them), his farewell appearance at the next concert will be received with sorrow. What a terrible calamity it would be if the next were the last concert ever to be heard in this city by the Boston Symphony Orchestra.

J. N. H.

EVENING STAR
From
Baltimore, Md.
Address
FEB 22 1912
Date

HARMONIC WEALTH THRILS AUDIENCE

Vast Crowd Hears Boston Orchestra in Tschaikowsky Program.

Tschaikowsky knew, and by means of the fourth dimension and the transposition of spirit bodies his thoughts and meanings passed to a mighty audience at the Lyric last night. When Mr. Max Fiedler bore it at the fourth current local Boston Symphony Orchestra concert by the magic carpet to his palace of dreams it was to stand abashed in the presence of one, who, though earthly then, still had learned the language uninterpreted enough to be called master. Master he was, and seer, too, in so far as it is given man to pierce the veil of the obscure.

Two things Tschaikowsky has demonstrated by prima facie evidence. If each of last night's auditors will look his Gorgon's head of a soul in the face he will perceive the truth of them. One is that there is an infinite something music has been trying to tell from time immemorial, and which will eventually be told. The other that it is possible to dance, even dance arrayed solely in Nature's glorious apparel, and still not incur eternal damnation. All the great Russian's music is indicative of the riddle of the universe, and the "Nutcracker" ballet music is a key to the divine dance. Those who went to last night's all-Tschaikowsky concert, asking only a wreath of harmonic sound, steeped themselves to the last degree ere they journeyed into the night again. Yielding themselvs to fancy's current, they drifted, fairylike, to sylvan shores, breathed tropical airs, inhaled rich odors from gorgeous foliage and quaffed nectars which wrapped one in the soft embrace of ideality. Truly there was no dearth of atmosphere there. Others, wearied of their wandering through dim and somber castle halls, with tapers, tapestries and great mosaics, winding in and out of labyrinths of splendor, sank exhausted upon some friendly bench and dreamed of wonders unrecorded.

Great opportunities are afforded by concerts of one composer's compositions to study this place in history and his moods and methods. In a recent article Tschaikowsky's place in the realm was discussed, and about that no change of opinion can have taken place in this short time. One fears only that, great as is one's desire to see him throned in state, there may be disqualifications. Tschaikowsky was moody—always moody. Consequently, he thought in circles, instead of straight lines. With his impressionism he was something like Cesar Franck. He created figures of harmonic speech, then dwelt lovingly on them. Repeating here and there, time and again, reiterating them, turning them around like an artisan does a bit of ceramic of which he is proud, so that it may be seen at all points. This result is the effect of individual devices almost, rather than that of a theme developed at length—a set of consecutive periods, instead of a continuous entirety.

Consider the opening of the Elegia from his Serenade for stringed instruments, opus 4. The minor seventh chord in the third inversion with which it begins and the consequent passage of simple part-writing in contrary motion, produces an irresistible attraction for him, and he plays it over and over again, giving himself up to enjoyment of it. Again, see the same thing in the tragic last movement of the sixth symphony in B minor. In his manner of handling the orchestra, his moodiness is once more strikingly apparent. Deep, heavy, cloying color effects at times, he produces with the woodwind and string divisions, pitching them in the lower part of their compass. Recall the adagio introduction to the Pathetic symphony. Then the brass and high woodwinds he makes produce dramatic moments in connection with the other instruments, which make one forget one's name, where one is or anything about one's self. The climax to that symphony is one of the most awe-inspiring in existence. One's throat contracts so one cannot get breath. You grow cold. Almost you feel the blood leave your face, your hair stands on end and a chill spreads over you as death lays its icy hand upon your flesh! You suspect now, with Hamlet, there may be something to fear in that bourne from which no traveler ever returns. One of the most brilliant strokes of genius in the whole symphony is the transition to B major for the restatement of the second theme in the first movement. Students should ponder over this as a notable example of modulation which becomes subservient to purpose and a most dramatic one at that.

It seemed that Mr. Fiedler did not make the movement in five-four time quite as delicate and appealing as it might have been (it has the power to bring tears to the eyes of a rock), but this can easily be overlooked in the recognition of the telling points he made. In the third movement of the symphony, for instance, he arose to the occasion with real and meaning rhythms, such as are seldom heard, and there was clarity in the parts, too.

Unique in many ways is the "Nutcracker" Suite. It contains odd effects which say something, and which Mr. Fiedler and his orchestra showed to advantage. The celesta is a rarely beautiful graduated-toned instrument of percussion with wide orchestral possibilities which should be taken note of by composers.

With the patriotic overture, 1812, in E flat major, the concert was brought to a stupendous close. This composition commemorates Russia's repulse of Napoleon in the year 1812, and besides its musical worth, is well characterized by a remark heard on the way home: "Possibly it may not be considered legitimate music, but if there was ever anything written that could stimulate one's fighting qualities that is it!"

Mr. Fiedler proved enormous musicianship by his work last night; and no matter what shortcomings he may have

NORTH AMERICAN
PHILADELPHIA, PA.
FEB 20 1912

ATTRACTIVE PROGRAM BY BOSTON SYMPHONY

Mozart, Beethoven, Brahms and Wagner Music Was Interpreted

ANTON WITEK, SOLOIST

Plays the Unaccompanied Cadenza, Work Written for Josef Joachim

CONSERVATISM in its best sense, undisturbed by any factors that might entitle it also to be called "reactionary," characterized the concert of the Boston Symphony Orchestra, given in the Academy of Music last evening. Conductor Fiedler, moreover, had attractively arranged his program along the lines of musical development.

This progression began with Mozart and ended with Wagner, with Beethoven and Brahms as intermediaries. Strict chronology would have placed Brahms at the end, but in the history of musical conceptions this composer is justly regarded as the logical successor of Beethoven, with Wagner, when Brahms failed to understand, representing a still later artistic expansion.

Anton Witek, the concert master of the Boston Orchestra, was heard for the first time in the capacity of soloist. He offered the Brahms' concerto for violin in D major, a dignified and beautiful work involving few demands for a meretricious exhibition of mere virtuosity.

The work was written for Josef Joachim, and Mr. Witek introduced last evening the unaccompanied cadenza furnished by the great violinist after the code of the first movement. The romanza of the adagio was interpreted with a rare poetic eloquence, while the finale, with its technical exactions, finely demonstrated the brilliancy and matured assurance of this proficient performer.

There is little of the sensational in the playing of Mr. Witek, but a sincere regard for elevating and substantial musical dignity, not unadorned by some high temperamental and sympathetic qualifications, is satisfyingly apparent in his musicianship.

The symphony was the fourth of Beethoven, a happy, gracious, contented work, recalling in spirit the second symphony by this composer more than some of his subsequent achievements in this field. The lovely adagio was given with subtle, elusive, but still potent charm, while Mr. Fiedler's entire reading was marked by a sound, scholarly perception of classical values.

The sparkling overture to Mozart's "Le Nozze di Figaro" opened the concert, while the concluding selections were the spiritualized prelude to Wagner's "Lohengrin" and the richly dramatic overture to "Der Fliegende Hollander," the nearest approach to what is called "program music" of anything submitted during the evening.

From EAGLE
Address
Brooklyn, N. Y.
FEB 24 1912
Date

THE BOSTON PHILHARMONIC.

Strong Programme Well Given at Academy, With Miss Collier Violinist.

Of the popularity of the Philharmonic concerts by the Boston Symphony Orchestra, in Brooklyn, there is never any doubt, and the fourth of the series, given at the opera house, Academy of Music, last evening, attested, by the large attendance, the loyalty of music-loving Brooklynites. Neither the Lenten season nor the lateness of the season, which has been filled with interesting musical events, prevented every seat being taken, in boxes, orchestra and the very top on the opera house. The programme contained two quite familiar numbers, viz, Mendelssohn's overture to "A Midsummer Night's Dream" and Tschaikowsky's overture, "1812," the former played at the beginning, as a colorful and delicate introduction, and the latter as a grand piece with which to wind up the evening with flourish and a display of dynamics. Under the baton of Mr. Fiedler, the conductor, both of these effects were, in turn, produced by the instrumentalists in highly finished performances. In the "1812" overture especially delightful in their tone was the introduction of the "Marseillaise," first boldly, then fainter and fainter as the Slavic theme, beginning as a mere suggestion, grew in power, indicating the overthrow of the Napoleonic hosts, closing with the hymn of victory. The lightsome, optimistic, perhaps fatalistic, quality of the Russian temperament was brought out in the lighter passages, and altogether the number was given with an elasticity that probably no other orchestra could so successfully accomplish.

A soloist is a strong and desirable feature in these concerts, and no mistake was made in bringing to Brooklyn, from Boston, Miss Bessie Bell Collier, as the assisting violinist. With the orchestra Miss Collier played the Saint-Saens "Concerto in B minor," No. 3, op 61. Conspicuous, besides her perfect technique, was the crystal purity of her tone, even in passages prestissimo and fortissimo. With absolute ease she gave strength and resonance to the lower strings, almost equal to a 'cello, and this by a slender young woman, who scarcely seemed able to give so masterfully a great composition. At al ltimes her performance stood out clearly against the work of the orchestra, yet blending with it in effect on the audience. In fact, in one of the movements Mr. Fiedler or his men scarcely supported Miss Collier with the required force. The musicianship of the violinist came out beautifully in the way she phrased and nuanced and perhaps yet more in the varied and delicate coloring with which she lighted the frequent motive repetitions.

Cesar Franck's "Symphony in D Minor" was, from the standpoint of strictly orchestral work, the important number on the programme. When first produced in 1889 in Paris it was termed "mathematical," but it is distinctly melodic, the phrasing for the greater part brief, and it is filled with changing moods. If there is, beside the silver, melodic thread that winds its devious way through the four movements, a distinct character to the symphony, it is pretty device of the composer in using one instrument, or two or three, in duet or trio, to give a melody against the figuration work of the orchestral choirs. Sometimes it is a sad song and sometimes a merry that these individualists sing. A beautiful instance of these effects was in the scherzo in the second, the "allegretto" movement, when the double-basses kept throbbing time against the playful high notes on the first violins. In all of these changes of mood Mr. Fiedler did splendid work, giving just the right accents in the most obscure, and to most conductors, puzzling, passages, which, for one place, came in the "Andantino" movement, while, in the last, the "Allegro," movement, he easily swept the orchestra to powerful uplift and led them down at the finish to paths of peace and joy.

From MORNING TELEGRAPH
Address
New York
FEB 25 1912
Date

BOSTON SYMPHONY IN FINE PROGRAMME

Strauss' "Tyl Eulenspiegel," Max Fiedler Conducting, Is One of the Features.

The Boston Symphony Orchestra was heard yesterday afternoon at Carnegie Hall in an attractive programme. The symphony was Schumann's Second, which was interpreted with poetic delicacy. Strauss' "Tyl Eulenspiegel," one of the most skillful and picturesque of his compositions in this semi-dramatic vein, showed Mr. Max Fiedler in a welcome phase of his abilities—that is to say, as a conductor of the works of Richard Strauss.

Alwin Schroeder played in his deft and scholarly way the Tschaikowsky Variations, on a rococo theme, for violoncello and orchestra. He was recalled over and again. This was a tribute to his long-established popularity and to his sterling workmanship on this particular occasion.

[151]

From TRIBUNE

Address New York

Date

MUSICAL COMMENT

Kubelik and Bachaus in Concert.

The Boston Orchestra—Other Prospective Visitors—Wagner Redivivus—Opera in the Olden Time

Though Mr. Fiedler and his excellent musicians from Boston seemed rather more considerate of New York's symphony lovers than usual last week, in so far as they did not indulge excessively in vain repetitions, it can scarcely be said that the solo performers were felt to be greatly needed. Miss Farrar we have with us always at the opera, and of her talents as a singer of songs we, in the latitude and longitude of New York, do not think quite so highly as those who are under the spell of Melrose, Mass. Also, while we retain our old admiration for Alwin Schroeder, we cannot wax enthusiastic over Tschaikowsky's variations on a rococo theme. But perhaps these are trifling things compared with the beautiful euphony and the comforting sanity of the Beethoven and Schumann symphonies (the former's in B flat, the latter's in C major), and the dash and brilliancy of two compositions by Richard Strauss—"Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks." We had had Beethoven's fourth symphony twice before, from Mr. Walter Damrosch and the Symphony Society (and beautifully played, too), but it is not often heard, and a repetition in the same season by the Boston musicians was more tolerable than it would have been from any other band. As for Strauss's musical delineation of a man in the agonies of mortal dissolution, though we may not like the subject, we must recognise that it contains many flashes of his inspiration when it was at its freshest; and "Till Eulenspiegel" is still unmatched as a symphonic humoresque, even if we refuse to believe that Strauss meant one-half of the things which his commentators have put into it with their literary essays.

The one significant fact in connection with this monthly visit of Mr. Fiedler and his men is that they have been accepted as an integral part of New York's musical life, and that though there seems to be an opera mad public which can not only stomach but apparently relish from eight to ten performances a week at the Metropolitan Opera House the circumstance does not interfere with the triumphal procession of the Boston Symphony Orchestra. It would be gratifying to local pride, considering how unselfish a devotion is bestowed upon our own orchestral organizations by their particular patrons, if the same thing could be said of them.

From AMERICAN

Address Baltimore, Md.

Date

BOSTON SYMPHONY CONCERT

Pleasing Program Is Given at the Lyric.

Another great concert was given last evening at the Lyric by the Boston Symphony Orchestra, the fourth for the present season. Conductor Max Fiedler paid a well-deserved compliment to the memory of the finest and most cosmopolitan of all the Russian composers, Tschaikowsky, who was born in 1840 and died in 1893. Not only did he celebrate the centenary of one of Tschaikowsky's best-known works—The Overture to 1812—but he also gave him the entire program for the evening.

This is the first time such a recognition has been given in Baltimore to Tschaikowsky, whom the city's musical people have long since learned to love, and who honored Baltimore by a visit 20 years ago. Only three years before his death Tschaikowsky directed his own piano-cencerto for Miss Adele Ausderohe at Albaugh's Theater, and was entertained afterward, with special friends, by the late Ernest Knabe. No one who met the great composer at that time will ever forget either his noble appearance, his charming manners or his superb music.

The works given emphasized three phases: First, the pathetic nature of human life and ambition as exhibited by Tschaikowsky himself and illustrated in his B minor symphony; second, the innocence and joy of childhood as shown in all the characteristics of the Nutcracker ballet and the love of strength and power that belongs to the Russian character. The symphony shows the four ages of man. The first movement gives its infancy and childhood; the second, its youth and adolescence; the third, vigorous manhood; the fourth and last, adagio lamentoso, piping old age.

The Nutcracker music shows the bridge from childhood to fairyland, and the ease with which the child passes from broken toys to beautiful angels.

The overture to 1812 celebrates the victory of Tschaikowsky's native land over the man whom Beethoven first adored as an idol and afterward denounced as a tyrant. In the overture the Marseillaise is first heard in triumphant tones, followed by a struggle, in which the spirited song, then 10 years old, is made to yield to the Russian national anthem amid the ringing of Russian church bells, as Moscow burns and its enemies retreat.

The officers of the Philharmonic Chorus occupied a prominent box at the Lyric and sent Mr. Fiedler a magnificent floral offering. He divided the honors with his superb orchestra.

From EVENING JOURNAL,

Address New York City.

Date FEB 23 1912

Miss Farrar Vision of Pink and Green at Symphony Concert

By IRVING WEIL.

It was something of an evening of visions at the concert of the Boston Symphony Orchestra last night at Carnegie Hall. There were the feverstricken visions of the dying mortal of Richard Strauss's tone poem, "Death and Transfiguration," but before and after these merry conceits, before and after the motives of 105 degrees on the clinical thermometer, of death and the like, was the vision of Miss Geraldine Farrar, resplendent as the spirit of youth itself and attired beyond the dreams of any odalisque.

It was one of the little ironies that sometimes slip into programme-making, even when it is the programe-making of Conductor Max Fiedler, that Miss Farrar should have been, figuratively speaking, wrapped around the lugubrious Strauss death wrestle. And to make the irony still more delicious, she, as the vision of the odalisque, chose to sing the prayer of the saintly Elizabeth, out of "Tannhaeuser."

All of which goes to show that there is comedy even at a Boston Symphony concert.

But you must see Miss Farrar as the vision she was. Glimpse her, therefore, sweeping out upon the stage in a gown that was a subtle combination of rose pink and roseleaf green and ivory white, and above this thing that could not possibly be called by any less a name than a creation, a Turkish cap, romantic as any Occidental conception of the harem of the East, all in those same three colors. And, yes, one did glimpse the fact that there were ivory white slippers and—well, a bit of shimmering green just above them. Then you must add the full-lipped Farrar smile and the stately curtsey, as she bent before the showers of warm applause.

And Miss Farrar sang excellently well, if not altogether eloquently. That saintly coolness that should creep into the voice of Elizabeth at prayer was not there, but it is not to be imagined that it should have been. One could not imagine Elizabeth in that Turkish cap of rose pink and roseleaf green and ivory white, with its Oriental paradise plume.

Afterward Miss Farrar sang the "Intermezzo" and "Ihre Stimme" of Schumann, Sinding's "Sylvelin" and Grieg's "Ein Traum." Her voice was heard in its full richness and beauty, but there is more variety of expressive color in these songs than she found in them.

Mr. Fiedler brought forward for the first time here the first of the three Roumanian Rhapsodies of Georges Enesco, the young Roumanian now living in Paris, who is so rapidly achieving a place in the forefront of composers of the day. This rhapsody is a stirring assemblage of Roumanian folk dances, revealed in effective orchestration, in which there is much originality of tonal color and reaching a gloriously barbaric finale.

The rest of the programme was taken up with a thoughtful reading of the Fourth Symphony of Beethoven and the Mozart overture to "The Marriage of Figaro." It is no longer necessary to comment upon the superb playing of the men from Boston.

From EVENING STAR,

Address Washington, D. C.

Date

Estab 8

Boston Symphony Orchestra.

Happily in the great audience which attended the concert of the Boston Symphony Orchestra at the National Theater yesterday afternoon, or at least the great majority present, were understanding lovers of good music and not mere followers of a name or a fad. In consequence the splendid work of Anton Witek, concert master of the organization and soloist of the occasion, received the credit in appreciation and applause which it deserved.

Mr. Witek is an accomplished violinist of a very high order. There is poetic sympathy in his interpretation which appeals strongly to those who keep the beauties of the music above the personality of the performer. Especially is he effective in the artistic manner in which he turns from one movement to another with a grace and skill that is rare except in the best of violinists. His number was Wieniawski's concerto in D minor, No. 2, for violin and orchestra, and it was easily the leading feature of a brilliant program.

Mozart's overture to "The Marriage of Figaro" was the opening number, followed by Schumann's symphony No. 2, in C major, op. 61, which excited high enthusiasm in the audience, especially the third, or "adagio expressivo," movement. "Till Eulenspiegel's Merry Pranks" (Strauss) was beautifully played by the orchestra, and the closing number, Enesco's Roumanian rhapsody in A major, op. 11, No. 1, unique and difficult as it was, was exquisitely rendered.

Taken as a whole the program was one of the best the orchestra has presented this season, and Conductor Max Fiedler and his artistic aggregation never appeared to better advantage.

From TIMES

Address Brooklyn, N. Y.

Date FEB 24 1912

BOSTON SYMPHONY HEARD IN VARIED PROGRAMME

Mendelssohn, Franck and Tschaikowsky Given—Miss Collier Plays Saint-Saens' Concerto.

Variety of a highly interesting kind distinguished the programme presented by Max Feidler, onductor of the Boston Symphony Orchestra at the Academy of Music last night.

Mendelssohn's lovely overture to "A Midsummer Night's Dream," served as an engaging introduction. The playing of this delightful piece of descriptive music was marked by the most delicate shadings. The airy grace of the fairy dances, the gay abandon of elfin gambols, the blithely humorous and bucolic elements were deftly brought out with customary precision and perfection of ensemble. Written when the composer was but seventeen, the overture has been popular for over eighty years. Cesar Franck's impressively thoughtful and interesting symphony in D minor was the significant feature of the evening's offering. The work has grown steadily in the esteem and respect of genuine music lovers. It is scholarly, original and wonderfully well written, and masterly in the working out and development of the composer's theories.

The work is in three movements. The first begins with a slow and grave introduction, which leads into an allegro non trappo, fascinating and absorbing in thematic treatment and development. The elaborate and happily free treatment of the fantasia is noteworthy. Charming is the allegretto, beginning with a gentle plaintiveness, which melts into a vivacious scherzo and a conspicuously beautiful ending. The finale is nobly optimistic in spirit with extraordinary vitality and expressiveness in treatment.

The orchestra played with evident enthusiasm. The performance, as a whole, was of rare merit and finish.

Miss Bessie Bell Collier was the soloist with Saint Saen's well known B minor concerto for violin and orchestra. Miss Collier is already well known to Brooklyn audiences and in her playing last night emphasized the impressions created by her former work. Miss Collier has a full tone, and plays with vigor and breadth. Her lower tones have almost a 'cello qaulity. She plays with assurance and temperament.

The concerto has a strong, easily understood appeal. The haunting beauty of the second movement met with the customary cordial appreciation of the audience. The nobility and dignity of the movement, with its richly effective ending won hearty commendation. Miss Collier was recalled and was the recipient of great bunches of flowers.

Tschaikowsky's tumultuous 1812 Overture completed the programme. It was given with spirit and notable cumulative power.

From EVENING GLOBE

Address New York

Date FEB 23 191

be imagined.

THE BOSTON SYMPHONY

Little short of a revelation was the Boston Symphony Orchestra's playing of Richard Strauss's "Tod und Verklärung" last night. It fully deserves to take rank with the most inspired and inspiring achievements that have been heard this season. Both in the supreme grandeur of the tone produced by this superb organization and in the poetry of Max Fiedler's interpretation of this tremendous work the performance was positively epic. And, in truth, it wrung enthusiasm even from those to whom the name of Richard Strauss is anathema.

The only novelty on the programme was the Rhapsodie Roumaine in A major by Georges Enesco. It is light and unimportant, but agreeably melodious withal and of pungent rhythm. Throughout is a characteristic vein of semi-barbaric melancholy. The abrupt changes of tempo naturally suggest a comparison with the Hungarian rhapsodies. There, however, comparison ceases.

Astonishing was the psittacine headgear crowning the comely head of Miss Geraldine Farrar, who was the soloist of the occasion. Equally astonishing the treatment she meted out to Elisabeth's Prayer from "Tannhäuser," a treatment evidently based on the assumption that the efficacy of prayers depends upon the loudness with which they are uttered. Her tone was shrill and strident, her pronunciation such that the words "Flehen," "Sehnen," "Fehl," sounded like "Fliehen," "Siehnen," "Fiehl." This is a solecism, however, from which many German singers are by no means free. Miss Farrar also sang Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin," and Grieg's "Ein Traum."

To return to more pleasant topics, Mr. Fiedler's reading of the fourth symphony of Beethoven was most satisfying. The orchestra brought out the serene loveliness of the adagio with a classic perfection to suggest a Phidian statue.

Newspaper Cutting Bureau in the World

From

Address

Date FEB 24 191

IMMENSE BROOKLYN AUDIENCE HEARS D-MINOR SYMPHONY OF LATE BELGIAN MASTER, CESAR FRANCK, READ BY MAX FIEDLER, DIRECTING BOSTON SYMPHONY ORCHESTRA IN PROGRAM WHICH INTRODUCES BESSIE BELL COLLIER, NEW VIOLINIST SCARCE OUT OF HER 'TEENS.

By Harry Chapin Plummer.

The performance was quite against the wish of most members of the famous Conservatoire Orchestra, and was only pushed through, thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. "That, a symphony?" he replied in contemptuous tones. "But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!" This was the attitude of the Conservatoire in the year of grace 1889.

At another door of the concert hall, the composer of "Faust" escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. "Well, were you satisfied with the effect on the public? Was there plenty of applause?" To which "Father" Franck, thinking only of his work, replied with a beaming countenance: "Oh, it sounded well, just as I thought it would!"

—Vincent d'Indy in his "Life of Franck" (translation by Mrs. Rosa Newmarch).

As I listened last night to the reading of Cesar Franck's majestic D-minor symphony by Max Fiedler, leading the Boston Symphony Orchestra, in the New Academy of Music, Brooklyn, and observed the spontaneous outbursts of applause with which each of its three movements was received by an immense audience, I was reminded of the chronicle by d'Indy, himself a foremost contemporary French symphonic writer, of its original reception by a Parisian public. The passage of twenty-two years since its initial performance, February 17, 1889, has pedestaled Cesar Franck as the greatest of his school since Berlioz, and musicians the world over today hail the D-minor as the grandest of French symphonies.

Maestro Fiedler's best results were obtained last night in the first movement, the inspired and imaginative qualities of which were finely displayed under his conscientious, though somewhat phlegmatic beat. In the allegretto he appeared to keep to a too literal interpretation. The powerful unisono of the final movement was distinctly lacking in resonance, tonal volume and rhythmic esprit.

Last night's concert introduced in Miss Bessie Bell Collier, an American scarce out of her 'teens, a violinist new to the larger concert public of New York, who was cordially welcomed and yet more cordially acclaimed upon the conclusion of her playing with the orchestra of the B-minor concerto (No. 3, opus 61) of Camille Saint-Saens. One distinguishing trait of her work was a uniform clarity and sweetness of tone that lapses from pitch and imperfections of phrasing did not mar. Upon the principal subjects of the concerto she bestowed a voluptuous warmth of intonation and an innate passionateness of utterance, but the linking passage work was without luster. For her style it must be said that her least impressive effect appears to possess the germ of capability, of great artistic possibility. Certain it is that she has mastered the art of scintillating and glowing tone-production, due to a method of bowing that commands the interest of the beholder throughout. What of deficiency she evidenced was patently to be attributed to a slighting of the detail of left-hand finger play. I have heard older and more experienced players fall short of the general excellence of her rendition; and I have heard orchestras of less shining repute than the Boston band provide a more concrete background than that which was provided for Miss Collier.

The Mendelssohn overture to "A Midsummer Night's Dream," given with compelling finesse of treatment, and the overture "1812" of Tschaikowsky, for which some tremendous climaxes were builded, balanced the program of Gallic body.

[152]

From EVENING TELEGRAPH,
Philadelphia, Pa.
FEB 20 1912

supplemented the wild and sympathetic rendition of the score.

Boston Symphony Concert.

Variety, versatility and virtuosity marked the fourth concert of the Boston Symphony Orchestra last night at the Academy. And this, despite the fact that the program was not what might be called particularly attractive, except in spots. The orchestral piece de resistance was Beethoven's "Fourth Symphony in B flat major." It is not his most pleasing one by any means, though the Adagio is, as Berlioz says, a melodic expression of irresistible tenderness, a piece of prodigious art. The Symphony, as a whole, is rather disappointing. In fact, most critics praise it with much reserve, or else with tepid enthusiasm.

The other number which called for much orchestral virtuosity was the Overture to "The Flying Dutchman," given with splendid dash and strong dramatic effect. The lighter numbers were Mozart's Overture to "The Marriage of Figaro," a dashing bit of melody, and the ever-delightful Prelude to "Lohengrin," played with genuine poetic feeling.

The soloist of the evening was Anton Witek, the Concert Master of the Orchestra. He chose Brahms' "Concerto in D major," a brilliant piece, but lacking in any particularly popular appeal. This Concerto was originally written for his friend, the versatile Joachim, who, it is said, found it most difficult to play. It is easy to believe it. It is showy, and abounds in cadenzas for the soloist, which, while they call for great technical ability, are mere tours de force. The Concerto adheres to conventional forms, but is florid and rather too full of orchestral fury to be generally pleasing. Herr Witek acquitted himself with credit. His tone, while broad and full, is a trifle hard and lacking in sweetness. He possesses great technical ability, which would undoubtedly show to better advantage in a more congenial selection. The demands which this Concerto make upon the soloist tend to render it difficult to adhere to the pitch with absolute fidelity, and the result is not always or altogether satisfying.

The Orchestra will give its fifth and final concert on Monday, March 18, when Mr. Fiedler, much to the regret of every music lover, will conduct his splendid band for the last time in Philadelphia. Mme. Louise Homer, contralto, will be the soloist.

From EAGLE
Brooklyn, N. Y.
Address
FEB 23 1912
Date

MR. MASON'S MUSICAL REVIEW

Of the Programme to Be Given Tonight by Boston Symphony.

In lecture hall, Academy of Music, yesterday afternoon, Daniel Gregory Mason of Manhattan gave the lecture recital on the programme of the Philharmonic concert which the Boston Symphony Orchestra is to give in the opera house of that building tonight. He devoted his attention to Mendelssohn's overture to "A Midsummer Night's Dream" and Cesar Franck's Symphony in D minor, which constitute the first two numbers, after playing a brief portion of Saint-Saens' Concerto in B minor, for violin and orchestra, in which Miss Bessie Bell Collier will play the solo part, and characterizing the Tschaikowsky overture, "1812," opus 49, which closes the programme, as "noisy." It was written for performance in an open square at the time of the consecration of the Church of the Redeemer in Moscow.

Mendelssohn wrote the overture to "A Midsummer Night's Dream" when he was 17 years old, adding the "Wedding March" and other portions of the music for the play sixteen or eighteen years later. In playing the overture, in part, Mr. Mason called attention to the "heehaw" of the ass, which Mendelssohn introduced as typical of Bottom in his transmogrification.

The Franck symphony was said to be a wonderfully thoughtful work and interesting in its application of the composer's theory of the use of a theme, in one movement, in following other movements, thus unifying the whole. The first movement, Mr. Mason said, is beautiful, but perhaps too thoughtful. In excerpts the speaker, at the piano, exemplified Franck's fondness for chromatic harmonization, for placing melodies in the bass, and thus making them very expressive, for use of the canon form, for contrapuntal or polyphonic way of writing, and for repetition of phrase by various instruments. Mr. Mason played the themes with interpretative comment, but gave most of the time to playing those portions of the symphony which lend themselves to presentation on the piano. He said that the symphony, though probably a little monotonous compared with those by Beethoven, is wonderfully fine in the way it is elaborated.

From EVE. POST.
New York City.
Address
FEB 23 1912
Date

Boston Symphony Concert.

The soloist at last night's Boston Symphony Orchestra was Miss Geraldine Farrar. She sang Elizabeth's prayer, from "Tannhäuser," and a group of songs accompanied by piano. The orchestra's programme began with Mozart's "Marriage of Figaro" overture, then there were Beethoven's fourth symphony, Richard Strauss's "Death and Transfiguration," and the Rumanian Rhapsody of Enesco. The usual large audience filled Carnegie Hall's seating capacity.

Miss Farrar was in very good voice, and sang the prayer beautifully, but without her usual conscientious regard for shading and the sentiment of the text. It seems a pity that the Metropolitan management do not permit her to sing the part of Elizabeth, which is one of her best rôles. Mr. Fiedler's accompaniment was labored and dragging. Otherwise, the performance of the orchestra was excellent. The strings sounded more mellow than they have of late. Mozart's overture went with much spirit, and the first movement of the Beethoven symphony, by far the most interesting of the four, was especially good. It was a foregone conclusion that the Strauss tone-poem would be played admirably by Mr. Fiedler and his men, as Mr. Fiedler is such an admirer of the German Berlioz. This particular work of Strauss will be heard twice more within the next few weeks, next Thursday night by the Philharmonic, while in March it will be played by the Minneapolis Symphony Orchestra. There are some great climaxes which the Boston orchestra made the most of, as Mr. Fiedler is not afraid of noise.

Miss Farrar's songs were Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin," and Grieg's superb "Ein Traum," a song which is not only beautiful, but brilliant, and grateful for the voice. This song was applauded more than all the others put together—a hint to other singers. Miss Farrar sang the whole group charmingly.

Enesco's Rumanian Rhapsody in A major, which closed the concert, is delightful, rhythmically and melodically, and he has kept the orchestration appropriate to the national airs he has used. It is rich, but the orchestra gave a fine

From STANDARD UNION
Brooklyn, N. Y.
Address
FEB 24 1912
Date

FOURTH OF THE SERIES BY BOSTON SYMPHONY.

Only one Boston Symphony Orchestra concert in Brooklyn remains to be heard this season, and the series is already being spoken of as the most notable musical event Brooklyn has yet seen. The fame of this organization, that most people are sure is the best in America, while many more assert it is pre-eminent in the whole world of music, has been sufficient to crowd the Academy to its doors at each concert. Last night, even though the soloist announced bore a name practically unknown, there was the same huge audience that grew just as enthusiastic as ever over the evidences of perfection. Certainly no one can criticize the technical excellence of the orchestra or its degree of success from an interpretative standpoint.

The programme opened with the fairy music of Mendelssohn—the overture of "A Midsummer Night's Dream." Especially fine was the work of the reinforced woodwind choir in this number. All the delicacy and playfulness of the score was apparent, and the old familiar overture proved a most appropriate selection with which to start the evening. Some "sterner stuff" came next—the Cesar Franck Symphony in D Minor—the sequence furnishing to students of music an admirable comparison of the musical fashions of two centuries. Unlike many symphonies the Franck masterpiece is a unified, finished whole. The same stirring, majestic theme that occurs in the opening movement is heard booming through the finale as well. A marvelous bit of technical skill is the manner in which the earlier motives are entwined and entangled together in the final movement. The symphony is rather long, but it is a noble work, and the interpretation of Mr. Fiedler's band of musicians was far above criticism.

Miss Bessie Bell Collier, the violinist who carried the house by storm with her playing of the difficult Saint-Saens concerto in B minor, is a youthful American girl, who plays with a fine spirit and dash. The second movement, which centres about a folk-song melody, gave her an opportunity to demonstrate her mastery over the singing tones of her instrument—the very tones for which audiences are craving at most violin recitals. With the magnificent background furnished by the big orchestra the instrument rang out true, clear and mellow. This is the second young woman violinist the Boston Symphony has brought out at the Academy of Music this season, and like Kathleen Parlow, the new soloist jumped into immediate favor.

The patriotic "1812" overture of Tschaikowsky closed the programme. This is the piece commemorative of Napoleon's rout at Moscow, which represents by the triumph of the Russian national anthem over the "Marsellaise," with the aid of a t... band, great drum... (they were cannon in the original production) and church bells clanging. Mr. Fiedler worked his orchestra up to a stupendous though noisy climax, and surely if any Russians were present their feelings must have been at the boiling point.

From SUN
New York
Address
FEB 23 1912
Date

BOSTON SYMPHONY CONCERT.

Geraldine Farrar Sings Elizabeth's Prayer in a Determined Manner.

The fourth evening concert of the Boston Symphony Orchestra at Carnegie Hall last evening had two features which demand special comment this morning. One was the singing of *Elizabeth's* prayer from "Tannhauser," the third number on the programme, by Miss Geraldine Farrar, prima donna soprano of the Metpolitan Opera House, and the playing of Strauss's "Tod und Verklärung" by the orchestra under the inspiring direction of Conductor Max Fiedler.

Miss Farrar was attired in the most gorgeous and striking manner, but that is of course not a matter for critical comment. But her singing of the touching prayer of *Elizabeth* was something not only open to critical comment, but actually clamoring for it. The air is usually sung piano; Miss Farrar, who apparently rejoices in opportunities to shatter the most cherished traditions, sang it in full voice, with very little nuance and an abundance of tone quality which could not have ravished any sensitive ear. Her entire reading of the lovely air was deficient in technical beauty and interpretative sentiment.

Mr. Fielder and the gentlemen of Boston glorified Strauss's music and themselves. The noble peroration of the work was reached in a subtly planned series of gradations and when it came its tonal proclamation was nothing short of stupendous. The performance of this work was a demonstration of what the Boston orchestra can do at its best.

The other orchestral numbers on the programme were Mozart's "Marriage of Figaro" overture, Beethoven's fourth symphony and Enesco's "Rumanian Rhapsody" in A major, opus 11, No. 1. This work, which is pleasing but of slight importance, was heard for the first time in this city. Just before this number Miss Farrar sang with piano accompaniment Schumann's "Intermezzo" and "Ihre Stimme," Sinding's "Sylvelin" and Grieg's "Ein Traum."

From SUN
New York
Address
Date
FEB 25 1912

THE BOSTON ORCHESTRA.

Alwyn Schroeder Plays a Cello Composition by Tschaikowsky.

The fourth afternoon concert of th... Boston Symphony Orchestra at Carneg... Hall yesterday was delightful, but n... of the kind that emands profound con... ment. The orchestral numbers we... Schumann's C major symphony, Strauss... "Til Eulenspiegel" and Wagner's "Flyi... Dutchman" overture. The solo pe... former was Alwyn Schroeder, one of t... cellists of he orchestra and former... cellist of the Kneisel Quartet. He play... Tschaikowsky's "Variations on a Ro... coco Theme."

These variations are of very slig... texture, but they are well suited to t... utterance of the violoncello. While th... do not call upon it for the expression... any large emotion such as the instrum... can well sing, they do ask of it perfecti... of cantilena as well as a floridity whi... does not violate its dingity. M... Schroeder is no stranger to this publ... His art is ripe and filled with the repo... which comes from authority. His pe... formance yesterday was a model of bea... tiful tone, finished technic and elega... style. The audience received it wi... uncommon enthusiasm, recalling the ... tist no less than eight times.

While the performance of the Schuma... symphony was uplifting, the centi... achievement of the orchestra was its de... livery of the humorous rondo of Mr. Strauss. This composition at each hearing renews the conviction that for sheer orchestral virtuosity it has not its fellow. There are phrases which arouse the ire of adorers of the mellow clarinet or the plaintive oboe, but they are such wickedly ingenious proclamations of ribald jest, boisterous merriment or sardonic humor, that they extort admiration even from the unwilling.

Max Fiedler is one of the apostles of Strauss and conducts his music with communicative enthusiasm. The performance of the great rondo yesterday was one to call for the warmest praise. It was a magnificent instrument upon which the conductor had to play, and he played upon it like a master.

From AMERICAN
Baltimore, Md.
Address
FEB 1 1912
Date

Boston Symphony Concert Tonight.

The Boston Symphony will give the fourth concert of the season at the Lyric Theater tonight at 8:15 o'clock. The program will be devoted entirely to music by Tschaikowsky. It is as follows: Elegie for string from Serenade, opus 48; symphony in B minor No. 6 pathetic; suite, Nutcracker, for full orchestra; overture, 1812.

From CITIZENS
Brooklyn, N. Y.
Address
FEB 24 1912
Date

BOSTON ORCHESTRA IN FOURTH CONCERT

Splendidly Played Programme at the Academy.

MISS COLLIER THE SOLOIST

Mendelssohn's "Midsummer Night's Dream" Exquisitely Rendered—Franck, Saint-Saens and Tschaikowski Works Also Finely Done.

The first concert of the Boston Symphony Orchestra, Max Fiedler, conductor, was given at the Academy of Music last evening. Miss Bessie Belle Collier was the soloist appearing in the Saint Saens violin concerto in B minor, and the remainder of the programme included: Mendelssohn's Overture to a "Midsummer Night's Dream," Cesar Franck's symphony in D minor and Tschaikowsky's overture, "1812."

Mendelssohn's "Midsummer Night's Dream" still remains unmatched in compositions of its class in its humor, as in the drone of the snoring Batton on the bass tuba, in its gayety and lightness of touch, as in the dainty tripping dance of the fairies, in the buzzing figure given out and developed by divided violins, with pizzicati in the violas, in its clarity of instrumentation and its perfection of form. No other orchestra can approach the Boston Symphony in the rendition of music such as this. No other orchestra can produce a pianissimo as light as gossamer and as pure and sweet as the tones of an Amati violin.

The symphony of Cesar Frank was hailed upon its appearance by his devoted pupils and followers as "majestic, plastic, of solid workmanship," and its themes as "manifestations of ideal beauty," and by his detractors as the "affirmation of incompetence pushed to dogmatic lengths." As in all such cases the truth of the matter seems to lie in the "golden mean" of the Greeks.

The most marked feature of this symphony is a recurrence of themes from the earlier movement in the later and the importance attached to the main theme of the introduction. A plaintive lento first movement is succeeded by a charming allegretto second movement, pizzicati upon the strings and harp over which the English horn sings a mournful strain. In the coda of the last movement there is a grouping of the principal themes of the first and second movements aroused the main theme of the finale.

It was superbly played, of course, and the orchestration of the score is a marvel; for although the usual brass is augmented, yet by keeping the range of these instruments in the lower register where their upper partials, or overtones are less brilliant, their sonority does not clash with the less brilliant timbre of the strings, and in fact the manner in which the various choirs of the orchestra are kept distinct, and at the same time welded into the structure of the whole is little short of marvelous.

Miss Collier, very becomingly gowned, played Saint Saens' charming concerto very charmingly, and received as a reward an armful of beautiful flowers.

The concert closed with Tschaikowsky's patriotic overture, "The Year 1812," which is the 1776 of the Russians. It was written at the suggestion of Nicholas Rubinstein as a festival overture to commemorate the rebuilding of the Cathedral of Moscow, which had been burned by the French. Russian national life is characterized by the introduction of peasant dances; the defiant challenge of the "Marseillaise" dies away and is overpowered by the strains of the Russian National Hymn on the full orchestra, while a carrilon intones the joyous pealing of the Cathedray bells.

From EVENING STAR
Baltimore, Md.
Address
Date

Symphony Concert Tonight.

The Boston Symphony will give the fourth concert of the season at the Lyric Theater tonight at 8:15 o'clock. The program will be devoted entirely to music by Tschaikowsky. It is as follows: Elegie for string from Serenade, opus 48; symphony in B minor No. 6 pathetic; suite, Nutcracker, for full orchestra; overture, 1812.

From MORNING TELEGRAPH
New York
Address
FEB 25 1912
Date

Boston Symphony Orchestra.

Beethoven's Fourth Symphony and Richard Strauss' tone poem, "Death and Transfiguration," were the two works of importance that the Boston Symphony Orchestra played in Carnegie Hall at Thursday night's concert. Geraldine Farrar, the soloist, chose "Elisabeth's Prayer" for her opening number.

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From HERALD

Address NEW YORK CITY FEB 23 1912

Date

MISS FARRAR SINGS IN STARTLING GOWN

Is Soloist with the Boston Orchestra, Which Is Note Perfect in Concert.

That sedate band of harmony the Boston Symphony Orchestra gave its fourth evening concert of the season in Carnegie Hall last night, and Miss Geraldine Farrar, of the Metropolitan, was the soloist. She was more than that, for she was really startling. She wore a gown that appeared to be a combination of crimson, turquoise blue, light blue and white, queerly slashed, gashed and cut. She wore a turban of gold and crimson, with flaring blue feathers in front. At times it looked like some Indian head dress, at others the effect was that of a modish goddess of liberty.

Waving a huge ostrich plume fan, Miss Farrar sang the prayer from "Tannhaeuser." The whole combination of gown, turban, fan and prayer seemed incongruous. She sang it well, but with full voice and without much sentiment. It seemed an odd and unhappy number to have chosen. Later, with piano accompaniment, she sang a group of songs, the most charming of which was Sinding's "Sylvelin." She received many recalls.

Under Mr. Max Fiedler's baton the Boston orchestra played note perfect again last night. Mr. Richard Strauss' "Death and Transfiguration" was stirringly done, every nuance being heeded, every detail nursed without any sacrifice of general sweeping effect.

Mr. George Enesco's Roumanian rhapsody, No. 1, was another feat of virtuosity. Its composer is court violinist to the Queen of Roumania and this brilliant composition, which is a sheer delight, is based upon Roumanian airs. Beethoven's Fourth Symphony and Mozart's "Marriage of Figaro" completed the list of pieces, both admirably played. Twice during the evening did the orchestra have to arise and bow in answer to applause.

From PRESS

Address New York

Date

VETERAN 'CELLIST APPEARS IN TSCHAIKOWSKY NUMBER

Schroeder Again Makes Excellent Impression Playing with Boston Symphony Orchestra.

In bringing forward as the soloist of yesterday's matinee in Carnegie Hall that much and justly beloved veteran of the 'cello, Alwin Schroeder, one of the most highly prized members of its own organization, the Boston Symphony Orchestra, Max Fiedler, conductor, once more presented to its subscribers an artist worthy of such distinction, an artist in the best sense of the word, scorning all superficial display, incapable of offending in the slightest degree the canons of good taste, content to rely solely on legitimate performance in inviting public approval.

Tschaikowsky's "Variations on Roccoco Theme," for 'cello with orchestral accompaniment, is a piece surely that presents no small difficulties. It offers opportunities which might easily tempt a virtuoso to flaunt his skill in flashy display. Schroeder, however, maintained his characteristic dignity and poise, though at first he seemed a little nervous; coped brilliantly, if unostentatiously, with the technical obstacles of the work and played with the intelligence, taste and feeling of a true musician. That his efforts won enthusiastic approval was shown by the number of times he had to return in answering spontaneous and heartfelt applause.

Strangely enough the concert revealed the orchestra not only at its best, but almost at its worst. It is impossible to recall a more beautifully finished euphonious, poetic and spirited performance of Schumann's symphony in C major, No. 2, than that which opened the afternoon. Exquisite in its sheer sensuous loveliness and transparency was the adagio, in which woodwind and strings vied with one another in quality and expressiveness of tone; deeply touching the tenderness and pathos which breathed from Fiedler's finely shaded reading. Full of romantic ardor and exuberant impulse was the final allegro, with its inspired echoes of earlier thematic ideas.

Strauss's "Till Eulenspiegel," on the other hand, fell far below the Boston orchestra's technical standards. The performance it received, though robust and vigorous, showed a decided lack of dynamic balance, clarity of exposition, rhythmical unanimity and precision. It seemed as if Fiedler had not drilled and rehearsed his musicians sufficiently for their task. Yet he asked them all to stand up in recognition of the applause. Wagner's "Flying Dutchman" overture brought the concert to a close. M. S.

From EVENING NEWS

Address Baltimore, Md. FEB 23 1912

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BOSTON ORCHESTRA IN RUSSIAN PROGRAM

Gives Concert Composed Entirely Of Compositions By Tschaikowsky.

Some erudite musicians feel that Tschaikowsky is a passing fancy; that his music is too demonstratively emotional to be truly strong and, therefore, long-lived. Music is an emotional language, and the great Russian employed more of its limitless expressive range than have most of the masters, although his moods were more often somber than joyful, but he was always intense.

Those carping critics who pronounce the Tschaikowsky symphonies ephemeral fail to fully apprehend either his intensity, versatility or exhaustive command of technic. Tschaikowsky is always graphic, and his fancies bear as clear a stamp of individuality as do those of Beethoven or Schumann. He wrote real music, but was naturally much influenced by the spirit of the times and environment in which he lived. It would, therefore, be obviously unjust to measure the virtues of his product with an unadjusted gauge. There are few composers, old or new, whose works could furnish sufficiently diverse moods to fill an entire program without engendering some degree of monotony. Wagner and Tschaikowsky are the two who suffer least from the continued presentation of their individualities, not because their works are greater, but because their imaginations wandered into widely separated and less familiar fields.

Two years after Tschaikowsky's death his friend, Leopold Auer (the teacher of Elman, Zimbalist and Parlow), came from St. Petersburg to Berlin and gave a memorable concert devoted to Tschaikowsky's works. The program was the Symphony No. 2, "Francesa di Rimini"; the nut-cracker suite and the violin concerto, which was ideally played by the concert giver himself. Auer is a great conductor as well as a great violinist, and being in perfect sympathy with Tschaikowsky's spirit, he made that function a never-to-be-forgotten delight, which caused enthusiasm to grow to unrestrained jubilation. There is perhaps no orchestral music which requires such fine adjustments and such unaffected reading as does Tschaikowsky's. He is often rhapsodic, but never illogical.

Mr. Fiedler presented the following well-chosen program:

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From STAATSZEITUNG,

Address New York City FEB 23 1912

Date

Estab

Bostoner Symphonie-Konzert.

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MONITOR,

FEBRUARY 24, 1912

Leader of Toronto Choir Joins Frederick Stock in Presenting Program

(Photo by Moffett Studio, Chicago)
A. S. VOGT

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The Flonzaley quartet gives its last concert of chamber music in Jordan hall on Thursday evening, Feb. 29, at 8:15. The concert brings to an end one of the most successful seasons the organization has had. The program is as follows: Mozart, quartet in D major, No. 2; Beethoven, quartet in F minor, Op. 95; Glazounoff, interludium in modo antico, and Scherzo from the quartet in A minor.

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Josef Lhevinne, the Russian pianist, who was last heard in Boston in 1908, gives a recital in Jordan hall on Saturday afternoon, March 2.

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Beethoven, overture, "Egmont;" Brahms, symphony in D-major, No. ... Liszt, concerto in A-major for ... and orchestra; Berlioz, overture, "Benvenuto Cellini."

Miss Katharine Goodson will be the soloist at the sixth symphony concert in Cambridge in Sanders theater, Thursday evening, Feb. 29. She will play the Saint-Saens concerto for piano and orchestra in G-minor, No. 2. The program is as follows: Weber, overture, "Euryanthe;" Schumann, symphony in C-major, No. 2; Saint-Saens, concerto in G-minor, No. 2; Wagner, prelude and finale from "Tristan and Isolde."

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Soprano Who Assists at Choral and Orchestral Concert in Symphony Hall

(Photo by Mishkin Studio, New York)
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[154]

JOURNAL-

MARCH 4, 1912

CONCERT IN AID OF PENSION FUND

Symphony Orchestra Program Attracts Large Audience.

Max Fiedler conducted his sixth and final Symphony Orchestra pension fund concert at Symphony Hall last night. He made up an exceedingly attractive program, including such sterling Tschaikowsky works as the "Pathetic Symphony," which had not been heard here since the fifth concert of his first season; the light and delectable "Nutcracker Suite," which he introduced to Symphony patrons on Christmas eve, 1908, and the big "1812 Overture."

Miss Gerhardt Sings

To complete the excellent features there was Miss Elena Gerhardt, the distinguished German lieder singer, offering three of Wagner's songs with orchestra, "Stehe still," "Traeume" and "Schmerzen," and also a group of Schumann songs, with piano accompaniment played by Miss Paula Hegner.

The audience was large, and probably but for the bitter cold night it would have filled the hall, for the Tschaikowsky music is very popular here and Miss Gerhardt has made many admirers with her beautiful art. It was well worth going to this concert simply to hear her highly poetical interpretations of the "Treume" song.

Auditors Enthusiastic

The "Pathetic Symphony" was performed with all the virtuoso power for which the orchestra is famed, and the players were deservedly applauded until they rose to bow for themselves. Mr. Nagel's celesta solo in the "Nutcracker Suite" and the charming flute playing of Messrs. Marquarre, Brooke and Battles also received special compliments from the enthusiastic auditors. The orchestra acknowledged Miss Gerhardt's generous offer of her services with a huge wreath decorated with the German tricolor.

From HERALD

Address NEW YORK CITY FEB 23 1912

Date

MISS FARRAR SINGS IN STARTLING GOWN

Estab

Is Soloist with the Boston Orchestra, Which Is Note Perfect in Concert.

That sedate band of harmony the Boston Symphony Orchestra gave its fourth evening concert of the season in Carnegie Hall last night, and Miss Geraldine Farrar, of the Metropolitan, was the soloist. She was more than that, for she was really startling. She wore a gown that appeared to be a combination of crimson, turquoise blue, light blue and white, queerly slashed, gashed and cut. She wore a turban of gold and crimson, with flaring blue feathers in front. At times it looked like some Indian head dress, at others the effect was that of a modish goddess of liberty.

Waving a huge ostrich plume fan, Miss Farrar sang the prayer from "Tannhaeuser." The whole combination of gown, turban, fan and prayer seemed incongruous. She sang it well, but with full voice and without much sentiment. It seemed an odd and unhappy number to have chosen. Later, with piano accompaniment, she sang a group of songs, the most charming of which was Sinding's "Sylvelin." She received many recalls.

Under Mr. Max Fiedler's baton the Boston orchestra played note perfect again last night. Mr. Richard Strauss' "Death and Transfiguration" was stirringly done, every nuance being heeded, every detail nursed without any sacrifice of general sweeping effect.

Mr. George Enesco's Roumanian rhapsody, No. 1, was another feat of virtuosity. Its composer is court violinist to the Queen of Roumania and this brilliant composition, which is a sheer delight, is based upon Roumanian airs. Beethoven's Fourth Symphony and Mozart's "Marriage of Figaro" completed the list of pieces, both admirably played. Twice during the evening did the orchestra have to arise and bow in answer to applause.

From PRESS

Address New York

Date

VETERAN 'CELLIST APPEARS IN TSCHAIKOWSKY NUMBER

Schroeder Again Makes Excellent Impression Playing with Boston Symphony Orchestra.

In bringing forward as the soloist of yesterday's matinee in Carnegie Hall that much and justly beloved veteran of the 'cello, Alwin Schroeder, one of the most highly prized members of its own organization, the Boston Symphony Orchestra, Max Fiedler, conductor, once more presented to its subscribers an artist worthy of such distinction, an artist in the best sense of the word, scorning all superficial display, incapable of offending in the slightest degree the canons of good taste, content to rely solely on legitimate performance in inviting public approval.

Tschaikowsky's "Variations on Roccoco Theme," for 'cello with orchestral accompaniment, is a piece surely that presents no small difficulties. It offers opportunities which might easily tempt a virtuoso to flaunt his skill in flashy display. Schroeder, however, maintained his characteristic dignity and poise, though at first he seemed a little nervous; coped brilliantly, if unostentatiously, with the technical obstacles of the work and played with the intelligence, taste and feeling of a true musician. That his efforts won enthusiastic approval was shown by the number of times he had to return in answering spontaneous and heartfelt applause.

Strangely enough the concert revealed the orchestra not only at its best, but almost at its worst. It is impossible to recall a more beautifully finished euphonious, poetic and spirited performance of Schumann's symphony in C major, No. 2, than that which opened the afternoon. Exquisite in its sheer sensuous loveliness and transparency was the adagio, in which woodwind and strings vied with one another in quality and expressiveness of tone; deeply touching the tenderness and pathos which breathed from Fiedler's finely shaded reading. Full of romantic ardor and exuberant impulse was the final allegro, with its inspired echoes of earlier thematic ideas.

Strauss's "Till Eulenspiegel," on the other hand, fell far below the Boston orchestra's technical standards. The performance it received, though robust and vigorous, showed a decided lack of dynamic balance, clarity of exposition, rhythmical unanimity and precision. It seemed as if Fiedler had not drilled and rehearsed his musicians sufficiently for their task. Yet he asked them all to stand up in recognition of the applause. Wagner's "Flying Dutchman" overture brought the concert to a close. M. S.

From EVENING NEWS

Address Baltimore, Md. FEB 23 1912

Dat

BOSTON ORCHESTRA IN RUSSIAN PROGRAM

Est

Gives Concert Composed Entirely Of Compositions By Tschaikowsky.

Some erudite musicians feel that Tschaikowsky is a passing fancy; that his music is too demonstratively emotional to be truly strong and, therefore, long-lived. Music is an emotional language, and the great Russian employed more of its limitless expressive range than have most of the masters, although his moods were more often somber than joyful, but he was always intense.

Those carping critics who pronounce the Tschaikowsky symphonies ephemeral fail to fully apprehend either his intensity, versatility or exhaustive command of technic. Tschaikowsky is always graphic, and his fancies bear as clear a stamp of individuality as do those of Beethoven or Schumann. He wrote real music, but was naturally much influenced by the spirit of the times and environment in which he lived. It would, therefore, be obviously unjust to measure the virtues of his product with an unadjusted gauge. There are few composers, old or new, whose works could furnish sufficiently diverse moods to fill an entire program without engendering some degree of monotony. Wagner and Tschaikowsky are the two who suffer least from the continued presentation of their individualities, not because their works are greater, but because their imaginations wandered into widely separated and less familiar fields.

Two years after Tschaikowsky's death his friend, Leopold Auer (the teacher of Elman, Zimbalist and Parlow), came from St. Petersburg to Berlin and gave a memorable concert devoted to Tschaikowsky's works. The program was the Symphony No. 2, "Francesa di Rimini"; the nut-cracker suite and the violin concerto, which was ideally played by the concert giver himself. Auer is a great conductor as well as a great violinist, and being in perfect sympathy with Tschaikowsky's spirit, he made that function a never-to-be-forgotten delight, which caused enthusiasm to grow to unrestrained jubilation. There is perhaps no orchestral music which requires such fine adjustments and such unaffected reading as does Tschaikowsky's. He is often rhapsodic, but never illogical.

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MONITOR,

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(Photo by Moffett Studio, Chicago)
A. S. VOGT

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JOURNAL-

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POST,
MARCH 4, 1912

LAST PENSION FUND CONCERT

Orchestra and Miss Gerhardt Share Triumphs

The last of this season's pension fund concerts was given at Symphony Hall last evening before an audience of good size, yet not so large as the merits of the night deserved, for the musical glories presented should have packed the house to the doors. The extraordinarily artistic and fascinating singing given for the occasion by Miss Elena Gerhardt alone, would have repaid anyone for journeying up to Massachusetts avenue. And there was much else for musical delight and inspiration.

Orchestrally, it was a Tschaikowsky night; Tschaikowsky in three moods, the hopeless, the gayly fantastic and the boisterously patriotic, which is to say that there were played the "Pathetique" symphony, the "Nutcracker" suite and the "1812" overture. In these three was enough of variety to prevent the sometimes cloying result of one man's style, and enough of splendor and beauty of playing to remain long in the memory.

Mr. Fiedler has won an especial reputation as an interpreter of Tschaikowsky's works. This he maintained at every point last evening. Save a trifling lack of elasticity in the bizarre 5-4 movement, the performance of the symphony was superb; while the grace, airiness and charm of the playing of the melodious "Nutcracker" music were beyond all praise.

Miss Gerhardt's fine poise, beautifully expressive voice and supremely artistic temperament made no less effect in Symphony Hall than in a smaller auditorium. She has personality enough for any place whatsoever. Her singing of the three Wagner songs with orchestra proved her as effective in the larger forms of song as in "lieder." Rarely has the "Traume" been given here with such poetic phrasing and exquisite sentiment. After the group of Schumann songs with pianoforte accompaniment, of which the great "Ich Grolle Nicht" was sung with most overwhelming effect—though all were beautifully done—Miss Gerhardt gave the Richard Strauss "Standchen" in perfect style. Truly, here is an artist from whom we should hear much more. A word is due Miss Paula Hegner for her sympathetic and finely played accompaniments.

At the end of the Wagner group Miss Gerhardt was presented with a gigantic laurel wreath tied with the German colors, a token of esteem from the orchestra.

gramistic creations. The solo work of the violins, flutes, and horns was of the highest order.

Enesco's "Rhapsody" is a bunch of barbaric melodies cleverly embellished by every device known to modern orchestral composition. The orchestra played it so brilliantly its lack of solid structure was for the moment forgotten.

Concertmaster Witek, the soloist of the afternoon, played the familiar Wieniawski Concerto so brilliantly that even those who have long admired his orchestral work were agreeably surprised. In the beautiful Romanza and the wild Hungarian Finale he surpassed himself and won the warm applause of both audience and fellow-musicians.

JULIA MURDOCK.

AMERICAN—

FEBRUARY 25, 1912.

GEBHARD AS SOLOIST.

Takes Olga Samaroff's Place at Symphony Concert.

Madame Olga Samaroff was to have been the soloist at the seventeenth rehearsal of the Symphony Orchestra. Unfortunately Madame Samaroff was taken ill in Milwaukee a fortnight ago and has been compelled to cancel all her engagements for the remainder of the season. In her place Mr. C. A. Ellis, manager of the orchestra, has engaged as soloist Mr. Heinrich Gebhard of this city, who is one of the most admired of Boston pianists.

Mr. Fiedler has placed no novelties on this program. It is as follows:

Beethoven.....Overture, "Egmont"
Brahms.....Symphony in M-Major, No. 2
Liszt..Concerto in A-Major for piano and orchestra
Berlioz.....Overture, "Benvenuto Cellini"

ELENA GERHARDT
PENSION FUND CONCERT

CHORAL MUSIC IN ITS FINEST FORM

Mendelssohn Choir to Give Its Much-Heralded Concert Here This Week.

The concert to be given in Symphony Hall next Thursday evening by the Mendelssohn Choir of Toronto, assisted by the Theodore Thomas Orchestra of Chicago and Miss Florence Hinkle, soprano, is promised to be a revelation to lovers of choral music in this city. All accounts agree that this chorus of 225 voices has, under the skilful and devoted training of Dr. A. S. Vogt, reached a point of virtuosity in singing the like of which can be found only in Berlin, where Siegfried Ochs has accomplished similar wonders with the Philharmonic Chorus of that city. Indeed, many connoisseurs who have heard both choruses are inclined to believe that in finesse and polish the Toronto choir excels the famous chorus of Berlin.

Some slight changes have been made in the published program. The program in its revised and final form is as follows:

Overture, "Liebesfruhling," op. 28, Georg Schumann
Theodore Thomas Orchestra.
a. Motet, "Cruxifixus".....Lotti
b. Motet, Psalm 121.....Gounod
Mendelssohn Choir.
c. "Judex Crederis," from "Te Deum"....Berlioz
Mendelssohn Choir ad Theodore Thomas Orchestra.
a. "Traume," a study to "Tristan and Isolde".....Wagner
(Arranged for concert performance by Theodore Thomas.)
b. Bacchanale, from "Tannhauser".....Wagner
Theodore Thomas Orchestra.
"Sanctus," from B-Minor Mass.....Bach
Mendelssohn Choir and Theodore Thomas Orchestra.
Intermission.
a. "Ave Maris Stella".....Grieg
Mendelssohn Choir.
b. "Libera Me," from "Manzoni" requiem. Verdi
For soprano solo, chorus and orchestra.
Miss Florence Hinkle.
Mendelssohn Choir and Theodore Thomas Orchestra.
Night Witchery.....Von Storch
Nottingham Hunt.....Bullard
Men's voices of the Mendelssohn Choir.
Symphonic Waltzz, op. 8.....Stock
Theodore Thomas Orchestra.
a. Scottish Folk-Song, arranged by Granville Bantock
b. "Hey Nonino," double chorus, op. 24.....Howard Brockway
Mendelssohn Choir.
c. Chorale, "Awake" and Choral Finale, "Die Meistersinger".....Wagner
Mendelssohn Choir and Theodore Thomas Orchestra.

Symphony Hall: Symphony Concerts

A FAMILIAR symphony, two familiar overtures and a rather unfamiliar pianoforte concerto will make the programme at the Symphony Concerts of next Friday afternoon and Saturday evening. The symphony is the second, and the most obviously and easily melodious of Brahms's symphonies, and it was played here only last December by Mr. Stock and the Chicago Orchestra.

The two overtures are Beethoven's to Goethe's "Egmont"—one of Mr. Fiedler's "battle horses"—and Berlioz's to his opera "Benvenuto Cellini"—one of the orchestra's show-pieces. The concerto is Liszt's in A—the less known of the pair because it is less often played. It follows through iridescent veilings of ornament the life and adventures of a melody. Mr. Gebhard, long unheard at the Symphony Concerts and a ripening pianist, will play the solo part.

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Sanders Theatre: Symphony Concert

PIECES from the repertory and a pianoforte concerto that has not been played recently hereabouts fill the programme of the concert of the Symphony Orchestra in Cambridge, on Thursday evening. The purely orchestral numbers are Schumann's symphony in C, in which Mr. Fiedler excels; the Prelude and the Finale of Wagner's "Tristan," and Weber's eloquent overture to his opera, "Euryanthe." The concerto is Saint-Saëns in G minor, beloved of Mr. Paderewski and grateful to pianist and hearer. Miss Goodson, the [illegible] vously direct, will play the solo part.

Gossip About Dr. Muck

The Lokal-Anzeiger of Berlin, in an article apropos of Dr. Muck's return to Boston, prints the following tale. It may or may not be true, but it is worth the reprinting: "There is no reason now why the facts need be concealed. A misunderstanding is responsible for Dr. Muck's departure. After the death of Felix Mottl, Muck was approached indirectly to succeed him at the Munich Opera, as a direct offer was not permissible under the rules of the Stage Association. In September of last year Muck definitely intended to renew his Berlin contract, which expired the following spring. In that month, while still on leave of absence, he received a formal offer of the position of chief conductor at the Munich Opera. His proud and sensitive nature, his artist's temper, at once hurried him to the conclusion that such an offer could only have been made on the basis of a previous understanding with the president of the Stage Association, Count von Hülsen, the director of the Berlin Opera. The implication to Dr. Muck's mind was that his contract at Berlin was not to be renewed. So with him, the artist, it was probably also a point of honor, to conclude his contract with the Americans, who for weeks had been coaxing him to do so.

"When at the end of summer Muck returned to Berlin, he realized at once that he had been under serious misapprehensions. None of the representatives of Count Hülsen had even suspected that Dr. Muck had signed an American contract. In the absence of the General Intendant, Privy Counsellor Winter brought a new contract to Dr. Muck for his signature, and now the conductor realized that he had acted on the basis of a mistaken notion of the facts. Neither in his capacity as General Intendant nor as president of the Stage Association had Count Hülsen had any connection with the Munich offer, which was intended to take effect at the end of Dr. Muck's term in Berlin. Count Hülsen was sadly surprised at Dr. Muck's decision, for he esteems him highly and tried in every way to keep him at the Opera House. Despite all efforts the consequences of the mistake could not be recalled, and a release from the five year American contract could not be effected."

TRANSCRIPT,
FEBRUARY 23, 1912

NEWS OF MUSIC

Miss Gerhardt and the Pension Fund

THE "distinguished singer," hitherto unannounced, who has proffered her services for the concert to increase the Pension Fund of the Symphony Orchestra is Miss Gerhardt. Like most European virtuosi and singers of the first rank, she knows the great repute of the orchestra; she has heard it to admiration and she has sung with it to the applause of its public. It wa with the Symphony Orchestra that Mr. Nikisch first made his place as a remarkable conductor. Miss Gerhardt owes her beginnings as a singer to him. The more, then, is it becoming in her to give her services to the concert of March 3. There is no need to recite their value after her three song recitals and her two appearances with the Symphony Orchestra. Clearly she has proved herself one of the exceptional singers of our time, in songs and in the fragments of lyric operas; and she has quickly won and firmly held a fine public here. Her share in the Pension Fund Concert and Mr. Fiedler's orchestral programme still remain to be determined. At it, however, the conductor will make his final appearance in Boston, outside the regular Symphony Concerts.

Mr. Fiedler in New York

Mr. Fiedler and the gentlemen of Boston glorified Strauss's music [in "Death and Transfiguration"] and themselves. The noble peroration of the piece was reached in a subtly planned series of gradations and when it came, its tonal proclamation was nothing short of stupendous. The performance of this tone-poem was a demonstration of what the Boston orchestra can do at its best. [The New York Sun.

Miss Farrar Spectacular

That sedate band of harmony, the Boston Symphony Orchestra, gave their fourth evening concert of the season in Carnegie Hall last night, and Miss Geraldine Farrar, of the Metropolitan, was the soloist. She was more than that, for she was really startling. She wore a gown that appeared to be a combination of crimson, turquoise blue, light blue and white, queerly slashed, gashed and cut. She wore a turban of gold and crimson, with flaring blue feathers in front. At times it looked like some Indian head-dress, at others, the effect was that of a modish godess of liberty. Waving a huge ostrich plume fan, Miss Farrar sang Elisabeth's Prayer from "Tannhäuser." The whole combination of gown, turban, fan and prayer seemed incongruous. She sang it well, but with full voice and without much sentiment. It seemed an odd and unhappy number to have chosen. [The New York Herald.

TIMES
[illegible]
Washington, D.C.
FEB 21 1912

BOSTON SYMPHONY CONCERT ENJOYED BY MUSIC LOVERS

Noted Organization Gives Varied Program at New National Theater.

An interesting but somewhat lengthy program was played by the Boston Symphony Orchestra at the National Theater yesterday afternoon. Every one of the varied numbers was executed with perfect technical finish and with a warmth of feeling which Director Fiedler has been able to develop in an organization inclined to be overacademic in its interpretations.

Mozart and Schumann occupied the first part of the program, the former being represented by the "Figaro" overture, the latter by his Second Symphony. The "Figaro" overture is a monument to the genius of perhaps the only composer who could be light without once ceasing to be profound. Its delicate passages, with their joyful, but never boisterous, rhythm, were played in a manner which left nothing to be desired. While containing many noble passages, the Schumann symphony is not the composer's greatest work. Schumann was ever too much of a dreamer to be able to mold his orchestral works into that perfect subjection to a dominant idea which Beethoven has taught us to expect from the symphony. Like most post-Beethoven symphonies, this one of Schumann is very interesting in detail, but sadly deficient in synthesis.

Two modern works, Richard Strauss' "Till Eulenspiegel" and a rhapsody on native themes by George Enesco, a young Roumanian composer, completed the program. The Strauss number will always be popular because of its delightful unconventionality and the many serio-comic solo passages which it contains. "Till Eulenspiegel" is one of Strauss' earlier and saner works. As pure music it is immeasurably superior to his more recent and absurdly pro-

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Few singers have come to Boston and in such a short time won so large a public as Miss Gerhardt. Heralded as one of the greatest lieder singers in the world it turned out that the reports which preceded her coming had not been exaggerated, for Miss Gerhardt in her recitals and at her appearance with the Symphony Orchestra exhibited traits and qualities of singing rarely found in the younger generation of artists.

It is still impossible to make final announcement regarding the program, for Mr. Fiedler has been away with the orchestra during the past week on the fourth Southern trip. This announcement, however, will be made very shortly.

For the general public—that part of it which is not in regular attendance at the Symphony concerts—this concert will gain added interest because it will be the last time a special concert will be given by the orchestra under the leadership of Max Fiedler. He has many friends and admirers in Boston who are not regular attendants at the Symphony concerts, and they will undoubtedly take advantage of this opportunity to testify to their friendship for him as well as their friendship for the orchestra.

GLOBE—M

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It will be the last opportunity to hear Miss Gerhardt in Boston this year, and she will sing two groups of songs, the first being three Wagner songs with orchestra, and the second being five Schumann songs with piano.

The Wagner songs are "Stehe Still," "Traume" and "Schmerzen." The Schumann songs are "Provencalisches Lied," "Mondnacht," "Die Soldatenbraut," "Ich Grolle Nicht" and "Fruhlingsnacht."

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Weingartner's Symphony at Boston Orchestra Concerts.

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For the first time in several years, Maud Powell, the admired violinist, will appear as a soloist with the Symphony Orchestra. Miss Powell will play again Sibelius' D minor concerto, Op. 47. Miss Powell played this at her last appearance here, which was the first performance of the work in Boston, and made such a profound sensation that she was requested to play it again this year. The final number on the program will be S[illegible]tana's overture, "The Bartered Br[illegible]

[155]

POST,
MARCH 4, 1912

LAST PENSION FUND CONCERT

Orchestra and Miss Gerhardt Share Triumphs

The last of this season's pension fund concerts was given at Symphony Hall last evening before an audience of good size, yet not so large as the merits of the night deserved, for the musical glories presented should have packed the house to the doors. The extraordinarily artistic and fascinating singing given for the occasion by Miss Elena Gerhardt alone, would have repaid anyone for journeying up to Massachusetts avenue. And there was much else for musical delight and inspiration.

Orchestrally, it was a Tschaikowsky night; Tschaikowsky in three moods, the hopeless, the gayly fantastic and the boisterously patriotic, which is to say that there were played the "Pathetique" symphony, the "Nutcracker" suite and the "1812" overture. In these three was enough of variety to prevent the sometimes cloying result of one man's style, and enough of splendor and beauty of playing to remain long in the memory.

Mr. Fiedler has won an especial reputation as an interpreter of Tschaikowsky's works. This he maintained at every point last evening. Save a trifling lack of elasticity in the bizarre 5-4 movement, the performance of the symphony was superb, while the grace, airiness and charm of the playing of the melodious "Nutcracker" music were beyond all praise.

Miss Gerhardt's fine poise, beautifully expressive voice and supremely artistic temperament made no less effect in Symphony Hall than in a smaller auditorium. She has personality enough for any place whatsoever. Her singing of the three Wagner songs with orchestra proved her as effective in the larger forms of song as in "lieder." Rarely has the "Traume" been given here with such poetic phrasing and exquisite sentiment. After the group of Schumann songs with pianoforte accompaniment, of which the great "Ich Grolle Night" was sung with most overwhelming effect—though all were beautifully done—Miss Gerhardt gave the Richard Strauss "Standchen" in perfect style. Truly, here is an artist from whom we should hear much more. A word is due Miss Paula Hegner for her sympathetic and finely played accompaniments.

At the end of the Wagner group Miss Gerhardt was presented with a gigantic laurel wreath tied with the German colors, a token of esteem from the orchestra.

gramistic creations. The solo work of the violins, flutes, and horns was of the highest order.

Enesco's "Rhapsody" is a bunch of barbaric melodies cleverly embellished by every device known to modern orchestral composition. The orchestra played it so brilliantly its lack of solid structure was for the moment forgotten.

Concertmaster Witek, the soloist of the afternoon, played the familiar Wieniawski Concerto so brilliantly that even those who have long admired his orchestral work were agreeably surprised. In the beautiful Romanza and the wild Hungarian Finale he surpassed himself and won the warm applause of both audience and fellow-musicians.

JULIA MURDOCK.

AMERICAN—

FEBRUARY 25, 1912.

GEBHARD AS SOLOIST.

Takes Olga Samaroff's Place at Symphony Concert.

Madame Olga Samaroff was to have been the soloist at the seventeenth rehearsal of the Symphony Orchestra. Unfortunately Madame Samaroff was taken ill in Milwaukee a fortnight ago and has been compelled to cancel all her engagements for the remainder of the season. In her place Mr. C. A. Ellis, manager of the orchestra, has engaged as soloist Mr. Heinrich Gebhard of this city, who is one of the most admired of Boston pianists.

Mr. Fiedler has placed no novelties on this program: It is as follows:

Beethoven.....Overture, "Egmont"
Brahms.....Symphony in M-Major, No. 2
Liszt..Concerto in A-Major for piano and orchestra
Berlioz.....Overture, "Benvenuto Cellini"

ELENA GERHARDT
PENSION FUND CONCERT

TIMES

Washington, D.C.

FEB

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CHORAL MUSIC IN ITS FINEST FORM

Mendelssohn Choir to Give Its Much-Heralded Concert Here This Week.

The concert to be given in Symphony Hall next Thursday evening by the Mendelssohn Choir of Toronto, assisted by the Theodore Thomas Orchestra of Chicago and Miss Florence Hinkle, soprano, is promised to be a revelation to lovers of choral music in this city. All accounts agree that this chorus of 225 voices had, under the skilful and devoted training of Dr. A. S. Vogt, reached a point of virtuosity in singing the like of which can be found only in Berlin, where Siegfried Ochs has accomplished similar wonders with the Philharmonic Chorus of that city. Indeed, many connoisseurs who have heard both choruses are inclined to believe that in finesse and polish the Toronto choir excels the famous chorus of Berlin.

Some slight changes have been made in the published program. The program in its revised and final form is as follows:

Overture, "Liebesfruhling," op. 28, Georg Schumann
Theodore Thomas Orchestra.
a. Motet, "Crucifixus".....Letti
b. Motet, Psalm 137.....Gounod
Mendelssohn Choir.
c. "Judex Crederis," from "Te Deum"....Berlioz
Mendelssohn Choir nd Theodore Thomas Orchestra.
a. "Traume," a study to "Tristan and Isolde".....Wagner
(Arranged for concert performance by Theodore Thomas.)
b. Bacchanale, from "Tannhauser".....Wagner
Theodore Thomas Orchestra.
"Sanctus," from B-Minor Mass.....Bach
Mendelssohn Choir and Theodore Thomas Orchestra.
Intermission.
a. "Ave Maria Stella".....Grieg
Mendelssohn Choir.
b. "Libera Me," from "Manson!" requiem. Verdi
For soprano solo, chorus and orchestra,
Miss Florence Hinkle.
Mendelssohn Choir and Theodore Thomas Orchestra.
Night Witchery.....Von Storch
Nottingham Hunt.....Bullard
Men's voices of the Mendelssohn Choir.
Symphonic Waltzz, op. 8.....Stock
Theodore Thomas Orchestra.
a. Scottish Folk-Song, arranged by Granville Bantock
b. "Hey Nonino," double chorus, op. 24.....Howard Brockway
Mendelssohn Choir.
c. Chorale, "Awake" and Choral Finale, "Die Meistersinger".....Wagner
Mendelssohn Choir and Theodore Thomas Orchestra.

Symphony Hall: Symphony Concerts

A FAMILIAR symphony, two familiar overtures and a rather unfamiliar pianoforte concerto will make the programme at the Symphony Concerts of next Friday afternoon and Saturday evening. The symphony is the second, and the most obviously and easily melodious of Brahms's symphonies, and it was played here only last December by Mr. Stock and the Chicago Orchestra. The two overtures are Beethoven's to Goethe's "Egmont"—one of Mr. Fiedler's "battle horses"—and Berlioz's to his opera, "Benvenuto Cellini"—one of the orchestra's show-pieces. The concerto is Liszt's in A—the less known of the pair because it is less often played. It follows through iridescent veilings of ornament the life and adventures of a melody. Mr. Gebhard, long unheard at the Symphony Concerts and a ripening pianist, will play the solo part.

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Sanders Theatre: Symphony Concert

PIECES from the repertory and a pianoforte concerto that has not been played recently hereabouts fill the programme of the concert of the Symphony Orchestra in Cambridge, on Thursday evening. The purely orchestral numbers are Schumann's symphony in C, in which Mr. Fiedler excels; the Prelude and the Finale of Wagner's "Tristan," and Weber's eloquent overture to his opera, "Euryanthe." The concerto is Saint-Saëns in G minor, beloved of Mr. Paderewski and grateful to pianist and hearer. Miss Goodson, the [illegible] nervously direct, will play the solo part.

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GLOBE—M

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POST, MARCH 3, 1912

Composer's Tribute to Symphony Orchestra

Apropos of the Symphony pension fund concert this evening, Mrs. Henry Carmichael of Malden, authoress, composer, philanthropist, has written the following tribute to the great orchestra which has made Boston known wherever music is played:

A TRIBUTE

In a song of praise in words the voices of many people will join with mine in appreciation of all who educate and elevate the world through genius and industry. We need the artists of the serene and silent art. All the professions, all arts and crafts, the powerful press and beautiful music. All are influential in the highest education of the people. This tribute goes out to all these. It goes out to all schools of music, of instrumental music and song, to all musicians foreign, and American brothers and sisters in all lines of music. Among the relief associations which have been thought of for the betterment of humanity, the concert each year for the relief association for sick and disabled musicians in order to render timely aid, and the semi-annual concerts for the pension fund of the Boston Symphony Orchestra should be widely and sympathetically encouraged by a large patronage of all these concerts mentioned.

Pension Funds Abroad

Foreign nations have striven ardently for the welfare of the pension funds of their orchestras. The noble scheme has been tried abroad with great success in Germany, England, France, Austria, Switzerland, Holland and other lands for 50 years or longer. Everywhere it has been adopted to provide for support of aged and disabled orchestral musicians, it has been a success. In Europe, every educated person considers the support of the orchestra's pension adds to the success of the highest education of the people, and he makes it a matter of duty and honor to help it in various ways. For instance, the pension fund of the Leipsig Gewandhaus Orchestra and the Berlin Royal Orchestra are each in possession of funds amounting to 4,000,000 or 5,000,000 marks, and there are many others not far behind these mentioned in the matter of large funds.

Work for Interests

In Berlin, for example, the highest pension is 3200 marks, or $800, guaranteed, and as money is of greater value in Europe than it is here, these $800 are equivalent to $1500 here in Boston. The people abroad work for the interests of their orchestras. At a pension fund performance of the Philharmonic Orchestra in Hamburg, Germany, a number of leading women took the affair in hand and gave the performance of a comic opera by Strauss. All the solo parts were given by the Hamburg society. Eighty thousand marks, or $20,000, were the net receipts for the fund on this one evening, and this was no exception, but the rule over there. In Frankfurt on the Main the same was done with a fine result of 40,000 marks. In Leipsig, Berlin, Dresden, Hanover and other places the people pay very often a three-fold to a 10-fold price for a ticket, with the laudable desire to help increase the fund. The new Tonkunstler Orchestra in Munich started its pension fund three years ago, and is already in possession of two million marks. The people in Europe not only show interest in being present at the orchestra's pension fund concert, but they go much farther, they get up entertainments for it and are able to add to the fund's large receipts. Individuals make generous gifts in aid of the pension funds in foreign countries.

The Pension Fund

In recounting the triumphs of the Boston Symphony Orchestra, its magnificent organization and brilliant conductorship, too little credit has been given by writers to the excellence and artistry of the individual members. The musical world has been ransacked to secure perfect masters of their respective instruments, and upon the uniform expertness of its individual members the unsurpassed reputation of this orchestra largely depends.

A musician retires from this orchestra at a certain age. The training and temperament of a musician are not such as to fit him for a business employment after has spent a strenuous, exacting life in an orchestral calling, and the need has long been felt for a consistent and sufficient pension fund. While various suggestions have been made for increasing the fund no arrangements have yet been made for doing so, excepting the two pension fund concerts. The suggestion of providing a pension for the Boston Symphony Orchestra was the outcome of the careful forethought of one of the conductors who came twice to this country to be the leader of this orchestra. It was Wilhelm Gericke's idea. The fund has largely been kept alive by his semi-annual concerts and the sums paid by the musicians of the orchestra in annual dues.

Some 20 musicians are now being pai pensions out of the sum. A sum of $5000 was early contributed by Mr. Higginson, who appreciated the importance of the fund. It is hoped that the semi-annual pension fund concerts will be a grand success and that large receipts will come from them, as the fund needs strengthening by a large patronage. The cause is such a noble one that many philanthropic people will probably make gifts to it and give entertainments for it, as is being done in Europe. A sufficient fund is a powerful inducement in securing the finest talent and a potent incentive to the best work of the musicians, who may look forward to some adequate support when from physical disability they are obliged to retire from active strenuous orchestral life.

It will be nine years this March since the pension fund was first started. At the present time some 20 pensions are being paid out of this amount. There have been a few kind friends who have given donations all the way from $5 to a $200 given them recently, and all favors of this kind from students, the well-to-do and the millionaires are equally aceptable when all give from the heart, the best they have to give in large or small offerings, their mites. A pension of $500 to a retiring member is not altogether sufficient for one who has given his services for from 25 to 28 years. It is not large enough to protect him or his family in need. Although some kind friends have given donations to the fund, much more must be done to put the fund on a sure basis and not far behind European organizations.

Thirty years ago the Symphony Orchestra was organized and eight years ago the pension fund for its musicians was started with the hope that such a grand object would never lack the support of the Boston public. In regard to some of the rules which govern the pension fund; musicians who remain longest in the orchestra are entitled to more consideration than those who leave after they have been in the orchestra for four or five years only. Those who remain 20 or 25 years have given their most valuable years to the orchestra and to the public.

Demands on Funds Great

If several are retired about the same time the demands upon the fund are great. It is necessary to have a large fund to meet all exigencies. If it is not on a solid foundation it cannot give the pension which musicians may reasonably expect after their long service in music.

The Boston Symphony Orchestra has for 30 years made Boston one of the leading centres of music in the world, and through its wonderful accomplishments has done its mission nobly for the musical education and refinement of artistic taste, and it holds up to the whole world a standard of musical perfection, and its performances can be compared only with those of the royal orchestras of Berlin, Dresden, Vienna and Paris. It is not surpassed by them. This orchestra is a part of Boston and the basis of its fame is founded on its perfection. There cannot be an educated man or woman in New England who does not take pride in this orchestra, no matter to what school of music, art or calling he may belong. At the start, foreigners who come here are affected by changes of country and climatic conditions. The fame of this orchestra is founded on the ideal work of the orchestral players, who are of every clime and country, including Americans.

Chamber Concerts

Aside from the demands of the orchestra upon their services, the musicians have been doing great work in the way of choice chamber concerts. Their professional services have been in demand for churches and cathedrals and as teachers in colleges, convents, music schools and homes, and as soloists in private musicales and salons. As teachers and interpreters, then, these musicians are needed here. Their range of work has been unlimited. Of all the data of interest which relate to their history, the most sublime one on the Boston Symphony Orchestra's book of records is the HUMANE CHAPTER—THE PENSION FUND.

* * * *

THE SPRING!

The spring is greening, the soft breeze sifts through the pine trees and whispers "hope," and of the coming of all things good and fair, and the springtime breathes of hopes realized by the musicians in this worthy and noble cause, and the sun smiles down on this page.

From AMERICAN

Address Baltimore, Md.

Date

Philharmonic Concert Tonight.

A program consisting of choruses composed for female voices, instrumental and vocal soli, will be presented at the concert to be given in the Academy Concert Hall this evening by the Woman's Philharmonic Chorus, assisted by a trio of players from the Boston Symphony Orchestra. Mrs. Corn Barker Janney, of this city, contralto, and Mlle. Else Busch, pianist. Joseph Pache, founder and director of the chorus, will conduct, and the men from the Symphony who will assist are W. Kraft, violinist; A. Hadley, cellist, and M. Hess, French horn player. Mrs. Janney's chief solo will be Von Fielitz's Fair Jessie.

HERALD, MARCH 4, 1912.

CONCERT FOR SYMPHONY FUND

Orchestra Entertainment Is Assisted by Miss Elena Gerhardt.

Symphony Hall was well filled last night at the concert in aid of the pension fund of the Symphony orchestra. The orchestral selections of the evening were chosen from the works of Tschaikowsky and three of his best known compositions were given in the usual excellent manner of this famed band of musicians.

The opening number was the symphony in B minor, "Pathetic." The four movements were given with great power and spirit, the finale being notable for its melodic strength. Mr. Fiedler conducted with careful appreciation of nuances.

Miss Elena Gerhardt, who gave her services, was the soloist and sang in her ever delightful manner. Her first appearance was in three songs of Wagner, "Stehe Still," "Traume" and "Schmerzen," to the accompaniment of the full orchestra. She was in excellent voice and sang with wondrous sweetness and purity of tone. She was presented with a huge wreath of laurel, a yard in the diameter, by the orchestra in appreciation of her aid in their concert.

The second selection by the orchestra was the suite from the ballet "Nutcracker." Its peculiar, even fantastic, music was skilfully played and was one of the most delightful members of the program. The sudden and startling changes in the varieties of dance music were keenly appreciated by the audience, whose spontaneous applause carried a note of mirth with it. The players of the bells, flutes and harp were compelled to rise as their turns came, in answer to the demand of their lectures.

Miss Gerhardt's second appearance was in a group of songs of Schumann, "Provencalisches Lied," "Mondnacht," "Die Soldatentraut," "Ich Grolle Nicht" and "Fruhlingsnacht," with Miss Paula Hegner at the piano.

The concluding number was the overture "1812," by the orchestra with the organ, played with force and full martial effect.

HERALD,

MARCH 3, 1912.

PENSION FUND CONCERT

The last concert of the year in aid o the Pension fund of the Symphony Orchestra will be given in Symphony Hall this evening at 8 o'clock. Miss Elena Gerhardt, the distinguished German singer, has kindly volunteered to giv her services to this very worthy cause It will be the last opportunity to hea Miss Gerhardt in Boston this year.

While Wagner, generally speaking, the most potent name to draw the pu lic to Symphony Hall, as the last c cert was devoted entirely to his wo Mr. Fiedler decided to turn to ano composer and has chosen Tschaikow who in the favor of the public Wagner a close second. In the overture the great organ of Symp Hall will be used. The program i proper order is as follows:

Symphony in B minor, No. 6.. "Pathetic ..... Tschaik y
Songs with orchestra:
(a) Stehe Still ..... W er
(b) Traeume ..... W er
(c) Schmerzen ..... W er
Suite for full orchestra taken from the score of the Ballet "Nut-Cracker" Tschaikowsky
Songs with piano:
(a) Provencalisches Lied ..... Schumann
(b) Mondnacht ..... Schumann
(d) Die Soldatenbraut ..... Schumann
(d) Ich grolle nicht ..... Schumann
(e) Fruehlings nacht ..... Schumann
Overture, "1812" ..... Tschaikowsky

18TH SYMPHONY PROGRAM

The novelty which Mr. Fiedler places on the 18th Symphony program, to be played next Friday afternoon and Saturday evening, is the most recent symphonic work from the pen of Felix Weingartner, his third symphony in E major, op. 49. This work has been known as the "Viennese" symphony, becau in the last movement the composer h used a number of strains from popul Strauss waltzes in contrapuntal eff with the principal themes. It had first performance in Vienna in Nove ber, 1910, and it has been played in N York by the Philharmonic Society that city.

For the first time in several ye Maud Powell, the admired violinist, w pear as soloist with the Symph chestra. Miss Powell will play ag belius's D-minor concerto, op. 47. M well played this at her last appe ce here. It was the first performa the work in Boston and the conce ade such a profound sensation t e was requested to play it again ar. The final number on the prog ll be Smetana's overture, "The ide."

Before the Concert

The anticipation of the work of an internationally great orchestra is not greater than the realization but it is a sort of nebulous prelude to the concert and in its negative fashion harbors unspeakable delights for the lover of music.

It is a joy to go early to the theatre where the Boston Symphony plays and experience the luxury of steeping oneself in that intangible thing called "atmosphere." The stage is "set" for the orchestra which means that it is unadorned. There are no sops to the artistic in stage appointments, for a Symphony concert. None is necessary. It is the ear and not the eye which is to be satisfied.

And yet it requires only a little imagination, looking at that stage through half closed eyes, the windows which allow the wireless messages to the brain, to convert that stage into the attic studio of choice musical spirits of rare genius. The paneled "ceiling" slopes roof fashion and from either end depend lights shaded with dull brown hoods and put on at such angles as to be Bohemian in effect to the point of carelessness. The rows of plain, ugly, uncompromising chairs seem to take on lines of beauty when it is realized that they will soon be occupied with wizards of music. Gradually the sounds which have been coming from the mysterious region of the wings grow less for the musicians begin to stroll onto the stage.

The harpist comes first. Apparently he neither knows nor cares that the house is filling rapidly with beautifully gowned women and smartly groomed men. He sits down to his beloved instrument and strums the strings. He plays nothing and yet he may, to an inner consciousness be playing something. All the tones are melodious and stir the imagination of the listener who cannot quite divorce himself from the romantic element which clusters about the very name of the harp. The violinist is limbering his fingers and satisfying a fastidious desire for perfection by repetitions of a catchy phrase. The second violin section begins to fill up and soon all stringed instruments are emitting snatches of something or nothing. The flute begins to chirrup and the bassoon's delicious drone is heard. The oboe's inimitable reedy voice chimes in and soon the rich, mellow brasses give sonority to this strange sound chorus. All the instruments are speaking the same language but there are different dialects. It eventually becomes like the hum of gigantic insects, a harmonious conglomeration of sounds which paves the way for the wonderful differentiation and classification in the concert.

The musicians are like trained athletes anxious for the word to start them on their conquest of difficulties. The concert meister takes his place and there is a visible stiffening of the backbones of the audience for his appearance betokens the near a proach of the Director. The appea ance of Fiedler is the signal for a plause spontaneous and sincere. Th musical public has come to admir this virile conductor who, thoug completely divorced from the impressionistic style is never devoid of sentiment and gives a dash and color to his interpretations which invariably make his reading of a score unique and interesting.

He accepts the plaudits of the crowded house modestly but in a matter of fact sort of way. He has matters of great import on his mind and self sinks into the background as he takes the baton. Max Fiedler impresses one as possessing tremendous dynamic force. He does not pose. He has no mannerisms, but he does remind one of a human wind mill. His arms describe circles. His

From HERALD

Address New York

Date FEB 25 1912

"BRAVO!" INTERRU BOSTON SYMPHO

Artistic Interpretation of Schum Number Starts Applause Before Final Notes Are Played.

Boston made music filled Carnegie Hall again yesterday at the fourth matine concert this season of the Boston Symphony Orchestra. A large audience gave much applause, especially in the case of the Schumann C major symphony. Here, figuratively speaking, the orchestra was artistically "on its toes," playing with finesse and beauty of tone that have rarely been equalled. One man even shouted "Bravo!" at the top of his lungs before the notes of the scherzo had died away, and at the close of the symphony the whole audience expressed its pleasure in applause so prolonged that the conductor and the players had to bow their thanks repeatedly.

Some of the glory was taken off the afternoon's work, however, by the performance of Mr. Richard Strauss' "Till Eulenspiegel." Mr. Max Fielder, conductor, put this merry joke of Mr. Strauss' on the table and proceeded to dissect it with his baton until there was little spirit and less humor left in it. Nor did the orchestra distinguish itself in the playing of the capricious work, since some of the solo instruments slipped from grace and pitch at the same time.

Mr. Alwin Schroeder, first 'cellist of the orchestra, was the soloist. He played Tschaikowsky's "Variations on a Rococo Theme" agreeably, but not faultlessly, Wagner's "Flying Dutchman" overture, spiritedly played, ended the concert.

From TI ES

Address New York

Date FEB 25 1912

THE BOSTON ORCHESTRA.

Alwin Schroeder Warmly Greeted Soloist — Schumann, Strauss, and Wagner Played.

At the afternoon concert of the Boston Symphony Orchestra yesterday Mr. Alwin Schroeder appeared as soloist before an audience that greeted him, warmly as an old, well-beloved, much-admired friend, and left him in no doubt as to the esteem in which he is held in New York. He played Tschaikowsky's "Variations on a Rococo Theme" for violoncello with accompaniment of orchestra, and played it with all the command of tone, style and technique that are so well remembered here. It was the playing of a master, and was so recognized. Mr. Schroeder was repeatedly recalled to the platform to show his acknowledgments. It is a pity that solo players of the violoncello are so hard put to it for pieces to play in public. There are certain variations in this set that are beautiful and expressive, after the nature of the instrument. There are many others, those in which the composer felt called upon to let the player show the possibilities of a highly developed technique, that can by no stretch of meaning be called beautiful; that are, indeed, most unpleasant to the ear; and that even Mr. Schroeder could not make otherwise.

The orchestral numbers that preceded and followed Mr. Schroeder's appearance were Schumann's C major symphony, its greatest achievement in symphonic writing: Strauss's "rondo," "Till Eulenspiegel's Merry Pranks," and the overture to Wagner's opera, "The Flying Dutchman." The symphony was played with superb spirit, and especially the adagio, one of the most supremely beautiful poetical utterances that ever came from the romantic school of composers, with a real expression of its fervor and ecstacy. And as for Strauss's incredibly diabolically clever "Till Eulenspiegel," it has perhaps never been presented here with more of its ribaldry, its riotous imagination, its wit and suppleness, set forth with so much dash and brilliancy of technique. It was an achievement on the part of both Mr. Fiedler and the orchestra.

From EVE. WORLD

Address New York City

Date FEB 29

GERALDINE FARRAR SINGS WITH THE BOSTON ORCHESTRA

Once at the Metropolitan Opera House Geraldine Farrar was cast for Elizabeth in "Tannhauser." She presented then an impersonation of great intensity, ness and simplicity long to be remembered. Last night, as soloist with the Boston Symphony Orchestra, she sang Elisabeth's prayer in the same voice, without any tenderness or fervor of spirit. It might have been a statue ant Brunnhilde that she was impersonating instead of a despairing, pleading woman.

Her costume and her waving huge fan of ostrich feathers were enemies to conviction. But the American soprano, under all circumstances and conditions, seems to her public safe, for she was applauded. Later she sang three

Mr. Fiedler led his incomparable through Beethoven's fourth symphony, Mozart's overture to "The Marriage of Figaro," Enesco's "Roumanian Rhapsody" and Strauss's tone poem "Death and Transfiguration." In each composition his players gave of their best, the Strauss work being played brilliantly and the Enesco number proving a delight.

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From EVENING JOURNAL,

Address New York City.

Date FEB 26 1912

Seventh Symphony of Beethoven Not Played This Season

By IRVING WEIL.

The present season of orchestral activity is a good deal more than half over and none of our conductors, resident or visitant, has yet seen fit to give his attention and ours to the Seventh Symphony of Beethoven.

Mr. Stransky, of the Philharmonic Orchestra, introduced himself to us with a not inspiriting performance of the Eighth Symphony, and Mr. Damrosch, of the New York Symphony Orchestra, has given us the Fourth and the Fifth and the Sixth. Is is not time that some one began thinking of giving the Seventh? Is a season to be permitted to by without a hearing of this wondrous thing in music?

Max Fiedler, of the Boston Symphony Orchestra, which has just been paying us its fourth monthly visit, is always alive to the fact that his beloved Richard Strauss, whom he interprets so well, is on his programmes. On Saturday afternoon at Carnegie Hall he and the orchestra delivered themselves of "Till Eulenspiegel's Merry Franks," which merrily lead Till to the gallows, and on the Thursday before there was the "Death and Transfiguration." Will Mr. Fiedler let that be sufficient Strauss and consider the Seventh Symphony of Beethoven as an offering upon his next and last visit here next month?

It would not be quite just to say that the Boston Orchestra plays Strauss better than it does anything else, but perhaps Mr. Fiedler's energies are more warmly at work in this music—who could put heart into it?—than in anything else. The "Till Eulenspiegel" was superlatively well played, but it needed only the "Flying Dutchman" overture that followed to set Strauss's wholly mental literary music in its place.

Happily Mr. Fiedler chose also the Schumann symphony in C major, else one would have had to rest content with a consideration of mere orchestral virtuoso-

ship. Tschaikowsky, at his nearest to emptiness, the Variations on a Rococo Theme for violincello and orchestra, followed Schumann and gave Mr. Alwyn Schroeder, the first 'cellist of the organization, an opportunity to exhibit his powers with his instrument.

AMERICAN

MARCH 3, 1912.

Weingartner's New Symphony Novelty of Next Concert.

The novelty which Mr. Fiedler places on the eighteenth Smphony program, to be played next Friday afternoon and Saturday evening, is the most recent symphonic work from the pen of Felix Weingartner, his third Symphony in E-Major, Op. 49. This work has been known as the "Viennese" symphony, because in the last movement the composer has used a number of strains from popular Strauss waltzes in contrapuntal effect with the principal themes.

For the first time in several years Maud Powell, the admired violinist, will appear as soloist with the Symphony Orchestra.

MISS GERHARDT TO SING.

Volunteers Services for the Pension Fund Concert.

The last concert of the year in aid of the Pension Fund of the Symphony Orchestra will be given in Symphony Hall this evening at 8 o'clock. Miss Elena Gerhardt, the distinguished German singer who has made so favorable an impression here this Winter, has kindly volunteered to give her services for this very worthy cause. It will be the last opportunity to hear Miss Gerhardt in Boston this year. She will sing two groups of songs, the first being three Wagner songs with orchestra and the second being five Schumann songs with piano. The Wagner songs are "Stehe Still," "Traume," and "Schmerzen." The Schumann songs are "Provencalisches Lied," "Mondnacht," "Die Soldatenbraut," "Ich grolle nicht" and "Fruhlingsnacht."

While Wagner, generally speaking, is the most potent name to draw the public to Symphony Hall and as the last concert was devoted entirely to his works, Mr. Fiedler decided to turn to something else this time and has chosen Tschaikowsky, who in the favor of the public runs Wagner a close second. The three works he will play are the "Pathetic" Symphony, the charming "Nut-Cracker" Suite and the final number will be the "1812" Overture, in which the great organ of Symphony Hall will be used.

From EVENING SUN

Address Baltimore, Md.

Date

FOURTH BOSTON CONCERT

Entire Program Tonight Devoted To Tschaikowsky's Works.

The fourth Boston Symphony concert will take place in the Lyric Theatre tonight, beginning at 8.15. The program will be devoted entirely to music by Tschaikowsky. It is as follows:

Elegie for strings from Serenade, Op. 48, Symphony in D minor No. 6, "Pathetic." Suite, "Nutcracker," for full orchestra. Overture, "1812."

ADVERTISER

MARCH 4, 1912

PENSION FUND CONCERT AT SYMPHONY HALL

PROGRAMME ONE OF UNUSUAL INTEREST

Magnificent Playing of Tschaikowsky Symphony a Feature—Miss Gerhardt a Brilliant Soloist.

Last evening in Symphony hall the Boston Symphony orchestra, Mr. Max Fiedler conductor, gave the last concert for this season, in aid of the pension fund. Miss Elena Gerhardt was the soloist.

In musical circles the week just closed has been an extraordinary and memorable one from the viewpoint of perfection of ensemble. The concert by the Symphony orchestra last night was a fitting climax to the eventful week. The marvellous choral effects made by the Toronto choir, the unexcelled playing of the Flonzaley quartette are the features which made the week one of unusual interest. After hearing the performance of the Beethoven quartette by the Flonzaleys, the singing of Lotti's "Crucifixus" by the Mendelssohn choir and the magnificent playing of Tschaikowsky's Symphony by our own orchestra last night it seems not too much to say that the limit of human achievement in musical interpretation had been reached. Verily, of late the music lovers' cup of joy has been full and running over.

Musical anatomists have dissected the scores of Tschaikowsky and have found all sorts of psychological and physical anomalies reflected in his music. Whether or not the soul of the composer is laid bare in the products of his genius is open to question. One patent fact remains—his music leaves one in a healthy and wholesome state of mind. At least, this was the case after hearing his sixth symphony last night. If, as we are told, this work reflects the melancholy of the man, it seems to be the passing mood of an essentially healthy mind and not the vagaries of a morbid one.

Mr. Fiedler gave a spirited and effective reading of the score and aroused splendid enthusiasm. The beautiful and plaintive theme in the first movement was played with a glowing warmth of tone. Widely differing in character, the four movements, with their great wealth of orchestral coloring and harmonic richness, were played superbly.

There was great charm and finish in the playing of the characteristic dances from the familiar "Nutcracker" suite, and great brilliancy marked the "1812" Overture.

By reason of her rare artistry, superb voice and muscianship, Miss Gerhardt has won many admirers in this city. Her appearance again last night deepened the fine impression she has already made in song recitals and in her previous work with this orchestra. In the intimacy of the smaller concert room and in the more formal atmosphere of the larger auditorium Miss Gerhardt is equally effective. In the songs of Wagner last night her voice was intensely emotional. She unerringly presented the subtle shades of poetical and musical meaning with appropriate tonal coloring. Where broad phrasing and full-voiced dramatic utterance were required she adequately met the demands of the music. Wagner's songs are comparatively little-known. For the most part they are difficult to make effective; but when sung as Miss Gerhardt sings them, this fact is not apparent. Of the three songs, "Traeume" was the best liked. Especially fine was her sustained unwavering legato and intense mezza voce in this number. Her singing of it was a splendid effort.

In the more familiar group of Schumann songs the audience warmed to Miss Gerhardt's singing of them. Her warm, thrilling voice was especially pleasing in "Fruehlingsnacht." The quiet intensity and equisite purity of tone in "Mondnacht" revealed new beauties in this song. In regard to fine vocalism and all it implies, Miss Gerhardt is one of a few singers we have heard in recent years who is entitled to rank with the great queens of songs. Miss Paula Hegner ably accompanied Miss Gerhardt.

Altogether it was an extremely interesting concert. The audience was large, enthusiastic, and generous with applause.

E. M. W.

From STANDARD UNION

Address Brooklyn, N. Y.

Date FEB 23 1912

MUSICAL NOTES.

To-night brings the fourth concert of the Boston Symphony Orchestra in the Academy of Music. The soloist will be Miss Bessie Bell Collier, the distinguished American violinist. The programme is as follows: Mendelssohn, Overture to "A Midsummer Night's Dream;" Frank, Symphony in D-Minor; Saint-Saens, Concerto for Violin and Orchestra in B-Minor, No. 3; Tschaikowsky, Overture, "1812;" soloist, Miss Bessie Bell Collier.

TRAVELER

MARCH 1, 1912.

FAMOUS SINGERS CAPTURE AUDIENCE

Mendelssohn Choir Reveals Vocal Artistry Scarcely Deemed Possible.

By FRANK BERTWALL.

The Mendelssohn Choir of Toronto, A. S. Vogt, conductor, and the Theodore Thomas Orchestra of Chicago, Frederick Stock, conductor, gave a joint concert in Symphony Hall last evening. Miss Florence Hinkle had the solo part in Verdi's requiem. The accompanists were Mrs. W. J. A. Carnahan and Miss Ada F. Twohy.

The audience was prepared for something pretty fine, so famous has the reputation of this great vocal body become, but it could scarcely have been prepared for the really remarkable results obtained. Perfection almost seems lame when applied to the truly artistic singing of this choir. Boston has some good choral bodies and has in its time heard choral singing that seemed to challenge comparison, but not until last night has it fully realized the great possibilities of this branch of music. Such singing has never been heard here before and not likely to for years to come unless, indeed, this choir returns, for such perfection is not the work of one year or two, or of any ordinary collection of voices.

Mr. Vogt has a most remarkable body of singers, practically perfectly trained in every detail, even the minutest, with the result that the listener becomes so enraptured he is almost forced to rub his eyes to make sure that he is really listening to human voices. In all branches of the vocal art the choir displays an excellence that is beyond words to describe.

Never is true singing lost sight of, be it in the softest of passages, where even a whispered note would seem loud, to where the greatest strength is demanded. Amid such excellence individual numbers hardly call for comment, yet the unaccompanied singing, the artistic results in Lotti's "Crucifixus," Grieg's "Ave, Maris Stella" and the Bach "Sanctus" will long be treasured memories.

The orchestral work was fine. Boston has before now taken this body of players into its favor and last night's playing increased its regard. The audience filled the hall to the doors and was most enthusiastic.

From WORLD,

Address New York City.

Date

FARRAR'S GOWN AMAZES CARNEGIE HALL AUDIENCE.

In Green-Yellow-Red-White Dress and Turban She Sings "Elizabeth's Prayer."

Beethovn's fourth symphony and Richard Strauss's tone poem, "Death and Transfiguration," were the two works of importance that the Boston Symphony Orchestra played in Carnegie Hall at last night's concert before one of the largest audiences of the year. These compositions were interpreted with a beauty of tone, finish, breadth of style and unity of superlative order.

The real color of the night, however, was that having no relation to the music, and it was supplied by Geraldine Farrar, the soloist, in the costume she wore. The mingling of green, yellow, red and white of her elaborate gown; the utilization of some of these colors in the close fitting turban that almost covered the singer's ears produced a startling effect.

Miss Farrar's plumage was akin to that of a bird of paradise, and as she chose "Elizabeth's Prayer" for her opening number, it was inappropriate. So, too, was her singing of the air, which was devoid of the devout spirit and altogether too plentiful in tone.

Newspaper Clipping Bureau in the World

From RECORD

Address PHILADELPHIA, PA.

Date FEB 20 1912

Musicians at Reception.

The Musical Art Society last night after the Boston Symphony Orchestra, held a reception at the clubhouse, Seventeenth and Chestnut streets, in honor of Max Fiedler, the leader of the orchestra; Anton Witek, the concertmeister and soloist of the evening, and of other members of the organization. Daniel Maquarre, first flutist of the Philadelphia Orchestra, and the principal oboeist of the Boston contingent, Lingy, were also guests of honor. Fiedler made a short address, congratulating the club upon its beautiful home, and there was supper for all the guests and for the members.

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From ..... PHILADELPHIA, PA. FEB 2 ... 1912

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Date .....

GIVE RECEPTION TO MAX FIEDLER

Musical Art Club Members Are Hosts of Noted Conductor of Boston Symphony

NOTED MUSICIANS THERE

Musical Philadelphia last night participated mother of the series of enjoyable affairs which the Musical Art Club has been holding this season in its clubhouse, 1301 South Seventeenth street.

A throng of people of note in the musical world and social world of the city gathered at the reception tendered by the club to Max Fiedler, conductor of the Boston Symphony Orchestra, following the concert of the Orchestra at the Academy of Music. The handsomely appointed club house, which occupies two houses at the southwest corner of Seventeenth and Chestnut streets, was filled from the time the reception started at 10 o'clock until after mignight.

There were present as guests of honor, besides Mr. Fiedler, several of the principal members of the Orchestra, including Karl Wittek, concertmeister of the Orchestra and soloist of the evening's concert. He was accompanied by Mrs. Wittek. Mr. Lingy, the Boston Symphony's noted oboe artist; Daniel Maquarre, first flutist of the Philadelphia Orchestra, were also guests of honor.

Mr. Fiedler, in a short speech, expressed himself as being very much pleased with the reception. He paid high tribute to the musical appreciation he had found in Philadelphia during his visits here with the Boston Symphony, and regretted that it was to be his last season in America. He congratulated the musicians and music lovers of Philadelphia upon having such an attractive and comfortable clubhouse, where they could meet to dine and indulge in their favorite games, as well as for social intercourse.

Supper was served in the big banquet room of the club. The menu arranged by the club setward consisted of stewed snapper, fried oysters, chicken salad, sandwiches and coffee.

GLOBE

MARCH 4, 1912.

ENSION CONCERT.

na Gerhardt Appears as Soloist.

schaikowsky Program Played by the Orchestra.

The Boston Symphony Orchestra, Max iedler conductor, gave a concert in aid f the pension fund last night. Miss lena Gerhardt, the eminent singer of ieder, contributed her services as the oloist of the evening. With the orchestra she sang Wagner's "Stehe Still," Traeume and Schmerzen," and with iano, these songs by Schumann: "Proencalisches Lied," "Mondnacht," "Die oldatenbraut," "Ich Gralle Nicht" and Fruehlingsnacht."

The singer was greatly enjoyed for er rich and varied accomplishments n the interpretation of song. Her oice is not inherently of great power, ut she employs it with uncommon inelligence, a fine discretion and a sinere and admirable art. As few other ingers in concert or opera, she senses ppreciatively and is able to impart itally the emotional content of a song. he was particularly successful in the ufetly rhapsodic Mondnacht, for it is n the lyric vein rather than in the heoic that she succeeds best. As an ncore to the second group Miss Gerardt added the Strauss Serenade. Miss Paula Hegner again accompanied xquisitely. One is not often privileged o hear the Fruehlingsnacht arise from he piano as a flower exhales the frarance of Spring.

The orchestral program was wholly rom Tschaikowsky, the sixth "Pahetic" symphony, the "Nutcracker" uite and the overture, "1812." There as an audience of good size and corial applause for players, conductor nd Miss Gerhardt. For the singer here was also the customary wreath f laurel.

FEB 25 1912

...TERRUPTS SYMPHONY

...tion of Schumann Applause Before Are Played.

...filled Carnegie Hall the fourth matinee of the Boston Symphony large audience gave ...cially in the case of ...or symphony. Here, ... the orchestra was ...toes," playing with ...tone that have rarely ...man even shouted ...of his lungs before ...erzo had died away, ... the symphony the ...essed its pleasure in ...d that the conductor ... to bow their thanks.

...was taken off the ...owever, by the per...chard Strauss' "Till ...ax Fielder, conduc...rry joke of Mr. ...and proceeded to dis...until there was little ... left in it. Nor did ...ish itself in the play... work, since some of ... slipped from grace ...e time.

...r, first 'cellist of the ... soloist. He played ...iations on a Rococo ...but not faultlessly. ...utchman" overture, ...ed the concert.

...w York

FEB 25 1912

...TON ORCHESTRA.

...er Warmly Greeted as ...chumann, Strauss, ...agner Played.

...on concert of the Boston ...stra yesterday Mr. Alwin ...red as soloist before an ...rested him warmly as an ... much-admired friend, ... doubt as to the esteem ... held in New York. He ...wsky's "Variations on a ... for violoncello, with ac... orchestra, and played it ...mand of tone, style, and ...are so well remembered ... playing of a master, and ...ed. Mr. Schroeder was ...led to the platform to ...kledgments. It is a pity ... of the violoncello are so ... pieces to play in public. ...in variations in this set ...ul and expressive, after ...e instrument. There are ...se in which the composer ...o let the player show the ... highly developed tech...y no stretch of meaning ...ul; that are, indeed, al... to the ear; and these ...ler could not make other...

... numbers that preceded ... Schroeder's appearance ... C major symphony, his ...mont in symphonic writ...rondo." "Till Eulenspie...ks," and the overture to ... "The Flying Dutch...phony was played with ...d especially the adagio, ...supremely beautiful and ...s that ever came from ...hool of composers, with ...on of its fervor and ... for Strauss's incredibly ... "Till Eulenspiegel," it ...er been presented here ...s ribaldry, its riotous ... wit and suggestiveness ...o much dash and brilliance. It was an achieve... of both Mr. Fiedler and

...D

New York City.

FEB 23 1...

...E FARRAR SOLOIST ...BOSTON ORCHESTRA ...Metropolitan Opera Hous... ...arrar was cast for Elisa... ...nnhauser." She presented ...ersonation of girlish devo... ...mplicity long to be remem... ...night, as soloist with ... ...hony Orchestra, she sang ... ...rayer in fine voice, ...tenderness or devotion ...ght have been a triumph ...e that she was repeated... ...-a despairing, dying swan, ...e and her waving of a ...ostrich feathers, too, were ...onviction. But the popular ...prano, under all circum... ...conditions, seems to hold ...afe, for she was heartily ...later she sang three songs, ...ied his incomparable ... ...hoven's fourth symphony ...ture to "The Marriage of ...esco's "Roumanian Rhap... ...auss's tone poem, "Death ...uration." In each of ...ayers gave of their ... ...work being perfect... ...nd the Enesco rhapsody ...night.

From AMERICAN
Address New York
Date

SYMPHONY RECITAL BY THE BOSTONIANS

Schumann and Strauss Dominant Features in Carnegie Hall Programme.

FIEDLER AS INTERPRETER

No Singer Breaks the Thread of the Instrumental Scheme.

By CHARLES HENRY MELTZER.

Schumann and Strauss were the dominant features in the programme played by the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall.

No singer broke the thread of the instrumental scheme, which included, besides the admired No. 2 of Schumann (in C major) and the capricious "Till Eulenspiegel" music of Strauss, Tschaikowsky's "Variations on a Rococo Theme" for violoncello and orchestra, and the overture to "The Flying Dutchman."

Alwyn Schroeder, of the Bostonian organization, was the soloist who performed the "Variations."

The symphony was played with much vivacity and warmth and charm. The shading of Mr. Fiedler seemed beautifully right and fitting, while the tonal coloring of the orchestra, more particularly in the second movement, left nothing to be desired.

Strauss had a good and earnest interpreter of his "Till Eulenspiegel" in Mr. Fiedler yesterday, though not perhaps one quite so closely in sympathy with his description of his mad rogue's "merry pranks" as the late Gustav Mahler.

But Mahler, who had something of Till Eulenspiegel in his inmost heart, was at his finest when he played the work of Strauss.

Another large and most attentive audience heard the concert.

"T[illegible]" at Metropolitan

From [illegible]
Address HARTFORD, CONN.
FEB 22 1912
Date

[illegible] portrays Nobody.

Boston Symphony Orchestra.

For four successive seasons music lovers of Hartford have had the benefit of perfect performances of the Boston Symphony orchestra under Max Fiedler. It is safe to say that in all the years the orchestra has been coming to this city no conductor has enjoyed such genuine favor and popularity as Mr. Fiedler and it is with much sincere regret that Hartford will bid farewell to him at the last Boston Symphony concert of the season in Parsons's theater next Monday evening.

Mr. Fiedler came to America in the fall of 1908 as the successor to Dr. Karl Muck and immediately won distinction by the skill with which he made enjoyable programs. His solid attainments as a musician and conductor were revealed during his first year here and the orchestra has never been so prosperous as during his tenure of office. At the end of the current season Mr. Fiedler's season closes and he returns to Germany where undoubtedly a valuable field will be found for his great talent.

The concert Monday evening should be particularly brilliant. As soloist the orchestra brings with it Kathleen Parlow, the extraordinary young Canadian violinist who has been one of the reigning sensations in music of this country for the past two seasons. Like Elman and Zimbalist, she is a pupil of the famous Leopold Auer of St. Petersburg and many of the traits of their playing are found in hers. At the same time, she is very frankly individualistic and can be counted among the few really great violinists of her time.

Mr. Fiedler has arranged a most attractive program, divided between Russians and Wagner. The first number will be the fascinating "Scheherazade" Symphonic Suite of Rimsky-Korsakoff, a work which is fairly permeated with the richly colored oriental atmosphere of the Arabian Nights which inspired it. Miss Parlow will play Tschaikowsky's violin concerto, the work which was written for her teacher and originally dedicated to him but which he in the first place refused to play on account of its difficulty. The other works will be the prelude to "The Mastersingers of Nuremberg," prelude to "Lohengrin" and the "Tannhauser" overture. Seats at Gallup & Co.'s music st[illegible]

[illegible] Christ Church.

HERALD,
FEBRUARY 25, 1912.

PENSION FUND CONCERT

The final appearance of Miss Elena Gerhardt, the distinguished Lieder singer, in Boston will be at the second concert for the benefit of the pension fund of the Symphony Orchestra in Symphony Hall next Sunday evening, March 3, at 8 o'clock. Miss Gerhardt has generously offered her services for this event and they have been gladly accepted by the committee in charge, who realize that her presence will add much to the attractiveness of the program.

For the general public—that part which does not attend regularly the

DR. A. S. VOGT,
Conductor Mendelssohn Choir.

Symphony concerts—this pension fund concert will gain added interest in that it will be in a sense a farewell appearance of Mr. Fiedler, for this is his final season in Boston, and as no other extra concerts are contemplated this pension fund will be the last one open to the general public. Mr. Fiedler, who has been away during the past week, has not yet announced his program, but this will be done early in the week.

The tickets for the concert are now on sale at Symphony Hall.

MENDELSSOHN CHOIR

The concert to be given in Symphony Hall next Thursday evening, Feb. 29, by the Mendelssohn choir of Toronto, assisted by the Theodore Thomas orchestra of Chicago and Miss Florence Hinkle, soprano, will undoubtedly be a revelation to lovers of choral music. All accounts agree that this chorus of 225 voices has, under the skilful and devoted training of Dr. A. S. Vogt, reached a point of virtuosity in singing the like of which can be found only in Berlin, where Siegfried Ochs has accomplished similar wonders with the Philharmonic chorus of that city. Indeed, many connoisseurs who have heard both choruses are inclined to believe that in finesse the Toronto choir excels the chorus of Berlin.

The choir, with the Chicago orchestra, gives its first of the four out-of-town concerts in Buffalo on Monday evening. Then they give two concerts in New York. Although the prospects are that they will be greeted everywhere by "sold out" houses, the journey to the East is not made for gain, because the expense of bringing 225 singers and an orchestra of 75 so far is very large. However, the Toronto choir is in the enviable position of having a large surplus, the result of its successful concerts in Toronto and neighboring cities during the last few years, and the purpose of the trip East is not merely to show us how they sing, but to give the singers a reward for the long and tiring season of preparatory work.

The program in its revised form is as follows:

Overture, "Liebesfruehling," op. 28....Georg Schumann
Theodore Thomas Orchestra.
Motet, "Crucifixus".....Lotti
Motet, Psalm 137.....Gounod
Mendelssohn Choir.
"Judex Crederis" from "Te Deum".Berlioz
Choir and Orchestra.
"Traeume," a study to "Tristan and Isolde".....Wagner
(Arranged for concert by Thomas).
Bacchanale, from "Tannhauser"..Wagner
Orchestra.
"Sanctus," from B-Minor Mass.....Bach
Choir and Orchestra.
Intermission.
"Ave Maris Stella".....Grieg
Choir.
"Libera Me," from "Manzoni" Requiem Verdi
Miss Florence Hinkle.
Choir and Orchestra.
Night Witchery.....Von Storch
Nottingham Hunt.....Bullard
Men's Voices of the Choir.
Symphonic Waltz, Op. 8.....Stock
Orchestra.
(a) Scottish Folk-Song, arranged by Bantock.
(b) "Hey Nonino," double chorus, Op. 24.....Brockway
(c) Chorale, "Awake," and Choral Finale, "Die Meistersinger".....Wagner
Choir and Orchestra.

Newspaper Cutting Bureau in the W[illegible]

From [illegible]
Address HARTFORD, CONN.
Date FEB 23 1912

Boston Symphony Orchestra.

The concert at Parsons's theater Monday evening marks the close of the Boston Symphony orchestra's series. The program offered will doubtless make it the most popular event of the season. This and the introduction of Kathleen Parlow as soloist, and the farewell appearance of Mr. Fiedler add unusual interest to the occasion. The sale of seats at Gallup & Co.'s music store is already so large that reservations cannot be held later than Saturday night. Gallery tickets may be purchased now at 201 Asylum street.

From EVENING MAIL
Address New York
Date

'CELLIST'S ART ADDS DIGNITY TO CONCERT

Alwin Schroeder, of the Boston Symphony Orchestra, as Soloist, Wins Unrestrained Applause for His Superb Performance of a Tschaikowsky Masterpiece.

By EMILIE FRANCES BAUER.

Alwin Schroeder, former cellist of the Kneisel Quartet, now a member of the Boston Symphony orchestra, was the soloist at the matinee concert of the visiting orchestra and elicited eight or ten recalls after his superb performance of Tschaikowsky's Variations on a rococo theme. He lent much dignity to the programme given under Mr. Fiedler, who will only have one more appearance here.

This conductor has worked his way into the appreciation of the Boston Symphony audiences of New York, and his readings on Saturday in the Schumann symphony, "Till Eulenspiegel," by Richard Strauss, and the overture to "The Flying Dutchman" caused a keen regret that, needing such a hand as much as we do in this country, we should not make a place for him permanently.

Newspaper Cutting Bureau in the W[illegible]

From [illegible]
Address HARTFORD, CONN.
FEB 19 1912
Date

Boston Symphony Orchestra.

The concert at Parsons's theater Monday evening will mark the close of the famous Boston orchestra's most successful season in Hartford, and will also be the last appearance of Max Fiedler as conductor. Both orchestra and conductor have become popular with the Hartford musical public and many music lovers will regret Mr. Fiedler's departure from the post he has for three seasons so admirably filled. For this concert a program of brillian music will be presented, opening with a symphonic suite, "Scheherazadi," by Rimsky-Korsakoff, and closing with three of Wagner's most popular and effective works for orchestra, preludes to "Meistersinger," "Lohengrin" and overture to "Tannhauser." Kathleen Parlow will play Tchaikawsky's violin concerto with the orchestra as the solo number. Seats are on sale at John M. Gallup & Co.'s music store.

From EVE. WORLD
Address New York City.
Date FEB 6 1912

BOSTON SYMPHONY ORCHESTRA PLAYS STRAUSS BRILLIANTLY.

No such brilliant exposition of Richard Strauss's "Till Eulenspiegel's Merry Pranks" as that by Max Fiedler and the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon has ever been heard here. Not even the most old-fashioned music lover, steeped in the tradition of Beethoven and frightened at the mere mention of the name of the modern iconoclast, could fail to recognize that. It was a marvel of virtuosity. As a young woman remarked to the writer: "Mr. Fiedler not only knows what he wants when he wants it, but he gets it." The response to his commanding beat by the band compelled unqualified admiration. What a supreme satisfaction it must be to Mr. Higginson that he has succeeded in bringing together such a superb aggregation of players!

Schumann's beautiful second symphony, in C major, was the opening number, played so exquisitely that one could not fail to regret that Mr. Fiedler is to take himself away from us at the end of the season. This without prejudice to Dr. Karl Muck, who is to be Mr. Fiedler's successor, for whom, as readers of this column know, the writer has profound admiration. That master 'cellist, Alwin Schroeder, was the soloist. He was heard in Tschaikowsky's variations on a rococco theme, which gave him a chance to display his admirable technique and to win the plaudits of the great audience that the Boston Symphony Orchestra now always commands. What a pity that there is such a paucity of literature for the 'cello that Mr. Schroeder could find no better vehicle for the display of his [illegible]

From EVENING GLOBE
Address New York
Date FEB 26 1912

Max Fiedler, whose days with the Boston Symphony Orchestra are drawing to a close, elected to make a great effect with music by Richard Strauss, his admiration for which is no secret, at his New York concerts last week. The magnificent "Tod und Verklärung" of Thursday night had a brilliant pendant in the "Till Eulenspiegel" of Saturday afternoon. The audience that thronged Carnegie Hall, as audiences have a way of doing at Boston Symphony concerts, would persuade one that even an opera house that has sternly banished Strauss cannot make New Yorkers forget that there is a second great Richard of music. The men from Boston on Saturday were also heard in Schumann's C major symphony and the overture to "The Flying Dutchman." The soloist was Alwin Schroeder, whose mastery of the 'cello was manifest in Tschaikowsky's "Variations on a Rococo Theme."

From EVENING MAIL
Address New York
Date

[illegible] the orchestra was another.

MR. FIEDLER APPLAUDED.

The Boston Symphony orchestra gave its fourth evening concert of the series at Carnegie Hall, and Mr. Fiedler was received with many efforts to show him the appreciation he has well deserved from the New York admirers of the great orchestra. The virtuosity of the Boston orchestra in the Strauss "Death and Apotheos's" was overwhelming. This reading, however, was not new, nor was the Mozart overture to the "Marriage of Figaro," nor the Beethoven fourth symphony, to which Mr. Fiedler brought some of his finest skill.

There was much interest in a new rhapsody by George Enesco, the Roumanian composer, who, taking the folk tunes of his own country, produced a singularly brilliant and admirably woven web of melody. The mastery of orchestral treatment, the brilliancy of effects and the sweep of the orchestra gave this work real charm, although it is of lighter value than some of the composer's earlier works that have been offered here.

MISS FARRAR SOLOIST.

Geraldine Farrar was the soloist, and perhaps this platform furnished the opportunity to note what *improvement* she has made in her singing. Songs by Sinding, Schumann and Grieg had real charm of interpretation as well as of voice, but one must always feel the incongruity of such offerings at a symphony concert, nor was the aria from "Tannhauser" more in place, as excerpts from familiar operas never are.

No accompaniments such as Arthur Rosenstein supplied should fail to have the name of the accompanist included.

His work was real art, too, such art as is not found often, and when found it is to be appreciated.

Many people were turned away last night from the Metropolitan, where "Aida" was sung by Mme. Destinn, Caruso, Mme. Matzenauer, Dinh Gilly, Miss Sparkes and others under the baton of Toscanini. The usual brilliancy attended the performance.

Newspaper Clipping Bureau COURANT

From [illegible]
Address HARTFORD, CONN.
FEB 23 1912
Date

Last Boston Symphony Concert.

The program of the third and last concert by the Boston Symphony Orchestra will commend itself to every patron. Rimsky-Korsakoff's brilliant symphonic suite, "Scheherazadi," was performed by this orchestra a number of years ago at Foot Guard Hall. The Tschaikawitz violin concerto was performed here for the first time by Mischa Elman two years since and is one of Kathleen Parlow's greatest successes. The rest of the program offers Wagner numbers already well known to Hartford's music-lovers, but nevertheless always welcomed. Max Fiedler's last appearance here with the orchestra will add to the interest of the occasion. A very large audience is already assured. The seat sale is at John M. Gallup & Co.'s music store.

[158]

From STAATSZEITUNG,

Address New York City.

Date FEB 27 1912

gerte sich mit dem Stücke selbst. P.

Konzerte.

Das Konzert des Bostoner Symphonie-Orchesters am Samstag Nachmittag war eines der genußreichsten der Saison. Herr Fiedler hat nicht häufig eine inspirirtere Leistung geboten als mit Schumann's Zweiter Symphonie, die er wie aus einem Guß und mit wundervoller Ausbreitung des Melos dirigirte. Sein Musterorchester folgte den Intentionen des Führers mit wundervoller Virtuosität und Durchgeistigung. Womöglich noch wirkungsvoller war die Ausführung, die die Bostoner Gäste Strauß' „Till Eulenspiegel" angedeihen ließen. Ein Orchester, das aus lauter Virtuosen besteht. Man konnte neben der Brillanz aber auch eine Wiedergabe bewundern, die mit großen Linien arbeitet.

From CITIZENS

Address Brooklyn, N.Y.

Date FEB 3 1912

BOSTON ORCHESTRA TO-NIGHT.

Symphony Concert at Academy of Music.

To-night will bring the fourth concert of the Boston Symphony Orchestra in the Academy of Music. The soloist will be Miss Bessie Bell Collier, the American violiniste. The programme is as follows: Overture to "A Midsummer Night's Dream" (Mendelssohn); Symphony in D minor (Franck); Concerto for violin and orchestra in B minor, No. 3 (Saint-Saens); overture, "1612" (Tschaikowsky).

From EVENING TELEGRAM

Address New York

Date

Miss Geraldine Farrar may be depended upon to lend excitement even to the staid atmosphere of a Boston Symphony Orchestra. Last night she appeared with that impressive organization in Carnegie Hall wearing a gown that was truly symphonic, with three themes—red, white and blue—in honor of the national holiday, and as full of color as a Strauss tone poem.

One of these self-same tone poems was on Mr. Fiedler's programme. It was "Death and Transfiguration" and was played so well by the Boston players that the audience rose to unwonted heights of applause.

A Mozart overture, a Beethoven symphony—the fourth—and a Wagner aria sung by Miss Farrar led the progressive programme toward a group of modern songs, and a most delightfully melodic Roumanian Rhapsody by the contemporary Enesco.

It was a remarkable holiday programme, but the only American features of it were the colors of Miss Farrar's gowns. She sang Elisabeth's prayer from Tannhäuser, with the orchestra accompanying, in a manner that seemed more dramatic than devotional. Her other songs were exquisitely sung, to the capable piano accompaniment of Rosenstein.

ADVERTISER,

FEBRUARY 20, 19

MUSIC NOTES.

The second concert in aid of the pension fund of the Symphony will be given in Symphony hall on Sunday, March 3. A distinguished soloist will be announced later in the week.

From HERALD,

Address Washington, D. C.

Date

Mrs. Taft occupied a box at the Boston Symphony Orchestra concert yesterday afternoon, when she had with her Mrs. Stimson, wife of the Secretary of War; Mrs. Nagel, wife of the Secretary of Commerce and Labor, and Mrs. Hale, wife of former Senator Hale, of Maine.

From EAGLE

Address Brooklyn, N.Y.

Date FEB 23 1912

Tonight brings the fourth concert of the Boston Symphony Orchestra in the Academy of Music. The soloist will be Miss Bessie Bell Collier, the distinguished American violinist. The programme is as follows:

Overture—"A Midsummernight's Dream." Mendelssohn

Symphony in D minor.....Franck

Concerto for violin and orchestra in D minor, No. 3.....Saint-Saens

Overture—"1812".....Tschaikowsky

Soloist, Miss Bessie Bell Collier.

From PRESS

Address Philadelphia, Pa.

Date FEB 25

Boston Symphony Concert.

The concert given by the Bostpn Symphony on Monday was another example of what perfection can be reached by an organization when everything possible and necessary is done to produce it. The years the orchestra has existed, always under the training of great masters, is, of course, the true secret of its success. The ensemble playing has the most wonderful qualities, consisting of a crispness and accuracy combined with bigness of tone, which is most unusual.

Mr. Fiedler is not an inspiring leader, but he is an unusual drill master, which tells materially. Mr. Witek's influence as concertmeister is very remarkable, and his work as a virtuoso in the Brahms Concerto is quite unique. He has been accorded the highest praise the world over for his interpretation of this work, and while you can find flaws in execution you feel that he is the master, and you must listen.

The concerts given by our own orchestra were most interesting, showing a different spirit and an improvement in every way. It must be that Mr. Pohlig wishes to please his many patrons, and while he has been tardy in realizing his faults, it is never too late to mend, and it is evident that the criticism he was subjected to has rudely awakened him. It might have been as efficacious had the criticism been sent privately and not through the press. However, we are sure all are willing to wait and see what will be the result of his awakening before making the criticism final.

GLOBE-

FEBRUARY 20, 1912.

The second concert in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall Sunday evening, March 3. A distinguished soloist will be announced later in the week. The tickets go on sale next Friday morning.

EVENING SUN,

From

Address New York City.

Date MAR 9 19

In order that the Boston Symphony's star men may also appear in the popular price chamber concerts at Cooper Union, there will be two concerts only two days apart in the series there next week. The People's Symphony Quartet on Tuesday plays selections from Bazzini, Smetana and Arens, with Verdi's "Caro Nome" and Handel's "Sweet Bird" sung by Beatrice Bowman.

On Thursday night, the Maquarre Sextet comes from Boston in a programme from Bach, Rameau and Gouvy, and Estelle Liebling sings the gavotte from Massenet's "Manon" and Delibes's bell song from "Lakmé."

EVENING JOURNAL,

From

Address New York City.

Date MAR 9 - 1912

At the next pair of Boston Symphony concerts at Carnegie Hall on March 21 and 23, Max Fiedler will bid farewell to New York. At the first concert he will play the Brahms C minor symphony and at the second, Richard Strauss's "Symphonia Domestica."

EVENING NEWS

From

Address Baltimore, Md.

Date

PLAN PROGRAM FOR BOSTON SYMPHONY

Max Fiedler Carefully Selecting Numbers For Season's Last Concert.

Conductor Max Fiedler of the Boston Symphony Orchestra is taking care with the program for the fifth and last concert of the season, which will be given in the Lyric on Wednesday evening, March 20. This will be his farewell appearance in Baltimore, and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Madame Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers—Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song with orchestra, "The Loreley."

From CITIZENS

Address Brooklyn, N. Y.

Date MAR 9 - 1912

Conductor Max Fiedler, of the Boston Symphony Orchestra, is taking especial care with the programme for the fifth and last concert of the season, which will be given in the Academy of Music, on Friday evening, March 22. This will be his farewell appearance in Brooklyn, and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Madame Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers—Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song with orchestra, "Die Lorelei." The full programme will be announced early next week.

From EVENING SUN

Address Baltimore, Md.

Date

FINAL SYMPHONY CONCERT

Mme. Louise Homer Will Be Soloist At Lyric March 20.

Conductor Max Fiedler, of the Boston Symphony Orchestra, is taking especial care with the program for the fifth and last concert of the season, which will be given in the Lyric Theatre on Wednesday evening, March 20. He will have the assistance as soloist of Mme. Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers—Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song, with orchestra, "The Loreley."

Newspaper Cutting Bureau in the World

From

Address New York

Date MAR 1 - 1912

D-Dur-Symphonie.

Das letzte Konzertpaar des Bostoner Symphonie-Orchesters in Carnegie Hall findet am Abend des 21. resp. Nachmittags des 23. d. Mts. statt. Die Solistin am 21. März ist Frau Luise Homer; Herr Fiedler dirigirt bei dieser Gelegenheit Brahms' Erste Symphonie. Am Nachmittag des 23. März nimmt Herr Fiedler in einem ausschließlich orchestrale Musik bringenden Konzert vom New Yorker Publikum Abschied. Richard Strauß' „Symphonia Domestica" wird die Hauptnummer sein.

From WORLD,

Address New York City.

Date MAR 10 1912

The closing concert of the year by the Boston Symphony Orchestra will be given in the Academy of Music, Friday evening, March 22. This also will be the farewell appearance here of Conductor Max Fiedler at the head of the orchestra, for at the end of the current season his present engagement expires. No conductor of the orchestra has had more friends and admirers in the borough than this modest, unassuming musician, who has achieved brilliant results in the four years that he has been in Boston. The soloist March 22 will be Mme. Louise Homer of the Metropolitan Opera Company.

From TRIBUNE

Address New York

Date 10 1912

BOSTON SYMPHONY ORCHESTRA

As already announced, Mrs. Louise Homer will be the soloist at the last Boston Symphony evening concert, Thursday evening, March 21, in Carnegie Hall. The symphony beginning of 1883 while in Rome. Two letters written by the composer to his friend, N. F. von Meck, show just how he felt in regard to this trio, and nothing in all of his voluminous correspondence is more intimate and illuminating than his expressed attitude in regard to it. Just before the close of the year 1881 he wrote to Von Meck: "Do you know what I am composing just now? You will be very much astonished. Do you remember how you once advised me to compose a trio for pianoforte, violin and violoncell, and my reply, in which that night will be Brahms's in C minor (No. 1). On Saturday afternoon Mr. Fiedler will bid farewell to his new York audiences and for this occasion he has arranged a programme entirely of orchestral music. The clou of this will be Richard Strauss's "Symphonia Domestica."

From AMERICAN

Address New York

Date MAR 10 191

PEOPLE'S SYMPHONY.

On Tuesday evening, at Cooper Union Hall, the fourth concert of chamber music arranged by the admirable People's Symphony Club, will take place with the co-operation of Beatrice Bowman, soprano, and of Pauline Mallet-Prevost, pianist. Miss Mallet-Prevost is a daughter of the president of the club. A second concert will be given on Thursday evening, with the assistance of picked members of the Boston Symphony Orchestra and the Maguarre Sextet.

From PRESS

Address Philadelphia, Pa.

Date MAR 10 1912

Conductor Max Fiedler, of the Boston Symphony Orchestra, is taken especial care with the program for the fifth and last concert of the season which will be given in the Academy of Music on Monday evening, March 18. This will be his farewell appearance in Philadelphia and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Madame Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers, "Lia's" narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song, with orchestra, "The Loreley."

From INQUIRER

Address Philadelphia, Pa.

Date MAR 10 1912

Conductor Max Fiedler, of the Boston Symphony Orchestra, is taking especial care with the program for the fifth and last concert of the season, which will be given in the Academy of Music on Monday evening, March 18. This will be his farewell appearance in Philadelphia and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Madame Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers, Lia's narrative from Debussy's prize cantata, "The Prodigal Son" and Liszt's great song with orches-

From EVENING STAR,

Address Washington, D. C.

Date MAR 10 1912

Boston Symphony Orchestra.

The last Washington concert of the Boston Symphony Orchestra this season will be given in the New National Theater Tuesday afternoon, March 19. It promises to make Conductor Max Fiedler's farewell in this city notable in more respects than one. With Mme. Louise Homer as soloist, he is going to devote the entire program to Wagner. Mme. Homer is to sing two numbers, the Waltraute Narrative from "Gotterdammerung" and Adriano's great aria from "Rienzi." Although it is not finally settled, the orchestral selections will probably be the preludes to "Die Meistersinger" and "Lohengrin," the prelude and "Love Death," from "Tristan and Isolde," the funeral music from "Gotterdammerung" and the "Tannhauser" overture. This program is subject to slight change.

From MORNING TELEGRAPH

Address New York

Date MAR 10 191

Mme. Homer Soloist.

As already announced Madame Louise Homer will be the soloist at the last Boston Symphony evening concert on Thursday, March 21, in Carnegie Hall. The symphony on that night will be Brahms' in C Minor, No. 1. On Saturday afternoon Mr. Fiedler will bid farewell to his New York audiences and for this occasion he has arranged a programme entirely orchestral. The clou of this will be Richard Strauss' Symphonia Domestica.

From PRESS

Address New York

Date MAR 10 191

Homer with Boston Orchestra.

As already announced, Louise Homer will be the soloist at the last Boston Symphony evening concert on Thursday, March 21, in Carnegie Hall. The symphony on that night will be Brahms's in C minor, No. 1. On Saturday afternoon Fiedler will bid farewell to his New York audiences and for that occasion has arranged a programme entirely orchestral, including Richard Strauss's "Sinfonia Domestica."

From EAGLE

Brooklyn, N. Y.

Address

Date MAR 1 0 1912

The Maquarre sextet, a Boston organization, composed of the first instruments of the Boston Symphony, at the concert of March 14, at Cooper Union, will play, the chronological feature being by Miss Estelle Liebling, in a group of Italian arias. She was formerly of the Metropolitan Opera Company. The programme:

Bach—Suite, B minor (flute and strings); Massenet—Gavotte, "Manon Lescaut" (1842); Rameau—Petite Suite, B flat; Delibes—Indian Bell Song, "Lakme"; Gouvy—Serenade, Opus 82 (flute and strings).

From EAGLE

Brooklyn, N. Y.

Address

Date MAR 1 0 1912

Conductor Max Fiedler of the Boston Symphony Orchestra is taking especial care with the programme for the fifth and last concert of the season which will be given in the Academy of Music on Friday evening, March 22. This is to be his farewell appearance in Brooklyn and he wishes to make the occasion as brilliant as possible. He will have the assistance of Mme. Louise Homer, principal contralto of the Metropolitan Opera Company, who as soloist, is to sing Lia's narrative from Debussy's prize cantata, "The Prodigal Son", and Liszt's great song with orchestra "Die Lorelei." The full programme will soon be announced.

From STANDARD UNION

Brooklyn, N. Y.

Address

Date MAR 1 0 1912

Conductor Max Fiedler, of the Boston symphony Orchestra, is taking especial care with the programme for the fifth and last concert of the season which will be given in the Academy of Music on Friday evening, March 22. This will be his farewell appearance in Brooklyn and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Madame Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers, Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song with orchestra, "Die Lorelei."

From STANDARD UNION

Brooklyn, N. Y.

Address

Date MAR 1 0 1912

The Maquarre Sextet is a Boston Organization, composed of the first instruments of the Boston Symphony. They are being brought here from Boston expressly for the concert of March 14, so that the members may have the advantage, educationally, of hearing sextet arrangements, as well as trios and quartets. The chronological feature will be given by Miss Estelle Liebling, in a group of Italian arias, representative of the period to which they belong. This soloist was formerly of the Metropolitan Opera Company. The programme for March 14 will be as follows:

Suite, B minor (flute and strings).....Bach
Gavotte, "Manon Lescaut" (1842)..Massenet
Petite Suite, B flat.....Rameau
a) La Pantomime
b) L 'Indiscrete
c) Le Rameau
Indian Bell Song, "Lakme".....Delibes
(Bell obligato.)
Serenade. Op. 82.....Gouvy
(Flute and strings.))

From HERALD BROOKLYN EDIT

New York

Address

Date MAR 1 0 191

Max Fiedler, conductor of the Bostor Symphony Orchestra, is taking specia care with the programme for the fifth and last concert of the season, which will be given in the Academy of Music on Friday evening, March 22. This will be his farewell appearance in Brooklyn, and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist, of Mme. Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers—Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song with orchestra, "Die Lorelei."

The full programme will be announced next week.

From WORLD

New York

Address

Date MAR 1 0 1912

Mme. Louise Homer will be the soloist at the last Boston Symphony evening concert on Thursday, March 21, in Carnegie Hall. The symphony that night will be Brahms's in C minor, No. 1. On Saturday afternoon Conductor Fiedler will bid farewell to his New York audiences, and for this occasion he has arranged a programme entirely of orchestral music. The chief number of this will be Richard Strauss's Symphonia Domestica.

From EVENING GLOBE

New York

Address

Date MAR 16 1912

The Boston Symphony Orchestra will give its last New York concerts of the season in Carnegie Hall, Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, a post he has held for the last four years. On Thursday night the soloist will be Mrs. Louise Homer of the Metropolitan Opera Company. On Saturday afternoon there will be no soloist.

From EVENING JOURNAL,

New York City.

Address

Date MAR 16 191

The last visit of the Boston Symphony Orchestra to New York for this season and the farewell of Conductor Max Fiedler, will be with its pair of concerts at Carnegie Hall on Thursday evening and Saturday afternoon. At the first concert, the chief number will be the Brahms C minor symphony, while Mme. Louise Homer will sing two selections. At the second concert, the principal item will be Strauss's "Domestic Symphony."

From CITIZENS

Brooklyn, N. Y. MAR 16 1912

Address

Date

BOSTON ORCHESTRA HERE ON FRIDAY NEXT

Its Last Brooklyn Concert of the Season.

MME. HOMER THE SOLOIST

Charity Concert at Hippodrome To-Morrow Night—N. Y. Symphony Programme—Brahms Festival—Bachaus Recital March 22

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music next Friday evening, March 22. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement with the orchestra ends at the close of the present season in May, when he will return to Germany. Next year and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago.

The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion have enabled the orchestra to widen its field and greatly to increase its season's work, and under his conductorship the orchestra has attained to the highest point of material prosperity. Nor is it going too far to say that no conductor has enjoyed a greater measure of popularity with the general public than Mr. Fiedler, and his departure from Boston will be viewed with regret by his many friends and admirers.

The programme which he has arranged for the last concert here is one of more than ordinary interest. In the first place the soloist will be Madame Louise Homer, the admired principal contralto of the Metropolitan Opera House. Madame Homer will sing two numbers, the first Liszt's song with orchestra, "The Loreley," and the second Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to the opera "Der Freischuetz," Richard Strauss' Symphonia Domestica, Wagner's "Siegfried Idyl," and Beethoven's overture, "Leonora" No. 3.

From TIMES

Brooklyn, MAR 16 1912

Address

Date

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music next Friday evening, March 22. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement with the orchestra, ends at the close of the present season in May when he will return to Germany. Next year and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion has enabled the orchestra to widen its field and greatly to increase its season's work and under his conductorship the orchestra has attained to the highest point of material prosperity. He has enjoyed a large measure of popularity with the general public, and his departure from Boston will be viewed with regret by many friends and admirers. The programme which he has arranged for the last concert here is one of more than ordinary interest. In the first place the soloist will be Madame Louise Homer, the admired mezzo soprano of the Metropolitan Opera House. Madame Homer will sing two numbers, the first Liszt's song with orchestra "The Loreley," and the second Lia's recitative and aria from Debussy's cantata "The Prodigal Son."

The orchestral numbers will comprise the overture to the opera "Der Freischutz," Richard Strauss's Symphonia Domestica, Wagner's "Siegfried Idyl" and Beethoven's overture, "Leonora" No. 3.

The programme in its proper order is as follows:

Overture to "Der Freischutz".....Weber
Symphonia Domestica.....Strauss
Song With orchestra, "The Loreley".....Liszt
"Siegfried Idyl".....Wagner
Lia's Recitative and air from "The Prodigal Son".....Debussy
Overture, "Leonora" No. 3.....Beethoven

From EVE. POST.

New York City.

Address

Date MAR 16 1912

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday evening and Saturday afternoon. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held for the last four years. On Thursday night the soloist will be Louise Homer of the Metropolitan Opera Company. On Saturday afternoon there will be no soloist. Thursday's programme includes: Beethoven, Overture, "Lenore," No. 3; Brahms, Symphony in C-Minor, No. 1; Liszt, Song with orchestra, "The Loreley"; Wagner, Prelude to "Lohengrin"; Debussy, Lia's Aria from "The Prodigal Son"; Wagner, Overture, "Tannhäuser." Programme for Saturday afternoon: Weber, Overture to "Der Freischütz"; Strauss, "Symphonia Domestica"; Wagner, "Siegfried Idyll," Funeral Music from "Götterdämmerung," Prelude and "Liebestod" from "Tristan and Isolde."

From EVENING MAIL

New York

Address

Date

The Boston Symphony Orchestra will give its last concerts of the season, and the final ones under the direction of Max Fiedler, Thursday evening and Saturday afternoon. Thursday night the soloist will be Mme. Homer, who will sing Liszt's "Lorelei" and Lia's aria from "The Prodigal Son." The orchestral numbers will be Beethoven's third "Leonore" overture, Brahms's first symphony and two Wagner numbers.

There will be no soloist Saturday afternoon, and the principal orchestral number will be Strauss's Domestic symphony. There will be three Wagner numbers and Weber's overture to "Der Freischutz."

From EVENING BULLETIN,

Philadelphia, Pa.

Address

Date MAR 16 1912

Musical Notes

WITH Louis Homer as soloist, the Boston Symphony Orchestra will give its final concert of the season at the Academy of Music next Monday evening, the occasion also marking the last appearance in Philadelphia of Max Fielder, the director, who ends his engagement with the organization at the close of this season and returns to Germany. The program on Monday evening will include, as orchestral numbers, the overture to Weber's opera, "Der Freischutz," the "Symphonia Domestica" of Richard Strauss, Wagner's "Siegfried Idyl," and Beethoven's "Leonore" overture, No. 3. Mme. Homer will appear twice, singing "The Loreley," by Liszt, and Lia's aria from "L'Enfant Prodigue," Debussy.

From EVE. SUN

New York City.

Address

Date MAR 16 1

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday evening and Saturday afternoon, besides a Friday farewell in Brooklyn. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held with success for the last four years. On Thursday night the soloist will be Louise Homer.

The programme for Thursday repeats two numbers in the rival Minneapolis list, Beethoven's overture to "Leonore" No. 3, and Brahms's symphony, No. 1. To these the Boston bill adds Liszt's song with orchestra, "The Loreley;" Wagner's preludes to "Lohengrin" and "Tannhäuser, and Debussy's aria from "The Prodigal Son."

Mr. Fiedler at his farewell on Saturday afternoon will conduct the Strauss "Sinfonia Domestica," which he gave two years ago, and three Wagner numbers, the "Siegfried Idyl," funeral music from "The Dusk of the Gods" and prelude and "Liebestod" from "Tristan and Isolde."

From EVENING STAR

Baltimore, Md.

Address

Date

MME LOUISE HOMER WITH BOSTON SYMPHONY ORCHESTRA AT LYRIC MAR 20.

Boston Symphony Orchestra

Next Wednesday evening, March 20, will bring the last concert of the year by the Boston Symphony Orchestra and also the farewell appearance in Baltimore of Max Fiedler as conductor of that famous organization. Mr. Fiedler's engagement of four years ends with the close of the current season in May, when he will return to Germany, and his place next year will be taken by Dr. Karl Muck, whom he succeeded in the fall of 1908. Mr. Fiedler should leave America in every way satisfied with his career in this country.

From EVENING SUN

Baltimore, Md.

Address

Date

MAX FIELDER'S FAREWELL

Boston Orchestra's Final Concert Of Season Here Wednesday.

Next Wednesday evening will bring the last concert of the year by the Boston Symphony Orchestra and also the farewell appearance in (Baltimore of Max Fiedler as conductor. Mr. Fiedler's engagement of four years ends with the close of the current season in May, when he will return to Germany, and his place next year will be taken by Dr. Karl Muck, whom he succeeded in the fall of 1908.

The soloist will be Mme Louise Homer, contralto. Mme. Homer will sing two numbers, the first being Liszt's great song, "The Loreley," and the second Lia's recitative and aria from Debussy's "The Prodigal Son." The program in its proper order is as follows:

Overture, "Leonora," No. 2.....Beethoven
Symphony in C minor, No. 1.....Brahms
Song with orchestra, "The Loreley,".Liszt
Prelude to "Lohengrin".....Wagner
Lia's aria from "The Prodigal Son,"
Debussy
"Death and Transfiguration".....Strauss

[160]

From AMERICAN
Address Baltimore, Md.
Date MAR 1 6 1912

From EVENING NEWS
Address Baltimore, Md.
Date MAR 1 6 1912

LAST CONCERT OF BOSTON SYMPHONY

Wednesday's Appearance Of Max Fiedler To Be His Final One Here.

Next Wednesday evening, March 20, will bring the last concert of the year by the Boston Symphony Orchestra, and also the farewell appearance in Baltimore of Max Fiedler as conductor of that famous organization. Mr. Fiedler's engagement of four years ends with the close of the current season in May, when he will return to Germany and his place next year will be taken by Dr. Karl Muck, whom he succeeded in the fall of 1908.

The last concert promises to be more than usually interesting. The soloist will be Madame Louise Homer, the most admired of American contraltos and the principal contralto of the Metropolitan Opera Company of New York. Madame Homer will sing two numbers, the first being Liszt's great song, "The Loreley," and the second Lia's recitative and aria from Debussy's "The Prodigal Son." It was with this work that Debussy won the Prix de Rome and which first brought him to notice as a composer of uncommon talent, if not genius. To be sure, there is little in the work to remind one of the Debussy of today, the composer of "Pelleas et Melisande," "Iberia" and "Saint Sebastian," for "The Prodigal Son" is written more in the style of Massenet than in the style of the later Debussy. Within the last two or three years he retouched parts of it in order to prepare it for operatic performance in Boston, but this particular aria remains practically as he wrote it.

The orchestral selections will comprise Beethoven's overture, "Leonora," No. 3; Brahms' symphony in C minor, No. 1; the prelude to "Lohengrin," and finally Richard Strauss' tone poem, "Death and Transfiguration." The program in its proper order is as follows:

Overture—"Leonora No. 3.....Beethoven
Symphony in C minor, No 1.....Brahms
Song with orchestra, "The Loreley"
.....Liszt
Prelude to "Lohengrin".....Wagner
Lia's aria from "The Prodigal Son"
.....Debussy
"Death and Transfiguration".....Strauss

Newspaper Cutting Bureau in the World
From RECORD
Address PHILADELPHIA, PA
Date MAR 17 1912

* * *

The twenty-seventh consecutive season of concerts in Philadelphia by the Boston Symphony Orchestra will come to an end with the concert to be given in the Academy of Music tomorrow evening. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Orchestra, as his engagement ends in May, when he returns to Germany. Next year and for a term of years to follow the Orchestra will have as its conductor Dr. Karl Muck, whom Fiedler succeeded four years ago. The four years that Fiedler has been at the head of the Orchestra have been memorable in many respects. His energy and devotion have enabled the Orchestra to widen its field and greatly to increase the season's work.

The program which he has arranged for this last concert is of interest. In the first place the soloist will be Louise Homer, principal contralto of the Metropolitan Opera House. She will sing two numbers, the first Liszt's song, with orchestra, "The Loreley," the second Lia's recitative and aria from Debussy's cantata "The Prodigal Son." The orchestral numbers will comprise the Overture to "Der Freischuetz"; Richard Strauss' "Symphonia Domestica," Wagner's "Siegfried Idyl" and Beethoven's "Leonora" Overture, No. 3.

From INQUIRER
Address Philadelphia, Pa.
Date MAR 17 1912

Boston Symphony Orchestra

The twenty-seventh consecutive season of concerts in Philadelphia by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music tomorrow evening, March 18. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for, as is generally known, Mr. Fiedler's engagement with the orchestra ends at the close of the present season in May, when he returns to Germany. Next year and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago.

The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion have enabled the orchestra to widen its field and greatly increase its season's work, and under his conductorship the orchestra has attained to the highest point of material prosperity. Nor is it going too far to say that no conductor has enjoyed a greater measure of popularity with the general public than Mr. Fiedler, and his departure from Boston will be viewed with regret by his many friends and admirers.

The program which he has arranged for this last concert is one of more than ordinary interest. In the first place, the soloist will be Madame Louise Homer, the admired principal contralto of the Metropolitan Opera House. Madame Homer will sing two numbers, the first Liszt's song with orchestra, "The Loreley;" the second Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to "Der Freischutz," Richard Strauss' Symphonia Domestica, Wagner's "Siegfried Idyl" and Beethoven's "Leonora" Overture, No. 3. The program in its proper order is as follows:

Weber—Overture to the opera, "Der Freischutz."
Strauss—Symphonia Domestica.
Liszt—Song with orchestra, "The Loreley."
Wagner—"Siegfried Idyl."
Debussy—Lia's aria, from "L'Enfant Prodigue."
Beethoven—Overture, "Leonora," No. 3.

From NORTH AMERICAN
Address Philadelphia, Pa.
Date MAR 17 1912

Boston Symphony Concert

The twenty-seventh consecutive series of concerts in this city by the Boston Symphony Orchestra will come to a close with the interpretation of tomorrow evening's program to be offered by this organization in the Academy of Music under the leadership of Max Fiedler. The occasion will also signalize the farewell of Doctor Fiedler, who returns to Germany, making way in the conductorship of the orchestra for Dr. Karl Muck, who comes back to this post, formerly held by him, after an absence of several seasons.

The soloist will be Louise Homer, who will make her first appearance here this year. This richly gifted American contralto from the New York Metropolitan organization will be heard in Liszt's "The Loreley" and in an aria from Debussy's cantata, "The Prodigal Son." The other offerings will be Weber's overture to "Der Freischuetz," Strauss' "Sanfonia Domestica," Wagner's "Siegfried Idyll" and Beethoven's overture, "Leonore No. 3."

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date MAR 17 1912

The 27th consecutive season of concerts in Philadelphia by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music tomorrow evening, March 18. Incidentally, this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Syhphony Orchestra, for, as is generally known, Mr. Fiedler's engagement with the orchestra ends at the close of the present season in May, when he returns to Germany. Next year and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion have enabled the orchestra to widen its field and greatly increase its season's work, and under his directorship the orchestra has attained to the highest point of material prosperity. Nor is it going too far to say that no conductor has enjoyed a greater measure of popularity with the general public than Mr. Fiedler, and his departure will be viewed with regret by his many friends and admirers.

The programme which he has arranged for this last concert is one of more than ordinary interest. In the first place, the soloist will be Madame Louise Homer, the admired principal contralto of the Metropolitan Opera House. Madame Homer will sing two numbers—the first, Liszt's song, with orchestra, "The Loreley"; the second, Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to "Der Freischutz," Richard Strauss' Symphonia Domestica, Wagner's "Siegfried Idyl" and Beethoven's "Leonora" Overture, No. 3. The programme in its proper order is as follows:

Weber, overture to the opera, "Der Freischutz."
Strauss, Symphonia Domestica.
Liszt, song, with orchestra, "The Loreley."
Wagner, "Siegfried Idyl."
Debussy, Lia's aria from "L'Enfant Prodigue."
Beethoven, overture, "Leonora," No. 3.

* * *

From EAGLE
Address Brooklyn, N. Y.
Date MAR 17 1912

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra closes at the Academy of Music on Friday evening, March 22. Max Fiedler's engagement as conductor ends in May, when he will return to Germany. Next year, and for years to follow, the orchestra will have as conductor, Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The four years that Mr. Fiedler has been at the head of the orchestra have been memorable. His tireless energy and generous devotion has enabled the orchestra to widen its field and greatly to increase its season's work. Under his conductorship the orchestra has attained to the highest point of material prosperity. Moreover, no conductor has enjoyed a greater measure of popularity with the general public than has Mr. Fiedler; his departure from Boston will be viewed with regret. The programme arranged by him for the concert here is one of unusual interest, for the soloist will be Madame Louise Homer, the admired principal contralto of the Metropolitan Opera House, who will sing two numbers, the first Liszt's song with orchestra, "The Loreley," and the second, Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to the opera "Der Freischutz," Richard Strauss's "Symphonia Domestica," Wagner's "Siegfried Idyl," and Beethoven's Overture, "Leonora," No. 3. The programme in its proper order is as follows:

Overture to "Der Freischutz".....Weber
"Symphonia Domestica".....Strauss
Song, with orchestra, "The Loreley"....Liszt
"Siegfried Idyl".....Wagner
Lia's Recitative and Air from "The Prodigal Son".....Debussy
Overture, "Leonora," No. 3.....Beethoven

From MORNING TELEGRAPH
Address New York
Date

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held for the last four years. On Thursday night the soloist will be Madame Louise Homer of the Metropolitan Opera Company and the principal orchestral work will be Brahms' C Minor Symphony No. 1. On Saturday afternoon there will be no soloist and the principal orchestral work will be Strauss' "Symphonia Domestica," which the orchestra played here under Mr. Fiedler's direction almost exactly two years ago. The programme for Thursday evening is as follows:

From HERALD
Address New York
Date MAR 17 1912

IN MUSICAL CIRCLES.

THE twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra will come to an end with the fifth concert of the series to be given in the Academy of Music on Friday evening.

Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the orchestra, for his engagement with it ends in May, when he will return to Germany. Next season and for a term of years the orchestra will have as its conductor Dr. Karl Muck, whom Dr. Fiedler succeeded four year ago, ago.

The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion have enabled the orchestra to widen its field and greatly to increase its work, and under his conductorship the orchestra has attained to the highest point of material prosperity. Nor is it going too far to say that no conductor has enjoyed a greater measure of popularity with the public than Dr. Fiedler, and his departure from Boston will be viewed with regret by his many friends and admirers.

The programme which he has arranged for the last concert is one of more than ordinary interest. The soloist will be Mme. Louise Homer, the admired principal contralto of the Metropolitan Opera House. Mme. Homer will sing two numbers, the first Liszt's song, with orchestra, "The Loreley," and the second Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to the opera "Der Freischütz," Richard Strauss' "Symphony Domestica," Wagner's "Siegfried Idyl," and Beethoven's overture, "Leonora," No. 2.

From NEW YORK STAATSZEITUNG
Address New York
Date MAR 17 1912

Symphonie-Konzerte.

Die letzten diesjährigen Konzerte des Boston Symphonie-Orchesters finden am Abend des 21. und am Nachmittag des 23. März in Carnegie Hall statt. Herr Max Fiedler wird sich nach vierjähriger Thätigkeit vom New Yorker Publikum verabschieden. Die Solistin am Donnerstag Abend ist Frau Louise Homer, welche Liszt's „Lorelei" und eine Arie aus Debussy's „Der verlorene Sohn" vortragen wird. Herr Fiedler dirigirt am Donnerstag Brahms' Erste Symphonie, Beethoven's „Leonoren"-Ouverture, das Vorspiel zu „Lohengrin", die „Tannhäuser"-Ouverture. Das Programm für Samstag umfaßt die „Freischütz"-Ouverture, Strauß' „Symphonia Domestica", das „Siegfried-Idyll", den Trauermarsch aus der „Götterdämmerung" und „Vorspiel und Liebestod" aus „Tristan".

From WORLD
Address New York
Date

The Boston Symphony.

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday evening and Saturday afternoon. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held for the last four years. On Thursday night the soloist will be Mme. Louise Homer of the Metropolitan Opera Company, and the principal orchestral work will be Brahms's C Minor Symphony No. 1. On Saturday afternoon there will be no soloist and the principal orchestral work will be Strauss's Symphonia Domestica, which the orchestra played here under Mr. Fiedler's direction nearly two years ago. The programme for Thursday evening is as follows:

Overture, Leonora, No. 3.....Beethoven
Symphony in C Minor No. 1.....Brahms
Song with Orchestra, "The Lorelei".....Brahms
Prelude to "Lohengrin".....Liszt
Lia's Aria from "The Prodigal Son".....Wagner
Overture, "Tannhauser".....Debussy
The programme for Saturday afternoon is:
Overture to "Der Freischutz".....Weber
Symphonia Domestica.....Strauss
"Siegfried Idyl".....Wagner
Funeral Music from "Dusk of the Gods."
Prelude and "Liebestod" from "Tristan und Isolde".....Wagner

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BROOKLYN DAILY

From STANDARD UNION
Address Brooklyn, N. Y.
Date MAR 17 1912

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music next Friday evening, March 22. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement with the orchestra ends at the close of the present season in May, when he will return to Germany. Next year, and for a term of years to follow, the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The four years that Mr. Fiedler has been at the head of the orchestra have been memorable in many respects. His tireless energy and generous devotion has enabled the orchestra to widen its field and greatly to increase its season's work, and under his conductorship the orchestra has attained to the highest point of material prosperity. Nor is it going too far to say that no conductor has enjoyed a greater measure of popularity with the general public than Mr. Fiedler, and his departure from Boston will be viewed with regret by his many friends and admirers. The programme which he has arranged for the last concert here is one of more than ordinary interest. In the first place the soloist will be Madame Louise Homer, the admired principal contralto of the Metropolitan Opera House. Madame Homer will sing two numbers, the first, Liszt's song with orchestra, "The Loreley," and the second, Lia's recitative and aria from Debussy's cantata, "The Prodigal Son." The orchestral numbers will comprise the overture to the opera "Der Freischutz," Richard Strauss' "Symphonia Domestica," Wagner's "Siegfried Idyl," and Beethoven's overture, "Leonora" No. 3. The programme in its proper order is as follows:

Overture to "Der Freischutz" ..... Weber
"Symphonia Domestica" ..... Strauss
Song with orchestra "The Loreley" ..... Liszt
"Siegfried Idyl" ..... Wagner
Lia's recitative and air from "The Prodigal Son" ..... Debussy
Overture, "Leonora" No. 3 ..... Beethoven

Carl Fique will give the lecture recital preliminary to the Philharmonic concert to be given by the Boston Symphony Orchestra, on Friday evening next. The lecture recital is set in the lecture hall, Academy of Music, at 4 P. M., on Thursday, and will close the series, which is presented under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

From HERALD
Address New York
Date MAR 17 1912

A SECOND visiting orchestra will b the Boston Symphony, which wi give its final brace of concerts fo the season in Carnegie Hall on Thurs day night and Saturday afternoon. Spe cial interest is attached to the concer for Saturday as it will be the last ap pearance here of Mr. Max Fiedler, wh has been conductor of the organizatio for several years. He will be succeed ed next season by Dr. Carl Muck, wh was the head of the orchestra before him and had to put down his baton to fulfil his contract with the German Emperor and lead opera in the Royal Opera House, in Berlin. Dr. Muck's term in Berlin will end with the season and he will return to Boston for several years, while Mr. Fiedler will go back to Germany.

To return to Saturday's concert, there will be no soloist, and the orchestra will play Mr. Richard Strauss' "Symphonia Domestica," Weber's "Freischutz" overture and three Wagnerian excerpts. On Thursday night Mme. Louise Homer, contralto, of the Metropolitan, will be the soloist, singing Liszt's "Loreley" and Lia's aria from Mons. Debussy's "The Prodigal Son." The orchestral numbers include Beethoven's overture, "Leonore" No. 3, Brahm's First Symphony and two Wagnerian numbers.

From PRESS
Address New York
Date

Fiedler's Last Appearance.

The Boston Symphony Orchestra will give its last concerts of the season on next Thursday evening and Saturday afternoon in Carnegie Hall. They will mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held with so much success for the last four years. On Thursday night the soloist will be Mme. Louise Homer of the Metropolitan Opera Company, and the principal orchestral work will be Brahms's C minor Symphony No. 1. On Saturday afternoon there will be no soloist, and the principal orchestral work will be Strauss's "Symphonia Domestica," which the orchestra played here under Fiedler's direction two years ago.

Here are the programmes:

Thursday—Beethoven, overture, "Leonora," No. 3; Brahms, symphony in C minor, No. 1; Liszt, song with orchestra, "The Loreley"; Wagner, prelude to "Lohengrin"; Debussy, Lia's aria from "The Prodigal Son"; Wagner, overture, "Tannhaeuser."

Saturday—Weber, overture to "Der Freischuetz"; Strauss, "Symphonia Domestica"; Wagner, "Siegfried Idyl," funeral music from "Goetterdaemmerung," and prelude and "Liebestod" from "Tris-

From AMERICAN
Address New York
Date MAR 17 1912

Max Fiedler Returns to Europe in May

Makes Last Appearance Here with Boston Orchestra on Friday Evening.

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra will come to an end with the fifth and last concert of the present series to be given in the Academy of Music, next Friday evening. Incidentally this concert will mark the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement ends at the close of the present season in May, when he will return to Germany.

Next season, and for a term of years to follow, the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago.

The programme which Mr. Fiedler has arranged for the last concert here is one of more than ordinary interest. In the first place, the soloist will be Louise Homer, the principal contralto of the Metropolitan Opera House. Mme. Homer will sing two numbers, the first Liszt's song with orchestra, "The Loreley," and the second, Lia's recitative and aria from Debussy's cantata, "The Prodigal Son."

The orchestral numbers will comprise the overture to the opera "Der Freischutz," Richard Strauss's "Symphonia Domestica," Wagner's "Siegfried Idyl" and Beethoven's overture, "Leonora" No. 3.

From WORLD
Address New York
Date

Conductor Max Fiedler of the Boston Symphony Orchestra is taking special care with the programme for the fifth and last concert of the season, which will be given in the Academy of Music next Friday evening. This will be his farewell appearance in Brooklyn, and he wishes to make the occasion as brilliant as possible. He will have the assistance as soloist of Mme. Louise Homer, principal contralto of the Metropolitan Opera Company, who is to sing two numbers—Lia's narrative from Debussy's prize cantata, "The Prodigal Son," and Liszt's great song with orchestra, "Die Lorelei."

From TRIBUNE
Address New York
Date MAR 17 1912

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra ends the most successful season it has ever had in New York with its two concerts which come on Thursday evening, March 21, and Saturday afternoon, March 23, respectively.

At all of the eight concerts given so far this winter every seat in the house has been sold, with hundreds of people turned away, and this will be true of the whole of the ten. These concerts gain in interest also, in that they will mark the last appearances here of Max Fiedler as conductor of the Boston Symphony. Mr. Fiedler came to Boston in the fall of 1908 to take the place of Dr. Karl Muck, who the two years previously had been at the head of the orchestra. Now Mr. Fiedler's engagement is ending and next fall Dr. Muck returns for a term of years.

There will be a soloist at the Thursday evening concert—Mrs. Louise Homer, of the Metropolitan Opera Company—but on Saturday afternoon the programme will be entirely orchestral. The feature of the Thursday evening programme will be Brahms's C minor symphony, while Richard Strauss's "Symphony Domestica" will be the most important work on the Saturday afternoon programme.

The programme for Thursday evening is as follows:

Overture, "Leonora" No. 3 ..... Beethoven
Symphony in C minor No. 1 ..... Brahms
Song with orchestra, "The Loreley" ..... Liszt
Prelude to "Lohengrin" ..... Wagner
Lia's Aria from "The Prodigal Son" ... Debussy
Overture, "Tannhäuser" ..... Wagner
Soloist, Mme. Louise Homer.

The programme for Saturday afternoon is as follows:

Overture, "Der Freischutz" ..... Weber
Symphonia Domestica ..... Strauss
"Siegfried Idyl" ..... Wagner
Funeral music from "Dusk of the Gods" .. Wagner
Prelude and "Liebestod" from "Tristan and Isolde" ..... Wagner

GLOBE—MARCH 5, 1912.

Cecilia Society Soloists.

Owing to the sudden departure from America of Mme Emma Eames and Emilio de Gorgorza the Cecilia Society, which had engaged these artists for the concert to be given in Symphony Hall March 21, was compelled to make radical changes in its plans. Fortunately, however, Mr C. A. Ellis, who has the matter in charge, has been able to find substitutes for these artists. By arrangement with Mr Gatti-Casazza, managing director of the Metropolitan Opera House, Mr Ellis has secured the services of Mme Alma Gluck, soprano, and Leo Slezak, tenor, as soloists for

From AMERICAN
Address New York
Date MAR 17 1912

BOSTON SYMPHONY.

The Boston Symphony Orchestra will give its last concert of the season in Carnegie Hall next Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will also mark the last appearance here of Max Fiedler as conductor of the orchestra, which post he has held with so much success for the last four years. On Thursday night the soloist will be Louise Homer, and the principal orchestral work will be Brahm's C-Minor Symphony No. 1. On Saturday afternoon there will be no soloist and the principal orchestral work will be Strauss's "Symphonia Domestica," which the orchestra played here under Mr. Fiedler's direction almost exactly two years ago. The programme for Thursday evening will include: Beethoven's overture, "Leonora," No. 3;

From TIMES
Address New York
Date MAR 17 1912

With its two concerts in Carnegie Hall this week, on Thursday evening, the 21st, and Saturday afternoon, the 23d, the Boston Symphony Orchestra brings to an end the twenty-sixth consecutive season in which it has been a visitor to this city. These concerts will also mark the last appearance here of Max Fiedler, whose engagement with the Boston Symphony ends with the current season. Mr. Fiedler is returning to Germany, and his place next year will be taken by Dr. Karl Muck, who returns to Boston for a term of years.

The soloist on Thursday evening will be Louise Homer of the Metropolitan Opera Company and the symphony and principal orchestral number will be Brahms's C minor No. 1. On Saturday afternoon there will be no soloist, the programme being entirely orchestral and the principal work will be Richard Strauss's "Symfonia Domestica," which was played here by the orchestra under Mr. Fiedler's direction just two years ago. The programme for Thursday evening is as follows:

Overture, "Leonora," No. 3 ..... Beethoven
Symphony in C minor, No. 1 ..... Brahms
Song with orchestra, "Loreley" ..... Liszt
Prelude to "Lohengrin" ..... Wagner
Lia's aria from "The Prodigal Son" .. Debussy
Overture, "Tannhaeuser" ..... Wagner
Soloist—Louise Homer.

The programme for Saturday afternoon is as fololws:

Overture to "Der Freischutz" ..... Weber
"Syufonia Domestica" ..... Strauss
"Siegfried Idyll" ..... Wagner
Funeral music from "Die Goetterdaemmerung" ..... Wagner
Prelude and "Liebestod" from "Tristan und Isolde" ..... Wagner

From SUN
Address New York
Date MAR 17 1912

The Boston Symphony Orchestra will give its last concerts of the season in Carnegie Hall next Thursday evening and Saturday afternoon. These concerts will also mark the last appearances here of Max Fiedler as conductor of the orchestra, which post he has held with so much success for the last four years. On Thursday night the soloist will be Mme. Louise Homer of the Metropolitan Opera Company and the principal orchestral work will be Brahms's C-minor symphony, No. 1. On Saturday afternoon there will be no soloist and the principal orchestral work will be Strauss's "Symphonia Domestica," which the orchestra played here under Mr. Fiedler's direction almost exactly two years ago.

The programme for Thursday evening is as follows:

Overture, "Leonora" No. 3 ..... Beethoven
Symphony in C minor, No. 1 ..... Brahms
Song with orchestra, "The Loreley" ..... Liszt
Prelude to "Lohengrin" ..... Wagner
Lia's aria from "The Prodigal Son" ..... Debussy
Overture, "Tannhauser" ..... Wagner
Soloist, Mme. Louise Homer.

The programme for Saturday afternoon is as follows:

Overture to "Der Freischütz" ..... Weber
"Symphonia Domestica" ..... Strauss
"Siegfried Idyl" ..... Wagner
Funeral music from "Dusk of the Gods" .. Wagner
Prelude and "Liebestod" from "Tristan and Isolde" ..... Wagner

HERALD,
MARCH 5, 1912.

CECILIA SOCIETY PLANS

Owing to the sudden and unexpected departure from America of Mme. Emma Eames and Emilio de Gorgorza, the Cecilia Society has been compelled to make radical changes in its plans.

Fortunately, however, C. A. Ellis, who has the matter in charge, has been able to find substitutes for these artists who are in every respect their equal. By special arrangement with Mr. Gatti-Casazza, managing director of the Metropolitan Opera House, Mr. Ellis has been able to obtain the services of Mme. Alma Gluck, soprano, and Leo Slezak, tenor, as soloists for this concert.

Mme. Alma Gluck is the foremost of the younger lyric sopranos of this country, and Mr. Slezak is one of the greatest tenors of our time and recently at his song recital in Jordan Hall aroused enthusiasm. Full details regarding the program will be announced shortly.

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From SUN
Address New York
Date MAR 17 1912

Max Fiedler, conductor of the Boston Symphony Orchestra, will make his farewell bow to New York music lovers in the coming week. He retires from his post and Carl Muck resumes his duties interrupted by the claims of the Berlin Opera on his time. Mr. Fiedler came to this country in 1908 to conduct the Boston orchestra and his activities have been such as to command warm admiration. He has been accepted as one of the most interesting of the apostles of Richard Strauss, but it is worthy of note that he has devoted no small measure of his attention to the despised and downtrodden American composer.

A vast amount of rubbish is printed about the prejudice against the native composer and there is a ceaseless wail going upward to the stars that his music is not given a hearing. Very good; now let us have a glance at statistics. Since Mr. Fiedler took command of the Boston Symphony Orchestra he has produced fifty-four novelties. Of these twelve, or almost 25 per cent., have been by Americans.

Here are the titles of some of them: Suite for strings by Arthur Foote, symphonic poem, "Ormad," by F. S. Converse; "Suite Symphonique," by George W. Chadwick; theme, variations and fugue for organ and orchestra, and also a sinfonietta, by the same composer; a symphony and an overture, by Gustave Strube; first performance of MacDowell's symphonic poem "Lamia"; symphonic poem, "Atala," by A. M. Curry; Henry Hadley's symphonic poem "The Culprit Fay," H. F. B. Gilbert's comedy overture on negro themes, Maquarre's symphonic poem "On the Sea Cliffs."

There was also a symphonic poem called "Norway," by Philip Clapp, which was given at a Cambridge concert, but did not get into the Boston programmes. This makes a total of thirteen American works accorded hearings under Mr. Fiedler's baton.

The representation of other nationalities was headed by that of the Germans, who had fourteen works produced. This includes the "Jena" symphony of Beethoven and a work by Busoni, who is musically German. French composers, among whom Enesco has been counted, record six productions. The Englishmen have also six by three writers, Elgar, Bantock and Delius; the Italians two and the Russians six. Sibelius, the Finn, had six new works placed to his credit, and other novelties were Paderewski's symphony and a piece by Sinding.

The statistician who compiled these figures writes: "If in the majority of cases a single performance was sufficient to satisfy the curiosity of the friends of the composers, these pieces only shared the fate of the majority of foreign novelties, which, despite the roar of brass and shrieks of piccolos, the thunder of tympani and the tinkle of the divine celesta, must be put among the tragedies of still birth."

It is tolerably certain that the American composer has not suffered for want of opportunity in Boston. With the exception of MacDowell's "Lamia," all the native works brought out by Mr. Fiedler were heard for the first time anywhere. Some of them had the good fortune to be heard elsewhere after the Boston conductor had ushered them into the limelight.

The truth is not that the American composer's music does not get a hearing but that it seldom gets a second one. And that is not the fault of the wicked and conspiring conductors, but of hard hearted, unpatriotic audiences who do not care a copper cent whether music is domestic or imported, but only whether it interests them. If the first audience does not make a sufficient tumult of joy over a new work to reach the ear of the conductor in the next town the second performance does not take place. The composition goes to sleep beside its cradle and never wakes up.

And then the agitators begin the old outcry that the conductors do not give the American composer an opportunity to be heard. In recent seasons there has been a large public supply of American music and some of it will undoubtedly be heard again, for it is pleasing. But most of it will gently fall asleep. And so will most of the imported music. But no one uplifts the voice of blame against conductors for not persisting in repetition of European music which no one desires.

W. J. HENDERSON.

JOURNAL
MARCH 5,

Gluck and Slezak to Sing With the Cecilia Society

Owing to the sudden and unexpected departure from America of Mme. Emma Eames and Emilio de Gorgorza, the Cecilia Society, which had engaged these artists for their concert to be given in Symphony Hall on March 21, was compelled to make radical changes in its plans. By special arrangement with Mr. Gatti-Casazza, managing director of the Metropolitan Opera House, C. A. Ellis has been able to secure the services of Mme. Alma Gluck, soprano, and Leo Slezak, tenor, as soloists for this concert.

Newspaper Cutting Bureau of the World
RECORD
From ....
Address ....
Date MAR 19 1912

FAREWELL TO FIEDLER

Boston Orchestra Conductor's Last Local Visit—Homer as Soloist.

The reception given Max Fiedler when he appeared on the stage at the Academy of Music last night left no doubt of the security of his artistic status in Philadelphia. The demonstration, which lasted several minutes, was in recognition of his last appearance here as conductor of the Boston Symphony Orchestra. The four seasons during which he has directed the musical destiny of the greatest orchestra in America, and perhaps in the world, have been seasons of marked progress. The general impression gained from Fiedler's readings has been one of deep scholarly insight into the music interpreted, coupled with an earnest desire to present the thought of the composer as accurately and as artistically as possible. He has never displayed temperament of the kind that conveys emotional enthusiasm. But, on the other hand, he has never exhibited any tendency toward dry, pedantic readings as effected by many scholarly conductors. He expresses, as a rule, the happy medium of the musical mind, eminently distinguished and effective, without being in any sense afflicted with the virtuoso mania. His departure will be a real loss to the orchestra-going public.

Last night's program was interesting in many respects, but painful in that it contained the inexpressively boring "Symphonia Domestica," by Strauss. Many of those who have suffered patiently through this impossible and illogical attempt at musical delineation of the Strauss' domestic life were doubtless amazed that Fiedler should have chosen the work as a farewell to Philadelphia audiences. Only a deep admiration for the composer can explain such a choice, although it must be admitted that the playing of this unmusical and aggressively egotistical work was wonderful as a piece of purely mechanical perfection. The great pity was that the superb orchestra should be used in such a cause.

Louise Homer, leading contralto of the Metropolitan Opera Company, appeared as soloist. She sang first Liszt's "The Loreley" and later Debussy's Recitative and Aria of "Lia," from "L'Enfant Prodigue." The popular singer was in fine voice and sang the Debussy number in faultless style. The Liszt number was also beautifully done. Her greatest triumph, however, was with the "Lia" Aria. The music suited her voice perfectly, and was so appreciated that several recalls were demanded. Wagner's Siegfried Idyl, Beethoven's Leonora Overture No. 3 and Weber's Overture to "Der Freischuetz" completed the orchestral offerings.

From INQUIRER
Address Philadelphia, Pa.
Date ....

BOSTON ORCHESTRA

Its Last Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra, under the direction of Mr. Max Fiedler, gave its last concert for the season at the Academy of Music last evening before one of the largest audiences to which it has played this year. A program of varied attractiveness had been arranged for the occasion. It presented as its central feature the turgid and amorphous "Sinfonia Domestica" of Richard Strauss, two overtures, that by Beethoven known as Leonora No 3 and the "Der Freischutz" of Weber, and the Siegfried Idyll.

Every one will recognize the interest and value of this scheme. The Strauss number is one of those things about which tastes differ. There are those who like it very much and who regard it as one of the masterpieces of modern musical production, while to others it is a bad joke, involving merely vanity and vexation of spirit. It is, however, unquestionably and admittedly an extraordinary tour de force in the way of orchestration and conductors like to play it because it affords them such a fine opportunity to display their own interpretative powers and to exhibit the virtuosity or the organization which they direct.

Each of these demonstrations was most impressively made last evening and the applause into which the audience broke spontaneously at its conclusion no doubt bespoke its admiration of a particularly fine performance. The other things were also superbly played, with the utmost beauty of tone, brilliancy of execution and refinement of phrasing, and Mr. Fiedler, who is about to take his departure home and who will not lead the orchestra next year, may be said to have made his local exit in a blaze of glory.

The assisting artist last evening was Mme. Louise Homer, who was very cordially received and who sang Liszt's "Lorelei" and an air from Debussy's "L'Enfant Prodigue" with all her accustomed opulence of voice and artistic skill of vocalization.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date MAR 19 1912

BOSTON SYMPHONY

Louise Homer Sings at Max Fiedler's Farewell.

PROGRAMME.

Overture, "Der Freischuetz" ..... Weber
Domestic Symphony ..... Strauss
"The Loreley" ..... Liszt
Siegfried Idyl ..... Wagner
Recitative and Aria of Lia, from "L'Enfant Prodigue" ..... Debussy
Overture, "eonora," No. 3 ..... Beethoven

The concert of the Boston Symphony Orchestra at the Academy last evening not merely concluded the season's series, but was the occasion of reluctant farewell to Conductor Max Fiedler, who returns to Germany in May. He is to be followed next autumn by Karl Muck, whom Fiedler succeeded four years ago. In this brief term of his association with the orchestra he has not merely maintained but augmented its prestige, developed its solidarity and worthily continued its traditions and enlarged its inheritance from the devotion and intelligent scholarship of earlier leaders. Fiedler has been much more than the drillmaster, the pedant chalking out problems on an invisible blackboard with those precise and masterful strokes that command not merely the musicians before him but his own being. One felt last night more than ever how his training of this organization has been with him a labor of love—how he has built his own life into the finished product and toiled in the erection of his own monument. It is, on all counts, deeply to be regretted that he cannot remain here for untold years of further activity, to witness the fruition of his own unstinted toil.

The orchestra read with its customary security of intonation, perfect adjustment of balance among the several choirs, and flawless purity of tonal output, the wide variety represented in the diverse moods and tenses of the programme. Whether the family in the "Domestic Symphony" has or has not learned to live on 24 hours a day with that extraordinarily obstreperous infant, is aside from the question. The indefatigably busy instruments found no complexity of the score too tortuous for their skill, and laid on the plangent tone and color so that it was perfectly plain whether the baby hated his bath or his bedtime or bumped his precious nose or was rapturously visited by his maiden aunts. A noble interpretation was offered of the "Leonora" overture, with its customary thrilling interpolation of the trumpet off the scene.

Louise Homer was the soloist. Her deep, soul-reaching contralto is finer than ever, and none who heard it will soon forget the sharply agonized accentuation of "Azael, Azael!" in the lament of the mother for her child, or the upsoaring second syllable of "Heureux," in the line "Heureux dans leurs enfants," wherein she contrasts the lot of those more fortunate with her own poignant deprivation.

True it may be that Madame Homer allows herself more than a poetic latitude in the elision of the consonantal rasp of German gutturals, or the less liquid sounds that punctuate the graceful urbanities of the French tongue. She may pin her faith too much to the saying that "none may hope to scale the heights of Parnassus who crams his mouth whilst singing with a gritty handful of consonants." But her singing finds the heart, and that is the important thing, after all, with every species of artistic expression.

The house held an immense and most enthusiastic audience, that recalled the soloist and the conductor many times, and remained afterward for a protracted final demonstration of farewell to Mr. Fiedler.

From PRESS
Address Philadelphia, Pa.
Date MAR 19 1912

FAREWELL CONCERT BY CONDUCTOR FIEDLER

In the fifth and last concert in this city this season Max Fiedler made his final appearance as conductor of the Boston Symphony Orchestra last night. A distinguished audience that filled the Academy of Music to overflowing expressed its high regard for the man and his attainments with an enthusiasm second only to the intense interest it manifested in his masterly interpretation of the music rendered. The soloist of the occasion was Madame Louise Homer, who sang two numbers with splendid feeling and dramatic power. Notwithstanding insistent demands, no encores were given, so as not to break in any way the artistic unity of the program.

The overture to Weber's "Der Freischutz" was the opening number, and seldom is such a splendid rendition heard as it was given last night. Strauss' "Symphonia Domestica" followed in masterly style. Then came Madame Homer in Liszt's setting of "The Loreley," which while not making as great demands as the more dramatic "Recitative and Aria of Lia," from Debussy's "L'Enfant Prodigue," exploited the sympathetic qualities of the soloist's voice to excellent advantage. Wagner's "Siegfried Idyl" was rendered between the two vocal selections, with a delicacy that left little to desire.

The closing number, Beethoven's "Leonora," No. 3, overture, was also given a distinctly fine interpretation, and at its conclusion the audience stood and applauded for a full three minutes while Fiedler, with the modesty for which he is noted, unassumingly bowed his thanks and his much-to-be-regretted farewell.

Mr. Slezak, the tenor, and Miss Gluck, the soprano, of the Metropolitan Opera House will be the assisting singers at the concert of the Cecilia on March 21. The town discovered the pleasure of Mr. Slezak as a concert singer a month ago with surprise and satisfaction, and it has heard and liked Miss Gluck at the Symphony Concerts. To the arts of the opera house, she adds the arts of the singer of songs; and she does all things with a quick and warm emotion.

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From HERALD
Address New York
Date MAR 20 1912

Society Attends Two Musicales in Washington

Boston Symphony, with Mme. Homer as Soloist and Mr. Ernest Hutcheson Pianist, Are Heard.

HERALD BUREAU, No. 1,502 H STREET, N. W., WASHINGTON, D. C., Tuesday.

With almost summerlike weather society gave itself over to two musicales, one in the morning and another in the afternoon, with drives and informal luncheons between. The usual concert this afternoon by the Boston Symphony, with Mme. Louise Homer as the soloist, was given in the National Theatre.

Count von Bernstorff, the German Ambassador, and Countess von Bernstorff occupied a box, having with them Mr. and Mrs. Nicholas Longworth, Mrs. Augustus P. Gardner and Count de Monceau of the Belgian Legation. Mrs. L. Z. Leiter was in another box with the British Ambassador and Mrs. James Bryce, Mrs. Charles E. Hughes, Mrs. Harriet Blaine Beale and Miss Marie Stevens. In another box was Mrs. James McMillan, whose guests included Mrs. Preston Gibson, Viscountess Benoist d'Azy, wife of the Naval Attaché of the French Embassy, and Mme. von Haniel, wife of the Counsellor of the German Embassy. Mrs. Calderon Carlisle had guests in another box, and among others in the audience were Mrs. Beekman Winthrop, Miss Mabel Boardman, Mrs. Robert Hinckley and Mrs. John E. Reyburn.

W. Sinclair Bowen presented Mr.

TRANSCRIPT, MARCH 4, 1912

THE WEEK-END CONCERTS

TSCHAIKOWSKY, MISS GERHARDT, MR. LHEVINNE

A Concert for the Pension Fund and a Piano Recital—Present Moods Toward the Russian's Music—Miss Gerhardt's Singing in Most of Its Virtues—The New Lhevinne of Tempered Power, Tonal Beauty and Sober Understanding and Feeling

UNSATED with Wagner's music, alike in the Opera House or the concert-hall, perhaps we in Boston are beginning to rebel a little at overmuch of Tschaikowsky. The orchestral part of the concert for the Pension Fund of the Symphony Orchestra last evening in Symphony Hall consisted wholly of the Russian's music—the Pathetic Symphony, the dances from the ballet of "The Nutcracker" and the overture "1812," accounted the three best-liked and most generally "popular" excerpts from it. Yet there were rows of empty seats on the floor and a vacant chair here and there in the balcony that even the vogue of Miss Gerhardt, the singer of the evening, could not fill. Tschaikowsky was well-partnered and well-played, but he could not fill the hall, as Wagner has filled it on many a Sunday evening for the Pension Fund. Admittedly Tschaikowsky's music has been played too often in London, perhaps in New York, and in one or two other cities, but here in Boston in recent years there has been no such excess of it. Nowadays the Parisians and the Viennese like to plume themselves on their indifference to Tschaikowsky's music—behold, in the long run, it was we that judged it rightly—and it is becoming the part of superior musical righteousness the world over to depreciate it. As there has been a rebound from the earlier vogue and acclamation of Tschaikowsky in the Western world, so inevitably will come with the years a reaction from the present over-depreciation of it.

The depreciatory process is easy. The musical thoughts are too obvious and they lack subtlety. The dullest auditor readily grasps the songful melody of the first movement of the Pathetic Symphony, the syncopations and the reiterated drum-beat of the slow movement, the slithering feverish march tune of the scherzo and so on. The "Nutcracker" dances are no more than pretty and easy tunes, adroitly rhythmed, brightly colored; while the "1812" overture is "ordinary" in its conflict of French and Russian tunes, as "patriotic music" should be. The emotional contents of the symphony are as obvious—the reiterated struggle of a neurotic spirit with its despair and yet its infatuation with life. The turbulence of the march will not sooth it; nor yet the phantom pleasures of the dance that never dances; nor yet the memories of sensuous delights that the songful theme recalls and curdles. There is feverish tonal struggle, furious tonal outbreak, weary tonal decline into the shadows of despair. Let us have done with these elementary Slav emotions, with these insistent singularities, running through three symphonies, of a racial and individual temperament. So runs the plaint of the weary, the over-righteous, the fashionably detracting. They go on to say, if they happen to be musically schooled, that Tschaikowsky varies, re-dresses, merely juxtaposes his melodies, whereas he should develop and interweave them; that he has a pretty knack or a large power with instrumental coloring; that the "Nutcracker" dances are only pretty tinsel and the "1812" overture mere sound and fury for a Russian "Fourth-of-July."

The Russians will hear [illegible] ture many times this year, for if the French in all these decades of Napoleon's centenaries, have declined to celebrate his victories, the Russians are already preparing to celebrate the defeats that drove the emperor westward again. They will hear its "barbaric sonorities" as the detractors say, doubtless with due patriotic thrill, but we that sat in Symphony Hall last evening heard them also, unless we were superior, with a measure of response to their power of battling, upbuilded, triumphant sound. And when the virtuosi of the Symphony Orchestra play the dances from "The Nutcracker," they are not "obvious," ballet tunes. (The "Arabian Dance," in fact, is very subtle in its languorous suggestion as most "oriental" music goes). They are rather delicate and adroit or rich and savory tonal fancies clothed with warm or shimmering instrumental colors and moving to irresistibly graphic and playful rhythms. And as for the symphony, some of us, who may be heartily weary of that recurring melody of sensuous satisfactions gone stale, still thrill to the stress of spiritual struggle with which the orchestra shivers and twists and cries and shudders in the first movement, and may still feel the ghostly voice of the hollow, broken rhythmed slow movement, the nervous excitement of the march (which Mr. Fiedler still takes too fast to get all its feverish accelerations and recessions), and the despair, darker and darker still, that dies into the utter blackness of their end. Barbarian, if you will, but who of us is not a barbarian, a little under the skin of all this precious civilization of ours? At least the orchestra had its meed last night. After the symphony, after the dances, the audience had every man on his feet. The Pension Fund Concerts are its concerts.

Perhaps for that reason, eminent singers proffer their aid so often to these concerts, as Miss Gerhardt did last evening, receive publicly the wreath tied with their national colors that the orchestra officially gives them and the personal gift—for Miss Gerhardt it was a silver case—that the men of themselves bestow. They receive also, again as Miss Gerhardt did, the applause of an audience that adds to the pleasure of their singing, at least half a thought of the generous impulse behind. Miss Gerhardt sang with orchestra three of Wagner's five surviving songs, and with piano five of Schumann's, two or three of which she repeated out of her recitals here. Her singing was not quite so rich in sensuous beauty and in imparting emotion as it was a fortnight ago at the regular Symphony Concerts—one may not be so "on edge" at will—but it was unclouded by any touch of weariness or bodily malaise. There was not a hint of the unsteadiness of voice which is the penalty with her, of weariness, and hardly a trace of the explosive upper tones which, with her, is the token of effort. So unclouded in voice and unvexed in spirit, Miss Gerhardt sang Schumann's "Mondnacht" with the deep, sustained, enfolding beauty of tone and intensity of brooding and rapturous mood that she brings to pieces so glowing with static emotion. Then, and again in Wagner's "Traume" her middle tones had their richest, their loveliest, their most suffusing quality. She was as fortunate, and by like means, with the sombre mood and the sombre coloring of "Ich Groele Nicht," and again with the buoyant and mounting "Fruhlingsnacht." For there can be lighter ecstasy as well as deep rapture in her voice, and she knows the secret of both thin and rich tones.

Above all, Miss Gerhardt excelled, as the singing of these elusive songs of Wagner goes, in "Stehe Still" and "Schmerzen." He and Mathilde Wesendonck were deep in their passion for each other when they wrote them. German-wise they turned it transcendental, when they set their verse-making or their music-making hands to paper. They set down big, vague almost steamy sentimentalities and aspirations, but to them they had a very personal and poignant emotion. In such wise Miss Gerhardt sang these songs. Her tones, her style with them was large and declamatory, yet propelling both was a keen and almost personal intensity. She sany them thus with beauty of voice, with pervading eloquence, and yet with the sincerity of emotion that lifts these German romantic moods into the high and abstract intensities of music. No singer that has come to us from Germany in recent years has been so potent with them as Miss Gerhardt. They are the complement of the richness of her voice, of her sense and skill of delineative style.

H. T. P.

When Maud Powell, the violinist, reappears at the Symphony Concerts of Friday and Saturday, she will repeat Sibelius's concerto that she first made known here four years ago. She gives a hint of her reasons for the choice in the following fragment from an interview with her printed today in the New York Times: "We violinists do have our difficulties in finding new pieces. Bruch's new concerto is only moderately satisfactory. I have played it on some of my programmes this season, but the unfortunate lack of a third movement has proved a drawback. Then the slow movement is lacking in contrast. I think the slow movement Bruch wrote in England, and the first movement when he was twenty years old. He simply put them together. Their publication is recent, but not their inspiration, I am sure. Sibelius's concerto is a great favorite of mine, and I am to play it in Boston this week with the Symphony Orchestra, by request, mind you, of critics and public both. The music has not been liked in New York, but they are fond of it in Boston.

"What are we poor violinists to do? The literature for the violin is so poor. The critics in Berlin recently jumped on Elman because he performed Tschaikowsky's concerto. 'Is he going to play this forever?' they asked. But what is there? Even the good violin pieces are usually not the great music of the composers. Brahms's concerto is inferior to his symphonies; Tschaikowsky's concerto is inferior to his symphonies. Perhaps Beethoven's is n't. And Mendelssohn's concerto is assuredly better than his symphonies, a master work for the violin that, but so hackneyed! Even in my recent trip to Florida they asked me not to play it. Occasionally one can play Goldmark's concerto, but it is not the composer at his best as he is in 'The Queen of Sheba' or 'Sakuntala.' Vieuxtemps is almost dead, and de Beriot quite. Elgar's new concerto seems to me empty and pompous."

The New Custom of Announcing Pieces—Mr. Slezak and Mme. Gluck to Sing with the Opera—Calve Again at the Opera House—A Projected Pelleas—Miss Powell and Her Concerto at the Symphony Concerts

WHEN Miss Gerhardt sang an extra piece at the Pension Fund concert last evening, she did not announce it to her audience by title and composer, as her way has been at recitals of her own with such additions to her programme. Perhaps she believed the hall too large for her speaking voice; perhaps she was unwilling to depart in any way from the time-honored manners and customs of concerts of the Symphony Orchestra. From one point of view, however, it was a pity that she did not make a numerous and miscellaneous audience acquainted with the excellent innovation in this respect that is making its way this season in our concerts. Miss Gerhardt has announced her extra pieces by a word to the audience before she began to sing them, and Mr. Slezak and a few others have done so, too. The listener thus knows what the singer is about to sing and gains a clew to the music from the title and the name of the composer. He is the more receptive accordingly, and he wastes no mental energy in speculation about the additional piece or in whispered inquiries to wiser neighbors. And he has as much right to this knowledge of the extra pieces as he has to those that the programme specifies. It is a silly and hollow formalism that keeps the singer mute on the stage, except when he or she sings. To announce the extra pieces is to be human and, as it were, intimate toward the audience. The pianists and the violinists might wisely imitate this new way of the singers and receive in their turn the answering applause to their announcement of a well-liked piece.

TRANSCRIPT,
MARCH 22, 1912

MR. FIEDLER'S FAREWELLS

New York Begins a Warm Leave-Taking by Both Audience and Reviewers—Philadelphia and Washington Applausive, Too

THE Boston Symphony Orchestra, on its final visit of the season to New York, gave the first of its two concerts last evening in Carnegie Hall. At these concerts Mr. Fiedler makes his last appearances here as conductor of the orchestra, as his engagement in Boston ends with the present season. The fact was recognized by the audience last evening, which gave Mr. Fiedler long and enthusiastic applause as he came upon the platform. It had occasion through the evening to renew this enthusiasm repeatedly, for the performance, both Mr. Fiedler's part in it and that of his men, was of such magnificence as this wonderful organization has rarely given in all the glorious years of its history. There was a renewed demonstration in his honor at the close of the concert, and he was made to feel the esteem in which he is held her. [The New York Times.

The performance of Beethoven's third "Leonore" overture was solid and excellent, but it was not the grand proclamation of the concert. This came with Brahms's symphony in C minor. From beginning to end its performance was one of the most notable ever heard in New York. Flawless beauty of tone, perfect balance of the instrumental parts, absolute precision and an orchestral cantilena of matchless smoothness were the striking technical merits of this performance. But these mechanical excellences were the means by which a noble and indeed majestic delivery of the symphony was brought about. In the last movement the interpretation rose to such a height as almost to justify the use of the most exclusive of all adjectives, sublime. At any rate it was a glorious and inspiring performance of one of the mightiest masterpieces of orchestral music, and with the memory of it in mind the Thursday evening subscribers to the Boston Symphony concerts will cherish kind thoughts of Max Fiedler. [The Sun.

It was an evening of triumph for Mr. Fiedler, whose departure from America is sincerely deplored by the patrons of the Boston Orchestra in New York. He had a superb welcome on his entrance, was called and recalled to receive demonstrations of enthusiasm after every number and at the close was applauded to the echo. [The Tribune.

Max Fiedler, the conductor, had every element likely to leave pleasant recollections for his final appearance in Philadelphia with the Boston Symphony Orchestra Monday evening in the Academy of Music. Mr. Fiedler is just now compassing the round of cities which the band from Boston visits annually, making his devoirs and farewells. His work as an expert leader of orchestral players and accomplished reader of orchestral music has made a favorable impression on local, as well as New York and Boston, music lovers during his incumbency of the directorship of the Boston Symphony, which he is about to relinquish. So Monday night he had an audience that taxed the capacity of the Academy and one which was bent on paying the tribute of appreciation, as expressed in applause, to a very able musician. [The Philadelphia Record.

Mr. Fiedler received a most cordial greeting upon his entrance on the stage [in Washington], but this was eclipsed by the splendid tribute of applause which followed his dramatic and heroic reading of the "Tannhäuser" overture, which brought his services in the Capital to an end for the time being. [The Washington Times.

GLOBE
MARCH 16, 1912.

AT THE SYMPHONY.

Fine Performance of the Symphonia Domestica.

Mr Bachaus Displays More Technic Than Temperament as a Pianist.

The program at the 19th Symphony rehearsal was as follows: Weber, overture to "Der Freischuetz"; Strauss, Symphonia Domestica; Beethoven, concerto for pianoforte No. 5, in E flat major, Wilhelm Bachaus, soloist.

Neither the program nor the performance call for extended comment. This gigantic page from Strauss' autobiography is now known. The composer has been sorely rebuked for committing an intimate account of his daily walk and conversation to an orchestral narrative for the world to hear. If he chooses to perpetuate in tone the doings of the Strauss household from 7 p m to 7 a m later, mater and the young Strauss and then who is he that shall frown. It is an excellent thing to see a family astir betimes in the morning. This one shows remarkable activity at the break of dawn.

It is related by trustworthy and competent testimony that Mr Strauss' first acquaintance with the lady who subsequently became Mrs Strauss was at a rehearsal in a theatre where she was a singer. It appears that a certain portion of her performance invited criticism and admonition from the conductor, who was none other than Herr Strauss. At this juncture the singer straightway threw her score at his head. The conductor dodged the same, permitting it to hit the concert master, and then turned to him with the remark that the woman had made a favorable impression upon him.

It is unfortunate that the Domestica did not begin in point of time so as to include this episode, inasmuch as other more minute but less striking occurrences in the family history are duly recorded. There are those to whom the employment of Strauss' epic and epoch-making musical invention and his mastery of a titanic orchestral apparatus, to mouth the rhymes and the pretty exhibitions of the nursery, is irrelevant and even grievous. To some it savors of a colossal egotism, of a type which certain so-called clever men know not that they possess.

Whatever the program which Strauss employed, the orchestral sounds remain, and as a gorgeous tapestry of tone, it can suggest its own pictures. There are pages wherein the composer appears to dwell too long, as in the love music, not a common trait with him, but the sweep of the man's imagination is breath taking, appalling. The infinite range of variety in his sense of the aesthetic and the dramatizing value of rhythm, of an instrumental timbre, is the oboe d'amore (used yesterday) for the naive voice of the child, and of the combination of tints, his amazing skill in graphic realism, in complicated combinations, in contrapuntal weaving.

The work betrays a weakness at times in the point and force of theme, and there is not always the coherence in the evolution of section from section that marks even the earlier Don Juan, but there are pages of lofty inspiration, and the orchestra is made a glorified, puissant instrument.

It was such yesterday. There were a few moments of a disturbing tonality in the 'cellos late in the love music, but the performance as a whole was superb, a magnificent exhibition of virtuosity in which even Strauss' merciless demands upon the trumpet and the brass were not made in vain.

Mr Fiedler conducted with an ardor stirred by imagination and refined by a discretion which he has not often shown here. There were moments, as in the overture, of elasticity and direct emotional appeal. The enthusiastic applause for both conductor and players was richly deserved.

Mr Bachans' playing was distinguished chiefly for the remarkable fluidity of his hand and finger technic. In rapid passages he seems to pour the tone along the keys. He exhibits great dexterity at the keyboard, in fleetness, accuracy and precision. In New York, he has been pronounced a player of dignified yet communicating emotion. None but those gifted with a rare and psychic discernment, however, can hope to divine such qualities in his performance.

In the slow movement his playing was architecturally praiseworthy but emotionally meager. His tone was frequently harsh, was devoid of sympathy or singing quality, and in the lighter arabesque was at times inaudible.

Next week the orchestra will make its fifth Southern trip. The program at the concerts of March 29 and 30 will include Rachmaninoff's second symphony, Mozart's concerto No. 4 for violin, Mr. Noack, soloist, and Mendelssohn's overture, "A Midsummer Night's Dream."

Boston Transcript

THE CECILIA, MR. SLEZAK AND MME. GLUCK

A Concert in Which the Audience Made the Choir an Accessory—Its Uneven Quality Mr. Loeffler's Dirge Sung Again—The Contrast of the Tenor and the Soprano

CERTAINLY the concert of the Cecilia, Mr. Slezak and Mme. Gluck (who "assisted" it according to the programme), gave pleasure to the audience last evening in Symphony Hall, but it is doubtful whether such concerts will do much to restore the prestige of the choral society or whether they are a wise policy for it to follow unless it is to become an accessory to its own ventures. That is to say, the interest of the audience quickly concentrated itself upon the tenor and the soprano and held fast to them through a concert two hours and a half long. Here were two eminent singers from a great opera house. They were engrossing and acclaimed personalities. Mme. Gluck sang with loveliness of tone, adroit artistry, light intensity or light playfulness of feeling, with unfailing charm of voice and manner. Mr. Slezak displayed vocal and expressive qualities, if not always virtues, that stirred the audience by sharp contrasts of tone and mood, by extremes of finesse and purling tone and of broad declamatory energy. There were encores and "double encores," and before the concert was done, Mr. Slezak and Mme. Gluck had sung nineteen times. Between whiles, the choir sang its numbers—some unaccompanied, some to organ or pianoforte, but none with orchestra. Two of these choral pieces, Mr Loffler's setting of Parsons's ode "To One Who Fell in Battle" and Mr. Foote's graceful little trio for women's voices, interested the audience and won hearty applause that continued until the composers had bowed responsively from their places in the hall. The other choral pieces came and went with only perfunctory heed and applause for Mr. Mees and the choir; while two or three of them were of the common sort to be found oftener on the programme of suburban singing clubs than of a choral society of high rank in a metropolitan city.

In fine the Cecilia was very like an accessory to its own concert, and its share in it—this condition aside—was not always the most interesting, the most achieving or the most distinguished part of the occasion. By all means the Cecilia should engage the ablest and the most eminent singers within its reach when they are to be the "soloists" in a choral piece that fills the evening. When, however, they theoretically "assist" in a miscellaneous concert, they are bound practically to dominate it. Nor are miscellaneous concerts, like that of last evening, exactly those in which the Cecilia in its present estate, most shines. It needs the intrinsic interest of choral music of large dimensions, and kindling appeal to buttress it. Yesterday it had such support in the felicity of imagination and the finely tempered workmanship of Mr. Loeffler's music, in the charm of Mr. Foote's and in the shimmering beauty of Verdi's hymn to the Virgin. The interest of Bach's motet, of Cornelius's eight-part piece in praise of love, and of the final ditties depended much upon the quality of the performance. It did not often make that interest considerable.

The personnel of the Cecilia has changed much in recent years and fewer trained singers now sit in its choir. It has passed, too, from conductor to conductor and only this year has Mr. Mees worked with it. Yet it still keeps some of its former distinctions and it has added one and another new quality to them. Beyond question, it sang last evening, in Mr. Loeffler's ode with more variety, justness and significance of expression than it has attained on many an occasion in recent years; while in Mr. Foote's trio and in Verdi's hymn the women's tone was transparent and elastic, warm and rich. With Mr. Loeffler's music, there was clear transmission alike through singers and conductor of its symphonic continuity, of its flow to the verses of the baffling poem that it glorifies, of its rising accents of a noble grief finding its images and its consolation in the rain and the wind, the sunlight and starlight, the pine and the clover over the soldier's grave—for his spirit was kin to them. The dirge is music of man lamenting man without neurotic transports; music in which imagination fuses the aspects of nature and the aspects of the human spirit, and music that brings these emotions to utterance by most ingenious and exacting means, that flower into a grave and piercing beauty. Like the composer in the writing, the Cecilia and Mr. Mees in the singing hid the means in the achievement.

Again, the women's voices were good to hear in Mr. Foote's piece and in Verdi's hymn. In both, their tone was bright, clear and smooth, fitting in quality, sensitive to the play of vocal arabesque and the shading of melodic line, imparting the pervading mood and the momentary variation of it. In these three pieces the choir sang with an artistry that was often distinction. In the rest it was a capable body of choral singers, not too secure in Bach's or Cornelius's interwoven tonal patterns or merely ambling its way through the other trifling pieces. Not one, however, of all these was exactly kindling in itself. In sum, then, Mr. Mees's work was now of an able conductor, rising with his music and bringing his choir to the level of it, and again of no more than a capable leader of a capable chorus.

The tireless applause for the "assisting" singers rewarded perverse fascinations in Mr. Slezak and high vocal virtue in Mme. Gluck. The tenor was pleased to exaggerate almost all the qualities that had justly praised him in his recent recital here. He bore so hard upon some of his upper tones that they shook; or he made some of the lower so intense that they became pinched and throaty. He declaimed with the energy of a chieftain summoning a tribal host or he spun an exquisite filigree of subdued and shimmering tenor tone. The nearer he could bring these contrasts to each other, the better it pleased him and his audience, and his show of sentiment was as broad and thick as his own shoulders. Now Mr. Slezak so mannered is far less interesting and artistic than Mr. Slezak singing with juster tone and expression, with somewhat more of his music and somewhat less of himself.

Mme. Gluck, on the other hand, exactly mingled personality and artistry, the singer's voice and the composer's song. Her tones have a mingled softness and brightness that individualizes them. They flow with a perfect smoothness and roundness, yielding to the lightest touch of music or feeling. She orders them with a discerning and delicate artistry that hides itself or charms by the pretty and visible artifice of the moment. She is mistress of the elegant simplicity of Rameau or Mozart; she is playful and arch in light songs; she knows subtle suggestion when Rimsky-Korsakoff asks it of her. Each piece of the many that she sang had its characteristic vein though she ranged from pretty sentiment to poetic melancholy and exotic tang. To voice and vocal skill Mme. Gluck adds intelligence and imagination. And so she is a singer—the singer, almost, of our youngest vocal generation.

H. T. P.

JOURNAL
MARCH 22, 1912.

COMPOSERS HEAR CECILIA CONCERT

Show Themselves to Audience in Response to Repeated Calls.

Two composers attended the Cecilia Society concert at Symphony Hall last night and unexpectedly participated in the honors of the occasion. Charles Martin Loeffler rose from his seat in the middle of the floor in response to repeated calls after the performance of his dramatic choral setting of T. W. Parson's ode, "For One Who Fell in Battle." Then Arthur Foote stood up in his usual place on the right-hand side of the first balcony when the sopranos and contraltos had sung his trio "Tomorrow." The Loeffler song was familiar, but the Foote trio was brand new.

Two Bright Stars

But the bright particular stars of the evening were Alma Gluck and Leo Slezak of the Metropolitan Opera Company. They sang in all some twenty songs. Mme. Gluck, a soprano whose art is no less charming than her personality, gave especial pleasure with Schindler's delightful arrangement of an old Tuscan folk song, "La Columba," with Mozart's "Warnung," Thayer's Scottish leap year ditty, "My Laddie," and Dr. Arne's "Lass With the Delicate Air." Mr. Slezak, the Brobdingnagian tenor, sang Assad's narrative from Goldmark's opera, "The Queen of Sheba," and some songs in German and English. The audience found as much to admire in his beautiful style as in his splendid voice. Kurt Schindler's accompaniments to the songs were as praiseworthy as was his arrangement of the Italian folk song.

Audience Enthusiastic

Of the choral numbers, not only the Foote trio, but a motet by J. S. Bach, "Praise the Lord, All Ye Heathen," and Cornelius's "Liebe Dir Ergeb Ich Mich," an eight-part song, were heard here for the first time. Verdi's "Hymn to the Virgin Mary," from Dante; Cui's "Spring Delight," with words by the Boston poet, Nathan Haskell Dole; Benedict's "Hunting Song," and Kremser's "Netherland's Folk Song" were also on the program. Dr. Arthur Mees conducted and Benjamin Guckenberger and Professor Marshall played accompaniments. The choral singing was ragged at times, particularly in the Bach and Verdi pieces, when it seemed that a comparatively few singers were doing most of the work.

The large audience was very enthusiastic.

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HERALD
MARCH 22, 1912

CECILIA SOCIETY GIVES CONCERT

Second and Last of the Season Enjoyed by an Enthusiastic Audience.

MME. GLUCK AND SLEZAK

Singing of Visitors Delights House—Many Repetitions Demanded.

By PHILIP HALE.

The Cecilia Society, Arthur Mees conductor, gave the second and last concert of the season last evening in Symphony Hall. The society sang Bach's motet "Praise the Lord, All Ye Heathen", Verdi's Hymn to the Virgin, Cornelius's "Liebe dir ergeb ich mich," Loeffler's "For One Who Fell in Battle," Foote's "Tomorrow," Cui's "Spring Delight," Benedict's Hunting Song and a Netherland Folk Song arranged by Kremser.

Mme. Alma Gluck sang the following songs: Rameau, Rossignole; Schindler, La Colomba; Mozart, Warnung; Rimsky-Korsakoff, Song of the Sitgirl; Loehl, and Chant Hindu; Paladilhe, Psyche; Thayer, My Laddie.

Leo Slezak sang these songs: Herrmann, Salomo; Wolf, Verschwiegene Liebe; Liszt, Die Loreley; Woodman, Ashes of Roses; Rummel, Ecstasy and Assad's Narrative from Goldmark's "Queen of Sheba." Kurt schindler of New York played the piano accompaniments for the two singers.

This concert might have been more justly announced as a concert given by Mme. Gluck and Mr. Slezak, assisted by the Cecilia Society; for the audience was so delighted with the singing of the visitors that it called them back several times and the singers had thoughtfully provided themselves with additional songs "in case of an emergency."

The features of the choral performance were Verdi's beautiful "Hymn to the Virgin Mary," Mr. Loeffler's elaborate and impressive music to Dr. Parsons's poem, which is far less poetic than the music, and Mr. Foote's "Tomorrow," a trio for female voices which was performed for the first time. Bach's motet and the chorus by Cornelius were performed for the first time in Boston, according to the program. The pages of the former are not among the most inspired of Bach, and Cornelius does not rise to any height above the conventional until toward the end of Schindler's poem. Mr. Foote's trio is simple and unpretending, but it is melodious, graceful, expressive of the text.

Mr. Loeffler's dirge was first heard here in 1906, when it was not fully appreciated. Last night its imaginative force, its beauty that has the desired strangeness in its proportions, its wilderness of grief, its nobility of sentiment were more clearly revealed. It is to be regretted that compositions of this rank are heard only at long intervals of time. A repetition last night would have been more to the purpose than the insatiate desire of some in the audience to hear ballads from the solo singers. In spite of the difficulty of the task, the Cecilia sang Mr. Loeffler's Dirge effectively. He and Mr. Foote were obliged to rise and bow in acknowledgment of the hearty applause.

The performance of the other choral works might be described as generally and eminently respectable. It was not always characterized by the higher qualities that give life to mere technical proficiency. There were times, especially in Bach's motet, when it seemed as though a few in each part, who had been faithful in rehearsal and had the courage of their convictions, dirtied along their associates, who were faltering, or had dropped for a moment by the wayside. Thus a phrase would be attacked sonorously, then grow thinner and thinner, but at the end recover fulness. On the other hand, there was more attention paid to the nuances of expression than in certain concerts of the last few years.

Mme. Gluck of the pure and lovely voice gave much pleasure. She sang with skill the delightfully old-fashioned air of Rameau. Mr. Schindler's "Colomba" with its tinge of tender melancholy was so much liked that the singer repeated it. The songs of Rimsky-Korsakoff had a peculiar charm, nor was this due solely to the voice and art of the singer. The "Chant Hindu" is beautiful in its exoticism. Paladilhe's "Psyche" has more character than the majority of his songs.

Mr. Slezak sang in his own manner, to which we all are now accustomed. It is seldom that a singer of his prominence shows at the same time so many genuine virtues and so many grievous faults. As before, he sang now in Ercles' vein, and then he would "woo you as gently as any sucking dove"; he would sing fluently and frankly with fine tonal quality, and the next moment pinch tone until it resembled a bleat. Nevertheless there was more to praise than to condemn in his performance.

Mr. Schindler played sympathetic accompaniments.

MONITOR, MARCH 22, 1912

CECILIA PATRIOTISM APPLAUDED

The Cecilia Society, Arthur Mees, conductor, gave its second and last concert of the season in Symphony hall Thursday evening, with Mme. Alma Gluck, soprano, and Leo Slezak, tenor, assisting in individual programs. All the works given by the society were of a purely choral description and most of them were without accompaniment. John P. Marshall assisted as organist, Fernando Tanara as pianist. The choruses were the following: Bach's Psalm CXVIII., "Praise the Lord, All Ye Heathen"; Verdi's "Hymn to the Virgin Mary," for women's voices; Cornelius' eight-part chorus, "Liebe Dir Ergeb' Ich Mich"; Charles M. Loeffler's eight-part chorus, a capella, "For One Who Fell in Battle," after the poem of T. W. Parsons; "Tomorrow," trio for women's voices (first time), Arthur Foote; "Spring Delight," Cui; hunting song, Benedict; Netherland folksong, arranged by Kremer.

The accompanist for the two solo performers was Kurt Schindler. Mme. Gluck's selections included the following: Rosignols amoureaux, Rameau; La Colomba, Schindler; Warnung, Mozart; Song of the Shepherd Lehl, and Chant Hindu, Rimsky-Korsakoff; My Laddie, Thayer.

Mr. Slezak's pieces included Narrative of Assad from Goldmark's opera, "The Queen of Sheba," Verschwiegene Liebe, Hugo Wolf; Die Loreley, Liszt; Ashes of Roses, Huntington Woodman; Ecstasy, Walter Morse Rummel.

Cecilian enthusiasm is a special and rare thing. It is an artistic possession of the city which has been highly prized in the past and will be again highly prized in the future, when music values are brought into perspective and adjustment. Cecilian enthusiasm was at its top mark in the performance of the Arthur Foote trio, a little piece of remarkable sincerity and beauty. The citizens of the musical city of tomorrow will not be found to have forgotten this music. They will exalt it as one of their genuine examples of self-expression. Americans of today are disappointed that their composers do not produce something big to scare the world into recognition of them. They think that nothing but a dreadnought symphony will suffice to give them room among the musical nations. The Germans move against us with their prodigious symphonic poems, the Italians advance on us in the dazzling panoply of veristic opera, and we seek our hiding-places. We cannot be musical, we say to ourselves, in the face of all that. But we are musical and in a way to make the other nationalities pay attention to us, if only we were not abashed by certain unessential comparisons. The little choral trio of Mr. Foote is an American piece of music and a noble one, even if it is small; and the Cecilia singers know it is. Honor, then, to Cecilian enthusiasm. Honor to the little art group that stays out in the open when the European art legions appear.

The society gave itself a concert in bringing the two Metropolitan opera artists into the program. The members should have left their places on the platform and gone into the auditorium to hear Mr. Slezak's "Loreley" and Mme. Gluck's "Lass with a Delicate Air." There was plenty of room for them. Mme. Gluck made her first really impressive appearance in Boston at this concert. She is one of the great sopranos who have sung in the city in the season of 1911-12. Her beautiful voice and facile technique will call out the matinee crowds in a few years. She can do the hard things. The music of Rameau proved that. If opera in English comes to be the fashion in America, as so many patriotic musicians promise, Mme. Gluck will have her opportunity to win the first of prima donna honors.

The Cecilians had an audience in agreement with their Americanism and appreciative of their brilliant soloists. The two American composers represented on the program, Mr. Loeffler and Mr. Foote, were in the house and acknowledged the applause that was left over after the chorus and the conductor had taken what was theirs. The visiting artists gave good measure of fine singing by adding applause numbers to their contract list.

NEW YORK—Max Fiedler, conductor of the Boston Symphony orchestra for three years and who is to leave soon to take up other work in Europe, made his final appearance here at Carnegie hall at an evening concert by the Boston musicians.

When he first appeared on the stage the retiring conductor was fairly overwhelmed by long-continued and spontaneous handclapping. The musical director will lead Saturday's Boston Symphony matinee, which marks his last professional appearance here.

GLOBE, MARCH 22, 1912.

CECILIA CONCERT.

Chorus in Better Traits Than Its Conductor.

Mme Gluck and Mr Slezak Soloists, With Honors to Former.

The Cecilia Society gave the second and last concert of its season at Symphony Hall last night. Mme Alma Gluck soprano and Lee Slezak tenor assisted, both of the Metropolitan Opera House. John P. Marshall was the organist. The program gave the names of two accompanists, Maestro Fernando Tanara and Benjamin Guckenberger. Kurt Schindler, conductor of the MacDowell Chorus of New York, accompanied the songs sung by Mme Gluck and Mr Slezak. Arthur Mees was the conductor.

The feature of the choral singing was Mr Loeffler's eight-part unaccompanied chorus, "For One Who Fell in Battle," words by T. W. Parsons, dedicated to Maj Henry L. Higginson, in memory of his comrades who never returned from the war. This music has been sung in Boston by the Choral Club, and was given in New York by Mr Schindler's chorus, March 16, a year ago.

The feminine ending of the three lines of the refrain, or burden of each stanza, are not conducive to easy musical treatment, but Mr Loeffler, while making the continuity and flow of his music atone for the text, and while writing as the masterly contrapuntist, has found marked spontaneity and invention. One might suppose that expressive melody and a harmonic design, possessing both character and individuality, found no embarrassment in deporting themselves according to the laws of musical science. There was cordial applause, redoubled and prolonged when Mr Loeffler rose from his seat in the orchestra and twice bowed his acknowledgment.

Arthur Foote also was present to receive the tokens of pleasure of the audience at his trio for women's voices, a cappella, "Tomorrow," a less pretentious work, but gracefully and expressively written, suitably varied to the three stanzas in choice of harmony and with a hint at sequence of figures to afford variety to strict polyphony.

The program stated that this was the first performance in Boston of the trio, as of a chorus in eight parts a cappella, by Cornelius, and of Bach's motet, "Praise Ye the Yord, All Ye Heathen," a noble piece of counterpoint in which Mr Marshall played the figured bass on the organ, and added all parts in the choral.

The singing of the Cecilia Society habitually has been marked by the beauty in the tonal quality of its voices, nor should one say that last night's performance was an exception. The contralto and bass choirs are particularly well composed. During the first part of the program the singing of the sopranos tended to be thin in quality and to be a shade low in pitch. There was not perfect agreement in intonation in either Verdi's beautiful hymn to the Virgin Mary or the part song by Cornelius.

Mr Loeffler's intricate and highly exacting chorus was well sung. It had evidently claimed particular attention of chorus and conductor. There was also intelligence and unanimity in Mr Foote's trio, and in a grateful part song, "Spring Delight," by Cui, but the performance as a whole was without distinction, without the subtlety in nuance and in plasticity of rhythm, without the varied accentuation of the text and distinctness in its delivery, which form the basis of rhetorical expression and finesse in a choral ensemble.

These are qualities which can spring from but one source—the conductor. Mr Mees is a man of a wide range of musical learning, and he gives evidence of being a conscientious drillmaster, but he lacks authority, imagination and personal magnetism as a conductor. His beat is that expansive type of beckoning in which the stroke or rhythmical pulse may occur at any one of several seconds. It is a beat incessant in left hand as in right and tires both singers and audience. Security of attack and clarity in the florid passages was lacking in the Bach motet. There was no reason evident to a hearer how the singers could feel an authoritative, buoyant sense of rhythm, as though the music bore along the chorus, rather than being laboriously propelled by it.

The Cecilia deserves high praise for the manner in which it acquitted itself last night. The society has been endeavoring to strengthen its forces and enlarge interest. It has the well-wishes toward that end of every sincere lover of good music in Boston. Its chief care has been the search for the right conductor. The performances by Mr Mees do not indicate his possession of the qualities demanded by the true interpreter of choral music. It is true there is a dearth of conductors who are born for their work, who do not assume the birthright.

The feature of the performance was the singing of Mme Gluck, and it cannot receive the attention it deserves this morning. Her pure lyric soprano voice, the unerring intelligence and musical taste which she displayed in its use, the simplicity and unspoiled charm of her stage presence, all caused true enjoyment. Every song in her two groups had inherent value, and each was for her, within the range of her best endeavor. It would be a pleasure to speak further of some of them, as the quaint and pretty artifice in Rameau's Rossignols a moureux, Mr Schindler's plaintive and graceful La Colomba (redemanded), Rimsky-Korsakoff's colorful Chant Hindu, Paladilhe's Psyche and Thayer's "My Laddie," a song with popular appeal without a touch of the commonplace. Mme Gluck's diction, as usual, was excellent. She gave to her songs their true atmosphere and added repeated encores.

Mr Slezak gave little indication of the qualities that made his recent recital one of unusual interest. His selections were most unhappily chosen. The air of Assad, the beloved of Sulamith, in Goldmark's opera, upon the jealous Queen of Sheba does not reward curiosity. A song by Hugo Wolf, Verschwiegene Liebe, has good points. Die Loreley preferably is for a woman, and two additions in English, by Woodman and Rummel, were the veriest lush, as was an encore, also about "roses." The tenor bawled more than he sang, holding on to high notes interminably, to the riotous joy of the audience. He was rewarded by repeated encores. Mr Schindler accompanied with admirable taste. There was an audience of good size.

ADVERTISER, MARCH 22, 1912

SECOND CONCERT OF CECILIA SOCIETY

MME. ALMA GLUCK A DELIGHTFUL SOLOIST

So Also Was Leo Slezak, and Mr. Mees Conducted With Splendid Appreciation of the Compositions

Last evening in Symphony hall, the Cecilia society, Dr. Arthur Mees, conductor, gave the second concert of this, the 36th, season. The soloists were: Mme. Alma Gluck, soprano, and Mr. Leo Slezak, tenor. Mr. John P. Marshall was organist. Mr. Kurt Schindler, accompanist.

Altogether it was an extremely interesting and varied programme, containing as it did three compositions that were marked "first performance," two compositions by Boston composers, soloists of first rank, and last but not least the good work of the society.

The recent visit of the Toronto choir revealed possibilities in the art of choral singing of which the majority of concert-goers were unaware. It is a fact patent to all, that we have not reached the standard of the Canadians in this branch of musical art. When the choruses of this country are willing to submit to the taxing regime necessary to this end we may reasonably hope to compete with the aforenamed organization. The material vocally is at hand. The skill of a conductor alone is not sufficient. Rigid voice examinations at frequent intervals and endless rehearsals are not only effective but necessary to reach the highest plane of excellence. Is there a body of singers in Boston willing to undergo these demands?

The Cecilia society last night did some excellent work. There were times, as for instance in the "Hymn to the Virgin Mary" and "Spring Delight," when the ensemble was extremely enjoyable and effective. The difficulties in Mr. Loeffler's piece were met with startling ease and good intonation. We understand that this work has been revised since its first performance by the Choral Art society a few years ago. It is intrinsically beautiful, harmonically and melodically, and the interpretation convincing. We are under the impression that the "motet" of Bach would have been more effective if it had been placed later on the programme. Coming at the beginning the voices of the singers seemed to lack a tonicity of voice which caused the roulades to become slightly blurred. Fine diction and excellent enunciation and exceptional quality of the sopranos marked the singing of Mr. Foote's fine trio for women's voices.

Of the work of the soloists it is hard to say which was the favorite with the audience, as the reception given each was equally warm and enthusiastic. Mr. Slezak was in prime vocal condition and gave great pleasure with his splendid vocal equipment. In his recent song recital here he displayed his ability as a singer of songs. Again last night he disproved the theory that operatic singers are unsuccessful and ineffective on the concert platform. In the group of songs, Mr. Slezak sang the song by Wolf with good taste. "Die Lorely" was somewhat fragmentarily sung. In this song the atmosphere was lacking. He was not strictly in the spirit of the text. The climaxes of the two English songs were broadly sustained with powerful and thrilling tones. In these songs Mr. Slezak's English diction was excellent. Of itself the aria from Goldmark's "Queen of Sheba" does not hold interest. It does not make a quick appeal to the average listener. Mr. Slezak made much of the aria by reason of his dramatic intensity. His fine broad phrasing must be commended. He was heartily applauded for his work and was obliged to sing several encores.

Mme. Gluck's beautiful voice is not powerful, but her artistry makes one lose sight of this fact. It is purely lyric. She has not a great variety of tone color at her command. She makes her songs interesting by virtue of her wealth of vocal technique and exquisite purity of tone combined with a sincere and unaffected manner. She has that indefinable something known as magnetism. She sang the song by Rameau with faultless technique. The roulades, trills and vocal embellishments with which this song abounds were sung with clearness, smoothness and ease. Great finish and rare delicacy of tone marked her singing of "La Colomba." As an encore Mme. Gluck sang "The Lass with a delicate air" with fitting simplicity. The songs in her second group were by far more interesting. With these Mme. Gluck made a deep impression by reason of her splendid interpretations. The "Song of the Shepherd Lehl" is intrinsically charming and beautiful. The haunting melody and the loveliness of Mme. Gluck's voice made the "Chant Hindu" something to be remembered. The song by Paladilhe was sung with fine feeling. We have no doubt that the song "My Laddie" by Thayer will, by virtue of its obvious sentiment and attractiveness, become popular.

Dr. Mees conducted with spirit. To him is due praise for the fine showing made by the chorus last night. He is fortunate in the quality of the voices at his command. A few more men, especially tenors (rara avis) are needed and would give a better balance to the organization. At present the sopranl and alti are in all points superior to the men singers.

There were calls for Mr. Loeffler and Mr. Foote, both of whom were present and acknowledged the hearty applause which their names called forth from the audience.

That the Cecilia society is holding its own with the Boston public was shown by the large and enthusiastic audience of last evening.

F. M. W.

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TRANSCRIPT, MARCH 7, 1912

WEINGARTNER, COMPOSER

HIS NEW SYMPHONY TO BE HEARD TOMORROW

The First Performances Here at the Symphony Concerts—The Viennese Suggestion—The Clear Influence of Bruckner—Waltz Rhythms and the General Handling

A NEW YORK publication recently introduced an article by Weingartner with some prefatory remarks in which it was made to seem, as far as possible, that Weingartner writes music as modern but not so illsounding as that of the bold, bad Richard Strauss; the anonymous editor did not hesitate to imply that the works of the former in general, and his new third symphony in particular, would survive those of the latter because of a happy conjunction, which this editor seemed to perceive very plainly, between ultra-modern (i. e. Straussian) treatment and the "classical ideal." It is therefore fortunate that we Bostonians are about to hear the new composition, not only because we may possibly learn from it how to fill old bottles with new wine, but because it is seldom that we have the privilege of beholding a work of art which in adapting the discoveries of somebody else than its creator is more epoch-making than its prototype. We do not esteem the Russian "National Five" because they succeeded in establishing their "school," we rather forgive them for inflicting upon us their pupils because they themselves wrote well. Those of us who enjoy the music of Wagner or Brahms do not usually care for that of their followers.

There are a very few people who both compose and conduct excellently; there are more who do one but not the other well. The born conductor composing is likely to resemble the secondary current of an induction coil; the strength will be partly determined by the strength of the primary current and partly by the number of turns in the secondary coil, but the direction will be absolutely determined by that of the primary current. In the same way, the interest of your kapellmeister piece depends partly on the composer's own gifts and partly on whether he is fortunate in his choice of a model, but the quality of his ideas and style is entirely predestined by his forerunner.

The man, however, who follows closely upon the heels of the fellow who is really clearing the path has an easy task in winning popular favor. The musical innovator is blackguarded now for his latest heresies; five, ten, or fifty years hence the public will have accepted them as dogmas, but the innovator will still be blackguarded because he will have progressed to new heresies. Here is the golden opportunity for the disciple; adopting the accepted earlier manner of the still hated innovator, he produces a highly proper yet up-to-date pot-boiler, and is hailed forthwith as the man of the hour. It takes cleverness of a sort to do this—for instance, in view of the unpopularity in Germany of Massenet, Puccini, and Strauss, it was shrewd of d'Albert to realize that the synthesis in his opera, "Izeyl" of the plot of "Thais," the melody of "Bohème," and the harmony (considerably watered, to be sure) of "Salome" was bound to succeed in the cities which had eschewed the works from which the opera was compiled; this kind of ability, however, is not to be confounded with artistic genius.

Mr. Weingartner's symphony, we are told, portrays the life and spirit of Vienna; the work, however, is not minutely programmatic, and one can hear in it as much local color as one pleases. The first movement opens, after a short introduction of two measures, with a theme for 'cellos, accompanied by violins in thirds tremolo, which resemble in style and general treatment the opening theme of Bruckner's seventh symphony; as in the latter, wind instruments answer the 'cellos and then a return to the tonic key reintroduces the theme in a higher octave with somewhat fuller accompaniment. Some counterpoint in Bruckner's manner leads by a transitional theme to the second principal theme, and after long development of this last there is a more energetic concluding theme; but not even the very Brucknerian climax can suppress a new "control" which has been asserting its malign influence with increasing force ever since the transition, and which now declares itself frankly, in the codetta, as Strauss of the "Don Juan" period, and which is not shaken even by the appearance of certain use of the harps in a way hitherto employed only by Mahler. The long development is conventional in its employment of the figure-by-figure plan, and the recapitulation is more nearly literal than is usually the case nowadays. Near the close both the principal themes are heard together.

The second movement, except for a short introduction in two-four time which is quoted towards the end, is in waltz-rhythm throughout. The main theme is full of harmonic shifts designed to give a whimsical character to the movement, but it seems to me that the theme remains heavy none the less, the rhythm lifeless and the harmonies both artificial and obvious. There is long development and playing with the theme and subsidiary material, much as in the Bruckner scherzos. The theme of the trio is very Brucknerian in character. The return of the first part introduces nothing unexpected.

The slow movement is based upon two principal themes, the one a choral-like period for bass, followed by a less severe but still solemn response by strings and woodwind, all obviously derived from Bruckner's slow movements; the second a close imitation, as successful in manner as unsuccessful in matter, of a passage from Mahler's sixth symphony. There is no development as such, but the themes are elaborated upon their return, and are finally heard together.

It is the finale in which Weingartner quotes and uses extensively a theme from the "Fledermaus." The movement is in two parts, a sort of condensed sonata form and a long waltz in which many themes are combined. The first part possesses little distinction; the waltz is more ingratiating, but it must be admitted that Weingartner does the same sort of thing better in his paraphrase of the "Invitation to the Dance," wherein all the themes instead of only one are furnished him by somebody else.

The whole symphony gives me the impression of having been written more because Mr. Weingartner was able to write it than because he had to do so; there is everywhere evidence of great facility, but there is little or no drive back of this surface productivity. The themes will possibly appeal to some as "tunes"—i. e. as collections of notes carefully phrased off into groups of four measures; but of "melody" in the sense of warmly emotional instrumental song there is none in the work. The themes seem to me to be lacking in spontaneity and therefore in sincerity; it is as though they had been constructed to follow a successful model rather than composed to express a genuine state of feeling. The harmonies have general lack distinction; bizarre and artificial changes alternate with the most trite and played-out stock progressions, but the former give no impression of originality, nor the latter of reserve. The orchestration has analogous failings; it is sonorous and euphonious, but there is little individualization of the instrumental tone-colors, while the doubling and grouping is such that a clever conductor could reduce the wind instruments by a fifth without exciting the suspicion of an audience, because the extra instruments are not heard as characteristic. The formal treatment is heavy, pinning faith rather on adherence to rule-of-thumb precepts than to closely knit organic structure in the attempt to preserve coherence; the lengthy literal recapitulations, so far from rounding out the form, weaken them with tautology, while the practice of uniting the principal themes at the close of a movement—the only "departure" from convention used—is so worked to death that its at best artificial effect becomes very tiresome. Finally, the continual imitation of Bruckner's manner, executed as it is without Bruckner's grandeur of thought but with a sophistication of procedure which makes the naive Bruckner's mode of speech seem highly affected and hypocritical, is unfortunate from both the artistic and the ethical standpoint.

However, the symphony fortunately does not need such help as it might derive from a little more intrinsic merit. The favorable testimony of, say, a distinguished clergyman who knows absolutely nothing of chemistry will sell thousands of bottles of some worthless patent medicine; and we may be sure that the fact that Mr. Weingartner is one of the greatest living conductors will induce in a large portion of his audience a feeling of awe which will effectually inhibit such sacrilege as a critical analysis.

P. G.

Old Scores and New Methods

We read in Boston newspapers that Fiedler doubled the horns and the other wind instruments in a recent performance of Tschaikowsky's Fourth Symphony. No doubt the first movement seemed thin to Mr. Fiedler, or he believed that the announcement of the Fate theme would be more portentous if proclaimed by eight horns and four bassoons. But why double the passages suggestive of happiness, according to Tschaikowsky's own programme, be thus thrown out of proportion and seem still thinner, almost inconsequential? Conductors in many cases now double the wood-wind in symphonies of Haydn, Mozart and even Beethoven. Thus they strive to procure a better balance. Would it not be better to double the strings, and keep the wind instruments as the composer indicated? The symphonies of Haydn, and Mozart should be played in a small hall. As they are usually played, with sixteen first violins and other strings in proportion and with wood-wind doubled, they seem swollen; they lose much grace, vivacity, charm. [The New York Review.

Items of the Day

Mr. Fiedler will repeat Strauss's 'Sinfonia Domestica,' which he first put on his programmes two seasons ago, at the Symphony Concerts of next week.

HERALD, MARCH 8, 1912.

Maud Powell a Suffragette? Certainly Not, Says Husband

Miss Maud Powell.

Violinist Too Busy with Her Music to Stop to Deny Stories.

PREPARING NEW CONCERTO

"She is not a suffragette!"

This fact was authoritatively stated yesterday with emphasis on the "not" by H. Godfrey Turner, husband and manager of the distinguished violinist, Miss Maud Powell, who will be heard in Boston this afternoon.

"She hasn't time to be," continued Mr. Turner, who, owing to a protracted rehearsal, was courteously endeavoring to satisfy the importunate and persistent reporter. "She has been associated with suffragettes a good deal, and as a result of our bringing two over from England she has been referred to as an ardent supporter of the cause. So far we've never even taken the trouble to deny it.

"Of course, it's all right for some women, Nordica, for instance; she's rich and can afford to have outside interests, and Mrs. Langtry, that poor old beauty! Then there are some women, who positively must have an outlet, to whom suffrage is a godsend. I've seen processions of them in London, creatures who could not get any one to marry them, with thin wisps of hair pulled back in hard knots, huddled up in awful brown ulsters so that one could scarcely tell which was the back and which was the front.

"Yes, suffrage is good enough for t[he] vote had better be taken away from the negroes before it's given to women.

"It's something to be able to say that this woman is an American," went on Mr. Turner, waving his hand enthusiastically in the direction of his wife. "And do you realize too that this is her ninth consecutive season in this country and that next year is already booked far ahead. And so Miss Powell is an exception to the old adage, 'A prophet is not without honor save in his own country.'

"Of course, I take great care of her," Mr. Turner proceeded to explain proudly. "I always try not to have her play more than three times a week, and she never arrives in a town later than 12 o'clock on the day of a concert. She puts in only three or four hours a week of actual practice, but mentally she never stops.

"All this talk of 'greatest' seems to me very vulgar. Who can say whether Ysaye or Kreisler is the greater. It is merely a matter of individuality. As for competition, it's the duffers who kill the great ones. A second rate violinist, who plays an uninteresting program badly, will do more to harm the attention at fiddle concerts than a constant succession of fine artists."

But Miss Powell is not merely an American violinist. She has many interests and activities, a keen power of observation and an undaunted fearlessness in the expression of intelligently formed opinions.

Besides being the founder of the Maud Powell quartet, which is said to be the first female quartet to have been established in this country, she has been the means of presenting many new compositions to the American public. She admits that the violinist's field for selection of interesting works is limited, while in a recent interview she intimated that Elgar's much discussed concerto was to her mind emptiness and vanity. A new composition soon to be played by her is a concerto by Coleridge-Taylor.

MARCH 16, 1912.

PIANIST BACHAUS MAKES DEBUT AS A SYMPHONY SOLOIST

JOURNAL—

Wilhelm Bachaus, who has been a prominent piano player in Europe since he was 16 years of age, which was in 1900, made his debut as a Symphony soloist yesterday afternoon, playing Beethoven's "Emperor" concerto. He scored an unquestioned success in the presence of one of the largest audiences of the season.

The orchestra was paid a similar compliment following the performance of Richard Strauss's "Symphonia Domestica," which tells all about "papa, mama and the baby." But the loudest and longest applause of all come after the orchestra had played Weber's "Der Freischuetz" overture—the queen of overtures, as Berlioz called it—in the most sparkling fashion.

The orchestra will be away next week on a tour which will signalize Mr. Fiedler's farewell to all the cities outside of Boston. There was a touch of parting enthusiasm in the unusual applause that greeted the conductor when he appeared yesterday.

TRANSCRIPT, MARCH 9, 1912

THE SYMPHONY CONCERT

A LONG, NEW SYMPHONY FROM MR. WEINGARTNER

The Conductor as Composer—His Rhetorical Resources and Skill—The Contrasting Substance — The Viennese Note — The Keen Interest of It All—Miss Powell Plays Sibelius's Violin Concerto Out of the Exotic North

BECAUSE Mr. Weingartner is a very eminent conductor, and because of late the musical public of Boston has found him also a very interesting "personality," the cynics have been saying for a week past that the audience at the Symphony Concert yesterday would applaud his new symphony and profess a lively curiosity over it whether it was good, bad or indifferent. The listeners on Friday afternoon did hear it with a pleasant eagerness and applaud it with a pleasant heartiness—once indeed at a mighty climax that did not, as they mistakenly believed, end the slow movement. By so much, the predictions of the cynics, who think but poorly of Mr. Weingartner as a composer, were fulfilled. On the other hand, it is quite possible to carry too far the belief, supported though it is by many examples, that mistrusts the conductor, who would be composer as well. The interpretative and the recreating faculty is one thing; the creative and inventive faculty is another; and very rarely do the twain meet in a Richard Strauss who is both eminent conductor and eminent composer. Yet when this belief hardens into a prejudice and sets some listeners down before a new symphony or a new tone-poem by Mr. Weingartner, firmly convinced that the music cannot be interesting, they fail to keep the openness of mind that is a condition precedent to understanding and appreciation and they do the composer manifest injustice. And every new symphony need not and cannot be what the Germans call a "classic master-work."

Mr. Weingartner's "Viennese" symphony in E major, heard yesterday for the first time in Boston, is not a masterpiece—probably he himself has no illusions on that score—but it is often interesting music and as often it bears the clear marks of his supple and fascinating mind and personality. Not for nothing has Mr. Weingartner, these many years, studied the music of all times and schools and conducted in it in opera-house and concert-room. Not for nothing has he an unusually sensitive and assimilative mind, that responds to many impulses and holds fast to what has touched it. To say this is not to say that Mr. Weingartner's symphony is "reminiscent" in the conventional sense of the word, but inevitably in his studies and conducting, he has become familiar with all sorts of melodic, harmonic and instrumental procedure, until he readily commands and applies it. The truer saying is that Mr. Weingartner is now a master of musical rhetoric and that he has applied his knowledge and skill to the utmost in this new symphony. It has been said that there is everything in it from figures that suggest Haydn to Brucknerian crescendos and Debussyan progressions. There is, if the listener has the mind that fastens upon what he is pleased to call "reminiscence." But all this is the common heritage of the composer of 1912, and, besides, the new symphony contains something in its own right.

On the rhetorical side, however, the music is most interesting. Mr. Weingartner has written it richly, full-throatedly, with keen sense of the songful, the harmonic, the rhythmic and the colorful possibilities of the full and reenforced modern orchestra. On this score, at least, he is of kin to Rachmaninoff and Elgar. Like most of his contemporaries, he likes the higher and the sharper tones of the violins and uses them wherever he would have incisiveness or agitation. Like them, he knows and uses the deep and songful richness of the lower-voiced strings. In true Viennese fashion he loves the embroidery that flutes and clarinets may lightly and brightly weave; he is quick to utilize the penetrating song of the oboe, and the rich intensities, glowing or shadowed, of the horns. He appreciates his trumpets, though he does not use them flamboyantly, and to the sonorities of his trombones—and indeed of the whole orchestra—he adds rather superfluously, at the climax of his adagio, the great voice of the organ. Yet he keeps his tonal mass and his instrumental coloring diverse. It is full, even thick, or else sharp and nervous, in the dramatic and agitated first movement; it is shadowed and songful in the slow movement; and oftenest light and bright in the scherzo and the finale. Mr. Weingartner distributes his melodies and his ornament, and makes his transitions in the choirs or the individual voices where they will most tell. He does all this felicitously and significantly, with artistry and imagination. Even the variations of the finale are colorful counterpoint.

Throughout the symphony Mr. Weingartner plies all the arts of the musical rhetorician. The preparation for the waltz with which the symphony ends is ingenuous and titillating. The waltz itself is less an intricate and inarticulate "symphonic waltz" than a frank and pleasurably invented Viennese dancing time that gains by its candor and its innocence of sophistication. The preceding variations are artful, if sometimes more reflective than fanciful. In the slow movement, Mr. Weingartner is a master of the long-breathed, slowly gathering, broadening and breaking Brucknerian crescendo. The whole orchestra rolls upward; the climax spreads itself upon the air; then the strings upbear the song shimmeringly or the horns begin to cast their shadows over it. Artfully, too, Mr. Weingartner varies the musical thoughts of this slow movement; they are grave and sober; brooding and shadowed; broken, tremulous, upsoaring; or they suffuse the orchestra at the end with humorous glamor. The design is rhetorical, Brucknerian, if you will; but the "effect" tells. Brucknerian, too, is the heavy beat, the thick tone, the pleasant jollity of parts of the scherzo, and rhetorically true and telling at least, are the quickly contrasting passages, clear, light, graceful, fanciful. Again, as the contemporary symphonists like to do, Mr. Weingartner would dramatize his first movement. There is struggle between his musical thoughts; there is songful triumph, and he conducts the struggle after the ways of present musical rhetoric. He overlooks not one of them—the telling pause, the restricted rhythmic beat, the cumulative chords, the slithering progressiveness, the nervous instrumental tremors, the slowly exacting songful sweetness. At the very start he arrests the hearer's attention and draws him into the struggle. At the beginning of each movement, as well, a little glance backward, he so catches and interests him.

So much for the artistry and the rhetoric of the new symphony. They are steadily interesting and often distinguished, while time and again, especially in the lighter movements, they bear the marks of Mr. Weingartner's alert, graceful, easily and unaffectedly brilliant mind and personality. Admittedly his musical ideas in their naked selves are less distinctive and interesting. They do not seize the ear and the imagination; they are not kindling and engrossing as he develops and makes play with them. They seem evolved and serviceable musical thoughts meet for the engrossing rhetorical treatment they are to receive. It is the contemporary way with themes and nobody is likely to quote Mr. Weingartner's for the stimulation, though possibly for the admonition of another generation of composers. Mr. Weingartner does not find the symphonic form stubborn to his ideas and purposes. He moves freely in it, but it would not be the truth to say that the development of his themes is profound, individually inventive or poetically imaginative. The rhetorical treatment is the glamorous cloak of excellent workmanship.

Mr. Weinartner has given no hint of a "programme" for the symphony. Yet he has permitted it to be labelled "Viennese"; and he has not denied that the temperament of the Viennese folk and a characterizing suggestion of Vienna lived play in the moods of the music. Of such, then, as the Viennese musical action goes, is the waltz of the finale and the insistent waltz rhythms in the scherzo. Of such may also be the Brucknerian jolity of parts of the same scherzo and the lightness of the contrasting passages. (Behold the Viennese at play in their fields). Viennese, perhaps, too, is the Brucknerian note of grave exaltation in the slow movement; and if the first movement is restless and tumultuous, so also has Vienna been known to be. There is a grave as well as a gay Kaiserstadt.

The symphony filled a full hour and the other two pieces on the programme made due contrast to it. Smetana's overture to his operatic comedy, "The Bartered Bride," ended the concert in lively fashion, and perhaps left the thought that Bohemian folk-tunes and a simple, spontaneous, vivacious imagination in a composer have their place and their fruits in music no less than the reflection, the resource and the rhetoric of the astute and "mental" Weingartner. Between the symphony and the overture Miss Powell, returning to the Symphony Concerts after five years, played Sibelius's concerto for violin and orchestra, or rather his tone-poem in which the violin is the particularly penetrating voice. Miss Powell is mistress of the technical exactions in which this other Northern concerto matches Tschaikowsky's. She commanded them so completely that the listeners unless they happened to know the music, were probably unaware of their existence. She is mistress, too, of the peculiarly incisive tone, as of a single bitter-sweet and penetrating voice that much of the concerto demands. She has also the grim energy of accomplishment that bears the finale forward to the end, and her temperament responds quickly to the moods of Sibelius in the piece and the concise and grave expression he has given of them.

We cannot all be Finns, or know our Finland, though the "nationalists" in music would have us change our country and recompose our point of view with the shift of race and land in each composer. The learned programmist may instruct us briefly in the physiognomy of Finland and of the Finnish spirit and suggest their play upon and in Sibelius. We may have these hints, but we must listen to this concerto for what it is and what it bears in itself. The reticent energy, the grim terseness of the music are a pleasure to hear in these days of musical prolixity and effusiveness. Its sharpness of voice and its sombre coloring are the northern exoticism that now tempts us because our musical palates are sated with other exoticisms. On the other hand, it is as easy to resent the inability or the refusal of Sibelius to coördinate his solo violin with the orchestra. He works with his solo instrument and he works with his band; but less often does he make fusing or contrasting play with both. And, as he often lacks diversity of color in his music, so he keeps the iolin too insistently in its upper ranges and the orchestra too insistently making sombre backgrounds. In mood, emotion, poetic quality, the concerto stirs the imagination. It is grim and sombre; it is melancholy or plaintive; it marches Viking-like, or it whistles as with the easy voices of the air. It is sharply stinging, with the prick of its harmonics, or it tempts by the exotic beauty of its bitter-sweet song. But never quite do the brooding clouds lift from it. The fitful sun only half shines through, and the energy it kindles dies in grim shadow again. Sibelius is not for all tastes; he is for many young enthusiasms.

H. T. P.

AMERICAN—

MARCH 10, 1912.

BACHAUS THE SOLOIST.

Will Play Beethoven's 'Emperor' Concerto at Symphony Concert.

Since he has been in Boston Mr. Fiedler has made it a rule to play the principal tone poems of Strauss every other year. Almost exactly two years ago he played the Symphonia Domestica, which two years before that had been introduced to Boston by Dr. Muck. Mr. Fiedler has placed this work on next season's Symphony programmes, and it is likely that this will be the last important performance of Strauss we will have under his direction.

Wilhelm Bachaus, the eminent German pianist, who is making his first tour of America, will be the soloist. Some weeks ago Mr. Bachaus made his debut in Boston in recital and disclosed high qualities of musicianship in his playing. He will play here the "Emperor" Concerto of Beethoven. The programme begins with the "Der Freischuts" Overture of Weber.

POST, MARCH 9, 1912

WEINGARTNER ON PROGRAMME

His 3d Symphony Played for First Time Here

BY OLIN DOWNES

For some reason, Felix Weingartner's Third Symphony was played for the first time in Boston yesterday afternoon at the public rehearsal of the Boston Symphony Orchestra in Symphony Hall. The work is grandiose and empty like a shell. The mountains labor terribly, and some a mouse! Alas! Such pages of golden orchestration gone to waste—although even in this respect, it is open to question whether the conductor-composer has used his army of instruments to the utmost advantage. For it certainly seemed in many a place that as brilliant results could have been secured with lesser effort on the part of the players who toiled so long and so hard. The symphony has a brave exterior, and above all is said.

The color is so striking at times that it arrests the ear, and there are some harmonic progressions, some excellent contrapuntal writing, which in themselves stand as examples of virtuoso composition. Then the ears become surfeited with the constant clogging tone, the attention wanders, the composer is still saying nothing at all with distressing good will and complete lack of ideas. The piece is a virtuoso composition for orchestra.

The slow movement pleased most yesterday, by reason of its sustained and sonorous character, enforced by the organ. There was cordial applause for a fine performance, to the preparation of which Mr. Fiedler had devoted all possible thought and energy.

Maud Powell Soloist

Maud Powell gave relief with the fine violin concerto of Sibelius, a work, indeed, well worth re-introducing in Boston after the first performance by Miss Powell, under Dr. Muck, in 19[illegible]. Neither the form nor the style of this composition is iconoclastic, and yet how rich it is in ideas, how noble is its appeal! And how refreshingly, though doubtless often in a manner very taxing to the soloist, does the composer write for the solo instrument. It is seen that within fairly orthodox limits he has found something quite his own, of much interest and of striking adaptability to its idioms. The slender violin becomes now and again epic in its expression. Each string has a heart, each register is a due revelation of especial tonal and emotional qualities. Great ideas make their style before them. As a result of Sibelius' style, he has written something between a rhapsody and a concerto for his virtuoso to perform. An exceptionally prominent part in the development and transformation of themes falls to the violin. Although the work is difficult, it is surprising that more virtuosi do not take up this work.

Miss Powell was applauded with the greatest enthusiasm and recalled many times. In the first movement she was hampered by the fact that the orchestra and the soloist, whosever the fault, were not wholly at one. As Miss Powell gained her grip, she played with much more fire and authority. In the rondo she excelled. Few women violinists have such a tone; fewer still have such artistic perception behind it.

Rare Tonal Beauty

Miss Powell is now at her maturity as an artist, and with her her audience enjoy the fruit of years of labor and the self-development still more essential for great playing. Miss Powell will probably play more brilliantly this winter than she did yesterday afternoon, yet her performance was not only remarkable for tonal beauty and emotional appeal, but for artistic proportion and balance that held the piece splendidly together, refined and ennobled passages that some may have thought over barbaric, a performance in a word which did admirable justice to the composer and to the performer.

The concert came to an end with the brisk and delightful playing of some of the finest comedy music since Mozart—Smetana's overture to "The Bartered Bride."

POST,

MARCH 10, 191[illegible]

Nine[illegible] Symphony Programme

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Wilhelm Bachaus, the eminent German pianist, who is making his first tour of America, will be the soloist. Some weeks ago Mr. Bachaus made his debut in Boston in recital and disclosed high qualities of musicianship in his playing. He will play here the "Emperor" Concerto of Beethoven with which he has won great praise in New York. The programme begins with the "Der Freischutz" Overture of Weber, after which will come the Concerto, and the programme will end with the "Domestica."

[166]

2, 1912

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GRAMME

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Time Here

N DOWNES

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Powell Soloist

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MONITOR,

MARCH 9, 1912

TEINGARTNER SYMPHONY PLAYED

The Boston Symphony orchestra re-
earsed its eighteenth program in Sym-
hony hall Friday afternoon, playing for
he first time in Boston Felix Weingart-
ner's Symphony No. 3 in E major. The
oloist was Miss Maud Powell, who pre-
ented the Sibelius violin concerto. The
rogram was as follows:

Weingartner, Symphony No. 3, in E
major, op. 49; Sibelius, concerto for vio-
in and orchestra, in D minor, op. 47;
Smetana, overture to the opera "Prodana
Nevesta."

The two leading numbers on the pro-
gram just balance each other in the
negative and positive accounts. The
symphony deserves the bluntest disap-
proval; the concerto the loudest praise.
The new piece by Weingartner thus is
of more critical importance and must
be discussed first. The illustrious musi-
cian who as conductor of opera lately
gave artistic Boston such a stirring as
it has not had before in a half dozen
years, has put together in his third
symphony a great deal of orchestration
and very little original thinking. This is
the comment that is made in nearly
every review of a new piece of symphonic
music nowadays. And it is the one that
begins half the discussions started in
the 10-minute recess of the Symphony
concerts. It is a safe remark to make
in almost all cases, because modern
symphonic works are necessarily com-
plex in their instrumentation; they
would not be acceptable to the audi-
ences of today unless they were. And
the joke about want of thought in a
first-time composition, trite as it is,
always passes off well. It is an ingeni-
ous fabric, we say, but it lacks real in-
vention; and every time we repeat this
observation we think we have added
substantially to the philosophic sum of
things. The comment stands very
bravely alone, if we have only a moment
during the intermission to stop and
speak, or it bears developing three or
four times the length of one of the end
corridors.

The symphony, though marked off into
the usual four movements with the di-
verse moods of the traditional cyclic com-
position, is not remarkable for its con-
trasts. A desire to keep unity of feeling
in the work seems to have made the com-
poser restrain the fun of his scherzo and
circumscribe the seriousness of his
adagio. He never really let things go
until he came to his finale, when he wrote
a very lively and interesting piece of
music. For some minutes here, throwing
all concern for his symphonic dignity to
the winds, he was in his own vein and
not that of Bruckner, Strauss or Reger.
Unpretentiously he composed, and sig-
nally he triumphed. Mr. Weingartner
has not the knack of hitting off a theme
that he can claim as his. And inasmuch
as he is too conscientious an artist to
borrow another's inventions, he goes to
the treatises on counterpoint and picks
out uninspired melodic fragments which
are the property of everybody.

The man who is one of the first four
musicians in the world in practical ac-
quaintance with the scores of the orches-
tral masters, is a remarkable mixer of
tone colors. Knowing every combination
of instruments ever made, he is entirely
sure when he has devised a new one. If
tone color were an end in itself, instead
of an ornament of orchestral expression;
if it were anything more than a sort of
rhythmic adjunct to themes and their
development, Felix Weingartner would
be one of the great symphonists of the
day. He wrote effectively the variations
of his finale, because he was in a form
where treatment is of first importance
and thematic originality a secondary
consideration. There was no line in the
music here but stood out with the ut-
most clarity, no combination but had a
striking and pleasing effect.

Mr. Weingartner can individualize any
voice in the orchestra and give its tone
quality new significance. And he can
make any two voices sing dramatically
together. He is one of the few com-
posers who are judicious in adding organ
to orchestra. When he asks for the
tinkling celesta it is for a well-considered
purpose. His double basses are not the
submerged tenth of the social system.
His French horns are not set to singing
airs that only the flute can properly
execute. His heavy brass choir is satis-
fied with one good opportuinty to ex-
press its opinion. Of course the Wein-
gartner feeling for larger rhythm is
sensitive. The preparations for the
start of a new line of thinking are
always judiciously considered. There
are some captivating dissonances in the
first movement marking thematic transi-
tions.

The new symphony was enthusiastic-
ally presented. Both the conductor and
the players were bent on giving the piece
the best possible interpretation. And
truly few works that they have studied
lately have given such scope for the finer
points of their technique than this one.
It was however only a pleasant tonal
excursion; it was not one of the serious
adventures of the year.

Miss Powell gave a brilliant and en-
grossing performance of the Sibelius con-
certo. Her manner of interpretation is
well balanced between a subjective con-
sideration of the composer's thought and
an avowal of her own ideas to the audi-
ence. Her purpose plainly was to leave
Sibelius, rather than herself, with her
listeners. But she was never affectedly
diffident about asserting the individual-
ity of her tone and the scholarship of
her technique. Mr. Fiedler lent her an
unusually helpful accompaniment, doubt-
less glad to have at his left hand a
solist of such musical earnestness.

The music department of the city of
Boston gives a municipal chamber con-
cert at the Girls' Latin school, Tuesday
evening, March 12, at 8 o'clock. The
soloists are Miss Mary H. Sheedy, pian-
ist; Mrs. Olive Whiteley Hilton, violinist;
Miss Virginia Stickney, violoncellist, and
Miss Mary R. Tracy, soprano.

The program includes trio, B flat, op.
11, allegro con brio, Beethoven; Serenade
de Milenka, Blockx; Bolero, op. 1, Arbos;
Walzer-Scherzo, op. 43, Strauss; trio in
D minor, op. 42, finale, Gade.

The music department gives a concert
at Franklin Union Friday evening,
March 15, at 8 o'clock. It consists of
chamber music for wind instruments by
the Longy Club sextet. The program
includes music by Thuilln, C. Kriess,
Mozart, Gouvy, A. Klughardt and C.
Ofrief.

An orchestral concert will be given at
Dorchester high school, Thursday even-
ing, March 14, at 8 o'clock, with the
following soloists: Albert C. Orcutt,
tenor, and Walter E. Loud, violinist. The
program includes: Overture to the opera
"Maritana," Wallace; nocturne, Dionisio
Cericola; fantasie on the opera "Le
Donne Curiose," Wolf-Ferrari; solo for
the violin, introduction and allegro from
concerto in E minor, Mendelssohn.

GLOBE—

MARCH 9, 1912.

WEINGARTNER'S NEW THIRD SYMPHONY

Orchestral Color Excels Power in Invention.

Maud Powell Plays Brilliantly in Sibelius Concerto.

The program of the 18th Symphony rehearsal included Weingartner's sym-
phony in E minor, No. 3 (first time in
Boston), Sibelius, concerto in D minor
for violin and orchestra, op. 47, Maud
Powell soloist; Smetana, overture to the
opera "The Sold Bride."

Mr Weingartner's symphony was
played for the first time in this country
last Dec 28 by the Philharmonic Or-
chestra in New York, and for the
first time anywhere a year, a month and
a day previous to that, by the com-
poser himself, at the season's third con-
cert of the Vienna Philharmonic Or-
chestra, of which he was conductor.
Mr Weingartner's name first appeared
upon the programs of the Boston Sym-
phony concerts Oct 29, 30, 1897, when his
arrangement of Weber's "Invitation to
the Dance" was first performed here.
Mr Gericke played his second sym-
phony in G major in 1901 (April 12-13)
and his tone poem, "The Elysian
Fields," in 1903 (March 6-7). During Mr
Weingartner's recent visit to Boston
interest and admiration was deepened
for his creative talent by the perform-
ance by Lucille Marcel at a Sunday
night (Feb 18) concert at the Boston
Opera House of three of his songs,
with orchestra. They disclosed fertility
of invention, a sense of color, of apt
interpretation of the text and a regard
for proportion.

It is little more than a fortnight since
Mr Weingartner's return to Europe
after his brief sojourn here, one which
begot pleasant memories of him as
conductor, composer, accompanist and
genial gentleman. The performance of
the symphony yesterday again called
to mind the range and diversity of
his musical labors. Of his contempo-
raries, Mahler alone bears comparison,
for aside from his exacting occupa
tion as a conductor in Vienna, both in
the opera house and concert room, he
was writing titanic symphonies. Nine
were finished and he was engaged upon
the 10th at the time of his unfortunate
illness and death.

The new symphony is laid out on a
large scale, and demands a large and
somewhat unusual orchestral appara-
tus, four flutes (one interchangeable
with piccolo), hecklephone, the compar-
atively recently devised baritone of the
oboe family; three clarinets, two in A
and one D, although B flat and A, rare-
ly C, are the accustomed keys for
the orchestral clarinet, until Strauss
insists upon transferring the shrill
voiced one in E flat from the military
band. By demanding an instrument a
half step lower the composer evident-
ly has a brilliant timbre in mind. He
also requires for his orchestral machin-
ery six horns, a bass trumpet, if pos-
sible four instead of two harps, and
these in addition to the large roster of
instruments now considered established
members of the modern orchestra.

In the use of this large orchestral
mechanism—in which the organ also is
included—the composer has obtained
some interesting and engaging effects.
In the spontaneity of his creative pow-
er and in a sense of proportion and of
coherence in the development of musi-
cal thought there is less to provoke
admiration.

The thematic material is on the whole
favorable and well suited to elabora-
tion, germs of musical ideas and not
fortuitous combinations of notes. The
exposure of the principal and contrast-
ing themes of the first movement prom-
ises well. There is indisputable skill
in combination and in instrumental
treatment. The section of development
is less well sustained. There is a
tendency here to monotony through un-
relieved and insistent sequence and
through level lines of dynamics, traits
which are unfortunately prevalent in
other portions of the work, and which
dull nerves against appreciation rather
than inciting them by means of variety
to it. The approach to what appears
to be a recapitulation of this movement
is a case in point. The composer obvi-
ously desires an impressive ascent, but
it is labored rather than winged and
inevitable, both by reason of the
sequence of a figure and the color of
the harmonization.

The second movement is the best in
creative fancy of the four. A vivacious
phrase leaps up in the strings, as is
true of the last. Its several spirited
repetitions find momentarily disappoint-
ing answers in the chords of muted
horns, but the spirit of the movement
quickly emerges and is well sustained
thereafter, with vivacity and charm.
The principal theme is of fine anima-
tion, spontaneous and communicating,
and it passes lightly through strings
and woodwind. In the latter choir oc-
curs one of the most apt touches of
the work in the quiet episode alternat-
ing with muted horns.

The third movement, alternating with
the second in the usual order, is an
adagio. There are plausible, even fer-
tile themes, but in seeking breadth
and majesty the composer has often-
est found heaviness. The melody of
the clarinet in the middle section is
gracious and inviting, yet he has en-
cumbered it with an organ point and
an accompanying figure repeated to the
length of tedium and of the obscurity
of the solo voice, a strange condition
when one remembers some of Mr Wein-
gartner's salient traits as a conductor,
and Mr Fiedler obviously led with care
yesterday.

The last movement contains a bewil-
dering array of contrapuntal and color-
istic dexterity. There is a piquant
fugue whose first subject is announced
by clarinet, answered by oboe, with
'celli, violins and basses then following.
There is a waltz in which it has been
said exist memories of "Die Fleder-
maus." It may be that in his treat-
ment of it the composer was recalling
his final combination of all the themes
in his arrangement of the "Invitation
to the Dance." The sustained charac-
ter of the theme in the basses some-
what detracts from the brilliance of
the waltz rhythm. There is also a
recollection in this movement of the
theme in the scherzo, one of the best
in the symphony. Mr Fiedler had evi-
dently prepared the work with pains-
taking and the orchestra played with
sensitiveness and appreciation.

Mme Powell is to be thanked for play-
ing a concerto of sincerity of speech
and of musical value, rather than a
medium for technical display. The mu-
sic of Sibelius is of a noble sombreness,
which often attains elegaic exaltation
and grandeur, as though the composer
would break the bounds of one instru-
ment's limitations and set it soaring
with the gift of many voices.

The soloist played with masterful au-
thority, breadth and dignity of style in
bravura, with abundant command of
technic in passages demanding the skill
of the virtuoso, and with a wealth of
expressive power in cantilena. Unfor-
tunately her keen sense of rhythm was
not aided by her accompaniment. There
have been occasions this year when a
soloist would have been better sup-
ported by the piano.

ADVERTISER.

MARCH 9, 1912

WEINGARTNER'S THIRD SYMPHONY IS HEAR

SEEMS FRAGMENTARY IN EARLIER PERIODS

But Brilliancy of the Last Movement Atones for Shortcomings—Miss Powell the Soloist.

By Louis C. Elson.

PROGRAMME.

Weingartner, Symphony No. 3. E major.
Sibelius. Violin Concerto, D minor.
Smetana. "The Sold Bride" Overture.
Soloist, Miss Maud Powell.

No man can serve two masters. No man
can be as great a conductor as Weingart-
ner is and at the same time be a great
master of composition. We remember very
well what Wagner, Richard Strauss and
Berlioz have done in the two fields, but
they were not as great as conductors as
they were in the field of composition.

Of course, one can find great fluency,
skill, art of scoring and of combining
themes, in this Weingartner symphony,
but one cannot find the grand sweep, the
convincing power of a Schumann, or a
Bruckner, or a Brahms, any of whom
might have taken lessons of Weingartner
in orchestral ease. As the symphony is
supposed to be Viennese, it is not surpris-
ing to find waltz rhythms in it both in
the second movement and in the finale.
Berlioz and Tschaikowsky have both made
attempts to introduce the waltz into sym-
phony, but without distinguished success.
The 6/4 rhythm of this dance (always
wrongly written 3/4) is not very susceptible
of development, and never reaches the epic
vein of the symphony. Nevertheless it
was pleasant to hear reminiscences of the
"Fledermaus," and how it made us long
to hear that jovial opera again!

Two things are imperative in every
modern symphony, great length and heavy
scoring. Every known, and often some
almost unknown, instrument is called for
in your 20th century "Partitur." In this
work the Heckelphone, bass-clarinette,
contra-bassoon, bass trumpet, celesta, the
"battery," and the organ, are added to
the regular forces, and extra harps, horns
etc., are called for.

It means great skill to manage such a
tonal army, and this skill Mr. Weingart-
ner possesses in a great degree. Yet the
effect at first is artificial; as if every
thing had been planned out in cold blood.
The work seemed fragmentary, and the
constantly recurring figure of eight notes
was as ugly as one could wish for even
in these modern times. The second move-
ment served up hashed waltz. The
dancers were pulled up short every few
measures and the end was very bizarre.
There was an abundance of piccolo spice
here.

The third movement is the gem of the
work. Here Weingartner becomes almost
Titanic in power. It is the slow movement,
for the usual order is here reversed and
the scherzo comes second. It begins with
a deep set of Tschaikowskian growls on
the deepest notes of the trombones. There
is a tremendous organ-point, under a
strangely ruminating passage which is
majestic in spite of its monotony. The
organ enters here with great effect.
Finally, with an overwhelming crash the
movement stops. Do not be deceived!
Like Weber's "Invitation to the Dance"
(which Weingartner has scored very finely)
this has a false ending. While half the
hall are applauding, the movement starts
up again, with a totally unnecessary ad-
dition, and the applauders blush and are
silent.

The finale at times adds to the saturnalia
of sound, but not as heavily as might have
been expected. It leans rather to the fugal
vein, and gives some excellent contrapuntal
treatment. When the demon of variations
has a composer in thrall one must general-
ly resign oneself to a prolonged seance. But
in this case Weingartner is not very prolix,
and soon ends with a waltz, which is
rather a non sequitur to the very earnest
third movement. Well, the task is over.
We have heard Weingartner's third sym-
phony. We should like to hear the third
movement again.

Sibelius has not much more to say in his
concerto that Weingartner in his sym-
phony. There is much solo display of the
violin, but one prefers that a concerto
should lean more to the orchestral side.
The soloist is in the lime-light almost half
of the time. Naturally this displayed Miss
Powell in a manner that pleased her
friends, and it was made evident that she
has many such in Boston. Yet the im-
provisational style of the work, and its long
stretches of unsupported solo, even from
the very beginning, are not altogether
pleasing to the symphonic auditor. At
times there is a species of dialogue between
soloist and orchestra, but it is exception-
al to find the best concerto ideal in the
work—symphonic thoughts with a thread of
solo interwoven.

Nevertheless the themes are often strik-
ing and have that Norse melancholy which
is one great charm in the work of Sibelius
In the finale there was at last a theme,
the subordinate subject, given to the
orchestra, but generally the violin stayed
in the foreground, the most that the or-
chestra furnished being a ground-bass.

Of course all this displayed Miss Powell's
great technique in the clearest manner.
There was surety of intonation, brilliancy,
excellent harmonics, some broad G-string
work, in short everything that goes to
make the pyrotechnics of the violin. We
cannot say that we were much moved by
this display, excellent though it was, but
the audience thought differently and re-
called Miss Powell many times.

Smetana's overture to "Die Verkaufte
Braut" might serve to remind us of the
number of world-famous operas that Bos-
ton is yet to hear for the first time. There
is Glinka's "Life of the Czar," Cornelius'
"Barber of Bagdad," Wolf's "Corregidor,"
Smetana's chief opera and several other
important works which have not yet been
heard here. Smetana, like Sibelius, does
not scorn direct melody; but his emotions
are less sombre than those of the Finn.

In this overture there is much that is
fugal, but it is bright and chattering all
the same, like the fugato in the "Magic
Flute overture." It was played in a crisp
and effective manner, Mr. Fiedler being
even more energetic than usual with ges-
ture and baton. The concert as a whole,
however, did not seem as interesting or as
refreshing as usual.

It might be described as a preten-
tious composition, pretentious in the
true sense of the word, not as it is used,
a synonymn of "sumptuous," "gor-
geous," in the vocabulary of the modern
press agent. It is laid out at great
length and consumes an hour of valu-
able time in the playing. It is scored
for all sorts of instruments, though we
miss the concertina which appeals to
the ingenious Mr. Joseph Holbrooke,
nor is the ocarina family represented.
Nothing, however, is gained by the use
of the extra instruments. The organ
swells the volume of sound in the third
movement, and, as is always the case
when an audience hears an organ with
an orchestra, applause yesterday fol-
lowed the climax, although the move-
ment was not at an end. With all this
apparatus, Mr. Weingartner does not
succeed in procuring new effects, nor
are his combinations unusual in color.
The instrumentation is conventional. At
times, as in the variations of the finale,
it seems experimental and is ineffective.
There are times when it is paltry, fee-
ble, as when the waltz movement is
played by the flute with accompaniment
of celesta and harp. There was a
Frenchman by the name of Auber who
with the ordinary orchestra of his time
scored more brilliantly and with a finer
sense of proportion and color in the
overtures to his operas. There is a
Frenchman named Saint-Saens whose
scores look thin to the eye and ravish
the ear. It is not the number and
variety of instruments employed that
give a work distinction; it is the man-
ner in which the ordinary orchestra is
used. And it may here be said that in
the majority of pages of this symphony
the extra instruments could be dropped
out without making any material dif-
ference.

There is a decided lack of melodic in-
vention in this symphony. The influence
of many composers is recognized. There
are few musical thoughts worthy of at-
tention. In the first movement the open-
ing theme promises something, but the
development of this motive and of the
broad chromatic theme, and of frag-
ments of the two, is laborious and
wearisome. There is little variety in the
successive treatments. There is endless
repetition. The second movement, which
may be called a scherzo, is cheaply con-
structed. Its chief theme is common,
not piquant. The trio section is no bet-
ter. The third movement, an Adagio, is
the best of the four. There are moments
of genuine beauty, of true nobility of
thought, but they are few. I have al-
ready spoken of the variations in the
Finale. They are now halting, now
pedantic. There are thundering hints at
the waltz to come; for the conclusion is
in waltz form, a form dear to the Vien-
nese, and at that time Mr. Weingartner
was director of the Vienna Court Opera
and also of the Philharmonic concerts.
The waltz finally comes. It recalls the
apology of the old Grecian for having
such an elaborate funeral when the
dead child was so small. A waltz by
any one of the leading Viennese oper-
etta composers would be much more to
the purpose.

It was the intention of Miss Powell to
play Beethoven's violin concerto at this
concert. Enthusiasts over the music of
Sibelius wrote to her, urging her to play
the concerto of the Finnish composer,
which she introduced in Boston about
five years ago, when she played with
the Symphony orchestra. She heeded
the request, although she, liking the
concerto, must have known that she
would have won more applause if her
task had been more grateful.

It is true that the first two move-
ments are unusual. They are in the
nature of concert pieces for orchestra
with violin. The first is rhapsodic,
grimly emotional, elemental in its stub-
born fierceness. It is granitic music,
and what beauty there is in it is the
beauty that may be associated with a
desolate moor and a threatening sky,
while the rebellious sun sinks slowly
behind a bank of clouds. The second
movement is of lofty, sustained and
sombre eloquence. The Finale, with the
coda by Pietro Floridia, is of less value,
but its aggressive and defiant rhythm
is more to the taste of the people than
are the features of the preceding move-
ments.

Miss Powell, as before, overcame the
technical difficulties with consummate
ease, and played with the conviction
and the authority that have ranked her
high in the list of violinists.

The program of the concerts next
week will be as follows: Weber, over-
ture to "Der Freischuetz"; Strauss,
Symphonia Domestica; Beethoven, Con-
certo in E flat major, No. 5, for piano
and orchestra. Wilhelm Bachaus will
be the pianist.

HERALD,

MARCH 9, 1912.

SYMPHONY HAS 18TH REHEARSAL

Weingartner's New Composition the First Piece on the Program.

LONG AND UNINTERESTING

Miss Maud Powell Plays Sibelius's Rhapsodic Finnish Concerto.

By PHILIP HALE.

The 18th public rehearsal of the Bos-
ton Symphony orchestra, Mr. Fiedler,
conductor, took place yesterday after-
noon in Symphony Hall. Miss Maud
Powell was the solo violinist. The
program was as follows:

Symphony No. 3 in E major.....Weingartner
Concerto in D minor for violin.....Sibelius
Overture to "The Sold Bride".....Smetana

Mr. Weingartner is a distinguished
conductor; a man of ingratiating man-
ners and agreeable conversation. He
has composed some songs that are in-
teresting and effective. He has written
sensibly about the Symphony since
Beethoven and shrewdly about the art
of conducting. We have yet to hear
any orchestral work or chamber music
by him that shows conspicuous melodic
invention or marked skill in thematic
development and instrumental coloring.

A Symphony and a Symphonic poem
have been played at these concerts.
They were the respectable fruit of hon-
est labor. This new Symphony was pro-
duced in Vienna a year ago last No-
vember. It was played in New York
by the Philharmonic Society at the end
of December, 1911.

TRANSCRIPT,

MARCH 19, 1912

Dr. Muck's Plans

As Dr. Muck has made his plans for
the spring and the summer prior to his
coming again to the Symphony Orchestra,
he will conduct at the Royal Opera in Ber-
lin until the end of the season, about June
15, where he is charged in particular with
the restudying and the remounting of Wag-
ner's music-dramas of "The Ring," which
are now going forward there. Later, in
June he will conduct at the concerts of the
Rhenish Festival at Aix-la-Chapelle—con-
certs especially devoted to the performance
of new music by German composers.
Thereafter he will go to Baireuth to con-
duct in "Parsifal" at the summer festival.
Next will come a few weeks of holiday
and then Dr. Muck will return to Berlin for
two "farewell performances" at the Royal
Opera, now appointed for Sept. 18 and 19.
Immediately after these, he will set out for
Boston to pick up his work here at the
beginning of October.

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AMERICAN— MARCH 17, 1912.

SLEZAK AND GLUCK TO ASSIST CECELIA

Last Concert of the Society in Program of Solos and Part Songs.

The reorganized Cecilia Society brings its season to an end next Thursday night, when, with the assistance of Madame Alma Gluck and Leo Slezak of the Metropolitan Opera Company of New York, it gives its second and last concert in Symphony Hall. It was originally announced that the assisting artists would be Madame Emma Eames and Mr. Emilio de Gorgorza, but their engagement was cancelled on account of Madame Eames' unexpected return to Europe. It is believed, however, that Madame Gluck and Mr. Slezak are amply fitted to take their places.

Madame Gluck, who has sung here once in oratorio and in opera, and who sang here at the opening concert of the Symphony season this year, is one of the foremost lyric sopranos now before the public. Her attractive personality, lovely voice and sound musicianship have, in three years, raised her to the foremost rank of singers of her kind.

Mr. Slezak, at a song recital in Jordan Hall a few weeks ago, showed a command of the more intimate side of his art, which was most unexpected and most convincing and aroused extraordinary enthusiasm in his audience.

The program will be made up entirely of solo numbers and part songs in "a cappella" scores, for no orchestra will be employed. Mr. Arthur Mees, the conductor of the Cecilia, who is ending his first season, has fully justified the judgment of those who invited him to take the post and under his leadership the Cecilia Society has once more regained its old premier position in Boston choral societies.

SLEZAK
CILIA SOLOIST
MISHKIN STUDIO

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ALMA GLUCK SOPRANO.

HERALD, MARCH 17, 1912.

The reorganized Cecilia Society will bring its season to an end next Thursday night when, with the assistance of Mme. Alma Gluck and Mr. Slezak of the Metropolitan opera company of New York, it will give its second and last concert in Symphony Hall. It was announced that the assisting artists would be Mme. Eames and Mr. Gogorza, but their engagement was cancelled on account of Mme. Eames's illness and unexpected return to Europe. Mme. Gluck, who has sung here in oratorio and in opera, and at the opening concert of the Symphony season this year, is one of the foremost lyric sopranos now before the public. Her attractive personality and voice have given her a prominent position. Mr. Slezak is regarded as one of the leading heroic tenors of our time, and at a song recital in Jordan Hall a few weeks since he showed a fine taste in lyrical interpretation.

The program will be made up entirely of solo numbers and part songs "a cappella." Mr. Mees will conduct.

The program is as follows:

Motet "Praise the Lord all ye Heathen" (Psalm CXVII).....Bach
The Cecilia.

Songs—Salomo.....Hermann
Verschwiegene Liebe.....Wolf
Die Lorelei.....Liszt
Ashes of Roses.....Woodman
Ecstasy.....Rummel
Mr. Slezak.

Miss Alma Gluck.

Leo Slezak.
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Hymn to the Virgin Mary.....Verdi
Female voices of the Cecilia Society.

Songs—Rossignols amoureux.....Rameau
La Colomba.....Schindler
Warnung.....Mozart
Mme. Gluck.

"Liebe dir ergeb ich mich" (in eight parts).....Cornelius
"For one who fell in battle" (in eight parts).....Loeffler
The Cecilia.

Assad's narrative from "the Queen of Sheba".....Goldmark
Mr. Slezak.

Tomorrow (trio for female voices).....Foote
Spring delight.....Cui
The Cecilia.

Songs—Song of the Shepherd Lehl.
Chant Hindu.....Rimsky-Korsakoff
Psyche.....Paladilhe
My Laddie.....Thayer
Mme. Gluck.

Hunting Song.....Benedict
Ntherland Folksong.....Arranged by Kremser
The Cecilia.

HERALD, MARCH 19, 1912.

MISS ALMA GLUCK

Soprano Who Will Be Heard with the Cecilia Society Thursday Evening.

ALMA GLUCK TO BE HEARD WITH CECILIA

Lyric Soprano Will Then Spend Two Years Abroad.

Alma Gluck, the lyric soprano of the Metropolitan opera company, who will be one of the soloists at the Cecilia concert in Symphony Hall Thursday evening, March 21, is to spend the next two years abroad, and will not be heard again in this country until the season of 1914-15. Miss Gluck, although a Roumanian by birth, has lived in this country since early childhood, and her entire public career has been in America, this being her fourth season on the stage. She feels that now it is time for her to go and test her powers before foreign audiences. She is to appear through Europe the next two years in concert and as "guest" at several of

Herald March 17, 1912

SYMPHONY ORCHESTRA

The Symphony Orchestra leaves tonight on the last southern trip of the season. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, and a week from tomorrow a concert will be given in New Haven. Mme. Louise Homer will be the soloist at all of the concerts except that at New York Saturday afternoon, and at New Haven Mme. Alma Gluck will be the soloist. Mr. Fiedler will make his farewell appearances in these cities.

POST, MARCH 17, 1912

LAST CECILIA CONCERT

The reorganized Cecilia Society brings its season to an end next Thursday night when, with the assistance of Madame Alma Gluck and Mr. Leo Slezak of the Metropolitan Opera Company of New York, it gives its second and last concert in Symphony Hall. It was originally announced that the assisting artists would be Madame Emma Eames and Mr. Emilio de Gogorza, but their engagement was cancelled on account of Madame Eames' illness and unexpected return to Europe. Fully as much, however, is expected of the appearance of Madame Gluck and Mr. Slezak.

Madame Gluck, who has sung here once in oratorio and in opera, and who sang here at the opening concert of the Symphony season this year, is one of the most popular lyric sopranos now before the public.

Mr. Slezak of the Metropolitan opera is regarded as one of the most accomplished dramatic tenors of the day.

The programme will be made up entirely of solo numbers, and part songs—"a capella." No orchestra will be employed. The full programme is as follows:

Motet, "Praise the Lord, all ye heathen" (Psalm CXVII.).....Bach
The Cecilia Society.

Songs.
Salome.....Hermann
Verschwiegene Liebe.....Hugo Wolf
Die Lorelei.....Liszt
Ashes of Roses.....Huntington Woodman
Ecstasy.....Walter Morse Hummel
Mr. Slezak.

Hymn to the Virgin Mary.....Verdi
Women's voices of the Cecilia Society.

Songs.
Rossignols Amoureux.....Rameau
La Colomba.....Schlinder
Warnung.....Mozart
Madame Gluck.

"Liebe dir ergeb ich mich" (chorus in eight parts).....Cornelius
The Cecilia Society.

PART II.

"For one who fell in battle" (chorus in eight parts).....Loeffler
The Cecilia Society.

Assad's Narrative from "The Queen of Sheba".....Goldmark
Mr. Slezak.

Tomorrow (trio for women's voices).....Foote
Spring Delight.....Cui
The Cecilia Society.

Songs.
Song of the Shepherd Lehl.....Rimsky-Korsakoff
Chant Hindu.....Rimsky-Korsakoff
Psyche.....Paladilhe
My Laddie.....Thayer
Madame Gluck.

Hunting Song.....Benedict
Netherland Folksong.....Arranged by Kremser
The Cecilia Society.

Katharine Goodson

At her recital in Jordan Hall tomorrow afternoon at 3 o'clock, Katharine Goodson, the pianist, will play the following programme:

Kinderscenen, Op. 15.....Schumann
Novelette in E major.....Schumann
Romance in F sharp.....Schumann
Rhapsodie in E flat, Op. 119.....Brahms
Sonata Tragica.....MacDowell
Romance in A flat, Op. 29, No. 3.....Hinton
Etude Arabesque, Op. 29, No. 2.....Hinton
Barcarolle.....Rubenstein
Arabesque.....Debussy
Berceuse.....Chopin
Etude in F.....Chopin
Valse in A flat, Op. 34.....Chopin
Polonaise in A flat, Op. 53.....Chopin

ALMA GLUCK AND LEO SLEZAK,
Appearing with the Cecilia Society next Thursday evening.
[Photos copyrighted by Mishkin Studio.]

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RECORD. MARCH 19, 1912 POST,

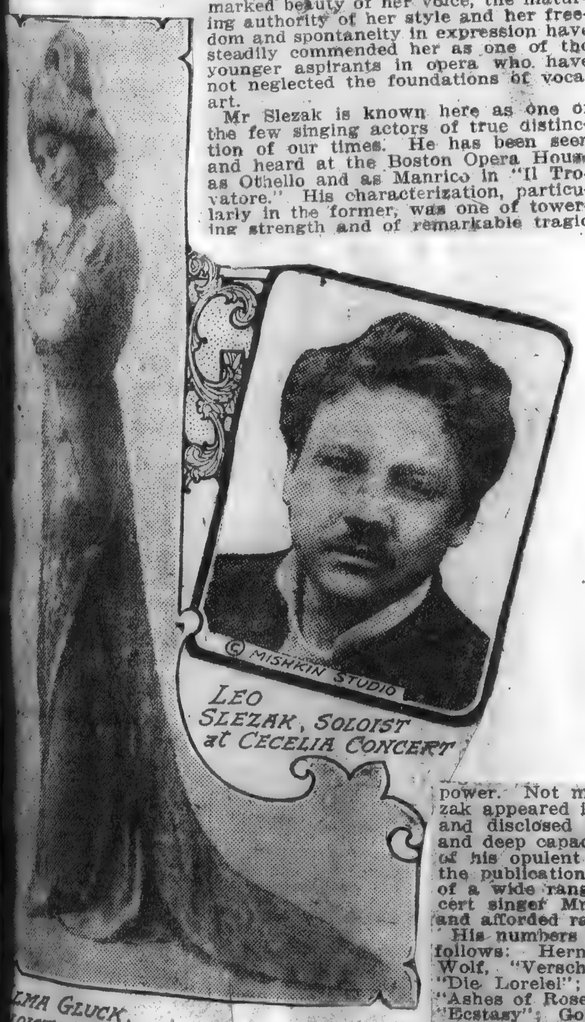
...LMA GLUCK TO APPEAR WITH SLEZAK AT THE CECILIA CONCERT.

MISS ALMA GLUCK.

The last opportunity that Boston will have to hear Miss Alma Gluck for at least two years will be at the Cecilia Society concert in Symphony hall on Thursday, when she will be one of the soloists. Miss Gluck, curiously enough, has never sung in Europe, her entire career having been spent in this country. This spring she goes abroad to be gone for two years, and will sing in concert throughout England and the Continent, and will appear in a number of the larger opera houses as well.

GLOBE—MARCH 17, 1912.

Alma Gluck and Leo Slezak Will Be the Soloists at the Cecilia Concert



...LMA GLUCK,
...OIST at CECELIA
CONCERT.

The Cecilia Society will give its sec-
ond and last concert of the season
Thursday night at Symphony Hall. The
soloists will be Mme Alma Gluck and
Leo Slezak of the Metropolitan Opera
House, in place of Mme Eames and Mr
Gogorza as previously announced, a
change necessitated by the illness of
Mme Eames.

The two soloists now to appear are
highly esteemed in Boston. In the three
years and a half since Mme Gluck
made her debut as Sophia in a perform-
ance of "Werther" by the Metropolitan
company at the New (now Century)
Theatre, New York, she has made rapid
and sure progress. She has already
sung in Boston as Mimi in a perform-
ance of "La Boheme" by the Metro-
politan Opera Company at the Boston
Opera House (March 30, 1910), in Verdi's
Requiem with the Handel and Haydn
Society, and as soloist at the first pair
of Symphony concerts this season. The
marked beauty of her voice, the matur-
ing authority of her style and her free-
dom and spontaneity in expression have
steadily commended her as one of the
younger aspirants in opera who have
not neglected the foundations of vocal
art.

Mr Slezak is known here as one of the few singing actors of true distinction of our times. He has been seen and heard at the Boston Opera House as Othello and as Manrico in "Il Trovatore." His characterization, particularly in the former, was one of towering strength and of remarkable tragic power. Not many weeks ago Mr Slezak appeared in Boston as a recitalist, and disclosed intelligence, discernment and deep capacity of feeling in the use of his opulent vocal resources, and in the publication of the import of songs of a wide range of moods. As a concert singer Mr Slezak was a surprise and afforded rare pleasure.

His numbers on Thursday will be as follows: Hermann, "Salomo," Hugo Wolf, "Verschwiegene Liebe"; Liszt, "Die Lorelei"; Huntington Woodman, "Ashes of Roses"; Walter M. Rummel, "Ecstasy"; Goldmark, Assad's narrative from "The Queen of Sheba."

Mme Gluck will sing: Rameau, Rossignols amoureux; Kurt Schindler, La Colomba; Mozart Warnung; Rimsky-Korsakoff, song of the shepherd Lehl, chant Hindu; Paladilhe, Psyche; Thayer, My Laddie.

The Cecilia's program will be composed of unaccompanied part songs, as follows: Bach, motet, "Praise the Lord, All Ye Heathen" (Psalm CXVII); Verdi, "Hymn to the Virgin Mary" (women's voices); Cornelius, "Liebe die ergeb ich mich" (chorus in eight parts); Charles Martin Loeffler, "For One Who Fell in Battle" (eight parts); Foote, "Tomorrow" (trio for women's voices); Cui, Spring delight; Benedict, Hunting Song; Netherland Folk Song (arranged by Kremser).

Mr Loeffler's eight-part chorus was sung for the first time March 16, 1911, in New York by the Musical Art Society, Frank Damrosch conductor. The poem beginning, "Room for a Soldier," was written by T. W. Parsons, and the work is dedicated to Maj Henry L. Higginson, "in memory of his comrades who never returned from the war."

Arthur Mees, who has revived interest among the membership of this excellently voiced chorus, will conduct.

MARCH 22, 1912

NOVELTIES BY THE CECILIAS

Important Works Sung at Final Concert

BY OLIN DOWNES

The final concert by the Cecilia Society this season took place last night in Symphony Hall. Alma Gluck and Leo Slezak of the Metropolitan Opera Company were the assisting artists. The choral compositions were Bach's setting of Psalm CXVII., "Praise the Lord, All Ye Heathen"; Verdi's "Hymn to the Virgin Mary," for women's voices; Cornelius' eight-part chorus, "Liebe Dir Ergeb' Ich Mich," sung for the first time in Boston; Charles M. Loeffler's eight-part chorus, a capella, "For One Who Fell in Battle," after the poem of T. W. Parsons; "Tomorrow," trio for women's voices, sung for the first time, Arthur Foote; "Spring Delight," Cui; "Hunting Song," Benedict; "Netherland Folk Song," arranged by Kremer.

Mme. Gluck sang these songs: "Rossignols Amoureux," Rameau; "La Colomba," Schindler; "Warnung," Mozart; "Song of the Shepherd Lehl, and Chant Hindu," Rimsky-Korsakoff; "My Laddie," Thayer. Mr. Slezak sang the narrative of Assad from Goldmark's opera, "The Queen of Sheba," and these songs: "Salome," Hermann; "Verschwiegene Liebe," Hugo Wolf; "Die Loreley," Hugo Wolf; "Ashes of Roses," Huntington Woodman; "Ecstasy," Walter Morse Rummel, and both artists added generously to the songs announced on the printed programme.

The singing of the chorus was marked by more finish, greater precision and variety of coloring than has been the rule of late, and the programme had interest and variety. One of the most important offerings of the evening was the performance of Mr. Loeffler's noble composition, a composition which reflects and exalts the mood of the fine poem which gave it birth.

There is impressive lament for one who has gone before. There is also the note of grave exaltation and awe, which is not despair, for the "superb vistas of death" that await the humblest of us on the other side. The harmonic style is not the easiest perhaps for the singers, yet it is splendidly simple and unaffected. There is no strained attempt to make a surpassing effect. The mood is felt by the composer so genuinely and so deeply that it is unnecessary for him to do more than say quietly and impressively what he perceives so clearly.

The work and the performance which Dr. Mees had prepared so earnestly and carefully were received with great enthusiasm. Mr. Loeffler finally rose and bowed from his seat on the floor, and later in the evening Mr. Foote was similarly called forth after his graceful and melodious composition for women's voices. The accompaniment of the Bach anthem had been rearranged by Professor John P. Marshall, the organist. It is music in the composer's best vein, and it was a fortunate opening of the programme. The chorus of Cornelius is fine music and the voice leading effective.

With this as a background the concert was more of a soloists' affair than a choral performance, for after Mr. Slezak and Miss Gluck had sung their allotted sing, there were endless recalls. The enthusiasm was justified, for both of these singers have voices and individualities which place them in the very forefront of contemporaneous singers.

Miss Gluck's voice is a rare one, lyric, sensuous, utterly beautiful. She has studied well, and she is naturally musical, even musicianly. Mr. Slezak's voice and manner are now well known in Boston. The voice is exceptionally heroic and expressive. Mr. Slezak is an interpreter of exceptional eloquence. There was plentiful reward for himself and his winsome colleague. The audience was of good size.

TRANSCRIPT,

MARCH 13, 1912

The Pause, the Audience and the Music

IN one respect, the German and the American audience go to opposite extremes in the conduct of their symphony concerts. Usually, in Germany or in Austria, at a serious concert, there is a halt rather than a pause between the movements of a symphony, a suite or a concerto, and the audience is expected to reserve its applause for the end of the piece as a whole. The purpose on the stage and in the auditorium is unbroken, undisturbed, and cumulative effect. Neither the performers or the listeners are to have time to slip out of the mood and the atmosphere of the symphony, for example, or distraction from it. Here in America, on the contrary, the conductors make relatively long pauses between the movements of a piece so divided, and the audience have so long taken leave to applaud in them that such clappings is a part of the routine of symphony concerts. If a symphony, for example, stands first on the programme, these pauses are sure to be lengthened by the late-comers who must find the seats. If it ends the concert, those who are departing betimes must have their opportunity to reach the doors. Sometimes, the pause is so long and the incidents that fill it so distracting that conductor and players become restless, and the audience has to project itself, so to say, into the music. Dr. Muck used to be impatient of these protracted pauses, especially when late-comers or early-goers prolonged them. Mr. Fiedler was plainly resentful of the long "wait" the belated exacted last Saturday between the first and the second movements of Mr. Weingartner's symphony. An audience in America could hardly be persuaded to withhold its applause until the end of a symphony. It has too nervous a temperament for such self-discipline. There is something to be said, too, for our long pauses as means and opportunity to the new point of view that each movement of a symphony demands. On the other hand, it does not seem exactly inevitable or desirable that half-a-hundred late-comers should almost make a pause an interval while they are seeking their seats.

The Cecilia and Its Soloists

Mr. Slezak, Mme. Gluck, and Mr. Mees for the Cecilia have finally ordered the programme of the concert in which the two singers and the reinvigorated choral society are to appear in Symphony Hall on March 21. None of the choral pieces require an orchestral accompaniment and they range far more widely than was once the custom of the Cecilia in the making of its programmes. Three or four are frankly light pieces, designed to amuse the audience as well as to show the more graceful abilities of the choir. The classics have their place in a motet of Bach; the semi-classics in an eight-part chorus by Cornelius, and a hymn by Verdi, and the work of living composers in Mr. Loeffler's setting of the ode "For One Who Fell in Battle." In all these pieces, the women's voices have conspicuous share and they are the chief strength and pleasure of the Cecilia in singing. Mr. Slezak, in turn, will sing an air from Goldmark's opera, "The Queen of Sheba," and five songs, and Mme. Gluck will sing a fragment of Rimsky-Korsakoff's "Snégourotchka" and six songs besides. The detailed programme is:

Motet from Psalm cxvii.....Bach
Chorus and Organ.
Salomo.....Hermann
Verschwiegene Liebe.....Wolf
Die Loreley.....Liszt
Ashes of Roses.....Woodman
Ecstasy.....Rummel
Mr. Slezak.
Hymn to the Virgin Mary.....Verdi
Women's Voices.
a Rossignols amoureux.....Rameau
b La Colomba.....Schindler
c Warnung.....Mozart
Mme. Gluck.
Liebe dir Ergeb Ich mich.....Cornelius
Chorus in eight parts.
For One who Fell in Battle.....Loeffler
Chorus in eight parts.
Air from "The Queen of Sheba".....Goldmark
Mr. Slezak.
To-Morrow.....Foote
Women's Voices.
Spring Delight.....Cui
Chorus.
Song of Lel from "Snégourotchka".....
Rimsky-Korsakoff
Chant Hindoo.....Rimsky-Korsakoff
Psyche.....Paladilhe
My Laddie.....Thayer
Mme. Gluck.
Hunting Song.....Benedict
Netherland Folksong.....Kremser
Chorus.

TRANSCRIPT,

MARCH 16, 1912

THE SYMPHONY CONCE...

FIEDLER AND THE ORCHESTRA ON THEIR METTLE

Stirred Audience, Too—The Overture to "Der Freischuetz" in Glowing Performance—Strauss's "Symphonia Domestica" Brought to Its Full Beauty and Power—Mr. Bachaus for a Pianist, Calm, Cool and Collected

NEXT week Mr. Fiedler will conduct with the Symphony Orchestra for the last times in the cities to which for four years he has paid monthly visits. By way of prelude to this leave-taking his audience at home seemed yesterday especially cordial to him. It greeted him warmly when he came to his place. It liked the overture to "Der Freischütz," with which the concert began, and applauded music, conductor and orchestra heartily and insistently. A whole century, nearly, has passed since Weber wrote his opera—a century of endless changes in music and the appreciation of the music. "Der Freischütz" in its entirety, as the sounding phrase goes, is rather a dull piece nowadays. The youngsters call a liking for it "distinctly bourgeois"; they are still good enough to let us who are middle-aged and older stir to the romantic imagination and ardor of the overture, to the richness of melody that gives it voice, to the harmonic and the instrumental glow that Weber pours over it. He could strike fire; he could invent melodies that are an emotion in themselves by their beauty and that bear other emotions home. He could fling them together and toss them up again like a magnificent romantic improvisation. The Weberian glow, the Weberian flourish glints and glamors them. Rhetoric, say the youngsters; but rhetoric has been known to stir the human heart and imagination even in a prosaic time. Yesterday, too, it had for aid Mr. Fiedler in his impassioned and orotund vein, with romantic music and the beauty of tone that flowed from horns and woodwinds, while the shadowed or the shimmering strings accented it. The overture yesterday was no exercise in orchestral routine, busy with an "opening piece" that should give late-comers time to hear the ensuing "Domestica." They say that the overture was encored at the first performance of the opera. It deserved to be yesterday.

Orchestra, conductor and audience, too, were on their mettle through the performance of Strauss's "Symphonia Domestica." (Oh ingenious Fiedler so to place it on the programme that late-comers could not escape and those that were fain to hear the new pianist must hear the tone-poem first.) Like all of Strauss's pieces, it teems with opportunities for an orchestra of virtuosi to prove its quality, collectively in the several choirs, individually as the music for the instant was almost a single voice. In no way does Strauss prove his superlative orchestral imagination more finely than in the adroitness with which he gives this virtuosity play, yet never obtrudes. The opportunity comes in the normal course, the coördinated design of the music. Yet it almost always tells with the listeners and pricks the choir or the individual player to the utmost of valor. The strings were as one man yesterday in the "Domestica" but one man with manifold and significant voices. The trumpets whether they shouted in the fugue or flung a glowing bridge over a transition were thrilling to hear. The bassoons led the way into the fugue as though they at last had the right to call the whole orchestra to their particular tone. The voice of the child was like a wistful and soft little voice, like the reaching of the little hand toward its mother, as it fell upon the ear from the oboe. And so through all the tone-poem.

Not an instrumental detail seemed to lack due utterance, yet not once, unless it was so designed, did it twist the tonal web or break the flow of the music. Where euphony was the word, as in the music of happy affection and ardent aspiration or in the sleep-chasings the tone of the orchestra was beautiful in its soft, rich, deep texture. It rolled up toward the climax of these songful episodes in all the magnificence of rich and pulsing sonorities. And in the fugue, it leapt with its zests for all these tonal gymnastics, it almost rasped (as it should) in its springy vigor or it seemed to outrun its own and Strauss's ardors. With the "Domestica" two years ago, Mr. Fiedler did not equal himself in Strauss's music. Perhaps after his eloquence with "Ein Heldenleben" and "Don Quixote," we listeners expected too much. Yesterday, with the "Domestica" again, and after a week of unusually assiduous preparation, he excelled anticipation, excelled himself. As with "Don Quixote," he missed hardly a detail, yet kept every one in its place in the voice and the design of the whole tone-poem. The "Domestica" seemed to rise out of itself, to make its own form out of its own compelling moods. At every turn, the music had its due quality of gentle playfulness, of high emotion touched to high beauty, of tender wistfulness, of manly strength, of large, wild elation sporting with its own exhilaration. The whole performance had a magnificent unity, intensity and eloquence. The pace was just and revealing; the rhythms were musical like themselves; the quality was the aptest voice the moment could ask. Seldom has Mr. Fiedler seemed at once so large, so sensitive, and so justly eloquent a conductor.

The "Domestica" is no curiosity now that it has kept its place in the concert-room for eight years. Nobody, who has their musical senses, niggles and sniggers over it in the old "humorous" fashion. Nobody listens to it now merely to sneer and jeer. Nobody, except the learned programmists who must, is much occupied with the delineative details that may be or that have been read into it. Most of us prefer to listen to the music for the beauty that fills it, for the power that propels it, that no passing and usually harmless freak of an overstrained and a little irritated imagination can spoil. Few now, unless they are case-hardened with prejudice or triply shelled in obtuseness and insensibility, can listen to the music of affection and aspiration without thrilling to

over to next page.

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the beauty and the intensity of its gathering and upsoaring orchestral song. Polyphony of a most intricate sort has wove in this music, yet it seems as the outpouring of impassioned melody to deeper and deeper beauty. Imagination in tones has fashioned the flickering, evasive, shadowed music of the sleep-chasings. A tenderer spirit than Strauss often releases, warms and colors the music of the childhood—as though his son—and all men's fatherhood—had touched him. He sports lightly in parts of the music, and Strauss at innocent play is as rare as Strauss, the wistful father. And then with what zest of life and creation, with what passionate flinging about in superhuman juggery of tones, he races, rushes, whirls through the fugue. It is the father turned musical super-man.

Yet why, some will say, this huge tone-poem, rising in endless polyphony and endless instrumental device, to express the beauty and the power of such tender and intimate emotions and to be reared upon such slender themes. When a man is deeply moved, he expresses himself in his most natural idiom. To Strauss, composer as well as man, such a tone-poem, so wrought, is his natural idiom. He has written in it almost epically, so big were his emotions. He has transmuted the prose of domesticity into its poetry, written it in tones, and yet kept just a tang of the humors which as all who have liked it know, is a part of its tender emotion. The tone-poet, like other poets, distills out of common things and common experience their beauty, their spirit, their thrill. His transforming wand is the wand of imagination. His voice is an exalting voice. Has not Strauss done these things in this music of the "Domestica"?

AMERICAN—

MARCH 9, 1912.

WEINGARTNER'S SYMPHONY GIVEN

By FREDERICK JOHNS.

A new Symphony by Felix Weingartner was performed by the Symphony Orchestra yesterday and Maud Powell, the violinist, played the Sibelius Concerto.

Weingartner's third Symphony in E major is long winded, for it takes seventy minutes to perform. It does not disclose the famous conductor as a great composer, although it shows him as a man who can speak grandiloquently upon an orchestra.

There are traces of other composers, more particularly Wagner and Brahms, in this work, but it is to be expected that a man who devotes his life to interpreting other composers should have their methods running through his head when he composes himself.

In the slow movement there are places where the instrumentation and even the themes remind one of the second act of "Tristan und Isolde," and there are other resemblances.

Nevertheless, the Symphony produces a pleasant effect, for it proceeds smoothly and gracefully. There is none of the shrieky, shrill and strident music that the modern composers rejoice in, and for so much we can be thankful. There are striking melodies, though not many of them. The last movement is a set of variations on a theme ending with a waltz which is typically Viennese and good to hear. If Weingartner could condense the Symphony to fifty minutes of playing time it would make a better impression.

Maud Powell played the Sibelius violin concerto, in which she was heard here once before. It is not music that appeals particularly, although the first movement is sufficiently interesting. Miss Powell played with the brilliancy expected from her.

ADVERTISER.

MARCH 16, 1912

"DOMESTIC SYMPHONY" SUPERBLY INTERPRETED

AUDIENCE IN FRENZY OF ENTHUSIASM

Yesterday's Performance by the Boston Symphony Orchestra Was a Memorable One in Every Respect.

By Louis C. Elson.

PROGRAMME.

Weber—"Der Freischuetz" Overture.
Strauss—Symphonia Domestica.
Beethoven—Piano Concerto, No. 5, in E-flat.
Soloist, Mr. Wilhelm Bachaus.

Somehow the concert seemed immensely more effective than the one of the week before. It was but natural that it should be so, for Beethoven and Weber shine like sun and moon over the modern frenetics, and the great orchestral juggler of the present has always something to say that is interesting, even in his Domestic Infelicity, which, by the way, is by no means Chamber-music.

The strong climaxes of the "Freischuetz" overture, the contra-bass pizzicati, the trombone mockeries and the violin runs, were given with graphic power. The horn quartette, too, began the work with romantic beauty. Yet there are other American orchestras which can equal ours in the matter of brass tones; it is in the strings and in certain parts of the wood-wind that [illegible] wins its undoubted supremacy.

How much there is in this overture of Weber's that a 20th century tone-poetaster would take an orchestral cyclone to express! There is tender tranquility, there is mystery and foreboding, there is irony, and there is jubilant triumph. And it is all done with the "classical orchestra." And it is all done in symmetrical form, too! Not that we crave form in every work, but we deny the modern assertion that form must be broken before emotional power can be attained. It was gratifying to note that the public have not tired of the old school of music. They take occasion to express this at every opportunity, and Beethoven, Mozart, Weber, Mendelssohn, Haydn, etc., are applauded with a vigor that may be one means of conveying a remonstrance, or a protest, against something else. The work was splendidly played, and without any rehearsal, we understand.

We shall always consider the domestic revelations of Strauss as a blemish on Art so far as regards their subject matter. For a man to vaunt himself, his wife, and his infant, in this Brobdignagian fashion, is not in good taste (even if done in a semi-humorous vein), and it might lead the reviewer, since the subject is frankly opened to him, to ask if the tradesmen, the butcher, the baker, and the housemaid, would agree with the musical picture of Mrs. Strauss. If half of the European gossip is true we trow not; and while we are trowing, we might also trow that the infant is not as remarkable as he is painted.

But one must put aside the puerile story, which gives the latchkey to Strauss's home to every auditor, and try to listen to the work purely as a wonderful exhibition of orchestral virtuosity, and a display of figure development that is skilful in the highest degree. This is presented at its best by our orchestra, and Mr. Fiedler is at his very best in interpreting Strauss. Not a figure is lost. Every strand of the tonal web is clearly woven, and the whole result is something to grow very enthusiastic over.

Our orchestra has graduated many celebrities. Gericke and Muck were famous both before and after their Boston sojourn, but Mr. Paur now becomes Imperial Opera conductor in Berlin, Nikisch became world-renowned after his return to Europe from Boston, and we believe that Germany will prize Mr. Fiedler higher than before after his great achievements in our city. Among all his readings his Strauss work has been the highest and the most phenomenal. We believe that no one can excel him in this field.

And this performance of the "Symphonia Domestica" was certainly high-water mark. It was one of those phenomenal performances that the auditor may remember for a lifetime. The different scenes were brought out most graphically. The oboe d'amore pictured the baby with good expression. The trombones brought out the four-noted figure at the end in a manner that caused the auditor to sit up and watch with interest whether the players or the instruments would explode. In augmentation, in diminution, in expansion and contraction, in contrary motion, in short in every known fashion, this figure was thundered and whispered at the auditor in the close of the work. Even the kettle-drums had a bit of tune to play, and those who know the excellent artist who wields the sticks can imagine how striking it was.

We will not search for a soothing-syrup motive, or a safety-pin motive, in the work, but we may express surprise that there is no servant-girl motive. Alas, in the "Domestic Symphony" the domestic is left out. It is all "Monsieur, Madame, et Bebe."

But it is a work that must ever remain interesting. There is a Titanic surety in it that ought to inspire respect even in the critic who sees its faults. And the performance brought out the merits as we have never heard them before. The double fugue was simply wonderful. Every climax was perfectly worked up to, every complicated passage made clear. It was no wonder therefore, that the audience burst forth in a frenzy of enthusiasm at the end. That the conductor is leaving us in a blaze of glory was made evident in this concert. Greater success no man could win, and we are glad to pay a most emphatic tribute to a performance that was most memorable. Of course the orchestra was obliged to rise in acknowledgment also, but the tribute must have been chiefly intended for Mr. Fiedler.

Beethoven's "Emperor" concerto has not been superseded by any of the more recent works in this form. The latterday concertos may be larger, but they are not greater. If any piano concerto goes beyond this one it is Beethoven's own concerto in G, the fourth. We found the work to suit Mr. Wilhelm Bachaus very well. He is a pianist of great technique, but not too temperamental. Therefore he does not "individualize" Beethoven as some pianists do. Yet he is not rigid or stiff in his interpretation. He does not scorn a "rubato" even in Beethoven.

We found the beginning of the final rondo a trifle too aggressive, but having stated this we can praise entirely. It was scarcely fair to Mr. Bachaus, nor to Beethoven either, to place them after Strauss' dazzling glow of modern orchestration. But perhaps it taught the lesson that even modern meteors do not dim the light of a fixed star.

What we admire in Mr. Bachaus's work was his attention to ensemble and his reserve force. One never got the impression that he was at the end of his muscular power. The concerto is absolutely a three-movement symphony, and the orchestral support was all that it should have been. Although it was the end of the concert and people were gathering up their umbrellas and pinning on their hats, yet Mr. Bachaus was recalled several times.

There has seldom been a symphony concert where the applause was so continuous from beginning to end. Each number won its triumph, but the Domestic Symphony must remain its most wonderful and brilliant part.

MARCH 16, 1912

The Cecilia in Choral Pieces with Mr. Slezak and Mme. Gluck—Franck's Quintet and the Final Kneisel Concert—Miss Goodson and Mr. Clement in Recitals of Their Own

THERE are no Symphony Concerts next week, since Mr. Fiedler and the orchestra make their final journey for the season to New York and the neighboring cities. The conductor, moreover, will then take leave of the public that for four years has received him gladly in them. Here at home, the major concert of the week is that of the Cecilia on Thursday evening, in Symphony Hall, when, under its new leader, Mr. Mees, it will sing choral pieces, without orchestra, from Bach, Verdi, Cornelius, and Mr. Loeffler. Furthermore, Mr. Slezak, the tenor, and Mme. Gluck, will assist for singers of distinction who have already given their pleasure here. On Tuesday evening, in Steinert Hall, the Kneisel Quartet ends its present series of concerts here, with Miss Goodson, the pianist, to assist it in Franck's beautiful quintet. Miss Goodson herself announces a recital for Jordan Hall on Monday afternoon, to renew the pleasure of her playing, and in the same room, on Tuesday afternoon, Mr. Clément will sing pieces by Bizet, Berlioz and Offenbach, with an artistry that distinguishes him among French tenors.

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Symphony Hall: The Cecilia, Mr. Slezak and Miss Gluck

AGAIN, under its new conductor, Mr. Mees, and with two such assisting singers as Mr. Slezak and Mme. Gluck of the Metropolitan Opera House, the Cecilia will prove its new mettle at its second and final concert of the season at Symphony Hall on Thursday evening. At the first concert in January Mr. Mees was restoring the choir to its former efficiency and finesse and reinvigorating its spirit. He has been diligent in the task in the interval and now he and it may prove their progress in exacting pieces. No orchestra will assist the society next Thursday, and the chosen pieces range more widely than they have in previous miscellaneous concerts of the Cecilia. Some, indeed, are distinctly light. The others comprise a motet from Bach, a hymn from Verdi, and two eight-part choruses, one from Cornelius, the other Mr. Loeffler's setting of Parsons's ode "To One Who Fell in Battle." Mr. Slezak, whom Boston has known as a singing-actor in the Opera House and whom it has lately discovered as a concert singer of agreeable voice, adroit artistry and sentimental charm, needs no recalling. Mme. Gluck, too, has proved her worth at the Symphony Concerts, where voice, vocal skill and quick feeling commended her. In all they will sing many pieces. The full programme is:

Motet, "Praise the Lord, All Ye Heathen" (Psalm CXVII.) ..... Bach
The Cecilia Society.

Songs:
Salomo ..... Hermann
Verschwiegene Liebe ..... Wolf
Die Loreley ..... Liszt
Ashes of Roses ..... Woodman
Ecstasy ..... Rummel
Mr. Slezak.

Hymn to the Virgin Mary ..... Verdi
Women's Voices of the Cecilia Society.

Songs:
Rossignols amoureux ..... Rameau
La Colomba ..... Schindler
Warnung ..... Mozart
Mme. Gluck.

"Liebe Dir Ergeb Ich Mich" (Chorus in eight parts) ..... Cornelius
The Cecilia Society.

"For One Who Fell in Battle" (Chorus in eight parts) ..... Loeffler
The Cecilia Society.

Assad's Narrative from "The Queen of Sheba" ..... Goldmark
Mr. Slezak.

Tomorrow (Trio for Women's Voices) ..... Foote
Spring Delight ..... Cui
The Cecilia Society.

Songs:
Song of the Shepherd Lehl.—Chant-Hindu ..... Rimsky-Korsakoff
Psyché ..... Paladilhe
My Laddie ..... Thayer
Mme. Gluck.

Hunting Song ..... Benedict
Netherland Folk-Song ..... Kremser
The Cecilia Society.

HERALD

MARCH 16, 1912

BACHAUS PLAYS WITH SYMPHONY

Pianist Is Soloist at the 19th Public Rehearsal of Orchestra.

STRAUSS IS FEATURED

Domestic Symphony Heard Again—Performance Is Impressive.

By PHILIP HALE.

The 19th public rehearsal of the Boston Symphony orchestra, Mr. Fiedler conductor, took place yesterday afternoon in Symphony Hall. Mr. Wilhelm Bachaus was the pianist. The program was as follows:

Overture to "Der Freischuetz" ..... Weber
Symphonia Domestica ..... Strauss
Concerto in E-flat major, No. 5 ..... Beethoven

There are some who characterize the Domestic Symphony as abominable, because, forsooth, it reveals the composer as a colossal egoist. And so there are also some who cry out against Walt Whitman because he began his "Leaves of Grass": "I celebrate myself," and cannot endure Montaigne on account of his "egotism." There are many who take this symphony too seriously. Among them is Mr. C. L. Graves of the Spectator, who really thinks that music died with the passing of Johannes Brahms. Mr. Graves is thought in England to have a pretty wit, and he himself would admit, if he were pressed, that he is a funny man, but he is never so amusing as when he berates the modern composers and all those who admire them. According to Mr. Graves, the composer of the "Domestic Symphony" is deliberately eccentric, a self-advertiser, one who turns his family into copy for the purpose of making the bourgeois sit up.

Grant that all said about Strauss is true; what, pray, has it to do with his music? This music is either good or bad. It is effective and engrossing, or it is dull. It is eloquent or it is prosy. Who cares whether the household in which this musical life passed was that of Strauss, or of a neighbor, or an imaginary household?

Then there is this question of an explanatory program. When Strauss was in New York in 1904 when the symphony was produced, he said that he wished the work to be taken as "music for what it is, and not as the elaboration of the specific details of a scheme of things." When the symphony was first played in Europe—at Frankfort—he allowed the publication of only a few notes, which pointed out the themes typical of husband, wife and child and named the themes of the double fugue. But in 1905 when the symphony was performed in London, an elaborate analysis by Messrs. Kalisch and Pitt appeared and the hearer of the music was then able to identify the child in its bath and tell when the dispute arose between the parents concerning the future of the boy. Was Strauss consenting? Or did he with mistaken humor stuff his friends who were happy to extract sunbeams from cucumbers?

What matters it? There are beautiful and noble pages in this symphony, as in the "Love Scene," so called. The double fugue would be dramatic and exciting even if there were no thought of labels "Assertion" and "Contrary Assertion" attached to the two subjects. The child's theme, charming in its simplicity, may be taken as any motive for subsequent and elaborate treatment. This symphony holds the attention from the beginning to the end.

The pleasure of the hearer who seeks no "explanation" other than that given by the title is purer and keener than that of him who is endeavoring to follow a story. Here is an instance, one of many, where a program to be read while the music is playing is a hindrance and a nuisance. Let the hearer listen to the music as music. Let him dream the dreams suggested by it. They may be even more fantastical than the thoughts which, as some say, inspired the composer.

Mr. Fiedler and the orchestra gave an unusually impressive performance of this symphony, one that put the work in the most favorable light, so that even doubting Thomases were inclined to be enthusiastic.

What would conductors do without the three familiar overtures of Weber? They are to them in time of perplexity what "Cavalleria Rusticana" and "Pagliacci" are to opera managers. And yet, in spite of countless performances, the overture to "Der Freischuetz" is not stale. The part song for the horns still charms the ear, although it is now associated with "When the sun glorious" and other "sacred" words for service in the meeting house. The Samiel motive is still dramatically sinister and brings back memories of the red-cloaked fiend as we have seen him on the German stage. And the clarinet theme, typical of Max, is still worthy of the famous praise of Berlioz. When there is talk of this overture there is frequently a reference to an article about it written by Douglas Jerrold. Was this article ever republished in an edition of Jerrold's works? Has any one now living ever read it?

The spirited performance of the overture awoke unusually hearty and protracted applause.

Mr. Bachaus, who is known to his family and Europeans as Backhaus, gave a recital here last January. The audience was a small one, and it is said that the pianist was then so chagrined and chilled that he could not do himself justice. His playing was then technically smooth and polished, but his interpretation was singularly lukewarm. Yesterday his performance of the concerto was thoughtful, well proportioned, free from affectation in the reading, without any attempt at self-glorification. The hearer sat in a respectful attitude. He was calm. And when it was all over he felt like asking: "Is that all?" He gladly acknowledged the clearness, fluency, and sanity of the performance, but he missed poetical and emotional expression. Take for instance the faint suggestions of the Rondo theme, a little passage that only the greater Beethoven could have conceived. Mr. Bachaus made little of it. And even the Rondo did not have the defiant brilliance that some pianists of less mechanical proficiency are able to give to it. Mr. Bachaus was warmly applauded.

There will be no Symphony concerts next week. The program for the concerts of March 29, 30 will be as follows: Rachmaninoff, Symphony in E minor, No. 2, op. 27; Mozart, concerto for violin and orchestra, D major, No. 4 (Mr. Sylvain Noack, violinist); Mendelssohn, overture to "A Midsummer Night's Dream."

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EVE. TELEGRAM

ress New York City.

te MAR 22 1912

FOR the first of his two valedictory appearances here Max Fiedler, conductor of the Boston Symphony Orchestra, had the stellar honors all to himself last night in Carnegie Hall.

Mme. Louise Homer, who was to have been a special soloist, had a bad cold and did not wander from her fireside and her babies.

The big audience which is invariably on hand when the big band from Boston plays greeted Mr. Fiedler with unrestrained enthusiasm. It was a tribute not only to the present concert but to the long list of superb programmes which Mr. Fiedler has planned and presented.

There were no scores in front of Mr. Fiedler last night. Entirely by his unfaltering memory he led the many players, like one multicolored voice through the stately Leonora overture, No. 3, by Beethoven, easily scaled the Alpine heights of Brahms' First Symphony, and then presented Wagner's three mighty overtures, to "Tannhauser," to "Lohengrin" and to "the Meistersingers of Nuremberg."

When all this wealth of music had been nobly articulated the audience renewed its ovations, and sent Mr. Fiedler and the Boston players out into the cold night with a warm sense of being fully appreciated here.

EVENING WORLD

From

New York

Address

MAR 22 1912

Date

Fiedler Leads Boston Players In Fine Concert

BY SYLVESTER RAWLING.

MAX FIEDLER conducted the Boston Symphony Orchestra through the first of its last two concerts in New York for the season at Carnegie Hall last night with something that savored of magic. Never has this premier band of America showed its quality so superlatively. It played as if inspired. Mr. Fiedler is to take his leave of us at the concert by the Bostonians of to-morrow afternoon. Next season another hand, that of Dr. Karl Muck, for whom we have profound admiration, will direct the organization. Meanwhile, in all good faith, we may be permitted to pay our tribute of admiration to the departing conductor.

It was rather cruel of Mr. Fiedler to select Brahms's first symphony as his principal number, because it is to be one of the features of the Brahms festival of next week by our own Symphony and Oratorio societies, and why invite comparison? It was played in a manner so impressive that it will not soon be forgotten. The other numbers were Beethoven's "Leonora" overture No. 3; Wagner's "Tannhauser" overture and the same great master's preludes to "Lohengrin" and to "Die Meistersinger," all pronounced with crispness, fine balance, exquisite tone and commanding sonority.

Louise Homer had been announced as the soloist, but because of illness she could not appear. The "Meistersinger" prelude, therefore, was substituted for the Liszt and Debussy arias that she was to sing. The house was crowded to overflowing, as is always the case when the Boston Orchestra plays.

EVENING JOURNAL,

From New York City.

Address MAR 23 1912

Date

Fiedler Surrenders Leadership of Boston Orchestra To-morrow

By IRVING WEIL.

The somewhat austere atmosphere that invades Carnegie Hall with the Boston Symphony Orchestra each month was largely tinged by a well-bred but nevertheless enthusiastic warmth last night when the auditorium full of men and women gave expression to a kindly feeling of approval and regret—approval of the labors of Max Fiedler during the past four years as a conductor of the orchestra and regret at his farewell to the Thursday evening subscribers.

This season brings Mr. Fiedler's leadership of the orchestra to an end, his last appearance in New York at the head of the band will take place at the final concert on Saturday afternoon. Already the programme books announce next season's series of concerts with Dr. Karl Muck as conductor.

When Mr. Fiedler entered to take his place at the conductor's desk the audience burst into applause. Women, especially, become almost glove-splitting in their attempt to show Conductor Fiedler that they were sorry he was going and the applause was continued for some minutes, with the conductor apparently much moved at the demonstration.

Mr. Fiedler chose to make his last appearance in New York as the interpreter of Beethoven, Weber, Brahms, Wagner and Richard Strauss. Strauss and Weber being reserved for the Saturday afternoon concert. Last night he played the "Leonore" No. 3 overture, the Brahms First Symphony, the "Tannhauser" overture and the "Lohengrin" and "Meistersinger" preludes. The "Meistersinger" prelude was added to take the place of numbers that were to have been sung by Mme. Louise Homer who, however, had a cold and could not appear.

Mr. Fiedler plays Brahms with much eloquence and it was a particularly ingratiating reading of the score of the First Symphony that he gave last night. Its spirit of gentle but solemn optimism was proclaimed without undue stress and its many passages of great lyric beauty received tender interpretation. The Wagner numbers were distinguished by great clarity and sufficient fervor.

From AMERICAN

Address Baltimore, Md.

Date

FAREWELL CONCERT PLEASES

Boston Symphony and Louise Homer Greeted by Large Audience.

All the seats in the Lyric Theater were in demand last evening by Baltimore music lovers, who went to hear the closing concert by the Boston Symphony Orchestra, under its popular and able director, Max Fiedler. The standing room was also taken to greet him, as well as to hear the very fine program, which embraced the principal schools of modern music, as follows:

Beethoven—Overture, Leonora, No. 3, Op. 72.
Brahms—Symphony No. 1, in C minor, Op. 68.
I.—Un poco sostenuto; Allegro.
II.—Andante sostenuto.
III.—Un poco allegretto e grazioso.
IV.—Adagio; allegro non troppo, ma con brio.
Liszt.....The Loreley
Wagner.....Prelude to Lohengrin
Debussy—Recitative and Aria of Lia, from L'Enfant Prodigue.
Richard Strauss—Tone Poem, Death and Transfiguration, Op. 24.

Mme. Louise Homer was the soloist, and she achieved another triumph such as she and everybody else expected. In the perfection of her fine stage presence and her incomparable mezzo voice, she easily sways the musical multitude, who are never obliged to conjure up any apologies on her account. She was alike successful in the now old and familiar Loreley of Liszt and the more modern aria by Debussy.

Mr. Fiedler's triumph was in all the scoools of music. The Beethoven overture was as dramatic and impressive as ever. The Brahms Symphony No. 1 has not been surpassed since the days of Beethoven, whose work it so strongly resembits that when it was first heard he was immediately nominated as the real successor of Beethoven, and that the greatest master's musical mantle had fallen on a worthy follower.

Another triumph for Mr. Fiedler and the superb orchestra was in the rendition of the Wagner Prelude to Lohengrin. The musical abridgment recalls the whole beautiful opera and is still the success with the public that it was when first given to the world.

Mr. Fiedler concluded his great valedictory concert by the Richard Strauss tone poem, Death and Transfiguration, thus showing his mastery over the latest school of musical composers. Baltimore lovers of music will long remember the many musical treats Max Fiedler has given them, and he will carry with him abroad the best wishes of all this community who love "the most refining of all the arts."

From EVE. SUN

Address New York City.

Date MAR 21 1912

It is a coincidence that the coming nine days in New York will see both the "Manon" revival and Max Fiedler's farewell. For it was in the same season as this opera's previous revival, four years ago, that the veteran conductor came to lead the Boston Symphony Orchestra in the absence of Muck.

"Bostonian Fiedler the Man for New York," ran the headlines then. The scrapbooks of the day echo with the "rugged clarity and honesty" of the quiet old fellow from Hamburg, who somehow, to our audiences, looked like Theodore Thomas come back again. Nobody ever paid, Maurice Grau said, to watch a conductor's back.

But Carnegie Hall is sold out to the doors on Saturday afternoon for Mr. Fiedler's "going away" party. He is the lone star then. To-night C. A. Ellis presents his last soloist of the year, Louise Homer, the American star of "Mona."

From TIMES

Address Washington, D.C.

Date MAR 20 1912

Estab

BOSTON SYMPHONY ORCHESTRA CLOSES SEASON IN CAPITAL

Madame Homer Heard at Her Best in Operatic Excerpts.

Closing its season of 1911-12 in a blaze of glory, the Boston Symphony Orchestra yesterday played before a crowded house in the New National Theater. This was the fifth and final performance given by the great New England organization, and it was also the last time that Washington will have the pleasure of listening to a symphony program conducted by Mr. Fiedler, as he is to be succeeded next season by Dr. Karl Muck, who was his immediate predecessor in the same post. Mr. Fiedler had decreed a Wagnerian program for the afternoon, with Mme. Louise Homer as the soloist of the occasion. This was a happy choice, for Mr. Fiedler is better, perhaps, in the interpretation of Wagner than at any thing else, and the famous dramatic soprano excelled when singing the operatic excerpts which she prefers.

The program opened with the prelude to the "Meistersingers of Nuremburg," which is a broadly developed overture in the classical form. This was followed by the "Lohengrin" Prelude, which was better known to yesterday's auditors as a thematic development of the Sangreal motif. Then after that arrangement of all the Siegfried motives, known as the "Siegfried Funeral Music," Fiedler led his men into the prelude and love death of "Tristan and Isolde." This famous music has never been better interpreted in Washington than at the National Theater yesterday, nor were its numerous melodies ever better blended and at the same time all made to sing separately at Mr. Fiedler's inspiring direction.

The other orchestral numbers were the "Siegfreid Idyll," which Wagner wrote in celebration of the birth of his son, and the familiar "Tannhauser" Overture. Madame Homer sang the "Just God" scene, and the aria, "My Life Fades in its Blossom," from "Rienzi," act II. In the second half of the program she was heard to better advantage in the Waltraute scene from the Gotterdammerung, where Waltraute implores Brunnhilde to return the lawful guardians to the Ring of the Rhine Daughters. Madame Homer was in superb voice yesterday, and her selections gave full opportunity to display that charm depth of feeling which is so noticeable in her work.

While the orchestra reached its apex in the "Tristan and Isolde" music, Mr. Fiedler and his men showed at all times the breadth of sympathy and well-nigh perfect musicianship which have made the Boston Symphony Orchestra what it has been for these many years. JULIA MURDOCK.

From WORLD

New York

Address

MAR 22 1912

Date

Estab

MAX FIEDLER BIDS FAREWELL TO NEW YORK

Boston Symphony Leader Receives Demonstration at Hands of Carnegie Hall Audience.

Max Fiedler, conductor of the Boston Symphony Orchestra for three years past and who shortly leaves to take up other work in Europe, was the recipient of a demonstration in Carnegie Hall last night. Mr. Fiedler was making his final appearance here at an evening concert by the Boston musicians, and the very large assemblage made a distinct fuss over him.

When he first appeared upon the stage the retiring conductor was fairly overwhelmed by long-continued and spontaneous hand-clapping. After the Brahms C minor symphony Mr. Fiedler was recalled time and again, and at the close of the programme people remained standing for minutes paying their respects to the popular musician. Even the box occupants joined in the unusual enthusiasm. The musical director will lead to-morrow's Boston Symphony matinee, which marks his last bow.

The playing of the orchestra was beyond anything previously offered this year, despite the excellent achievements already to its credit. For sheer beauty of tone, shading, perfection of technical precision and other essentials to superlative endeavors of a great orchestral body, the Boston organization was unexcelled.

Besides the Brahms number, the Beethoven "Leonore" overture No. 3, the "Tannhaeuser" overture and the preludes to both "Lohengrin" and "Die Meistersinger" were given Louise Homer of the Metropolitan Opera company, who was to have sung, was prevented by a cold from appearing.

From SUN

Address New York

Date MAR 22 1912

THE BOSTON ORCHESTRA.

Great Playing Heard at Last Evening Concert of Its Season.

The last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The large audience made it the occasion of signal demonstrations of approval of Max Fiedler, the conductor, who to-morrow afternoon will direct the orchestra for the last time in this city. When he appeared on the stage last evening he was received with a salvo of applause which lasted fully three minutes. After the symphony Mr. Fiedler was recalled several times and after he had caused the orchestra to rise to acknowledge the plaudits he and his men were kept on their feet for several minutes.

The programme of last evening's entertainment was disarranged by the sudden illness of Mme. Homer of the opera, who was to have been the solo singer. Her two numbers were omitted and the orchestral pieces remained. These were Beethoven's "Leonore" overture No. 3, Brahms's symphony in C minor, the overture to "Tannhäuser," prelude to "Lohengrin" and vorspiel to "Die Meistersinger."

This is not the occasion for a summing up of Mr. Fiedler's admirable qualities nor are essays on the Brahms symphony needed. It was played Monday evening by the Minneapolis orchestra. It will be played next week by Mr. Damrosch and early in April by the London Symphony Orchestra under Arthur Nikisch. Last Monday, as last evening, it was preceded by the "Leonore" overture and Mr. Nikisch will preface it with the same great work

The performance of the Beethoven overture last evening was solid and excellent, but it was not the grand proclamation of the concert. This came with the symphony From beginning to end its performance was one of the most notable ever heard in New York. Flawless beauty of tone, perfect balance of the instrumental parts, absolute precision and an orchestral cantilena of matchless smoothness were the striking technical merits of this performance. But these mechanical excellences were the means by which a noble and indeed majestic delivery of the symphony was brought about. In the last movement the interpretation rose to such a height as almost to justify the use of the most exclusive of all adjectives, sublime. At any rate it was a glorious and inspiring performance of one of the mightiest masterpieces of orchestra music, and with the memory of it in mind the Thursday evening subscribers to the Boston Symphony concerts will cherish kind thoughts of Max Fiedler.

From CITIZENS

Address Brooklyn, N. Y.

Date MAR 22 1912

BOSTON ORCHESTRA TO-NIGHT.

Its Last Concert of Season at the Academy.

The lecture recital preliminary to to-night's final concert by the Boston Symphony Orchestra at the Academy of Music was given by Carl Fique yesterday afternoon. He discussed and presented piano illustrations of the programme in which the orchestra will be heard to-night, and which will be the last appearance in Brooklyn of Max Fiedler as conductor, for he goes back to Germany, and Karl Muck will be the orchestra's conductor next season.

In noting the numbers to be played Mr. Fique said: "It is evident that Mr. Fiedler made the selection a personal one, and very happily so, for the titles point back to Germany. There is the 'Der Freischuts' overture, the 'Symphonia Domestica,' the 'Lorelei,' the 'Siegfried Idyl,' the overture to 'Leonore,' all dear to the German heart and by German composers. There is just one French composer, and even he sings the return of the prodigal. But there is a mistake, Mr. Fiedler does not return as such, but goes home with honor, as one who has done noble work in bringing compositions of great masters to the American public."

Much time was given to the "Domestica." In picking out motifs, Mr. Fique showed three, representing the man, woman and child, evidently a happy family, to judge from the music. "At first the woman motif seems to lead," said he, "and to have the last word, until really at the very last, the man motif dominates. There, you can judge for yourself," said he, with a merry twinkle, as he played the closing chords and looked out over his audience, where the women shook their heads in decided negative, while the men clapped vigorously, and all laughed.

Programme numbers are: Overture to the opera, "Der Freitschutz" (Weber); "Symphonia Domestica," in one movement, opus 53 (Strauss); "The Lorelei" (Liszt); "A Siegfried Idyl" (Wagner); recititive and aria of Lia, from "L'Enfant Prodigue" (Debussy), and the overture "Leonore," No. 3, opus 72 (Beethoven). Mme. Louise Homer, contralto, will be the soloist.

[17]

From EVENING MAIL

Address New York

Date

MUSIC.

Estab

By EMILIE FRANCES BAUER.

Last night at Carnegie Hall the vast audience that heard the last evening concert of the Boston Symphony Orchestra for this season experienced mixed emotions, and, notwithstanding the extreme beauty of the offerings, there was much besides pleasure that made itself felt. In the first place, there was keen disappointment over the announcement that Mme. Homer was too ill to fulfill her engagement as soloist of the evening, as this rare artist is heard seldom on the concert stage during the time that she is engrossed in opera.

It was also the last but one appearance of Max Fiedler as conductor of this great orchestra, which he has kept up to its standard as the greatest orchestra of the world during his term of service, which he took temporarily. Mr. Fiedler was made aware of the very great esteem in which he is held,as there was long and loud applause every time he came to the platform and after every number, but applause does not mean everything, unless it is also remembered that this audience represents the cream of musical connoisseurs and music lovers of the city, whose appreciation of the conductor grew as he demonstrated his worth in the musical life of this country.

Mr. Fiedler is not only an able man; he is a great and sincere musician, one who commands respect. He is leaving a circle of admirers, and there is only gratitude for what he has given us and regret that a place might not have been made for him in New York, where a man with just his equipment and following might have meant much to the musical situation.

The programme opened with a charming reading of the third "Leonore" overture, and one of the most effective and intelligent readings of the Brahms first symphony that we have ever been permitted to hear. Mr. Fiedler has indeed given us great joy in his Brahms readings. The second part of the programme was devoted to Wagner, and the prelude to "Die Meistersinger" was played instead of Mme. Homer's numbers.

The Domestic symphony, by Richard Strauss will occupy a large proportion of the programme to-morrow afternoon, when Mr. Fiedler will take his leave of New York audiences. Mr. Witek, concert master, was not in his chair last night, as he was suffering from indisposition.

From STANDARD UNION

Address Brooklyn, N. Y.

Date

CARL FIQUE'S CLOSING LECTURE RECITAL.

Carl Fique gave the closing lecture on the programme of the Philharmonic concerts by the Boston Symphony Orchestra, in lecture hall, Academy of Music, yesterday afternoon. He discussed and presented piano illustrations of the programme in which the orchestra will be heard to-night in the opera house of the building, the last for the season, and also the last which Max Fiedler will conduct. He goes back to Germany, and Karl Muck will again be the orchestra's conductor next season. In noting the numbers to be played, Mr. Fique said: "It is evident that Mr. Fiedler made the selection a personal one, and very happily so, for the titles point back to Germany. There is the 'Der Freischuts' Overture, the 'Symphonia Domestica,' the 'Loreley,' the 'Siegfried Idyl,' the overture to 'Leonore,' all dear to the German heart and by German composers. There is just one French composer, and even he sings the return of the prodigal. But there is a mistake. Mr. Fiedler does not return as such, but goes home with honor, as one who has done noble work in bringing compositions of great masters to the American public."

This was warmly applauded by the audience, made up mainly of subscribers to the concerts.

Much time was given to the "Domestica." In picking out motifs, Mr. Fique showed three, representing the man, woman and child, evidently a happy family, to judge from the music. "At first the woman motif seems to lead," said he, "and to have the last word, until really at the very last—the man motif dominates. There you can judge for yourself," said he, with a merry twinkle, as he played the closing chords and looked out over his audience, where the women shook their heads in decided negative, while the men clapped vigorously, and they all laughed.

From TRIBUNE

Address New York

Date

MUSIC

Esta

The Boston Orchestra.

Circumstances alter cases; the truth of that axiom was probably conceded by every living soul thousands of years ago. It might be perfectly proper to deplore the fact that when the Boston Orchestra gave its last evening concert at Carnegie Hall and offered New York at least its sixth hearing of the "Leonore No. 3" overture, somebody should have wished that the repertory of our orchestral conductors were not so circumscribed, especially since the overture is set down for still another hearing by the London Symphony Orchestra under Mr. Nikisch next month. So also with the first symphony by Brahms, which was performed for the fourth time this season, and is announced for two more performances—one by the Symphony Society under Walter Damrosch, and another by Mr. Nikisch and the foreign visitors. But, as has been said, circumstances alter cases. It is scarcely conceivable that anybody who heard the two works performed last night felt the slightest twinge of disappointment or resentment. There was too much calling for gratitude at the puissant and all-compelling eloquence of the performance of both works—especially of the symphony, which from every point of view took its place alongside of the superb interpretation of the same composer's fourth symphony which Mr. Fiedler and his men gave early in the season. Of the numbers which followed, nothing need be said. Mme. Homer was to have sung Listz's "Loreley" and an air from Debussy's "L'Enfant prodigue"; but Mme. Homer had a cold and could not sing and in place of the vocal numbers Mr. Fiedler gave his audience (which could not have been larger had there been a dozen sensational solo performers) the prelude to "Meistersinger." So after the opening numbers we had the introductions to three operas which form a part of the backbone of our repertory at the Metropolitan Opera House—"Tannhäuser," "Lohengrin" and "Die Meistersinger." It is delightful, of course, to hear these pieces played by the musicians from Boston, but it is more delightful to hear them in their proper surroundings, and in those we hear them so often that they might well make place for something else in symphonic concerts. Why will orchestra conductors persist in exhibiting such a *testimonium paupertatis?*

It was an evening of triumph for Mr. Fiedler, whose departure from America is sincerely deplored by the patrons of the Boston Orchestra in New York. He had a superb welcome on his entrance, was called and recalled to receive demonstrations of enthusiasm after every number and at the close was applauded to the echo.

H. E. K.

From HERALD

Address New York

Date

Great Farewell for Mr. Fiedler

Esta

Conductor of Boston Symphony in Last Night Here Leads Brilliant Concert.

Indisposition and cold did their utmost last night to wreck the Boston Symphony Orchestra's concert, in Carnegie Hall, but they were foiled. Mme. Louise Homer, contralto of the Metropolitan Opera Company, who was to have been the soloist, succumbed in the afternoon to a severe cold, and a placard was printed and hung in the lobby of Carnegie Hall advising the audience of her inability to sing. Mr. Anton Witek, concertmaster of the orchestra, also fell a victim to the prevailing sample of spring weather and could not appear. His place was taken by Mr. S. Noack. No one replaced Mme. Homer. In place of her two solos the orchestra played the prelude to Wagner's "The Mastersingers of Nuremberg."

It was the last evening concert that Mr. Max Fiedler conducted here, as he is to return to Europe after this season and his place is to be taken by Dr. Carl Muck. When Mr. Fiedler apeared last night, applause began which lasted fully five minutes, while he bowed and bowed. He was quite overcome by the reception and took a brief time in which to compose himself before he began Beethoven's "Leonora" No. 3 Overture. At the close of the concert the scene was repeated, only more enthusiastically, bany in the audience crowding about the platform to wish him farewell. He was recalled many times and when he made the orchestra stand up to share in the honors, men and conductor were cheered.

The concert was one of the music season's high lights. The manner in which Brahms' First Symphony was conducted and played was breath-taking for beauty and dramatic effect. So, too, was the Beethoven, overture magnificently done, and then came three of Wagner's preludes, to "Lohengrin," "Tannhaeuser" and "Mastersingers," all triumps of orchestral virtuosity. Mr. Fiedler's real farewall takes place to-morrow afternoon at Carnegie Hall.

From SUN

Address Baltimore, Md.

Date

FAREWELL TO FIEDLER

Estal

Last Boston Symphony Of The Season Rendered.

LEADER IS GIVEN AN OVATION

Mme. Louise Homer, As The Soloist, Is Applauded—Reading Wanting In Vitality.

The last Boston Symphony Orchestra concert of this season, which was also the farewell concert of Mr. Max Fiedler, the conductor of the organization, took place last evening at the Lyric before an unusually large audience.

Madame Louise Homer appeared as soloist. The program was as follows:

Overture—Leonora, No. 3, Op. 72.....Beethoven
Symphony No. 1, in C minor, Op. 68.....Brahms
(a) Un poco sostenuto; Allegro.
(b) Andante sostenuto.
(c) Un poco allegretto e grazioso.
(d) Adagio; Allegro non troppo, ma con brio.
The Loreley.....Liszt
Prelude to Lohengrin.....Wagner
Recitative and Arria of Lia, from L'Enfant Prodigue.....Debussy
Tone poem, Death and Transfiguration, Op. 24, Strauss

Enthusiasm on the part of the audience, intended as a token of regret at Mr. Fiedler's going, was one of the essential features of the evening, for only on that ground could the enthusiasm be accounted for. In a symphony concert, the symphony itself is the main point, and this, if nothing else, should be given in such a manner that the most complete satisfaction should prevail. But unfortunately the last symphonic production by Mr. Fiedler was anything but interesting. Only by comparison can correct judgment be formed, and when considered in the light of comparison with a recent performance of the same symphony, last evening's production was dull and tiresome to a degree.

The notes, of course, were reproduced according to the score, but the reading was wanting in fire, in vitality and in imagination. Conventional, without any display of tone coloring and with but little dynamic variation, the smyphony wended its weary way onward, until the nd was finally reached, and the audience rendered to the conductor its signal or regret at his approaching departure.

Brahms, to be interesting must be thoroughly well played, and last night's performance would hardly serve to endear him to a general music-loving public.

The "Lohengrin" Prelude received a much more forceful and vital reading, the great crescendos being admirably achieved. While the Strauss "Tone Poem" was well interpreted, the work was not as significantly presented as it has been heard on the same orchestra.

Mme. Homer is a singer who has not been heard in Baltimore as often as local musiclovers would like, on account of several disappointments she has inflicted on the public in recent years. But she has a really fine voice of great volume, compass and of a rich, full quality. That she did not sing any operatic airs, which lose by being presented without stage accessories, speaks much for her artistic perception of the fitness of things. She gave a striking and forceful reading of "The Loreley," which requires an orchestral background in order to make it thoroughly effective. Her singing of Debussy's opera-oratorio aria was splendid and made the audience regret that unbreakable rule of the organization, that no encores shall be given. The Debussy work was far more interesting, dating from the time that preceeded his composition of atmospheric nothings. W. G. O.

HERR FIEDLER REGRETS IT

Finds Musical Taste Of Baltimore On The Increase.

Before leaving his hotel last night to lead the last concert of the season in this city of the Boston Symphony Orchestra, Max Fiedler, who will no longer direct that musical organization after this winter, sat for a few minutes in the lobby of the Stafford and mused over his many visits to Baltimore.

"During four seasons," said Herr Fiedler, "I have directed 20 concerts in this city. They were well attended from the start. But, year by year, I have noticed an immense increase in the audiences. The taste for the kind of musical compositions produced by the orchestra has grown wonderfully among Baltimoreans in the last few years. We have always looked forward to our visits here, knowing our efforts would be appreciated."

Asked if, during his many visits to Baltimore, he had made many friendships, the great conductor answered:

"What time have I had to form friendships? I con e from New York this afternoon—tonight I lead the orchestra—tomorrow morning I am gone. However, I would like to say I have become very friendly with two of your art collectors—Dr. George Reuling and Mr. Joseph Pache, director of the Oratorio Society. They both have excellent collections of old art and I have greatly enjoyed inspecting their treasures. I regret it will perhaps be a long time before I see them again."

From EVENING GLOBE,

Address New York City.

Date MAR 22 1912

Fiedler Begins His Farewells to New York

Conducts First in Final Pair of Boston Symphony Concerts at Carnegie Hall—Enthusiastically Applauded by Great Audience—Opera Notes.

Max Fiedler conducted the first in his final pair of New York concerts with the Boston Symphony Orchestra at Carnegie Hall last night, for, as announced long ago, at the end of the present season Mr. Fiedler retires from the conductorship of the Boston Band, after four years of service, to be succeeded by Dr. Karl Muck, who preceded him. The programme planned for this occasion consisted of Beethoven's third "Leonore" overture, Brahms's first symphony, Liszt's song, "The Loreley," the prelude to "Lohengrin," Lia's recitative and air from Debussy's cantata "L'Enfant Prodigue," and the overture to "Tannhäuser," with Mrs. Homer as soloist. A severe cold, however, laid its restraining hand upon Mrs. Homer, and Mr. Fiedler was forced to remodel the programme without her. He reversed the order of the Wagner numbers already selected and added after them the "Meistersinger" prelude. Notice of the change appeared on green slips inserted in the programmes. In spite of it the audience was not only one of the largest Carnegie Hall has ever held, but one of the most enthusiastic.

The "Leonore" overture began dramatically, but soon lapsed into orthodox conservatism. Those remembering how the Minneapolis orchestra disposed of the self-same overture and the self-same symphony, standing likewise first and second on their programme, Monday night, might have wished for just the excess energy that tore some things to tatters on that occasion. It would have made Mr. Fiedler's reading as vividly dramatic as it set out to be. But with the Brahms symphony Mr. Fiedler came into his own. Indeed, he fairly outdid himself. Rarely does any conductor make so much of the allegretto as he did, and the glorious finale was played gloriously.

There was also a performance of memorable brilliancy, the playing of a virtuoso orchestra on its mettle, for the "Tannhäuser" overture. Flawless in its loveliness was the ethereal opening of the prelude to "Lohengrin," and majestic the finely wrought climax. If something of poetry was lacking in the lyrical portion of the "Meistersinger" prelude, the opening and closing were truly magnificent in their pomp and power of sound. Judged as a whole, it was a performance to show the uninitiated why the Boston Symphony Orchestra enjoys the prestige it does, and no better compliment can be paid a retiring conductor than such playing.

There was a great greeting for Mr. Fiedler when he entered, and at the end of the Brahms symphony it seemed as if the applause would never cease, even after the conductor had bidden his men arise (headed by Mr. Noack in the first concert master's place). At the end of the concert there was another great demonstration, and again Mr. Fiedler bade his men arise. It was observed that for this occasion Mr. Fiedler dispensed entirely with scores, conducting every piece from memory. But that achievement is becoming so usual now that soon it will hardly be deemed worthy of remark.

POST,

From

Washington, D. C.

Address

Da

THE last of the Boston Symphony concerts of the season attracted a large audience to the National Theater yesterday afternoon. The German Ambassador and Countess von Bernstorff occupied a box, and had as their guests, Representative and Mrs. Nicholas Longworth, Representative and Mrs. A. P. Gardner, and Count du Monceau, of the Belgian legation. Mrs. Leiter entertained in her box the British Ambassador and Mrs. Bryce, Mrs. Charles E. Hughes, Mrs. Beale, and Miss Stevens. Mrs. James McMillan also had a box party, her guests including Mme. von Haniel, Viscountess d'Azy, and Mrs. Preston Gibson. Mrs. Calderon Carlisle had with her in her box Mrs. Buckner Randolph, Miss Branahan, Miss Sargent, and Miss Winslow. Mr. and Mrs. A. Lisner and Mrs. I. T. Mann also had box parties.

Among others in the audience were Mrs. John Hay, Mr. and Mrs. Beekman Winthrop, Mrs. Henry Cleveland Perkins, Mrs. Robert Hinckley, Mrs. Robert Ely, Mrs. H. H. Ward, Mrs. Henry C. Lodge, Mrs. Benjamin Hellen, Mr. Arthur Hellen, Mrs. Nicholas Anderson, Mrs. William F. Dennis, Mrs. Charles Nelson Riker, Mrs. McKim, Mrs. W. B. Ridgely, and Mrs. Charles J. Bell.

[172]

From PRESS

Address New York

Date

BOSTON ORCHESTRA FORCED TO PLAY WITHOUT SOLOIST

Wagner Numbers Substituted for Louise Homer's Songs.

CONTRALTO TOO ILL TO APPEAR

Fiedler Greeted with Enthusiasm on Last Thursday Night He Will Direct Here.

Many persons who journeyed to Carnegie Hall last night for the Boston Symphony Orchestra's last Thursday evening concert of the season were disappointed deeply, no doubt, at the unexpected announcement that Louise Homer, the Metropolitan Opera Company contralto, was prevented by a severe cold from making her appearance as soloist. Her unfortunate indisposition, indeed, left a serious breach in the promised programme, and compelled the management to add the "Meistersinger" prelude to the list of purely instrumental selections, which comprised also Beethoven's "Leonora" overture No. 3, Brahms's Symphony No. 1 in C minor, the "Lohengrin" prelude and the "Tannhaeuser" overture, in order to make up, at least in part, for the omission of Liszt's "Loreley" and Lia's recitative and aria from Debussy's "The Prodigal Son."

However, Max Fiedler, who made his last appearance but one in Manhattan as musical director of the Boston Orchestra and waved his farewell to the Thursday subscribers, would have been the lion of the occasion under any circumstances, and so the crowd of socially distinguished listeners, accustomed to hold all demonstrative inclinations politely in check, gave itself over without reserve to honoring the excellent leader tumultuously.

For fully seven minutes Fiedler was compelled to face the applauding throng when he first made his entrance before he could ask his men to begin the immortal Beethoven overture. After the Brahms symphony, too, he received long-continued and noisy tributes of admiration, in which he asked every member of his band to take part, and at the end of the evening the earlier scenes were repeated. Evidently the German conductor, who is to be succeeded, as he was preceded, by Dr. Carl Muck, made many true and devoted musical friends in this city in the four years of his activity as head of America's greatest orchestra.

It is quite possible that the extraordinary reception given to him somewhat unnerved Fiedler. At any rate, candor compels the admission that the Boston Orchestra, under his direction, did not measure up to its highest standard last night in rhythmical unanimity, precision, incisiveness of attack and technical perfection.

Surely one is justified in expecting from the Boston Orchestra a more impressive performance of Brahms's symphony than from Oberhoffer's men from Minneapolis, who produced the same work only a few days ago in the same place. In dynamic balance, in euphony, in refinement of tone and nuance, indeed, last night's production was superior to the one given by the Western organization. That was particularly evident in the inspired andante. Yet in certain other respects Oberhoffer and his responsive band acquitted themselves more satisfactorily. Their attack was more vigorous, more electric in its sharpness, more electrifying in its effect; their rhythm more clerly defined. Fiedler, it seemed, missed much of the fire and force in the first movement, and did not succeed in building up an eloquent climax in the last. It was surprising, too, considering the quality of the wonderful instrument at his command, that the conductor could not make more of the andante, the fluent melodic curves of which he failed to set forth in rhythmically symmetrical and plastic phrases. M. S.

From TIMES

Address Washington, D .C.

Date MAR 2 0 19

Occupants of Boxes At Orchestra Concert.

The German Ambassador and Countess von Bernstorff occupied a box at the last of the Boston Symphony concerts at the New National Theater yesterday afternoon. With them was Congressman and Mrs. Nicholas Longworth, Congressman and Mrs. A. P. Gardner and Count du Monceau, of the Belgian legation.

The British Ambassador and Mrs. Bryce, Mrs. Charles E. Hughes, Mrs. Beale, and Miss Stevens were the guests of Mrs. Leiter in her box.

Mrs. James McMillan had with her in her box Viscountess d'Azy, Mme. Haniel, and Mrs. Preston Gibson.

Mrs. Buckner Randolph, Miss Brannahan, Miss Sargent, and Miss Winslow were in Mrs. Calderon Carlisle's box.

Others entertaining box parties were Mrs. I. T. Mann and Mrs. Lisner.

Some of those in the audience were Mr. and Mrs. Beekman Winthrop, Mrs. Nicholas Anderson, Mrs. John Hay, Mrs Hinckley, Mrs. H. H. Ward, Mrs Henry Cleveland Perkins, Mrs. Benjamin Hellen, Arthur Hellen, Mrs. Charles J. Bell, Mrs. William Barret Ridgely, Mrs. Robert Ely, Mrs. Henry C. Lodge, Mrs. William F. Dennis, Mrs. Charles Nelson Riker, and Mrs. McKim.

Address N. Y. STAATS ZEITUNG

Date MAR 22 1912

Bostoner Symphonie-Konzert.

Als Herr Fiedler gestern Abend am Dirigentenpult erschien, begrüßte ihn minutenlanger, herzlicher Applaus, der wie eine Demonstration erklang. Es sind die letzten Konzerte der Bostoner, die Herr Fiedler hier dirigirt, da er mit dem Ende dieser Saison von Boston scheidet, woselbst er vier Jahre lang gearbeitet und ehrliche Erfolge errungen hat. Die Durchführung sämmtlicher Nummern des gestrigen Programms erwies, wie verdient die Ehrung an die Adresse des bedeutenden Dirigenten war, denn das Orchester spielte unter seiner Leitung mit dem ganzen Klangzauber und der durchgeistigten Virtuosität, die wir von diesem Meisterorchester stets erwarten.

From EVE. SUN

Address New York City.

Date MAR 22 19

MUSIC AND MUSICIANS

BOSTONIAN FIEDLER'S JUBILEE MISSES A 'MONA' STAR.

But Added 'Meistersinger' Brings Carnegie Hall Up-Standing, and More People Heard 'Lohengrin' Prelude Than at the Opera Itself—Homer and Orchestra End Southern Tour in a Blizzard—Matzenauer's Last Opera.

If to-morrow's "Mona" matinée is to have its American opera star again, it is probable that Max Fielder's farewell appearance over the river in Brooklyn tonight, like last evening's great jubilee of the Boston Symphony conductor in Manhattan, will have to do without a promised soloist. For since the "Mona" première last week Mrs. Louise Homer has sung daily with the Bostonians in Philadelphia, Washington and Baltimore. At the nation's capital it was so hot that the bandsmen went like the traditional legislators in shirtsleeves (who don't exist except in stage plays), and the star in her furs simply got overheated and caught cold. Even so she tried singing in Baltimore. She thought better of such an attempt in New York.

So the Brahms First symphony was the star piece last night, as the Strauss "Symphonia Domestica" will be in the next borough this evening, as well as to-morrow again at Carnegie Hall. It isn't forgotten how Strauss, who gave the world-première of the "Domestica" in New York, left his public in the dark on one point. That was the not unimportant detail that the domestic picture of "Papa, Mamma and the Baby" was no daylight exposure of family jars, but a nocturne, a distillation of many "Evenings at Home" into one continuing midnight fantasy, ending when the clock strikes 6 in the morning.

To return to our "Brahmins," the eternal "Leonore" overture having been got over before most of last night's crowded house arrived—it was the expected that happened. The Boston Symphony virtuosos played like one man the rich, blended harmonies of the biggest symphony of modern times. Only the Alpine horn had a frog in its throat once. The Brahms "Pathetique" began in a mighty struggle and ended in a mist of rosy sounds of nature in Swiss valleys and reverent chorales in mute humanity.

The orchestra stood up with Fiedler after the audience had applauded the veteran for minutes and had cheered him to the echo. After the added "Meistersinger" overture at the evening's close, a performance worth waiting for, again the whole house rose. Such a personal ovation has greeted only Caruso's return or Parker's "Mona" première.

The "Tannhäuser" and "Lohengrin" overtures were in mid-career of last night's proceedings. A wag remarked that probably more people heard the "Lohengrin" vorspiel at Carnegie Hall than could possibly have arrived in time to hear it in its own place this same evening at the opera.

From AMERICAN

Address New York

Date MAR 22 191

BOSTONIANS IN BRAHMS

The performance of the first Brahms symphony last night at Carnegie by the Boston Orchestra provoked comparisons with the interpretation of the same work some nights ago by the Minneapolis musicians.

The men from the Northwest put spirit, though perhaps not much discretion, into their reading. Under Max Fiedler, the Bostonians played the symphony more correctly but, as it seemed to me, in places rather coldly.

Whatever else they did, the Northwesterners did give the first and second movements a fine singing sound, which was missing in the scholarly and more orthodox rendering of that episode by the more famous orchestra.

From CALL

Address NEW YORK CITY

Date MAR 23 1912

MAX FIEDLER CHOSES FOR HIS "SCHWANNLIED" IN BROOKLYN THE "SINFONIA DOMESTICA" OF RICHARD STRAUSS, WHICH THE BOSTON SYMPHONY ORCHESTRA PRESENTS WITH FINISHED DETAIL OF TREATMENT.

By Harry Chapin Plummer.

Max Fiedler, the retiring conductor of the Boston Symphony Orchestra, said his farewell to Brooklyn, at the New Academy of Music, last night, and for his "schwannlied" chose the "Sinfonia Domestica" of Richard Strauss, the performance of which by the full strength of the band from the Hub was attended by an audience that taxed the seating capacity of the big theater and included many standees. The farewell program included the overture to "Der Freischuetz," Wagner's "Siegfried Idyl" and the Beethoven overture, "Leonora No. 3," and two song numbers, given by Mme. Louise Homer, the contralto of the Metropolitan Opera House, to orchestral accompaniment. These were Liszt's "Loreley" and Lia's recitative and aria from Debussy's "Prodigal Son."

In a masterfully comprehensive manner, the Strauss symphony in one movement treats a subject that one would be disposed to regard as well nigh "impossible;" yet with a high and touching idealism (even the frequent play of humor possessing an undercurrent of loving sympathy), the composer of "Elektra," "Till Eulenspiegel" and "Der Rosenkavalier," has builded in his magnificent work a spiritualized musical commentary upon a day in the life of his family, which he, of course, regards as typical. The symphony is dedicated "Meiner lieben Frau und unserm Jungen." There were smiles, not of ridicule, but of appreciation, when, after the seven faint celesta notes indicating the rising hour, a thrilling F-sharp major 6-4 chord of muted trumpets and wood-wind, represented the cry of the waking child.

Maestro Fiedler expended upon the reading of the symphony the utmost care and thought, and the result was a detail of presentation that made its impression alike upon student and layman. Five minutes of frantic applause followed the performance, and honors were heaped upon the director after the other orchestral offerings, which were given with customary thoroughness.

Mme. Homer was welcomed with especial heartiness following the attack of illness which prevented her from singing in Manhattan on the previous evening. The familiar "Loreley" she essayed with fullness and richness of voice and exceedingly artistic phrasing; the Debussy excerpt she sang with studious regard for the complexity and strangeness of its music.

Newspaper Cutting Bureau in the World

From

Address

Date MAR 17 1912

A symphonic poem by Frederick S. Converse, the Boston composer, formerly assitant professor of music at Harvard University, was performed from the manuscript by the Boston Symphony Orchestra, Max Fielder conductor, at the concerts in Boston recently. Philip Hale said in the Herald:

"The subject is the conflict between Ormazd and Ahriman, light and darkness, whom the disciples of Zoroaster defied as the gods of good and evil; the constructive and destructive principles. As in certain other religions, the conflict will finally end in the triumph of Ormazd. The poetic idea appealed to the composer, as he informs us, on account of its picturesque expression of elemental truths; for in each one of us the two spirits are contending.

"The more salient features of this work are those that are decorative and imaginative. The music that describes the wild regret and the moaning anguish of Ahriman and the lost is not so effective—or, rather, it was not so effectively brought out yesterday—as the episode of

From EVENING STAR

Address Baltimore, Md.

Date

BOSTON SYMPHONY ORCHESTRA AT LYRIC

The final concert of the Boston Symphony Orchestra and the farewell appearance of Max Fiedler as conductor of the orchestra will take place at the Lyric Theater tomorrow night at 8:15 o'clock. The soloist will be Madame Louise Homer, of the Metropolitan Opera Company of New York, and the program is as follows:

Beethoven—
Overture, Leonora, No. 2.
Brahms—
Symphony in C minor, No. 1.
Liszt—
Song with orchestra, The Loreley.
Wagner—
Prelude to Lohengrin.
Debussy—
Lia's Aria from The Prodigal Son.
Strauss—
Death and Transfiguration.

From TIMES

Address New York

Date MAR 22 191

THE BOSTON ORCHESTRA.

Great Enthusiasm at Last of Evening Concerts This Season.

The Boston Symphony Orchestra, on its last visit of the season to New York, gave the first of its two concerts last evening in Carnegie Hall. At these concerts Mr. Fiedler makes his last appearances here as conductor of the orchestra, as his engagement in Boston ends with the present season. The fact was recognized by the audience last evening, which gave Mr. Fiedler long and enthusiastic applause as he came upon the platform. It had occasion through the evening to renew this enthusiasm repeatedly, for the performance, both Mr. Fiedler's part in it and that of his men, was of such magnificence as this wonderful organization has rarely given in all the glorious years of its history. There was a renewed demonstration in his honor at the close of the concert, and he was made to feel the esteem in which he is held here.

There was a disappointment in store for the audience, who found in their programmes, as they entered the hall, a printed slip announcing that Mme. Homer, who was to be the soloist, and sing Liszt's song, "Die Lorelei," and Lia's recitative and air from Debussy's "L-Enfant Prodigue," was unable to sing on account of a severe cold. The loss was made up by the orchestra itself; it added to the programme, which, as originally arranged, contained two preludes of Wagner's—those to "Lohengrin" and "Tannhäuser"—a third, that to "Die Meistersinger." And the orchestra was not a bad substitute.

The programme began with Beethoven's third "Leonore" overture, and the symphony was the first of the Brahms. The overture was given on this occasion for the sixth time this season, and the symphony for the fourth time; and another performance of each is coming before the end of the season. But there were no complaints, for the orchestra played both with an unequaled splendor. In Brahms's symphony, indeed, it seemed as if Mr. Fiedler and his men were inspired by the marvellous eloquence of the music. Such a performance, indeed, was a new revelation of it, and was as cogent an answer as could possibly be made to the oft-repeated charge that Brahms's instrumentation is thick, muddy, and generally disagreeable. Played with such clarity, such tonal beauty, such perfect distribution of balance between all the instrumental voices, the composer's real intentions are brought to a consummate realization, and they are disclosed as the necessary and appropriate embodiment of the musical ideas of the work.

Mr. Fiedler's reading was marked by the drastic energy, the poetry, the romantic fire that characterize the movements of this work. It was full of exquisite nuances, of finished phrasing, and more than all, in these movements he showed forth their plastic beauty of form, their symmetry and proportion, their magnificent climaxes. It was a performance of unequaled splendor.

The most cultivated, most intelligent, and most musical audience that New York can muster showed itself to be an audience of "perfect Brahmsites," as it so often has before, and was deeply stirred by the performance. Mr. Fiedler was repeatedly recalled to the platform, and finally had the orchestra rise to share with him the plaudits that were so prodigally given.

From EVENING SUN

Address Baltimore, Md.

Date

FIEDLER'S FAREWELL

Final Concert Of Season Of Boston Symphony Orchestra At The Lyric Tonight.

The final concert of the Boston Symphony Orchestra and the farewell appearance of Max Fiedler as its conductor take place at the Lyric tonight at 8.15 o'clock. The soloist will be Mme. Louise Homer, of the Metropolitan Opera Company of New York. The program is as follows:

Overture, "Leonora," No. 2....Beethoven
Symphony in C Minor, No. 1....Brahms
Song with orchestra, "The Loreley,"
Prelude to "Lohengrin".....Liszt
Lia's Aria from "The Prodigal Son."
.....Wagner
"Death and Transfiguration".....Debussy
.....Strauss

From EVENING STAR,

Address Washington, D. C.

Date MAR 20 19

Boston Symphony Orchestra.

With Mme. Louise Homer, the distinguished Wagnerian soprano of the Metropolitan Opera Company, as its soloist and an all-Wagner program, the Boston Symphony Orchestra gave the last of its season's concerts and the last concert in which Max Fielder will officiate as its conductor, at the National Theater yesterday afternoon.

Mme. Homer was in splendid voice and sang most effectively "Just God" and "My Life Fades in Its Blossom," from "Reinze," and Waltraute's narrative from "Gotterdammerung." The orchestral program, which was brilliantly played, included the preludes to "Die Meistersinger" and "Lohengrin," the funeral march from "Dusk of the Gods," the prelude and "Liebestod" from "Tristan and Isolde," a "Siegfried Idyll" and the "Tannhauser" overture.

Mr. Fielder was the recipient of a very cordial greeting at his entrance, which developed into an ovation following the Tannhauser overture. He will be succeeded as conductor of the orchestra by Dr. Karl Muck, who was his immediate predecessor.

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From TELEGRAPH

Address Philadelphia, Pa.

Date MAR 19 1912

The Boston Symphony Orchestra.

Max Fiedler, the conductor, had every element likely to leave pleasant recollections for his final appearance here with the Boston Symphony Orchestra last evening in the Academy of Music. Mr. Fiedler, with engagements to fill in the concert halls of his native land, is just now compassing the round of the cities which the band from Boston visits annually, making his devoirs and farewells. His work as an expert leader of orchestral players and accomplished reader of orchestral music has made a favorable impression on local, as well as New York and Boston, music lovers during his incumbency of the directorship of the Boston Symphony, which he is about to relinquish.

So last night he had an audience that taxed the capacity of the Academy and one which was bent on paying the tribute of appreciation, as expressed in applause, to a very able musician. For its behoof Mr. Fiedler had prepared a varied and well-rounded program, rather of the romantic in its contents.

For soloist he had selected Louise Homer, perhaps the best of American contraltos and certainly one of the greatest of all living singers. Her numbers fitted into the scheme of things admirably; that is, her choice of Liszt's setting of "The Loreley" was germane to the "Der Freischutz" overture, the "Siegfried Idyl" and the "Leonora Overture No. 3," while Lia's recitative and aria from Debussy's cantata, "L'Enfant Prodigue," was fit companion to the other modernistic orchestral piece, Richard Strauss' "Symphonia Domestica." Mrs. Homer was in full and rich tone last evening. As is warranted in an operatic artist, particularly in rendition of such numbers as were on her list, she exercised her dramatizing faculty very impressively, creating a "mood" that was appropriate and illusive for each piece.

The Strauss symphonic description of a day's routine in the life of a musician, with its central motives relating to "papa, mamma and baby," was given a very clarified and understanding interpretation, in which the various tonal and technical assets of the organization were displayed to fine advantage. The work took on new meanings in this reading as against that, for instance, which the composer conducted in the same auditorium in 1904.

The motival values of the Wagner Idyl were clearly differentiated, yet the blend of them in an orchestral fabric was never neglected for the sake of thematic emphasis or iteration. The reading was highly imaginative and poetic. Something of the rapture and fervor of the young romantic movement of the early years of the last century was recaptured in the Weber overture; such impassioned quality is not always conveyed by the Boston players. In finale the Beethoven overture was exquisitely performed to leave an abiding impression on the audience of the fifth and final concert of the Boston Symphony Orchestra's twenty-seventh Philadelphia season.

From EVENING BULLETIN,

Address Philadelphia, Pa.

Date MAR 10 19

BOSTON SYMPHONY

Max Fiedler's Farewell at Last Night's Academy Concert

Max Fiedler, who is soon to return to Germany after four years' service with the Boston Symphony Orchestra, appeared for the last time in Philadelphia at the Academy of Music last evening, when the orchestra gave its final concert of the season, with Louise Homer as soloist. In his connection with the Boston orchestra, Fiedler has done truly artistic work. He has preserved all the splendid traditions of his forerunners, and has even improved what many thought beyond improvement—the tonal quality of the orchestra's choirs and its prestige as a musical organization. Small wonder is it then that those who delight in orchestral music at its best should be sorry to see him go. Taking this point of view, the big audience that crowded the Academy last night gave the retiring conductor a reception that surely must have touched his heart, so spontaneous and so full of admiration was it. The only rift in the lute was in the program—Richard Strauss's quaint musical joke—the "Domestic Symphony"—being the piece de resistance of the evening.

Of course, there's this to be said for the work, that it gives the conductor great opportunity for personal interpretation, and in this respect Fiedler gets as much out of it as is humanly possible. Weber's "Der Freischutz" overture, the "Leonore No. 3" overture of Beethoven, and the "Ziegfried Idyl," helped to relieve the strain of listening to Strauss's impossibilities.

And, too, the appearance of Homer in golden voice and mindful of the dramatic quality of every note she uttered, was an added attraction. She sang Liszt's "Loreley" and the noble recitative and aria of Lia, from Debussy's "L'Enfant Prodigue." The rendition of the latter agonized lamentation was essentially thrilling. At the end of the concert a veritable ovation was given Fiedler.

HERALD,

MARCH 10, 1912.

19TH SYMPHONY PROGRAM

Since he has been in Boston Mr. Fiedler has made it a rule to play the principal tone poems of Strauss every other year. Almost exactly two years ago he played the Symphonia Domestica which two years before that had been introduced to Boston by Dr. Muck. Mr. Fiedler has placed this work on next week's Symphony programs and it is likely that this will be the last important performance of Strauss we shall have under his direction.

Wilhelm Bachaus, the German pianist, who is making his first tour of America, will be the soloist. He has already given a recital here. He will play this week the "Emperor" concerto of Beethoven. The program will begin with the "Der Freischuetz" overture, after which will come the concerto and the program will end with the "Domestica."

TRAVELER,

MARCH 22, 1912.

CECILIA SOCIETY CLOSES THIRTY-SIXTH SEASON

By FRANK BERTWALL.

The Cecilia Society gave its second and closing concert of the season in Symphony Hall last evening, Mr. Mees conducting with John P. Marshall at the organ, Benjamin Guckenberger at the piano and with Mme. Alma Gluck, soprano, and Leo Slezak, tenor, soloists. Kurt Schindler, pianist, accompanied the soloists.

The large audience present demonstrated the fact that the fine work of the society under Mr. Mees, as brought out at the January concert, had enhanced the society's reputation.

The singers were just a bit slow in finding themselves at first, and hardly did themselves justice in the Bach Motet, "Praise the Lord All Ye Heathen," with which the concert opened. But once Mr. Slezak, with his fine voice and artistry and agreeable stage presence, had stirred the enthusiasm of the audience with a group of five songs, to which he generously added an encore in response to the most enthusiastic demands, the singers could be said to be fairly on their feet and kept there the balance of the concert.

Particularly praiseworthy was the singing of the Verdi "Hymn to the Virgin" by the women, Loeffler's "For One Who Fell in Battle," the composer being obliged to rise in his seat and acknowledge the enthusiasm of the audience; Arthur Foote's "Tomorrow," after which Mr. Foote was also obliged to respond to the call of the audience; Nathan Haskell Dole's translation of the Russian "Spring Delight," Benedict's "Hunting Song" and the Netherland folksong.

Mme. Gluck fairly shared the solo honors with Mr. Slezak, both being encored and encored until their "extras" rather overshadowed the scheduled songs.

Still it is to be observed that the society's chief merit lies in promise of what it can do after better acquaintance with Mr. Mees, rather than in actual accomplishment.

MONITOR,

MARCH 16, 1912

Soprano Who Appears in Cecilia Society Concert Symphony Hall, March 21

(Copyright by Mishkin Studio, New York)

MME. ALMA GLUCK

thing, such considerations may count. But if such a proceeding is advisable, why not let the pianist play by himself and leave the orchestra out altogether. It ought to suffice to say, if the concerto form of composition is a genuine thing, that the opus 73 was presented in its character of cyclic work for piano and orchestra with commanding unity of idea.

The Symphony orchestra leaves Boston Sunday night for the last southern trip of the season. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn and a week from Monday a concert will be given in New Haven. Mme. Louise Homer will be the soloist at all of the concerts except at the Saturday matinee in New York and at the New Haven concert. Mme. Alma Gluck will be the soloist on these two occasions.

• • •

The Cecilia Society brings its season to an end next Thursday night when, with the assistance of Mme. Alma Gluck and Leo Slezak of the Metropolitan opera company of New York, it gives its second and last concert in Symphony hall. The program will be made up of solo numbers and unaccompanied part songs. Arthur Mees will conduct. The program is as follows:

Motet, "Praise the Lord All Ye Heathen" (Psalm CXVII), Bach; "Salomo," Hermann; "Verschwiegene Liebe," Hugo Wolf; "Die Lorelei," Liszt; "Ashes of Roses," Huntington Woodman; "Ecstasy," Walter Morse Rummel; Mr. Slezak. Hymn, Verdi, women's voices of the Cecilia Society. Songs, "Rossignols Amoureux," Rameau; "La Colomba," Schindler; "Warnung," Mozart; Mme. Gluck. "Liebe dir Ergeb Ich Mich" (chorus in eight parts), Cornelius; Cecilia Society. "For One Who Fell in Battle" (chorus in eight parts), Loeffler; Cecilia Society. Assad's narrative from "The Queen of Sheba," Goldmark; Mr. Slezak. "Tomorrow" (trio for women's voices), Foote; "Spring Delight," Cui; Cecilia Society. Songs, "Song of the Shepherd Lehl," "Chant Hindu," Rimsky-Korsakoff; "Psyche," Paladilhe; "My Laddie," Thayer; Mme. Gluck. "Hunting Song," Benedict; "Netherland Folksong," arranged by Kremser; Cecilia Society.

The program for the Cecilia concert promises an evening of musical pleasure which excellent part song interpretation and the work of notable solo singers can give. The work by Charles Martin Loeffler to be sung is called one of the most interesting and characteristic pieces of his writing. It is set to words that fancy a hero for whom loving memorial praises are being sung. There is much tenderness in the words and the music is enthusiastically announced by the Cecilians to be the most singable and truly lovely of all the extreme modern work that they have undertaken, thus far. It is an eight-part chorus and the handling of the various voices is masterly for the variety and unexpectedness. One looks for this, of course, in modern composition, but it is here united with a solidity of form which much writing of this school does not achieve. At least this is the impression that obtains among those who have rehearsed it; and, especially in the case of the Cecilia, the dictum of the singers is worth attention.

The Bach choral has been heard before, but it is being worked up under Mr. Mees' direction to a degree of finish which is not often attained. The Verdi music for women's voices is familiar but always pleasing.

Tenor of Metropolitan Opera, Cecilia Soloist, Will Interpret Songs

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LEO SLEZAK

HERALD,

MARCH 14, 1912.

tained in the report just issued giving the results of the conference held between the sub-committee of the Brookline citizens' committee on appropriation and the school board. The school board's estimates are approved, and an increase of $1700 in the school expenses appropriation is recommended to cover the proposed advance in wages of janitors.

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GLOBE—MARCH 10, 1912

Mr Slezak and Alma Gluck Are Cecilia Soloists

The illness of Madame Eames which compelled her and Mr de Gogorza to cancel their engagement with the Cecilia Society for its second and last concert in Symphony Hall, Thursday evening, March 21, caused a great deal of disappointment to a large number of music lovers of this city. It is fortunate, however, that C. A. Ellis, who has the concert in charge, has been able to find such adequate substitutes as Leo Slezak and Alma Gluck.

The impression that Mme Gluck made on musical connoisseurs when she appeared at the first of this season's Symphony concerts was rather remarkable. She exhibited traits of musicianship and general artistry which are seldom found in so young a singer, and it is fairly certain that this artist will secure as great a vogue here in Boston as she has in New York and other cities where she has appeared more frequently.

Mr Slezak, who has already appeared at the Boston Opera House in opera, gave a song recital in Jordan Hall a few weeks ago which was a revelation. It was said that such enthusiasm as he created has rarely seen here at a voice recital.

The Cecilia has been hard at work making preparations for this concert. Under Dr Mees' skillful direction it has recovered much of its old skill and technique. Its part of the program will be largely a capella music, comprising a motet by Bach, two choruses in eight parts by Cornelius and Loeffler, a chorus for women's voices by Verdi and some part songs.

Mr Bachaus Soloist at Symphony Concerts

Since he has been in Boston Mr Fiedler has made it a rule to play the principal tone poems of Strauss every other year. Almost exactly two years ago he played the Symphonia Domestica, which two years before that had been introduced to Boston by Dr Muck. Mr Fiedler has placed this work on next week's Symphony programs and, as the season is rapidly nearing its close, it is likely that this will be the last important performance of Strauss we will have under his direction.

Wilhelm Bachaus, the eminent German pianist, who is making his first tour of America, will be the soloist. Some weeks ago Mr Bachaus made his debut in Boston in recital and disclosed high qualities of musicianship in his playing. He will play here the "Emperor" concerto of Beethoven, with which he has won great praise in New York. The program begins with the "Der Freischutz" overture of Weber, after which will come the concerto and the program will end with the "Domestica."

A Year of Visiting Symphony Orchestras

The "wander lust" has possessed the symphonic bodies this year, tempting some of the Western orchestras into Eastward flights to try the mettle of their conductors and players upon cosmopolitan audiences. The Chicago orchestra has twice journeyed to New York and Boston. The Cincinnati orchestra which, under its brilliant young conductor, Leopold Stokowski, for a season the organist and choirmaster at St Bartholemew's, New York, has included Chicago in its journeys, and has moved certain of the scribes to write fulsome if not altogether discreet praise.

Now the Minneapolis Symphony orchestra, Emil Oberhoffer, conductor, is about to try its wings in New York in a concert announced for Monday evening, March 18. The symphony is to be Brahms' first, and for the most serious tax upon virtuosity, Strauss' great epic, "Death and Transfiguration." The tourney with which the Philharmonic of New York began the season to display its new conductor has been followed.

TRAVELER, MARCH 9, 1912.

Weingartner's Symphony Played.

BY FRANK BERTWALL.

The first hearing in this city of a Weingartner Symphony and the presence of Miss Maud Powell as soloist drew an exceptionally good-sized audience to Symphony Hall yesterday afternoon for the 18th public rehearsal of the Symphony Orchestra. The Weingartner selection was the first number on the programme, and perhaps it was well, for it makes demands on the players that could best be met while the players are fresh.

The composition, however, barring the third movement and possibly a few passages in the fourth, is not striking or particularly impressive. It represents labor rather than inspiration or genius. There is a bit of a waltz movement played by the flute, celesta and harp that is kind of pretty but more suggestive of what it might have been than a satisfying demonstration of what has been actually accomplished. All the way through the Symphony there keeps cropping out snatches that would seem to give the impression Mr. Weingartner's ear had been pleased by passages in the works of more famous composers.

There was a noticeable lack of enthusiasm on the part of the audience throughout the number, in fact the only time the applause bordered on the enthusiastic was just before the close of the third movement when Weingartner makes a good deal of the organ in attaining his climax.

Miss Powell seemed to revel in the difficulties of the Sibelius Concerto. It is a composition few violinists seem equal to, yet invites a player of the first calibre. Miss Powell was enthusiastically applauded at the close of each movement and recalled and recalled at its close. The composition does not win the listener, for it's too mournful, so that such interest as it arouses must come from the interpretation of the artist.

Smetana's "Bartered Bride" overture provided a rather tame close, after the concerto, not that the composition lacks spirit or that the orchestra missed any opportunities, but rather that it does not seem to have a great deal to tell.

Next week's rehearsal and concert call for Weber's "Der Freischeutz" overture, the Strauss Symphonia [illegible] and Beethoven's Concer[illegible]

CECILIA SOCIETY

The illness of Madam Eames compelled her and Mr. de Gogorza to cancel their engagement with the Cecilia Society for its second and last concert in Symphony Hall on Thursday evening, March 21. Mr. C. A. Ellis, who has the concert in charge, has been able to find such adequate substitutes as Leo Slezak and Alma Gluck. The impression that Mme. Gluck made on musical connoisseurs when she appeared at the first of this season's Symphony concerts was remarkable. She exhibited traits of musicianship and general artistry which are seldom found in so young a singer. Mr. Slezak, who has already appeared at the Boston Opera House in opera, gave a song recital in Jordan Hall a few weeks ago and aroused enthusiasm.

The Cecilia has been hard at work making preparations for this concert under Dr. Mees's direction. Its part of the program will be largely a cappella music comprising a motet by Bach, two choruses in eight parts by Cornelius and Loeffler, a chorus for female voices by Verdi and some part songs.

JOURNAL,

MARCH 9, 1912.

MAUD POWELL CHARMS AS OF OLD AT THE SYMPHONY CONCERT

The American Maud Powell, most famous of all the women violinists on the concert stage today, is this week's Symphony soloist. Twenty-five years ago last Monday this gifted Illinoisan made her debut at the Symphony concerts, and, with the exception of Lady Halle, she has been the leading representative of her sex in the violin field ever since. Yesterday marked her first appearance here since 1907, and the impression she made five years ago with the Sibelius concerto was so strong that she chose the same work for her present engagement here.

Miss Powell—who in private life is Mrs. H. Godfrey Turner—said in New York the other day that the Sibelius concerto is one of her favorites; that she was to play it in Boston at the request of "critics and public, both." Sibelius's compositions are indeed sympathetically listened to in Boston, and Miss Powell's art is admirable from both a technical and an interpretative point of view. Yesterday the audience was duly applausive. It was also restive, as most of these matinee audiences are, and a good many persons went out after the first of the three movements included in the concerto.

The novelty on the program this week is Felix Weingartner's new symphony in E Major, which was first heard in Vienna last season and which was recently performed in New York.

The brilliant overture to Smetana's "Sold Bride" is the last number on the current program, which, of course, will be played again tonight.

Wilhelm Bachaus will be the soloist at next week's concerts and he will play Beethoven's "Emperor" concerto for piano and orchestra. Strauss's "Domestic Symphony" and Weber's "Der Freischuetz" overture will complete the program.

From EVENING MAIL

Address New York

Date

Max Fiedler took his final farewell as conductor of the Boston Symphony Orchestra Saturday evening, when he left not only general memories, but a specific one of one of the most effective performances of Strauss's "Domestic Symphony" that this work has ever received here. He was the recipient of many recalls and of a really moving tribute of appreciation.

The rest of the programme consisted of the "Siegfried Idyl," the funeral music from "Die Goetterdaemmerung" and the prelude and Liebestod from "Tristan und Isolde."

ENING TELEGRAM,

New York City.

There was an elegiac quality to the last programme of the Boston Symphony at its final concert of the season yesterday afternoon in Carnegie Hall, and fittingly so, since it marked Max Fiedler's last appearance as the conductor of this famous organization.

The funeral music from "The Dusk of the Gods" and "The Love Death" from "Tristan and Isolde" brought the concert to a superb climax. The retiring conductor was acclaimed with the utmost enthusiasm, but modestly refrained from making a speech.

EVENING JOURNAL,

From

Address New York City.

Date MA 25 1912

Two Orchestras Close Concert Season; One Conductor Retires

Lo

By IRVING WEIL.

Music, in New York, has her farewells in the Spring, which one somewhat lazily perceives contains a paradox buried within it; it might be interesting to delve into the whys and the wherefores, but this would possibly require some sort of learned disquisition, and one feels no exuberant impulse toward learned disquisitions—in the Spring. Perhaps therein lies some hazy hint of an answer to the whys and wherefores.

Farewells occupied some part of the concerts of Saturday and Sunday. On Saturday afternoon Max Fiedler, conductor of the Boston Symphony Orchestra, made his final appearance here, and the kindly and enthusiastic goodby of the first of the Boston pair of concerts Thursday evening was repeated. When we next hear the great oBston band in the Autumn Dr. Karl Muck, of Berlin, will be at its head.

On Sunday afternoon Walter Damrosch and the men of the New York Symphony Orchestra appeared for the last time this season at the Century Theatre, although they will be heard next week as one of the organizations to take part in the Brahms Festival at Carnegie Hall. The audience was unusually large and at the end of the programme extended to Mr. Damrosch and the band whom he had conducted a hearty tribute of the high pleasure they have afforded during many weeks.

Mr. Fiedler chose to associate our final impressions of him with a performance of Richard Strauss's "Domestic Symphony," which already has to be "unearthed" whenever a conductor chooses to play it. One need not quarrel with Mr. Fiedler because of his predilection for the music of Strauss. He plays it supremely well, and that is the most effective manner of disclosing its qualities and its defects.

A learned disquisition would again be necessary—enthusiasm of comment would be impossible—for the purposes of any exploration of the "Domestic Symphony," and, as aforementioned, one chooses to forego learned disquisition. Suffice it to say that the Strauss baby was spanked in the usual place—in the symphony—and that one felt like adding just one more instrument to the huge Strauss orchestra, perhaps to be applied to the composer, the same added instrument being a pair of barrel staves.

Mr. Fiedler also played the "Freischuetz" overture, the "Siegfried Idyll," the funeral music from "Die Goetterdaemmerung," and the Prelude and Liebested from "Tristan and Isolde." It was a superb orchestra

HERALD,

MARCH 24, 1912.

CAMBRIDGE SYMPHONY

The seventh and next but last concert of the Boston Symphony orchestra in Cambridge, will be given on Thursday evening, March 23, in Sanders Theatre, with Heinrich Warnke, principal 'cellist of the orchestra, as soloist. The program will comprise the "Eroica" symphony of Beethoven, Lalo's Concerto for 'cello and orchestra, and Strauss's tone poem, "Death and Transfigur[illegible]."

SYMPHONY CONCERTS

Mr. Sylvain Noack, the second concert-master of the orchestra, will be the soloist at the coming Symphony concerts on next Friday afternoon and Saturday evening. He will play Mozart's Concerto for violin and orchestra in D-major No. 4. The symphony will be Rachmaninoff's in E-minor No. 2, which had such success when Mr. Fiedler played it a year ago. The symphony comes first on the program, then the concerto and the last number will be Mendelssohn's overture to "A Midsummer Night's Dream."

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MAX FIEDLER I FAREWELL CONCERT

Enthusiastic Ovation on Fin Appearance with Boston Symphony Orchestra.

Max Fiedler, the director of the Bos ton Symphony Orchestra, gave the aud ence that attended his farewell appea ance with that organization in Infant Hall last night, a more than ordinari enjoyable evening. The audience, too, wa of very flattering size and paid Mr. Fied ler the compliment of enthusiastic ap plause for each number played. The ger ial director of the orchestra, who is t sever his connection with the notabl body of musicians at close of this season has made himself very popular in thi city as everywhere he has taken the or ganization and it was with genuine re gret that the audience last night contem plated the fact that they would not agai have the opportunity to see him and hea the big orchestra play under his direction. There was evident a disposition on the part of the large number in the hall to make the most of this last opportunity, however, and to show the director the appreciation they felt of his excellent work at the concerts that have been given under his baton during the past four seasons. He was given an ovation when he took his place on the platform and at the close of the final number on the programme there were repeated calls for his reappearance as he left the stage and he was obliged to respond with bows for several minutes.

Mr. Fiedler's final programme was a collection of gems, while the musicians seemed to enter into the spirit of the occasion and to try to do their very best to reflect still greater credit upon the man who has helped them win increased fame under his leadership. Every number was played with even more marked expression and skill than usual and the most delightful impression was left in the mind of every one as a remembrance of the enjoyment that has been afforded to Providence music lovers by Mr. Fiedler during his engagement as director of this favorite musical organization. Beethoven and Wagner were the only composers drawn upon for the orchestral part of the programme, but there was no lack of variety in the concert and the audience was fully satisfied with the selections for the farewell performance under the guidance of the director. The numbers were as follows:

Overture, "Leonora," No. 3, Op. 72..Beethoven
Concerto No. 2, F-minor, for Pianoforte and Orchestra, Op. 21.....Chopin
I. Maestoso.
II. Larghetto.
III. Allegro vivace.
A "Faust" Overture.....Wagner
"A Siegfried Idyl".....Wagner
Overture, "Tannhauser".....Wagner

The soloist was Joseph Hofman, the eminent pianist, and he added to the pleasure afforded by the orchestra by his masterly rendering of the three part selection from Chopin. Mr. Hofman is well known to local concert goers for he has played here a number of times and never fails to attract a large number of admirers. His execution of his selections was wonderful in mastery of technique and success in evoking the beauties of the score and the piano. He was given a warm expression of appreciation and admiration at the conclusion of his number, being called back several times to bow his acknowl[illegible]

TRANSCRIPT,

APRIL 3, 1912

The Unique Casals and America

The wonder grows that no manager ventures to bring Mr. Casals, the violoncellist to America to play with our orchestras and in recitals of his own. By general consent, he excels the other violoncellists of our immediate time and he ranks very high among interpretative musicians in general. Unique among 'cellists also, he attracts audiences in every country in Europe, whether it be his "personality" or his playing that draws them. The other day, for example, he played at Manchester, in England, and the temperate Guardian wrote of him: "To say that the art of Mr. Casals completely disarms criticism is to give a very inadequate impression of the extraordinary fascination of his playing. The wonderful wealth and variety of tone at his command, the bewildering virtuosity and the superb musical sensibility controlling both, combine to take his performances above and beyond all generally accepted standards of comparison. That his style is all-embracing in its mastery was shown no less by the exquisite way in which he charmed into life the tender and languorous 'Abendlied' by Schumann than in his passionate declamation of the opening phrases of the F major Sonata by Brahms, which became transformed into living flames of fire." Distinctions, like the Legion of Honor in France and the medal of the Philharmonic Society in London are beginning to fall to Mr. Casals, to accent further his unique position among 'cellists. It is becoming the custom of the Symphony Orchestra to summon each year some distinguished virtuoso to a series of its concerts. It could do no better service to itself and to the art of music than so to call Mr. Casals.

MONITOR,

APRIL 6, 1912

The Symphony orchestra leaves Boston Sunday afternoon on a special train to begin its second tour of the middle West. It will travel in a train made up of three Pullmans, a diner and a baggage car. The first concert will be given in Memorial hall, Pittsburgh, on Monday evening, with Alwin Schroeder, 'cellist, in the solo number. Tuesday evening it will play in Convention hall, Buffalo, Wednesday evening in Grays' armory, Cleveland, Thursday evening in the City Auditorium, Canton, O., Friday evening in Powers theater, Grand Rapids, Saturday evening in Detroit armory, Detroit, and the following Monday evening in the Colonial theater, Pittsfield, Mass. Mr. Schroeder will be the soloist in Detroit, Miss Florence Hinkle, soprano, will be the soloist in Pittsfield. These are the last out-of-town concerts of the year.

HERALD, APRIL 6, 1912.

REHEARSAL IN SYMPHONY HALL

Twenty-First of Season Given—Program Exclusively from Beethoven.

THREE GREAT WORKS PLAYED

Overture "Leonora" No. 3 Followed by Seventh and Fifth Symphonies.

By PHILIP HALE.

The 21st Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Without any obviously impelling cause the program included only compositions by Beethoven.

The overture "Leonora," No. 3, the overture that is much more dramatic than the opera for which it was written, was followed by two symphonies: Nos. 7 and 5. These three compositions are undoubtedly among the greatest works ever written for the orchestra. The symphonies are so great that they should not be heard one after the other. Either one would have stood out more boldly and inspired the more awe, if the other compositions had been in sharp contrast and of a lighter nature. Nor is it well to be over familiar with gigantic works.

The performance of a colossal symphony should be anticipated long before. The greatest pains should be taken in the preparation. The performance should be an event to be remembered with gratitude. There is plenty of every-day music, excellent of its kind, that gives reasonable entertainment, delights the ear, awakens pleasant thoughts, consoles one for the fret and routine of prosaic life and invokes visions of grace and beauty. It is not good for man to live in close companionship with a genius or to dwell on a mountain peak.

The rhapsodists have had their say; the commentators have pried and conjectured; these three compositions are still sublime in their grandeur. They well nigh express the inexpressible.

Nor have the legends, fondly believed for years, done injury to the music. It matters not whether the characterization of the first theme of the Fifth symphony—"So knocks Fate on the door!" attributed to Beethoven—was invented by Ries, or the rhythms of the theme were suggested by the note of oriole or goldfinch heard by the composer while he walked abroad. It matters not whether the Seventh symphony be a description of Germany exulting in its deliverance from the French yoke, or the apotheosis of the dance; whether the allegretto picture a procession in the catacombs or be the love dream of an odalisque. Whenever the music is played; whenever it comes into the mind, it awakens new thoughts and each one dreams his own dreams.

M. Vincent d'Indy in his life of Beethoven, a book of only 150 pages but a golden book, finds that the Seventh is in reality a pastoral symphony. To him the rhythm of the first theme is not that of a dance tune but one that might have come from a bird; the trio of the scherzo is a pilgrim's song and the finale has the reckless gayety and the tumult of a village festival. And so each one in turn publishes in print or by word of mouth his little explanation, but Beethoven broods, mysterious, gigantic, above the commentators, above even conductors when they misunderstand him, or plume themselves upon a new and striking interpretation, or in their endeavor to grasp and convey to others the essential greatness of the composer put their trust in din and speed.

The audience yesterday enjoyed the program and the performance; it applauded conductor and orchestra most heartily. There will be no concerts next week, for the orchestra will be on a special western trip. The program for the concerts of April 19 and 20 will be announced later. Mr. Noack, violinist, will be the soloist.

TRAVELER,

APRIL 6, 1912.

SYMPHONY ON TOUR.

The Symphony Orchestra leaves Boston again tomorrow afternoon on a special train to begin its second tour of the Middle West. It will travel in a train made up of three Pullmans, a diner and a baggage car. The first concert will be given in Memorial Hall, Pittsburg, Monday evening, with Alwin Schroeder as soloist. Tuesday evening it will play in Convention Hall, Buffalo; Wednesday evening in Gray's Armory, Cleveland; Thursday evening in the City Auditorium, Canton, O.; Friday evening in Powers Treatre, Grand Rapids; Saturday evening in Detroit Armory, Detroit, and the following Monday evening in the Colonial Theatre, Pittsfield, Mass. Mr. Schroeder will also be the soloist in Detroit. Miss Florence Hinkle will be the soloist in Pittsfield. These are the last out-of-town concerts of the year.

[175]

TIGHT BINDING

TRANSCRIPT, APRIL 5, 1912

Our Concerts and Their Public

The Signs and Morals of a Remarkable Season

IT is almost time to compile the record—for those who have a mind to statistics—and to collate the impressions—which are much more interesting—of as remarkable a concert season as Boston has recently known. The Symphony Concerts, prolonged beyond any similar series in America by the visits of the orchestra to other cities, have still a month to run. The concert that is to restore Mr. Nikisch to a public that first knew him twenty years ago and to disclose the quality of the London Symphony Orchestra befalls next Tuesday. A few days later Mr. de Pachmann, the pianist, will take final leave of as faithful a following as he has in any city and gratify at last his ambition to play in Symphony Hall. In his earlier days in America the Symphony Orchestra summoned him occasionally as a "soloist." Then the powers that be in it resented his tricks of manner and antics of speech and would have no more of them. Since the Symphony Orchestra entered into Symphony Hall Mr. de Pachmann has not played with it, and Jordan Hall has been the fit auditorium for the series of recitals that he has undertaken here at each recurring visit. Yet his ambition to sit with his piano on the stage of Symphony Hall has not abated. Once and once only in what seems likely to be his last concert in America he will have the satisfaction that he has sought so long.

Otherwise, the season of concerts is done, and from beginning to end, it has been a remarkable season. Nearly every eminent singer, who has gone up and down the country in song recitals or who has so diversified work in the opera houses, has appeared in Boston. Of the distinguished pianists and violinists who have spent the season on this side of the Atlantic, we have missed hardly one. When the London Symphony Orchestra has come and gone, we shall have had three concerts—an unusual number—by visiting orchestras and their conductors; while for the first time within recollection a noted choral society—the Mendelssohn Choir of Toronto—has paid us a visit. Hitherto such orchestral concerts have been counted a hazardous venture in Boston, and in some seasons when our public seemed indifferent to recitals, we have missed one or another "international" virtuoso or singer. In the current musical year, we have heard all these visitors, and we have heard, besides, the ablest and the more interesting of the resident players and singers. As a whole, too, the programmes of the year have been unusually interesting, uncommonly free from merely hackneyed pieces.

When the Opera House was first opened and began to absorb interest in music and expenditure upon it, the groundless fear was that it might unduly diminish the public for concerts. Perhaps its engrossing existence has tended to snuff out what the managers call "local affairs"—that is, the recitals of inconsequential players and singers to "friendly audiences"; but it has in no way harmed the major concerts. It is long since they have flourished in Boston as they have this year. Even on Saturday afternoons "against" a matinée at the Opera House, with eminent singers in the cast, they have not lacked audiences. Instead of dulling interest in concerts, established opera in Boston seems rather to have stimulated it. We have needed less than three years to discover that here, as in all the larger cities of Europe, opera and concerts flourish naturally and readily side by side. The "local affair" is happily diminishing. If it is to make any appeal to general or critical attention, the programme must have some sort of novel interest and the concert-giver some attributes other than ambition and friends. It is a part of the change of Boston from a New England city into a more cosmopolitan capital that such concerts should diminish and fall out of public heed.

By the same token, the eminent or the interesting singers and virtuosi, almost without exception, have paid their visits to Boston, have often paid more than one, and have usually found sufficient or encouraging audiences. In a time easily remembered, listeners at many concerts here were so few that the managers were said to send their singers, pianists and violinists to Boston for the sake of the appreciative articles the newspapers might print about them. For these reviews, as the managers believed, had their fruitful influence elsewhere. This season, the visitors have not lacked audiences. Some of them, like Mr. de Pachmann, have returned to established and expectant publics. Others, like Mr. Bauer and Mr. Hofmann, have won more hearers than ever before. Others still, like Mr. Slezak, have agreeably discovered that a public awaited them. A few concerts, like those of the Mendelssohn Choir and of the Chicago Orchestra have set the interested part of the town talking for days about them. Thus, for one season at least, what a German might call our "concert-life" has been unusually broad, full and stimulating.

Two or three causes for this happy change seem not far to seek. It is true that singers and virtuosi of interest and distinction have sometimes lacked the audiences in Boston that they deserved, or have gained them only after long struggle. It is true also that mediocrity and dulness have found listeners here altogether beyond their deserts. Now the mere increase in the number of concerts has tended to readjust these conditions. Even the habitual concert-goer must now choose among the many proffered to his interest and his purse. In this eliminating process and in the long run, most of the concert-givers tend to find their just level. The dull and the undeserving gradually lose their audiences; the interesting and the striking gain and hold them. Under the present revival of our concert-life, the managers have also gained now courage and new wisdom. More and more they are ceasing to bring mediocrities to Boston, to concentrate their efforts upon singers, violinists and pianists of established rank, and to dare large, brave and exacting ventures like the bringing of the Mendelssohn Choir. They have learned that it is for their advantage, also, to keep the concerts of this town pitched high and as animated and varied as may be. Most important of all they have discovered that Boston is large enough now to yield diverse publics for diverse concerts, and to develop a new public to replace one that is gradually disappearing from our concert-halls.

It used to be the custom to speak of the concert-going public as a unit. Maybe it was in the days when Boston was a relatively small, self-centred and self-sufficient city. Nowadays the public that fills Symphony Hall, on a Sunday afternoon, to hear Mr. Bonci sing and Mr. Kubelik play is very different from the public of the socially and the musically elect that sits before Mr. Clément and his French pieces, for example, in Jordan Hall. The wandering prime donne usually find an eager audience in Boston—and the suburbs—for their song recitals; but Mr. Bauer and Mr. Hofmann for pianists who give their hearers no such easy pleasure, have also found that they do not lack sufficient and absorbed listeners. As Mr. de Pachmann has often proved, a virtuoso once established here, can count upon many "return visits" to assured audiences. Not so long ago, musical curiosity over newcomers seemed to run low in Boston. This season it has perceptibly revived. An audience filled Symphony Hall for the Mendelssohn Choir. Mr. Slezak and Miss Teyte, for example, did not sing to a relatively empty Jordan Hall.

TIMES, PAWTUCKET.

APRIL 3, 1912.

CLOSING CONCERT BY SYMPHONY ORCHESTRA

Conductor Fiedler's Farewell Throngs Infantry Hall—Joseph Hofmann, Soloist.

The Boston Symphony Orchestra, accompanied by Joseph Hofmann, visited providence last evening for the final concert of the season. The programme was as follows:

Overture, "Leonora," No. 3, Op. 72, Beethoven; Concerto No. 2, F-minor, for Pianoforte and Orchestra, Op. 21, Chopin; A "Faust" Overture, Wagner; "A Siegfried Idyl," Wagner; overture, "Tannhauser," Wagner.

It was a double farewell, the season's closing concert by this noted musical organization, and the last Providence concert to be played under the magnetic leadership of the present conductor, Max Fiedler. Mr. Fiedler is now bringing his engagement with the Boston orchestra to a close and will return to Germany. His successor will be Karl Muck, who was also Mr. Fiedler's predecessor, and is the only leader ever re-engaged in the 30 years of the orchestra's history.

Last evening's concert was a fitting climax to the seasons of brilliant work which have placed Mr. Fiedler's fame at the highest point of modern musical achievement. The programme contained no "new" work. There was no attempt to make the farewell artificially noteworthy by the introduction of features not to be found in the ordinary symphony concert. Indeed, it might be said that Mr. Fiedler had taken pains to guard against anything of this kind. Some of the brilliant novelties which have been played under his leadership here several times in the past four years would have added materially to the cleverness of the programme—as a programme, but it is almost inconceivable that any choice of selections could possibly be hailed with greater enthusiasm by players or audience.

Mr. Hofmann's gifts as a piano virtuoso are now too well known to need particular praise. His interpretation of Chopin's F-minor concerto, his rendition of the rippling melodies of the work, were no less than exquisite at times and were always thoroughly satisfying. It is a pleasure to hear him, and he will always be welcomed here. It is also needless to dwell particularly on the work of the orchestra. Throughout the evening the performers played like men inspired, reaching the climax in the majectic passages of the Tannhauser overture. It will be long before the members of that great audience, which filled Infantry Hall to the doors on a dripping night, will forget the dramatic finish of that stirring final number.

At the close the audience waited for more than a full minute, in the hope that the orchestra might possibly repeat a part of the final number, something which is entirely contrary to the etiquette of symphony concerts. There was no departure from the custom in this instance, although the evident enthusiasm of conductor and players, as well as the audience, led to the belief that an exception might be made.

ADVERTISER, MARCH 30, 1912

MISS BESSIE COLLIER SYMPHONY SOLOIST

BOSTON ARTIST WINS FLATTERING SUCCESS

Was Suddenly Called on to Fill Place of Sylvain Noack, Who Was Indisposed.

By Louis C. Elson.

PROGRAMME.

Rachmaninoff—Symphony in E minor. No. 2.
Bruch—Violin concerto in G minor. No. 1.
Soloist, Miss Bessie Collier.
Mendelssohn—"Midsummernight's Dream" Overture.

Sylvain Noack, our excellent violinist, had been announced for this concert, but the fates willed it otherwise. A siege of neuralgia with the addition of a sudden fall and a resulting sprained wrist, placed that artist "hors de combat." But there are always eminent artists to draw upon in Boston. Miss Bessie Collier was to have appeared with the orchestra in the concerts of April 19th and 20th, and an emergency call brought her to the platform three weeks earlier than had been planned. Instead of a Mozart concerto, which Mr. Noack would have played, we had the romantic G minor concerto by Max Bruch, one of the very few great concertos for the violin. It is astonishing how much stronger this work is than the second and third violin concertos by the same composer. Miss Collier gave the first movement, with its improvisational character, in a commendably clear and elastic fashion. When one compares this style of freedom with the solo display that was given in the Sibelius concerto recently one realizes how poetic and superior this movement is. But the slow movement which follows is to us the gem of the work. Its sentiment was most charmingly caught by the young violinist. The ensemble was perfect, the orchestra balancing the soloist and neither trying to force the other. The perfect intonation, the clear double-stopping in the first and last movements, the surety in high positions were matters to grow enthusiastic over. The artist's tone was delicate and sweet rather than broad.

As the sudden change of programme prevented the programme-book from giving an account of Miss Collier's career, this biographical notice may be pertinent:—

"Bessie Bell Collier, born at Cohasset, Mass., April 3, 1885. Began the study of the violin at the age of four under the instruction of Mrs. Charles W. Gammons, a pupil of Carl Kneisel, of the Boston Symphony orchestra.

"At the age of five played in concert. Went under the instruction of Franz Kneisel, concert-master of the Boston Symphony orchestra, at the age of eight. Continued under his instruction 10 years, studying between lessons with Messrs. Svencenski and Willie Kraft, of the Boston Symphony orchestra.

"Dec. 19, 1904, made her debut at a concert in Steinert hall. Nov. 7, 1905, played with the New Haven Symphony orchestra at New Haven, the Raff concerto for the violin.

"Played with the Boston Symphony orchestra, under the leadership of Franz Kneisel, at the Worcester Festival, October, 1906, her selection being Saint-Saens' Rondo Capriccioso.

"Nov. 12, 1910, played the Bruch G-minor concerto with the New York Symphony, at Brooklyn, and Nov. 17, the same concerto with the Boston Symphony, at Cambridge.

"Feb. 23, 1912, with the Boston Symphony orchestra, at Brooklyn, N. Y., the Saint-Saens B-minor concerto.

"She took a western trip in 1908, and has played extensively throughout New England and the middle states."

We have already intimated that something more of breadth is needed by the artist. When this is attained she will rank with any female violinist of the present. As it is she is an excellent concert performer and the great enthusiasm which greeted her clean-cut, unaffected work was fully deserved. She was recalled again and again at the end of the concerto, and won a complete success.

The Rachmaninoff symphony was reviewed in these columns about a year ago—in October and in November, 1910. The Russian composer has no cause to complain of cold treatment on the part of Mr. Fiedler, for this symphony was repeated within a month of its first Boston hearing, and now we have had it again. We confess that the work gains by repeated hearing, but there are many others that might improve on closer acquaintance, yet such opportunities are denied them.

The work is, of course, for the largest of orchestras, since no modern except Wolf-Ferrari and Debussy cares to retail his orchestral ideas; it must be wholesale or nothing. But Rachmaninoff does not follow the modern school into the bog of formlessness. There is a continuity of idea running through the work, which is partly attained by transference of thematic material from movement to movement, the finale being especially rich in reminiscence.

Although the work is not formless, it is not as melodic as some other Rachmaninoff's compositions. It is not as impressive as the "Isle of the Dead." Nevertheless it shudders and shivers, and roars and sighs, and whispers and explodes, much as many other modern "mood-pictures" do. It seems to be "programme-music" with the programme left out—a fault that we have sometimes found with Mahler's symphonies.

There is no real scherzo in the piece, although the movement which took its place was bizarre enough. It had a fugue of quassia bitterness, a mixture of counterpoint and vinegar. The adagio pleased us, although there is much to admire in the finale also. But at the end one desires to know what all the pianissimo mysteries and whisperings are about. In largeness of plan, broad architecture and impressive presentation of string contrasts, the first movement leaves the most lasting impression. It is really a noble movement, and the climax of the finale was overwhelming.

The performance was one that aroused the audience. Mr. Fiedler is very much at home in just this school of music and rides on the waves of its difficulties with no more symptoms of being swamped than a cork would be. He is doing wisely in showing his power in this field in these last concerts, for he will leave an impression in Boston that will be indelible. He was recalled with great enthusiasm at the end of the symphony and the orchestra was also compelled to rise.

MONITOR, MARCH 30, 1912

MUSIC

MISS COLLIER SYMPHONY SOLOIST

The Boston Symphony orchestra, Max Fiedler, conductor, rehearsed its twentieth program on Friday afternoon, with Miss Bessie Bell Collier, the Boston violinist, substituting for Sylvain Noack in the solo number. Mr. Noack was to have played a Mozart concerto. Miss Collier played the G minor concerto of Bruch. The program was as follows: Rachmaninoff, symphony in E minor, No. 2, op. 27; Bruch, concerto for violin and orchestra, in G minor, No. 1, op. 26; Mendelssohn, overture to "A Midsummer Night's Dream," op. 21.

The matinee audience has not in a long time shown such pleasure in the leading number of the program as it showed in the Rachmaninoff symphony. It has often enough recalled Mr. Fiedler the polite three times which are the signal for the men of the orchestra to stand up and be appreciated; but it has seldom done the thing with the enthusiasm and the unmistakable let-go of Friday. The E minor symphony seems to have won a place in the repertory of the Boston organization comparable with that held by the symphonic poems of Richard Strauss. The corridor talk at the intermission was never more unanimously hopeful of the cause of modern music. Acute student met practised listener, and each had his proof ready as to which was the best of the four movements. The student liked the way the laughter rang out in the second movement.

"Too long drawn out, though," said the practised listener. "The last movement is the best, with its masterly summing up of the thought of the whole work. You know from this movement that the work is a real symphony. In the end your whole hour of listening is rewarded, justified, related to the rest of your musical experience."

"More closely related than it ought to be in certain spots in that last allegro," put in the student; "unless Rachmaninoff intended his most prominent theme, the one that sings so smoothly, to have quotation marks around it."

This work called out expressions of praise in this column at the time of its first Boston production in the fall of 1910. Reviewers can not always stand by their comment on a new work a year and a half after making it. But what was originally said about this one may be repeated. It ran in part as follows:

"Does not Rachmaninoff in his Second symphony succeed better than anybody else in making the orchestra of today, with its peculiar character of virtuosity and tone ensemble, express just what we all feel? Other composers, German, French, Austrian, Russian, and that none may be omitted, Finnish and American, have contributed to the stock of ideas; and now comes Rachmaninoff selecting what is worthiest in it all and giving us an inclusive, satisfactory picture. If you want a general impression of the musical age of which you are a part, if you want to know all the best that the symphony as an art form has had to say for itself since Brahms and Tschaikowsky, go and hear Rachmaninoff's Second symphony."

Miss Collier, the soloist, had complete success with the Bruch concerto. If she had known long ago that she was to appear with the orchestra this week, she would have doubtless have mastered all the difficult double-stopping, so that there would not have been the slightest trace of indistinct phrasing. For she is a remarkably accomplished executant. Her tone, too, is pleasing, being rich, varied and in temperamental agreement with whatever passage she is reading. Miss Collier played the concerto in a way to throw light on the methods of the composer. Bruch is skilful as no other writer in the concerto form is in making the orchestra reinforce the individuality of the solo instrument. He does not treat the concerto symphonically; at any rate he does not in the of his series of violin concerto makes the solo instrument more than even the old masters do. rather obvious in his methods, es he likes to have a highly colored in the orchestra duplicate the line solo melody in a lower part scale. But he is always ingr and he never overdoes any of his If we can accept his method, give him the praise of being in his field.

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EVENING STAR
From Baltimore, Md.
Address
Date

BOSTON SYMPHONY ENDS LOCAL SEASON

Homer Sang Well, But the Orchestral Work Was Disappointing.

Partially obscured by haze, the sun of Baltimore's season of music set last evening with the final local concert of the Boston Symphony Orchestra at the Lyric, plunging us into a six-month night, to be unrelieved by an aurora. True, there is forecasted a phenomenal afterglow when Arthur Nikisch and the London Symphony Orchestra shall visit here. Musicians are already busy preparing to observe this wonder. When the next bi-yearly sun arises its rays are expected to be intensified by Dr. Karl Muck, who was with the Boston organization before Fiedler. Last night's concert brought the opportunity to hear Louise Homer sing, and the privilege of bidding "good-by" to Herr Max Fiedler. Having presided over the Boston Symphony Orchestra for several years, he is soon to depart for other shores.

Mme. Homer eschewed all works of a coloratura nature and chose instead the familiar and beautiful Loreley, by Liszt, and a work of even more modern stamp, the recitative and aria of Lia, from Debussy's L'Enfant Prodigue. These gave much unbroken melody to the audience. None will question the beauty of Mme. Homer's voice, even though she does augment and diminish intervals by quarter-tones. Range, power and quality she showed to advantage, and the high notes were telling, although never taken loudly at any time. Some of these are unusual features, for which all should be truly thankful. The development of the singing voice into magnitude is a world's wonder, the extent of which is often overlooked. It is not surprising that the possessor of such an ideal accomplishment is extravagantly lauded. Beside such the voices of others become insignificant.

Comparisons have been forced upon Baltimoreans this season since the advent of a rival orchestra. Circumstances used to cause the local element to regard the Boston organization with almost awe and as an impregnable stronghold of symphonic supremacy. There was much to substantiate the attitude, and far be it from anyone to discount the debt all owe it. The pains those took to bring it here have been rewarded, and no influx of competition can diminish the fruits it will continue to bear. But another element arose, packed its duds and came to Baltimore town. Now, lo! our Dagon has fallen the third time, and, if biblical history repeats itself, is beyond repair. We are aghast! Can it be true? Well, time, as always, will decide, and, after all, it is only the supremacy that seems lost.

If the truth be told, it must be said the work of the Boston Symphony Orchestra last night made an aged and shabby appearance. What is the matter with it? Where is the spontaneity, the virility? There were times during the evening when it seemed the orchestra had stepped out of its racing class into the shoes of an old plug rejuvenated for an auction sale. Director Fiedler, reins in hand, vigorously applied the whip, while many hearts encouraged him, crying: "Go it, old man! You've got the right idea!" But, nevertheless, it ambled unconcernedly through its paces, decidedly off its mettle. Everything suffered to some extent, was often prosaic when it should have been poetic, and consequently no real enthusiasm was shown by the audience at any time during the concert. Instead of leaving the concert hall jubilant, the audience merely "went home," and for the most part without politely stopping to say "good-by" to Director Fiedler. There is not going to be any time and space used here to thresh out the whys and wherefores of the matter; but it was certainly disappointing not to have some compensation for being fed with the same Leonore overture of Beethoven's and the same Brahms symphony that another orchestra gave to our complete satisfaction two months ago, and the same Wagner prelude to Lohengrin (Ach! Himmel!) and Richard Strauss' Death and Transfiguration tone poem that has been lately heard. Some of these things are occasionally enjoyable, and there is no objection now to the said Strauss' work. Brahms' first symphony is more than welcome. But! Can't we ever have anything else? Is it any more difficult to play one piece in one city than another? For heaven's sake, shelve some of these compositions for awhile, or else do more than bring them out with a semblance of being brushed up into respectability!

Mr. Fiedler evidently understands the Brahms symphony, but the orchestra failed to interpret it. It had just such a humdrum reading as to block Brahms' proper recognition and unjustly label him as tiresome. Instead of that, there is a growing belief that his music is the music of the spheres and that many of the other harmonies we dub as "soulful" are effervescences that will rise in bubbles to the surface of time's stream and disappear. The symphony should have been crystalline; it was murky, and the third movement devoid of all point and delicacy. There was no appreciation of proportions, nor possibilities of voice-leadings. The result was like a poorly stencilled seal—indistinct, with not even the general outlines completely showing. Brahms has a good deal to say and says it well. This must be duly considered when his works are presented.

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J. N. H.

POST,
APRIL 6, 1912

BEETHOVEN ENTHRALLS VAST CROWD

Remarkable Demonstration of Delight at Symphony

BY OLIN DOWNES

For the programme of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, Mr. Fiedler took his courage in hand and gave a concert of Beethoven music: the third Leonore overture, the seventh and fifth symphony. The placing of two great symphonies by one composer on a single programme has not occurred in many years, if at all, in the history of the orchestra. In these days the attempt is a courageous one, and yesterday afternoon it succeeded amazingly well.

STAY AND APPLAUD

After each of the performances Mr. Fiedler was repeatedly recalled, and twice in the course of the concert the orchestra rose to its feet with him. Finally, at the end, an audience which usually grasps hat and gloves before the final chord and flies for the exits remained for fully five minutes applauding for all it was worth. The concert was felt to be in the nature of one of the farewell ceremonies, for the programme was so much after Mr. Fiedler's heart, and the music was interpreted with such characteristic enthusiasm and devotion.

Nearly all of the music sounded magnificently. This was first of all on account of the undying sincerity of music which, in contradistinction to the efforts of thousands of music-makers, was written through sheer necessity of expression, through a profound inner need—and secondly, the sincerity of the interpreter. Perhaps in these days our ears naturally and inevitably crave more contrast of color than is furnished in the course of an all-Beethoven programme by, say, the unobtrusive key-sequences of the seventh symphony, but, as a whole, the concert gave an astonishing amount of pleasure. Again, it should be emphasized, largely on account of the feeling for every note on the part of the conductor. Conductors find it necessary, in these days, to devote infinite pains to the preparation of a work by Strauss and Debussy, and by consequence the Beethoven symphonies and other works suffer, because they are so well-known and so likely to be accepted by any but genuine and full-hearted musicians as a feature of routine.

Brilliant and Dramatic

The performance of the overture was a brilliant and dramatic one, although each detail, too, was carefully observed and always perceptible in its correct proportions. The music is invincibly thrilling, as it was a couple of generations ago, as it will be for generations to come. For the farther the search the greater need for Beethoven's incomparable greatness of soul, for his all-embracing humanity. Art is not entirely a matter of style, and sincerity is still of some slight value to the artist and the public.

Moreover, this marvellously clear, clean, glowing, healthy instrumentation, and the elemental force of the music are still novel. Still, however, the music is adequately played; it moves one to the marrow. It is still marvellous to feel the sweep, the overwhelming might of the overture. The puissant swing of the introductory theme of the 7th symphony, in the wind instruments, as the strings dance rapturously up a Jacob's ladder of tone is an Olympic thing.

Finally, all were thrilled by what is deservedly and creditably to the public the most popular of symphonies, the symphony in C minor—by the opening that remains more titanic than anything accomplished lately, by the force which, one would imagine, would have cloven in twain the man who dared to handle it. To feel this consuming and replenishing energy, and the majesty of its expression, the superb arrangement of every phrase, every beam and arch of the structure, is one of the most intoxicating experiences that can befall the modern music

ADVERTISER, APRIL 6, 1912

SYMPHONY CONCERT ENTIRELY BEETHOVEN

CONTAINED NOTHING BUT ORCHESTRAL NUMBERS

Proof Anew How Infinitely More Versatile Beethoven Was Than Latter Day Composers.

By Louis C. Elson.

PROGRAMME.

Beethoven. "Leonora, No. 3," overture.
Beethoven. Symphony in A major, No. 7.
Beethoven. Symphony in C minor, No. 5.

Not since the symphony concerts were started, more than a generation ago, has there been a programme of this character presented. Two large symphonies by the same composer, and a good-sized overture thrown in as "Lagniappe." Wagner programmes we have often had, but such a classical Beethoven programme never. Two symphonies! It is only a step from this to the Bulow idea of playing a symphony twice over, in the same concert, so that the laity may have a chance to study it. The laity are seldom grateful for such chances, since they do not generally take concerts in such a pedagogical manner, but this was a notable exception.

This concert was by no means as severe or taxing as many a previous one in which three or four modern composers have vied with each other in new progressions, heavy scoring or enigmatical meanings. It was a supreme test of Beethoven and it showed that no amount of modernity can dim his power or make him seem old-fashioned. It was a fine proof of the fact that our sheet anchor still holds and that we are not drifting aimlessly, to see the attention given to the works and the hearty applause following them.

Yet we would have preferred to have heard our well-beloved conductor in a Strauss or Wagner programme, where he seems so pre-eminent, rather than in a set of Beethoven works in which we have had many great readings. Nikisch, Muck, Gericke, Paur, have all done great things with this or that Beethoven symphony.

Such a programme proved how infinitely more versatile Beethoven was than the latter-day composers. There was not only no monotony in the concert, but there was excellent contrast. The "Leonora" overture, best of the dramatic school, was finely effective with its touches of sorrow, suspense, its trumpet calls, and its final delirium of triumph. When Beethoven was exultant his joy became a wild frenzy, as witness the end of this overture, or the end of the opera which follows it.

Against this there was the rather rustic dance vein of the first movement of the seventh symphony, which was finely caught up. And after this came the gem of the concert, the slow movement of this work, almost a threnody, yet having divine consolation in its second part—the essence of consolation and hope. And Mr. Fiedler did not dawdle the tempo of this "Allegretto," but gave it rather as pensive brooding than as a funeral march.

The scherzo of this symphony, with its unnecessary repetitions, is scarcely as strong as the first two movements, but the brilliant finale was exciting enough although taken a little too quick. Beethoven prized this work as the best of his symphonies, and with the exception noted it is certainly as strong as any of the nine.

The fifth symphony is the favorite warhorse of all conductors, but we question whether their enthusiasm is shared by all auditors. Of course there is a good deal to be made out of the "fate knocking at the door" figure, and of the struggle between the chief and subordinate themes, in the first movement, but if any auditors imagine that Beethoven had any idea of "Fate" when this four-noted figure came into his mind, let them examine the first sketch of the work as preserved to us by Nottebohm, and they will see that he thought of it only as a rather rollicking and chattering subject. The clearness with which all this ingenious figure-treatment was brought out wins admiration for both conductor and orchestra.

The strings were on dress parade in the variations of the slow movement and the bassoon at the end (in the coda) also deserves mention. But of course the contrabasses shone preeminent in the scherzo that followed. It is to be noticed that Beethoven made the contrabass part especially prominent and especially difficult in this symphony, possibly as a defiant answer to Von Weber who had satirized his difficult contrabass passages of the fourth symphony mercilessly. At any rate, these passages, which were once deemed almost impossible (as were the high violin passages in the "Egmont" overture) were by no means so to our great orchestra, and they were played with clearness and power.

The finale was again the triumphant Beethoven. It has been well said that this finale (the first use of the heroic trombones in sympathy is here) would have been the fittest ending to the "Eroica" symphony.

From all of the above it may be seen that the contrasts of the programme were as wide and vivid as the instrumental character of the scores could possibly give. It showed the sorrows, the joys, the playfulness, the romance, the intellectuality, and the tone-coloring of the Genius. It made it clear to the layman why it is that when we think of great composers we generally put Beethoven in the first place. Bach was greater in intellectuality, Schumann in pure romance, Chopin in emotional power, but no one presented intellect and emotion with such equipoise as Beethoven. Therefore it was well, for once, to have this object-lesson, to allow this innovation in the make-up of a symphony programme.

That the public enjoyed it was very evident. The applause was of the heartiest and was given after each work. We wonder if such marked applause after classical works is not also a remonstrance against the modern symphonic distortions.

One thing is certain! The public is showing it prizes Mr. Fiedler. "Blessings brighten as they take their flight." Whenever our conductor comes upon the stage he is welcomed with remarkable enthusiasm, and yesterday afternoon, at the end of the concert, instead of pinning on hats and rushing for trolleys, the public stayed to recall the conductor three times. The tribute was very pointed, for the applause went on after he had caused the orchestra to rise in response. No conductor has become a greater favorite in Boston than Mr. Max Fiedler.

HERALD,
MARCH 30, 1912.

SYMPHONY BY RACHMANINOFF

Mr. Fiedler and Orchestra Warmly Greeted on Return from New York.

INTERPRETATION VIGOROUS

Mr. Noack Unable to Appear Because of Injury Due to Fall.

By PHILIP HALE.

The 20th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rachmaninoff, Symphony in E minor, No. 2; Bruch, concerto in G minor, No. 1, for violin and orchestra; Mendelssohn, overture to "A Midsummer Night's Dream."

It had been announced that Mr. Noack would play a violin concerto by Mozart; but he fell and injured his wrist so that his appearance as a soloist was necessarily deferred. Miss Collier took his place at short notice. She expected to play later in the season. There were agreeable features in her performance of the first and second movements of Bruch's concerto; but however estimable her talent may be, she has not yet fully attained to the artistic stature which should entitle her to play at these concerts. Yesterday she was applauded liberally.

Mr. Fiedler was warmly greeted on his return from the last trip of the orchestra to New York and other cities, and his reading of the symphony evidently gave great pleasure to the audience, yet this symphony has been played here with more marked technical brilliance and with greater regard to nuances of expression. Yesterday the performance was steadily vigorous; one might even use the word muscular. Yet in its way this reading was effective by dint of sonorousness.

The symphony was played twice last season. It was immediately enjoyed by many; some praised it extravagantly, and one or two, I believe, described it as "epoch-making." The music does not wear well; its diffuseness is more and more apparent, and in a symphony that lasts nearly an hour, there is really little musical thought that is taken away by the hearer. The broad and sweeping themes are often Tschaikowskian in profile and in harmonic and orchestral dress, and there are instances of Tschaikowskian detail. It is natural that Rachmaninoff should be influenced in a measure by his predecessor, but it is also natural to expect from the composer of "The Island of the Dead" a stronger revelation of individuality.

It is easy to see why this work stirs an audience, especially when it is performed in a flamboyant manner: there are obvious melodies, and I am not denying the effectiveness of some of them; there is pomp and there is glitter; there are climaxes—too many of them; there is decorative music galore.

Would that Mendelssohn had written always in the spirit of the overture played yesterday and in that of "Fingal's Cave"! Would that he had not fallen into the evil ways of formalism and sentimentalism and wallowed there!

The program of the concerts next week will be as follows: Beethoven's overture "Leonora," No. 3; symphony in A major, No. 7; symphony in C minor, No.

From WORLD BROOKLYN EDIT
Address New York
Date MAR 24 19

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra came to an end with the fifth and last concert of the present series given in the Academy of Music last Friday evening. Incidentally this concert marked the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement with the orchestra ends at the close of the present season in May, when he will return to Germany. Next season and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The soloist was Mme. Louise Homer, the popular contralto of the Metropolitan Opera House.

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EVENING STAR

From ... Baltimore, Md.

Address ...

Date ...

BOSTON SYMPHONY ENDS LOCAL SEASON

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For the programme of the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, Mr. Fiedler took his courage in hand and gave a concert of Beethoven music: the third Leonore overture, the seventh and fifth symphony. The placing of two great symphonies by one composer on a single programme has not occurred in many years, if at all, in the history of the orchestra. In these days the attempt is a courageous one, and yesterday afternoon it succeeded amazingly well.

STAY AND APPLAUD

After each of the performances Mr. Fiedler was repeatedly recalled, and twice in the course of the concert the orchestra rose to its feet with him. Finally, at the end, an audience which usually grasps hat and gloves before the final chord and flies for the exits remained for fully five minutes applauding for all it was worth. The concert was felt to be in the nature of one of the farewell ceremonies, for the programme was so much after Mr. Fiedler's heart, and the music was interpreted with such characteristic enthusiasm and devotion.

Nearly all of the music sounded magnificently. This was first of all on account of the undying sincerity of music which, in contradistinction to the efforts of thousands of music-makers, was written through sheer necessity of expression, through a profound inner need—and secondly, the sincerity of the interpreter. Perhaps in these days our ears naturally and inevitably crave more contrast of color than is furnished in the course of an all-Beethoven programme by, say, the unobtrusive key-sequences of the seventh symphony, but, as a whole, the concert gave an astonishing amount of pleasure. Again, it should be emphasized, largely on account of the feeling for every note on the part of the conductor. Conductors find it necessary, in these days, to devote infinite pains to the preparation of a work by Strauss and Debussy, and by consequence the Beethoven symphonies and other works suffer, because they are so well-known and so likely to be accepted by any but genuine and full-hearted musicians as a feature of routine.

Brilliant and Dramatic

The performance of the overture was a brilliant and dramatic one, although each detail, too, was carefully observed and always perceptible in its correct proportions. The music is invincibly thrilling, as it was a couple of generations ago, as it will be for generations to come. For the farther the search the greater need for Beethoven's incomparable greatness of soul, for his all-embracing humanity. Art is not entirely a matter of style, and sincerity is still of some slight value to the artist and the public.

Moreover, this marvellously clear, clean, glowing, healthy instrumentation, and the elemental force of the music are still novel. Still, however, the music is adequately played; it moves one to the marrow. It is still marvellous to feel the sweep, the overwhelming might of the overture. The puissant swing of the introductory theme of the 7th symphony, in the wind instruments, as the strings dance rapturously up a Jacob's ladder of tone is an Olympic thing.

Finally, all were thrilled by what is deservedly and creditably to the public the most popular of symphonies, the symphony in C minor—by the opening that remains more titanic than anything accomplished lately, by the force which, one would imagine, would have cloven in twain the man who dared to handle it. To feel this consuming and replenishing energy, and the majesty of its expression, the superb arrangement of every phrase, every beam and arch of the structure, is one of the most intoxicating experiences that can befall the modern music

ADVERTISER, APRIL 6, 1912

SYMPHONY CONCERT ENTIRELY BEETHOVEN

CONTAINED NOTHING BUT ORCHESTRAL NUMBERS

Proof Anew How Infinitely More Versatile Beethoven Was Than Latter Day Composers.

By Louis C. Elson.

PROGRAMME.

Beethoven. "Leonora, No. 3," overture.
Beethoven. Symphony in A major, No. 7.
Beethoven. Symphony in C minor, No. 5.

Not since the symphony concerts were started, more than a generation ago, has there been a programme of this character presented. Two large symphonies by the same composer, and a good-sized overture thrown in as "Lagniappe." Wagner programmes we have often had, but such a classical Beethoven programme never. Two symphonies! It is only a step from this to the Bulow idea of playing a symphony twice over, in the same concert, so that the laity may have a chance to study it. The laity are seldom grateful for such chances, since they do not generally take concerts in such a pedagogical manner, but this was a notable exception.

This concert was by no means as severe or taxing as many a previous one in which three or four modern composers have vied with each other in new progressions, heavy scoring or enigmatical meanings. It was a supreme test of Beethoven and it showed that no amount of modernity can dim his power or make him seem old-fashioned. It was a fine proof of the fact that our sheet anchor still holds and that we are not drifting aimlessly, to see the attention given to the works and the hearty applause following them.

Yet we would have preferred to have heard our well-beloved conductor in a Strauss or Wagner programme, where he seems so pre-eminent, rather than in a set of Beethoven works in which we have had many great readings. Nikisch, Muck, Gericke, Paur, have all done great things with this or that Beethoven symphony.

Such a programme proved how infinitely more versatile Beethoven was than the latter-day composers. There was not only no monotony in the concert, but there was excellent contrast. The "Leonora" overture, best of the dramatic school, was finely effective with its touches of sorrow, suspense, its trumpet calls, and its final delirium of triumph. When Beethoven was exultant his joy became a wild frenzy, as witness the end of this overture, or the end of the opera which follows it.

Against this there was the rather rustic dance vein of the first movement of the seventh symphony, which was finely caught up. And after this came the gem of the concert, the slow movement of this work, almost a threnody, yet having divine consolation in its second part—the essence of consolation and hope. And Mr. Fiedler did not dawdle the tempo of this "Allegretto," but gave it rather as pensive brooding than as a funeral march.

The scherzo of this symphony, with its unnecessary repetitions, is scarcely as strong as the first two movements, but the brilliant finale was exciting enough although taken a little too quick. Beethoven prized this work as the best of his symphonies, and with the exception noted it is certainly as strong as any of the nine.

The fifth symphony is the favorite warhorse of all conductors, but we question whether their enthusiasm is shared by all auditors. Of course there is a good deal to be made out of the "fate knocking at the door" figure, and of the struggle between the chief and subordinate themes, in the first movement, but if any auditors imagine that Beethoven had any idea of "Fate" when this four-noted figure came into his mind, let them examine the first sketch of the work as preserved to us by Nottebohm, and they will see that he thought of it only as a rather rollicking and chattering subject. The clearness with which all this ingenious figure-treatment was brought out wins admiration for both conductor and orchestra.

The strings were on dress parade in the variations of the slow movement and the bassoon at the end (in the coda) also deserves mention. But of course the contrabasses shone preeminent in the scherzo that followed. It is to be noticed that Beethoven made the contrabass part especially prominent and especially difficult in this symphony, possibly as a defiant answer to Von Weber who had satirized his difficult contrabass passages of the fourth symphony mercilessly. At any rate, these passages, which were once deemed almost impossible (as were the high violin passages in the "Egmont" overture) were by no means so to our great orchestra, and they were played with clearness and power.

The finale was again the triumphant Beethoven. It has been well said that this finale (the first use of the heroic trombones in sympathy is here) would have been the fittest ending to the "Eroica" symphony.

From all of the above it may be seen that the contrasts of the programme were as wide and vivid as the instrumental character of the scores could possibly give. It showed the sorrows, the joys, the playfulness, the romance, the intellectuality, and the tone-coloring of the Genius. It made it clear to the layman why it is that when we think of great composers we generally put Beethoven in the first place. Bach was greater in intellectuality, Schumann in pure romance, Chopin in emotional power, but no one presented intellect and emotion with such equipoise as Beethoven. Therefore it was well, for once, to have this object-lesson, to allow this innovation in the make-up of a symphony programme.

That the public enjoyed it was very evident. The applause was of the heartiest and was given after each work. We wonder if such marked applause after classical works is not also a remonstrance against the modern symphonic distortions.

One thing is certain! The public is showing its prizes Mr. Fiedler. "Blessings brighten as they take their flight." Whenever our conductor comes upon the stage he is welcomed with remarkable enthusiasm, and yesterday afternoon, at the end of the concert, instead of pinning on hats and rushing for trolleys, the public stayed to recall the conductor three times. The tribute was very pointed, for the applause went on after he had caused the orchestra to rise in response. No conductor has become a greater favorite in Boston than Mr. Max Fiedler.

HERALD,

MARCH 30, 1912.

SYMPHONY BY RACHMANINOFF

Mr. Fiedler and Orchestra Warmly Greeted on Return from New York.

INTERPRETATION VIGOROUS

Mr. Noack Unable to Appear Because of Injury Due to Fall.

By PHILIP HALE.

The 20th public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rachmaninoff, Symphony in E minor, No. 2; Bruch, concerto in G minor, No. 1, for violin and orchestra; Mendelssohn, overture to "A Midsummer Night's Dream."

It had been announced that Mr. Noack would play a violin concerto by Mozart; but he fell and injured his wrist so that his appearance as a soloist was necessarily deferred. Miss Collier took his place at short notice. She expected to play later in the season. There were agreeable features in her performance of the first and second movements of Bruch's concerto; but however estimable her talent may be, she has not yet fully attained to the artistic stature which should entitle her to play at these concerts. Yesterday she was applauded liberally.

Mr. Fiedler was warmly greeted on his return from the last trip of the orchestra to New York and other cities, and his reading of the symphony evidently gave great pleasure to the audience, yet this symphony has been played here with more marked technical brilliance and with greater regard to nuances of expression. Yesterday the performance was steadily vigorous; one might even use the word muscular. Yet in its way this reading was effective by dint of sonorousness.

The symphony was played twice last season. It was immediately enjoyed by many; some praised it extravagantly, and one or two, I believe, described it as "epoch-making." The music does not wear well; its diffuseness is more and more apparent, and in a symphony that lasts nearly an hour, there is really little musical thought that is taken away by the hearer. The broad and sweeping themes are often Tschaikowskian in profile and in harmonic and orchestral dress, and there are instances of Tschaikowskian detail. It is natural that Rachmaninoff should be influenced in a measure by his predecessor, but it is also natural to expect from the composer of "The Island of the Dead" a stronger revelation of individuality.

It is easy to see why this work stirs an audience, especially when it is performed in a flamboyant manner: there are obvious melodies, and I am not denying the effectiveness of some of them; there is pomp and there is glitter; there are climaxes—too many of them; there is decorative music galore.

Would that Mendelssohn had written always in the spirit of the overture played yesterday and in that of "Fingal's Cave"! Would that he had not fallen into the evil ways of formalism and sentimentalism and wallowed there!

The program of the concerts next week will be as follows: Beethoven's overture "Leonora," No. 3; symphony in A major, No. 7; symphony in C minor, No.

From WORLD (N.Y. EDN)

Address New York

Date MAR 24 19

The twenty-fifth consecutive season of concerts in Brooklyn by the Boston Symphony Orchestra came to an end with the fifth and last concert of the present series given in the Academy of Music last Friday evening. Incidentally this concert marked the last appearance in this city of Max Fiedler as conductor of the Boston Symphony Orchestra, for his engagement with the orchestra ends at the close of the present season in May, when he will return to Germany. Next season and for a term of years to follow the orchestra will have as its conductor Dr. Karl Muck, whom Mr. Fiedler succeeded four years ago. The soloist was Mme. Louise Homer, the popular contralto of the Metropolitan Opera House.

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TRANSCRIPT, MARCH 30, 1912

THE SYMPHONY CONCERT

RACHMANINOFF'S SYMPHONY ONCE MORE

An Eager Audience Renews Its Pleasure in It—The Music Under a Second Hearing—The Enduring Virtues and the Intruding Shortcomings—Mendelssohn and a Little Masterpiece—Cordialities for Mr. Fiedler.

PERHAPS taking the cue from incidents at the concerts of the Symphony Orchestra last week in New York, Mr. Fiedler's following here made a beginning yesterday of demonstrative leave-takings. The conductor was applauded long and loudly when he first appeared on the stage on his way to his place. The applause was renewed at each pause in Rachmaninoff's symphony in E minor, which began the concert, though a part of the clapping was no doubt intended for the piece which the audience evidently recalled and enjoyed. At the end the applause waxed anew, twice and thrice was the conductor recalled. He waved his arms comprehensively and paternally to his men; they rose; and the clapping redoubled. So ran a very applausive afternoon, wherein Mr. Fiedler also enjoyed the very obvious "homage" of Miss Collier, the violinist of the occasion. Report said that she owed her appearance to Mr. Fiedler's good voices, and time and again, her eyes sought the conductor's face with youthful reliance and smiling admiration. Throughout the concert, Mr. Fiedler strove mightily and visibly with the orchestra to gain the expressive eloquence that he sought. Since his earliest days here, he has seldom conducted so laboriously and with so many physical ardors. Yet the orchestra has played often under him with tone of finer texture, smoother surface and more incisive brilliance. It has also been much more eloquent with this same symphony of Rachmaninoff. Until it reached the twitter and patter of the strings and the lovely song and the suffused phrases of the wood-winds in Mendelssohn's overture to "A Midsummer Night's Dream," the orchestra decidedly had an off day.

Rachmaninoff's second symphony, which filled an hour of the concert, came to an interesting test. When it was first performed here in the autumn of 1910, it was received with uncommon interest and liking. Since the days of Tschaikowsky's "Pathetic" no new symphony by a contemporary hand had called forth such warm and general admiration. It was repeated "by general request" within a month, and it was played many times in the course of the season by the orchestra in other cities. Yesterday, after an interval of fifteen months, it stood again on the programme of the concerts. By every token that the audience could give, the music and the performance renewed the anticipated pleasure. Yet, like so many other of the pieces by the Russian composers, wholly nationalized or partly Germanized (as is Rachmaninoff) the symphony seemed hardly so engrossing and impressive as it did at the earlier hearings. Moreover, though the performance occasionally lagged, the occasional disappointment and disillusion can hardly be laid at its door. Inevitably, the symphony thrilled at those earlier performances. In it was music upspringing from long-breathed melodies that from the moment when they were first proclaimed caught the listener's ear and held his imagination. These melodic thoughts in themselves and as they developed were clothed in all the sumptuous or vivid sonorities of contemporary harmony and instrumentation. Rachmaninoff was writing a very colorful, a very highly accented, a very ardent and eloquent music. More: he seemed to have imbibed the contemporary zeal to make a symphony, "absolute" music though it is, a drama, distilled and concentrated into tones. A reiterated musical thought, published at the beginning of the symphony, recurred often in its course, swelled, toward the close, seemed finally to dominate it. Other melodic ideas strove with it, strove with themselves. As the contest waxed or waned, there were passages of tumultuous agitation, moments of sharp or mocking outcry, moods of sustained and mounting passion, ironic episodes and contrasts. The listener followed this strife of ideas and emotions eagerly, with what—to borrow a term of the theatre—may be called tonal illusion.

It was possible and easy to do so again before the symphony yesterday afternoon. Again the music, again the chief musical thought, seemed to emerge out of the tonal blackness in which Rachmaninoff begins. Again music and orchestra tossed in feverish and passionate agitation or freed and soothed themselves in aspiring song. The scherzo ran as wildly and moodily as of old, and once more the strange and fugal chant seemed to mock its bodily revellings with the things of the spirit. The adagio renewed the passion of its rising and falling song. The finale once more asserted the zest of living, of struggle, of victory and bore the chief theme almost to apotheosis upon the passion of the preceding song. Then suddenly, as in all the other movements, it ended as though Fate had set an abrupt period to it, thrust the striving, the almost triumphant, mortal force back into the pit of darkness again. So it had cut the first movement and the scherzo; so it had summarily hushed the slow song. And the listener heard this drama played on the vivid and moving stage of contemporary music, with its glowing or biting harmonies, with its endless play of the light and shadows of orchestral coloring.

The listener received anew all these fine sensations yesterday, but his increasing familiarity with the music made him take involuntary thought of detracting or clouding circumstance along the way. Perhaps, Rachmaninoff's drama in tones is a somewhat long-winded drama. The composer will not forsake the passionate song of the Adagio until he has wrung the last drop out of it. The tumultuous agitations of the first movement, the whirl of the scherzo, the ardors of the finale spare not in repititions. Rachmaninoff has the Russian imagination and spirit that surrender themselves to these moods and give them eloquent expression; he has also the Russian instinct to repetitions. The nights are long in Russia; and so are concerts and so is music there. The Russian temperament is a receptive temperament, and the huge Brucknerian crescendo and climax have become a mighty fashion, for the time, in contemporary music. So Rachmaninoff's song rises upon itself, swells, breaks, dissolves into the shimmering tones of the violins or into the shadowed voices of the horns. There is no reminiscence in Rachmaninoff's symphony. There is rather the following of current symphonic fashions—of Bruckner in these climaxes, of Tschaikowsky in occasional emphasis, of Rimsky-Korsakoff in the momentary and vivid intrusion of single instruments, like the mocking bassoons of the finale. Rachmaninoff's other piece familiar here, "The Isle of the Dead," seemed to us such a tone-poem as Brahms might have written, had tone-poems been the fashion of his time and had he possessed the tone-painting instinct. This second symphony, with all its exaltations of feeling and its gravities of expression and workmanship is too feverish and passionate of spirit to be of a Slavonic Brahms. The moody and nervous Slav, though he live and work in Dresden and his countrymen call him Germanized, will out in it. Perhaps we listeners of 1912 have the warnings of the past too vividly before us. We know, to weariness, how Wagner's generation rejected and derided his music. In our fear lest we make the same error and expose ourselves to the same scorn of generations to come, we have rushed to the other extreme with the composers of our own time. We are fearful lest we should under-praise them or hear with dull ears. Perhaps we in Boston, in prey to such desires, have a little over-estimated this symphony of Rachmaninoff.

Rachmaninoff, we say truly and cheerfully, has used imaginatively the harmonic ways and means, the glowing and variegated instrumental palette of modern music. But, how modern, after all, are some of these harmonic dances and instrumental colorings, and what shall it profit the composer how many or how few he uses so long as he gains his imaginative and expressive end. Mendelssohn's overture to "A Midsummer Night's Dream" ended the concert—a repertory piece, a hackneyed repertory piece, if there ever was one. It is possible to hear it year after year, once, twice and thrice in a single season. Yet it is impossible to hear it without fresh admiration, even emotion, for the inventive, imaginative and delineative sense with which Mendelssohn uses the harmonic and instrumental coloring for his fairies, for his voices of night and moonlight and still woodland, for his revels of clowns, for his pomps of courts, for the whole atmosphere of poetic fantasy that he would have his overture weave. Imagine a composer of the hour, spurred out of his heart and mind, as Mendelssohn was, to write an overture to Shakspeare's play. He might be more intricate, he could hardly be more fortunate, with the fairy lilting and pitty-patting of his strings at the beginning, with the suffused and evanescent voices of his clarinets and his horns for the mystery, the loveliness, the stillness of fairy night. He might even be less apt with his measures for clown and courtier. Our music becomes more dramatic, more pictorial, more atmospheric each year. Our composers strive—and often achieve. Yet Beethoven's third "Leonore" overture remains a masterpiece of preluding to a tragic drama and Mendelssohn's overture to "A Midsummer Night's Dream" a masterpiece of preluding to fantastic comedy.

Between whiles, Miss Bessie Bell Collier, called at last to the Symphony Concerts, of which she has been long ambitious, played Bruch's concerto for violin in G minor. She played it amiably and prettily, with a bright little tone, a pleasant sense of rhythm and climax, not too accurate an ear and unfailing a hand for true intonation, and without much variety of expression—if indeed Bruch's pedagogical "violinistic" music has any expressive quality. Miss Collier's performance of the piece was not disagreeable; it would have had its just place in many a concert. But it was not for the Symphony Concerts accustomed to call only violinists of high rank and large and individual attainment. Each year, the conductor and the management swear by all the high gods of musical art that they will summon no soloist below their just standards. And each year they yield, as they yielded yesterday with Miss Collier. The annual exception is becoming an annual rule.

H. T. P.

MONITOR, APRIL 6, 1912

NOVELTIES AT THE SYMPHONY

A VAST amount of rubbish is printed about the prejudice against the American composer and there is a ceaseless wail going upward that his music is not given a hearing. Very good; now let us have a glance at statistics, says the critic of the New York Sun. Since Mr. Fiedler took command of the Boston Symphony Orchestra he has produced 54 novelties. Of these 12, or almost 25 per cent., have been by Americans.

Here are the titles of some of them: Suite for strings by Arthur Foote, symphonic poem, "Ormzad," by F. S. Converse; "Suite Symphonique," by George W. Chadwick; theme, variations and fugue for organ and orchestra, and also a sinfonietta, by the same composer; a symphony and an overture, by Gustav Strube; first performance of MacDowell's symphonic poem "Lamia"; symphonic poem, "Atala," by A. M. Curry; Henry Hadley's symphonic poem "The Culprit Fay," H. F. B. Gilbert's comedy overture on negro themes, Maquarre's symphonic poem "On the Sea Cliffs."

There was also a symphonic poem "Norway," by Philip Greeley Clapp, which was given at a Cambridge concert, but did not get into the Boston programs. This makes a total of 13 American works accorded hearings under Mr. Fiedler's baton.

The representation of other nationalities was headed by that of the Germans, who had 14 works produced. This includes the "Jena" symphony of Beethoven and a work by Busoni, who is musically German. French composers, among whom Enesco has been counted, record six productions. The Englishmen have also six by three writers, Elgar, Bantock and Delius; the Italians two and the Russians six. Sibelius, the Finn, had six new works placed to his credit, and other novelties were Paderewski's symphony and a piece by Sinding.

APRIL 6, 1912.

JOURNAL—

ALL BEETHOVEN PROGRAM GIVEN

Symphony Holds Its First Good Friday Matinee in Several Years.

Yesterday's Symphony matinee was the first given on Good Friday afternoon for several years; but as no allowance was made at the beginning of the season for a change of date, the so-called rehearsal had to be given according to the ticket. Nor was any particular attention paid to the day in the program that Mr. Fiedler arranged, although the famous allegretto in the seventh Beethoven symphony, with its melancholy theme, strongly suggested the somber character of the day.

There was a large audience, but a performance of Beethoven's great fifth symphony by the finest orchestra in the land deserves nothing less than a crowded auditorium. There is an all-Beethoven program this week, including the fifth and seventh symphonies and the third "Leonora" overture, and yesterday the audience gave Mr Fiedler and the players an ovation after the brilliant performance of the overture and lingered in the hall after the last thrilling chords of the fifth symphony to give the orchestral heroes of the occasion still another.

Mr. Fiedler was in fine fettle yesterday. He conducted the whole concert without a score and consequently he was able to give full rein to his enthusiasm. He brought out the same three works last year and also during his first season, and on all these occasions he has found the orchestra well able to second his efforts.

The orchestra leaves town this afternoon for Mr. Fiedler's farewell tour of the Middle West.

GLOBE—

APRIL 6, 1912.

BEETHOVEN PROGRAM.

Leonora Overture and Fifth and Seventh Symphonies Heard at 21st Rehearsal Yesterday.

The program of the 21st symphony rehearsal yesterday was devoted to Beethoven, including the Leonora overture No. 3, the seventh and fifth symphonies.

About seven years intervened between the composition of the latter two. There is a boldness in modulation in the later not to be found in the fifth, as the progressions in the first movement from a minor tonality to a major one a semitone below, unrelated keys, yet suggestive in this transition of a new vista of poetic beauty.

The second movement of the seventh is a treatise in itself upon compact, yet fertile and imaginative development of a few musical ideas, development which finds freshness and novelty in expanded melodic form, in enriched counterpoint, in embellished harmonic and orchestral dress. Yet the movement has less universal appeal than the corresponding one of the fifth.

The playing of the overture was the feature of the afternoon. The tonal qualities of the orchestra in pianissimo have never seemed more pure or golden. The contrasting dramatic passages stood out in bold and effective relief. Thus far Mr Fiedler's conducting was commendable.

In the seventh symphony the type of leadership began to appear which needs no comment. There are few string choirs with the virtuosity to scramble through the finale at the speed of yesterday. Such precipitation has neither poise nor celerity, and is rather the reverse of inspiriting. He had a keen ear who could detect the outline of the musical figure even from the violinists.

There will be no concerts next week in the event of the orchestra's absence on its last Western tour.

TRANSCRIPT, APRIL 2, 1912

MANNERS AND CUSTOMS IN THE CONCERT-ROOM

The Changes and the Betterments of the Year—A Dinner to Bring Harvard and the Opera Closer—The Present End of "Mona"—Miss Farrar Reappears as Manon—American Audiences and American Reviewers—Items as They Pass

THE concert season wanes. Before many weeks, for the last times in the current musical year, audiences, orchestras, pianists, violinists, singers, the makers of music generally—not to forget the harmless, necessary reviewers—will sit down together in Symphony or Jordan or Steinert Hall. Before the twilight has quite fallen the changes and the betterments in the manners and customs of our concert-rooms, on the platform and in the auditoriums, deserve the recording word. The battle against the hats at the afternoon concerts of the Symphony Orchestra was fought and won a year ago. This season they have vanished as soon as the wearer has taken her seat—to remain in hiding until the final numbers of the programme begin. Then up have gone hats, hands and hatpins, and the concerts have usually finished amid prodding arms and readjusted millinery. Whereat the sensitive have much and increasingly repined. There have been skirmishes over this rehatting. There may be pitched battles next year. A patient and wily management may even be asked to save the last item of its weekly programme from this disturbance to the eyes and ears of the complaining. On the other hand, to Jordan and to Steinert Hall the custom of a hatless audience in the afternoon is creditably and considerately spreading. Nor has the vice of departures just before the final piece gained the footing in our concert-halls that it has in New York.

On the platforms, too, there have been happy changes. The French and the German singers, especially, are forswearing the encumbering hats and gloves that custom has laid upon the head and the hands of singers in concerts in the afternoon. Those courageous women—for precedent and fashions are strong among singers—gain in freedom for themselves, in air of intimacy with the audience; while it may hear the music without distraction by the modes. Flowers, happily, become fewer and fewer in our concert rooms. The "best" singers and the "best" audiences are mutually shy of these "offerings" with their suggestion of a dying provinciality and "personal tribute." Rapt attention and genuine and quick applause are better rewards. Happiest change of all, the announcing of extra pieces by title and by the name of the composer has at last begun. A few singers and virtuosi dared the practice in Germany and England and they have borne it, like Miss Gerhardt, to America also. To make these announcements informs a curious audience and gives them clew to the mood and the matter of the song. They ought to become a requirement and a habit in our concerts.

H. T. P.

GLOBE—

MARCH 30, 1912.

MISS COLLIER PLAYS BRUCH CONCERTO

Boston Violiniste Gives Fine Performance.

Rachmaninoff's Noble Symphony Heartily Applauded.

Miss Bessie Bell Collier, the young Boston violiniste, played Bruch's concerto in G minor at the 20th symphony rehearsal yesterday afternoon. Miss Collier appeared at short notice on account of an injury to the wrist sustained by Sylvain Noack, the second concert master of the orchestra, who was announced as the soloist of the week.

Miss Collier acquitted herself with great credit and won an unusually enthusiastic reception from both audience and orchestra. She played with marked technical proficiency and with musical taste. Her grasp of the composition was firm and her discrimination of its variety in style was intelligent.

She displayed facility in passages demanding a florid execution and sincerity and depth of sentiment in measures of lyric character, as in the slow movement. Here her tone was of a pure, singing quality, and her bowing of marked breath and elasticity. She has a keen sense of nuance as of rhythm, and is able to impart a quiet and impressive beauty to a piece of cantilena without mannerisms or exaggeration.

She showed admirable presence of mind in the readjustment of the tuning of her instrument, an insistent matter which caused her some axiety in the double stopping of the brilliant finale, but she came off scarcely less happily in intonation than in the other requisites of the art.

Best of all Miss Collier's ability does not lie in digital expertness, nor in a precise articulation of the bow—a thing not to be underrated. Her playing indicates a refined mind, sensibility to emotion and a respect for her instrument as a medium for interpretation rather than of mere display.

This was a significant point in Miss Collier's career, for although she played with the Boston Symphony Orchestra at the Worcester festival in October, 1905 (Saint-Saens, Rondo Capriccioso), Mr Kneisel conducting, and the concerto of yesterday at Cambridge, Nov 17, 1910, this was her first appearance with it in Boston.

Born at Cohasset, Mass, April 3, 1885, Miss Collier began violin lessons at four with Mrs Charles W. Gammons. At five she played in a concert. At eight she began study with Mr Kneisel whose pupil she remained for 10 years, with intermittent instruction from Willy Krafft and Mr Svecenski.

Miss Collier made her debut Dec 19, 1904, in a concert at Steinert Hall, and has played publicly as follows: Nov 7, 1905, Raff Concerto with the New Haven Symphony Orchestra; Nov 12, 1910, Bruch G Minor Concerto with the New York Symphony Orchestra at Brooklyn; the Saint-Saens B Minor Concerto with the Boston Symphony Orchestra at Brooklyn, Feb 23, 1912; a tour through the West in 1908, and various concerts through New England, and the Middle States.

The symphony was Rachmaninoff's second in E minor. It occupied exactly an hour in performance, too long a time for the ear and brain to remain keenly appreciative, and unfortunately so, for there is a wealth of invention here, of expressive musical thought, of fertile development of ideas, and of originality, charm and dramatic force of orchestral treatment.

It would be interesting to trace the genealogy of the chief theme, which is a motto for the entire work. Puccini last night, in his latest opera, as well as Bantock, has found use for the formula, as have others. The first movement is laid out upon a plan at once coherent, yet seemingly spontaneous. The second movement is in fine contrast, with its spirit of play, which never loses the spell of imagination. The third movement contains beautiful thoughts, but is unduly prolonged, and is deliberated rather than inspired until the happy return of the motto theme. The last movement contains some of the Russian's most forceful pages.

The orchestra played superbly, and Mr Fiedler conducted at times with a sensibility of touch that he has shown too seldom. He was greeted with longer applause than usual when he mounted the stand. There was a demonstration for conductor and players after the symphony. Mendelssohn's overture to "A Midsummer Night's Dream" closed the program.

The next concerts will occur April 5 and 6. The program will be of Beethoven, as follows: "Leonora" overture No. [illegible] and 5.

From EVENING MAIL

Address New York

Date

That the end of the season is approaching may be realized from the fact that all announcements bear the significant words, "last of the series." The Boston symphony concert of this afternoon closes not only the season's concerts, but it brings to an end the relation of Max Fiedler and that great orchestra. No man ever filled a more difficult position than he, following Dr. Muck, who had become a veritable idol, and to yield the post back to that conductor Mr. Fiedler is leaving.

At first he was compelled to make the public forget its hero, and it was not easy. Little by little Mr. Fiedler by dint of his dignity and worth as a man no less than as a musician won a place for himself and a respect which will follow him wherever he may go. There should have been a place in New York for Mr. Fiedler, and the loss is ours that he was not retained.

We may only wish that when musical matters roll around again so that things may be readjusted Mr. Fiedler will not be so tied by contracts that he cannot come back. There will always be a warm welcome for him. He has done much to supply some of the finest orchestral music that we have been privileged to enjoy.

MONITOR.

APRIL 4, 1912

The majority of the men of the chorus will return. They are all Italians. The ballet will be reengaged as far as possible. The native dancers have proved satisfactory but not easy to obtain. Contracts with all the field imply full time work and pay by the week.

Karl Muck, who is to conduct the Boston Symphony orchestra for the next five years, will direct the music festival of the lower Rhine cities, held this summer at Aachen.

Included in the cities of the festival, besides Aachen, are Duesseldorf and Cologne. These places combine their choruses and orchestras and give an extended program. The management of the Berlin opera has altered its plans in order to have Dr. Muck direct a complete new study which it has made of the Wagner Ring music dramas. The date of the production was moved back eight months in order to permit this. Dr. Muck's part in the Bayreuth festival will be to direct all the "Parsifal" performances, numbering seven. He sails for America Sept. 24.

The importance of Dr. Muck's engagement in Boston to conduct orchestral programs exclusively is to be gathered from this statement of his activities in Germany during the next few months. During the winter of 1912-13, two out of the four most eminent conductors in the world will be at the service of musical Boston. Muck will be here, directing symphonies; Weingartner, directing operas. Each man is as great in the field of the other as he is in his own. With an opera house right at his door, Dr. Muck will not be able to show Bostonians his talents as an interpreter of lyric drama. With a specialized group of symphony players in his neighborhood, Mr. Weingartner will not have the privilege of disclosing to the full his capacity as an interpreter of concert orchestra scores. Dr. Muck knows Berlin as a place where he can exercise his entire artistic gifts for the good of the community. Mr. Weingartner knows Berlin in the same way. Both men will know Boston as a place where they are tested in only a half of their powers. Such is the meaning of America as a purchasing power, rather than an originating power, in art. It can afford to buy a fraction of a man's gifts and let the rest go unused. The cooperative day in music is some time away, five years away at least, according to the indentures which bind Karl Muck and Felix Weingartner to the service of the Boston public.

From TIMES

Address Brooklyn, N. Y. MAR 23 1912

Date

MAX FIEDLER HONORED.

The Boston Sympphony Orchestra gave the last of the Brooklyn series of concerts for the season at the Academy of Music. The occasion had a significantly personal character, in that it was the last appearance of Max Fiedler, the conductor, who retires from the leadership of the orchestra after a period of four years. Mr. Fiedler's appearance was the signal for a reception of the most cordial kind. For about two minutes he was kept bowing his acknowledgments of applause as spontaneous as it was unanimous. During the intermission A. Augustus made an address on behalf of the Philharmonic Society of Brooklyn and the Brooklyn Institute, in which he expressed appreciation of the work Mr. Fiedler had done in the four years of his service—"the work of a superb leader and a superb orchestra. Mr. Fiedler responded in a brief speech, simple, direct and sincere, which was received with great applause. As the men arose in acknowledgment of their inclusion, both they and Mr. Fiedler were kept standing by the renewed demonstration. Two immense laurel wreaths were presented to the retiring conductor.

Weber's overture to "Der Freischutz" was the first number, followed by the "Symphonia Domestica" of Richard Strauss. This descriptive work, which the composer prefers should be presented without prefatory notes or analysis, is in one movement with three subdivisions. It is illustrative of a day in the composer's family life, and is further described by him, "party lyrical and partly humorous—a triple fugue, the three subjects representing papa, mamma and the baby."

It is safe to say that without prior suggestion interpretation of the symphony would be as varied as the individual imaginations of those present. There are rare oases of musical appeal, in a musical fabric which is an amazing example of contrapuntal fertility and ingenity. The attitude of the audience was a compound of perplexity, deferred hope and curiosity. The applause which followed was a tribute to Mr. Fiedler's sound and scholarly musicianship, and the splendid work of his men rather than for the work itself. Happy memory of the programme will rest upon the exquisite rendition of the "Siegfried Idyl" and the eloquent beauty and impressive playing of Beethoven's noble "Leonore Overture." Flawless beauty of tone and perfect balance marked the number, which Mr. Fiedler said he would leave with his auditors instead of a formal good-by.

Mme. Louise Homer was the soloist, delighting the audience with the richness of her tone and the breadth and dignity of her singing. Her numbers were Liszt's "The Loreley" and Lia's Recitative and Aria from Debussy's "L'Enfant Prodigue," both with orchestra. Mme. Homer's voice grows in beauty and fulness, especially in the upper register. She was generously applauded.

Demonstrations for Mr. Fiedler were renewed at the conclusion of the programme.

From EVENING WORLD

Address New York

Date MAR 25 1912

MAX FIEDLER'S FAREWELL A MEMORABLE INCIDENT.

Max Fiedler, directing the Boston Symphony Orchestra at its farewell concert of the season at Carnegie Hall on Saturday afternoon, evoked a remarkable demonstration. Mr. Fiedler is taking his leave of us, more's the pity. Why this man, with his genius for training and conducting an orchestra, for four years leader of the finest band in America, the reputation of which he has nobly maintained, should be permitted to depart from America passeth understanding. He cannot, however, fail to appreciate the affection and esteem and admiration which the New York music lovers entertain for him. The audiences that attend the Boston Symphony Concerts are of New York's musical elect. They are aristocratic, wealthy and, usually, slow to manifest feeling. It meant something—it meant a great deal—when the vast throng that crowded the house on Saturday afternoon rose as one man at the close of the concert and cheered—actually cheered—shouted words of commendation and goodby; waved hats and handkerchiefs, and, in fact, disclosed the great heart that usually it takes pains to hide.

"I am unhappy to leave you!" said Mr. Fiedler, when, after a score of recalls, he found his voice. "Do not too soon forget me!"

From AMERICAN

Address New York

Date MAR 24 1912

NOTABLE TRIBUTE TO MAX FIEDLER

The New York season of the Boston Symphony Orchestra came to an end yesterday afternoon at Carnegie Hall with an almost unprecedented display of feeling an enthusiasm. A demonstration of some sort might have been expected, for, although the programme offered no novelty, it was known two weeks ago that the entire house had been sold out for yesterday's concert.

The last appearance of Max Fielder at the conductor's desk was evidently the cause of the unusually large house and, after the programme yesterday, the dignified audience rose in a mass, the ladies waved handkerchiefs and programmes, while the men raised their hats high in the air and cheered until Mr. Fielder had returned six times and finally raised his hands for silence.

When the house was quieted, Mr. Fiedler said: "Ladies and gentlemen, I am more successful conducting an orchestra than I am conducting a speech, but I want to tell you how grateful I am for your continued help and sympathy. For four years you have helped me with your kindness and enthusiasm, and now that I am going to leave you, I beg that you wont forget me too soon."

The musical part of the afternoon was in keeping with the usual high plane of the Boston Orchestra's work. Strauss' "Symfonia Domestica," in one movement, was the large number, and with Weber's overture to "Der Freischutz" constituted the first half of the concert.

Wagner contributed three numbers: "The Siegfried Idyl," Funeral Maroh" from "Goetterdammerung," and the Prelude and Liebestod from "Tristan und Isolde."

From CITIZENS

Address Brooklyn, N. Y.

Date MAR 23 1912

MAX FIEDLER BIDS FAREWELL

Last Appearance With Boston Orchestra.

ADDRESS OF APPRECIATION FOLLOWED BY AN OVATION

Some Splendid Tonal Effects—The Strauss "Symphonia Domestica" a Feature—Five Concerts Under Dr. Muck Next Year.

It was Max Fiedler's farewell appearance with the Boston Symphony Orchestra at the Academy of Music last evening, as he will soon return abroad to be succeeded here by Dr. Carl Muck. The esteem in which he has come to be held by Brooklyn music lovers was amply attested by the enthusiastic reception accorded him upon his entrance and the ovation later, when, after the intermission, A. Augustus Healey, on behalf of the directors of the Philharmonic Society, thanked him for the great pleasure he had afforded during four years by his "superb conducting of a superb orchestra," and also thanked him on behalf of the audience which occupied every seat and box, with a number of standees in rear.

Dr. Fiedler was also presented with two huge wreaths of laurel, and when, evidently considerably moved, he, halting, expressed his gratification at the evidences of affection and sympathy and said that he would rather say farewell through the last number on the programme, Beethoven's "Leonore" overture, No. 3, the applause reached a high pitch of enthusiasm. At the conclusion of the concert the audience stood and applauded Conductor Fiedler for several minutes.

The overture to Weber's "Der Freischuetz," with which the programme opened, has been played so many times this year as to have become a bit too familiar, yet as played last evening it can still give great pleasure. As always, the orchestra's tone was a delight throughout, rich, warm, true. And this alone would have made the reading of the overture worth hearing, to say nothing of the expressiveness of Conductor Fiedler's interpretation.

The most interesting number, though rather wearisome toward the end, was Strauss' unique "Symphonia Domestica," in one movement. It was first performed in this country in 1904 during the Richard Strauss Festival, and has seldom been heard since. It is characteristic of the composer, with many exquisite bits for the woodwinds, measures that sing a rare melody, dashes of dissonance and crashes of sound that at first sound like rough discords, but before they have ceased sounding come to be accepted as an integral part of the whole. It attempts to depict a day and a night in a home, with some delicious bits when the child wearies, is put to bed and falls asleep to dream. There are jocose moments, litle episodes that suggest quarreling of a mild sort, with other moments of calm contemplation and happiness. Altogether, it is a more than reasonably successful attempt at pictorial music.

Mme. Louise Homer, long a favorite with Brooklyn audiences, was the soloist, singing Liszt's "Die Lorelei," with orchestral accompaniment, and a recitative and aria of "Lia" from Debussy's "L'Enfant Prodigue." Of the cold which prevented her appearing with the orchestra in Manhattan on Thursday night there were few traces, and the popular contralto's voice and artistry and engaging personality won much enthusiasm and a number of recalls.

A satisfying reading of Wagner's "Siegfried Idyl" and a tonally splendid interpretation of the "Leonore" overture were the other orchestral numbers. The opening tonal effects in the overture were as beautiful as any this fine orchestra has ever achieved in Brooklyn.

Under Dr. Muck the Boston Symphony Orchestra will give five concerts on Friday evenings next season. The dates will be Nov. 8 and Dec. 6, 1912, and Jan. 10, Feb. 21 and March 21, 1913.

Conductor Fiedler was the guest of honor last night at a dinner given by Gustav Heubach at his residence, No. 184 Eighth avenue. About sixty persons were present, and as all were well acquainted with the host and his guest of honor, formalities were dispensed with and a thoroughly delightful evening was had.

Conductor Fiedler is the guest of the Heubachs each year that his musical organization is booked in this city. There was some music last night, several of the guests singing German airs.

Newspaper Cutting Bureau in the World

From [illegible]

Address Pittsburg Pa.

Date APR 9 1912

BOSTON MUSICIANS CLOSE THE ORCHESTRAL SEASON

The last in a series of five orchestral concerts was given by the Pittsburg Orchestra association last night in Memorial hall, when the Boston Symphony players, under the direction of Max Fiedler, presented a splendid program. The musicians were assisted by Alwin Schroeder, violin soloist. While the audience attending this year's concert by the Boston orchestra was not so large as that of last year, it was the largest in attendance during the series.

Franz Schubert's symphony in B Minor, commonly called "The Unfinished," was played by the orchestra. The interpretation given by Fiedler and his players was faultless, the exquisite poetry and the phrasing and dynamics being perfectly rendered. Schroeder, who is much admired in

BOSTON [illegible] PHONY ENDS MOST BRILLIANT SEASON

The Boston Symphony orchestra gave the fifth and last concert for the season at Infantry hall last evening, before a large audience. Max Fiedler, who has eminently conducted the orchestra for four years, made his last appearance as leader.

Mr. Fiedler was greeted with an ovation, and genuine regret was expresed at his departure. He will be succeeded next fall by Dr. Karl Muck, who has attained a creditable reputation as a musician and drector, and who was formerly a conductor of the splendid organization from Boston.

Josef Hofmann, the brilliant pianist, was the soloist. The program follows:

Overture, "Leonora," No. 3, Op. 72....Beethoven

Concerto No. 2, F minor, for pianoforte and orchestra, Op. 21.....Chopin

I. Maestoso.

II. Larghetto.

III. Allegro vivace.

A "Faust" Overture.....Wagner

"A Siegfried Idyl".....Wagner

Overture, "Tannhauser".....Wagner

The rendition of the various selections last evening were replete with all the technicalities and able musical delicacies admirably suited to the excerpts offered. The audience took frequent advantage of demonstrating keen appreciation by enthusiastic applause.

As a leader, Mr. Fiedler has always been inspiring. His work is artistic and consistent. The compositions of the great masters are brought out in most capable manner, and the hall last evening fairly resounded with exquisite harmony.

Hofmann's playing of Chopin's F minor concerto was superbly characteristic of his capability. The soloist displayed masterful musicianship and symmetrical interpretation. His grand work was greeted with a flattering ovation. The whole program rounded out into a most delightful entertainment, and it is to be regretted that the orchestra will not return here until next fall.

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From EVE. POST.

Address New York City.

Date MAR 22 1912

MUSIC AND DRAMA

Mr. Fiedler's Last Evening Concert.

At last night's Boston Symphony concert, Mr. Fiedler's last but one in New York, his friends made a great demonstration of enthusiasm, which must greatly have pleased the recipient. The programme had to be somewhat changed, as Mme. Homer, who was to have sung, could not appear on account of a cold. The programme stood finally as follows: Beethoven's "Lenora" overture No. 3, Brahms's first symphony, Wagner's "Tannhäuser" overture, the "Lohengrin" prelude, and the "Meistersinger" Vorspiel.

Mr. Fiedler gave a conventional performance of Beethoven's overture, and, like most conductors, played the final climax barely *fortissimo*, instead of with three *ffs*, as the score is marked.

In Brahms, as well as in Richard Strauss, the Boston Orchestra is always at its best, but even their splendid playing of the first symphony fails to make it interesting, except here and there. The opening measures are superb, and, with their persistent drumbeat and melancholy color, remind one of Tchaikovsky's "Pathetique" symphony. Mr. Fiedler and his men made the last movement very effective, especially the beautiful episode of the brasses and the Beethoven Hymn to Joy, which Brahms so wisely adopted. He usually recognized inspired music even if he was seldom able to create it himself.

The three Wagner overtures were played with spirit. Mr. Fiedler and his men were most cordially applauded, and the evening audience bade good-by to the present conductor with every expression of cordial regard.

To-morrow afternoon's programme, like that of last night, will end with three Wagner numbers, the "Siegfried Idyl," the "Götterdämmerung" funeral march, and the Prelude and "Liebestod" from Tristan. The symphonic number will be Strauss's "Domestica," and Weber's "Freischütz" overture will be the opening number.

POST,

MARCH 30, 1912

MISS COLLIER AS VIRTUOSO

Is Brilliant Success as Symphony Soloist

BY OLIN DOWNES

Rachmaninoff's Second Symphony was the big orchestral piece yesterday afternoon at the public rehearsal of the Symphony Orchestra in Symphony Hall, and in many respects it is a superb work. It was heartily applauded. The other orchestral piece was the overture to "A Midsummer Night's Dream." Between these two compositions came Miss Bessie Bell Collier of this city, who had substituted for Sylvain Noack, as soloist of the occasion, and who played the Bruch G minor violin concerto.

Mr. Noack, the second concertmeister of the orchestra, who was to have appeared as soloist, had slightly injured his wrist. Miss Collier substituted at very short notice, and made the most of her opportunity. Her performance was in the first place remarkably contagious. Young people only should play this concerto, for it is fast getting old. Miss Collier modestly but with firmness played this music as if she had learned it in the fulness of her heart and were playing it for the first time anywhere; and there are few violinists in the ranks today who can accomplish what she accomplished without effrontery or affectation, by sheer virtue of her musical nature and solid musicianship, her unvarnished sincerity and absorption in her task.

For once, also, there was a fitting orchestral accompaniment. For one thing, Miss Collier was sure of herself, had thought out everything carefully in advance. She appeared exceptionally in the vein, yet her enthusiasm was admirably and rarely blended with authority and self-control.

The Rachmaninoff symphony is one of the two finest works of the composer for orchestra—the other one, even finer, is the symphonic poem, "The Isle of the Dead"—and one of the most brilliant and effective of modern symphonies. It is like music of Mendelssohn in its wonderful fluency and ease and finish of workmanship, and even, somewhat, in its musical content. This although Rachmaninoff is sometimes very near to Tschaikowsky in his manner.

He never goes so deep; but his emotion is, nevertheless, profound and that of a passionate and introspective nature. The symphony, especially in the first movement, is, if anything, over-rich in ideas. The recurrence of a pervading theme is one of its characteristics, after the modern method, a method that becomes the more logical and unavoidable as time goes on. The slow movement is the poorest of the three, and the glitter and "go" of the finale comes perilously close to the superficial. But the work is most enjoyable for its rich and ever-changing color, its continuous rhythmic sweep, its variety and ingenuity of detail and its climactic power. It was magnificently played, and it is no wonder that Fiedler was loudly applauded and he and his men called to their feet after the performance. Miss Collier had been similarly honored. The poetical overture of

TRANSCRIPT, APRIL 6, 1912

THE SYMPHONY CONCERT

A BEETHOVEN PROGRAMME WITH TWO SYMPHONIES

A Rejoicing Audience Besides—Mr. Fiedler Applies the Current Fashions with Beethoven's Music—Mahler's Example in Them—The Conductor's Own Particular Ways and Their Results—Some Random Comparisons

A SATIATED but cheerful cynic remarked at Symphony Hall yesterday afternoon that probably there would not be another "all-Beethoven" programme at the Symphony Concerts until the orchestra celebrated, in March of 1927, the centenary of the composer's death. By that time, the cynic believed "the subsequent proceedings would interest him no more," and so he endured as best he might through Beethoven's third "Leonora" overture, followed by Beethoven's symphony in A-major, No. 7, and followed yet again by Beethoven's symphony in C-minor, No. 5. The larger part of the audience, however, was of quite another mind. It filled the hall, as it usually does, even to the "rushed" places in the second balcony, which sometimes are not exhausted when there is no "soloist." It listened with such absorbed and undivided attention that scarcely a hat and the attendant pins and arms went up during the Finale of the Fifth Symphony. The applause, moreover, at the end of each piece and even in the pauses between the movements, was long, general and hearty. Twice at the end of the Seventh Symphony was Mr. Fiedler recalled and twice again at the end of the concert. Each time he had the orchestra or what remained of it—for it had already begun to disperse—on its feet, while he beamed happy and paternal, upon all and sundry. Surely Mr. Fiedler cannot complain of the length or the ardor of the leave-taking that his audiences on Friday afternoons have already begun. To signalize further his "all-Beethoven" programme and with two symphonies on it to boot, Mr. Fiedler conducted throughout from memory, and once, for the rarest of incidents with him, let the orchestra go its way through the repetitions of the Scherzo of the Seventh Symphony with hardly a beat from him. The conductor is seldom so trustful.

In all three pieces, Mr. Fiedler followed most of the current fashions with Beethoven's music and the methods he has usually chosen with it in the four years of his conductorship here. Mr. Mahler, it is to be feared, set too many of these current fashions. He was all for a very strenuous and emphatic Beethoven, who might have done this, that and the other, had he guessed a hundred years ago the dimensions of present concert-halls, the numbers of present orchestras and the present tendencies to make the most of every instrument therein. Mr. Mahler liked to hear the kettle-drums smitten, or as some said, thumped, through many a measure wherein Beethoven has used them. Mr. Fiedler yesterday was often like-minded. Mr. Mahler liked to hear the trumpets sounding shrilly above and through Beethoven's full-bodied and tumultuous Finales—liked to hear them scream, as again the resentful said. Mr. Fiedler was so minded, too, in the Finale of the Seventh Symphony, and he fairly pinched the piccolo to a shriek through the whirling Finale of the Fifth. Everyone—inclusive of Mr. Henry Holt, who recently found Beethoven old-fashioned—knows that he would have made fitter use of his wind choir had it been the instruments of our time. Unfortunately it did not, and so thoughtful conductors must do their best in 1912 to repair this oversight of fate. Accordingly, Mr. Fiedler, like Mr. Mahler, before him, sought often to emphasize the wood-winds—to open the orchestral mass for their significant entrances, to make their tone as incisive and characteristic as possible, to throw them vividly against the background of the shadowing or pulsing strings. In fine, the conductor missed hardly an opportunity "to play them up," as the phrase is. Yet the censorious will have it that Beethoven was not without his own ideas of the balance and the emphases in his tonal mass, and that it is becoming in conductors to respect them.

By so much the music of Beethoven ran in the current fashion yesterday afternoon, according to the original Mahleresque prescriptions. Now it is all very well to resent a devitalized Beethoven, such as Mr. Bachaus proffered his audience the other day in his playing of the "Emperor" concerto; but it is as easy to resent an over-vitalized Beethoven such as these pounding drum-beats, screaming trumpets and sharp-voiced wood winds suggested. Beethoven was undoubtedly a man of power, but, after all, he was no raging Roosevelt. Side by side with these current and relatively impersonal fashions went the peculiarly Fiedlerian ways that now after nearly four years, the discriminating part of his audiences has come to expect in his versions of Beethoven. That is to say the conductor labored incessantly and arduously with the music. He was never quite willing to let it run at its own obvious pace, as it were, and to its own clear rhythm, or to let it speak with its own unaided and eloquent voice. Yet some conductors have found this course the truer and the more revealing method with Beethoven and some that have reflected long and diligently upon his music have fused all their reflections into a seeming air of large and candid simplicity.

Mr. Fiedler must be always moulding a songful passage, until he has curved every phrase in it, until he has wrung the last drop out of it. In fact, he moulded the slow movement of the Fifth Symphony so assiduously that it became as another thing to what it seems to some of us on the engraved page. It was hard sometimes to recognize the reiterated phrase which sets the music in the memory or to hear the into many "effects"—moving, as it were, to its own beauty. Yet it is possible to fulfil Beethoven's inscription "Andante con Moto," and make the music the beautiful voice of a sad simplicity. Be it in the "Leonora" overture or in either of the symphonies, whenever opportunity offered or could be made, Mr. Fiedler would have his protracted and emphatic holds, his sharp contrasts, his restless modulations of pace and rhythm, his gusts of incisiveness and insistence at no very obvious suggestion of the music. As German scholars are prone to exhaust their subjects turning them incessantly in their hands, so Mr. Fiedler sometimes seems to be trying to exhaust Beethoven's music and to be ceaselessly "moulding" it.

Yet the conductor had his distinctive virtues with the two symphonies. Beethoven in them is master of the long progression wherein a musical thought beginning low-voiced and almost obscure, spreads through the orchestra, masters it and almost overwhelms it. Now Mr. Fiedler is very comprehending, skilful, eloquent in the marshalling of these thrilling advances. Again, he can be vivid and sensitive in some of his ordering of details as in the slow fall to the murmuring strings and the clucking bassoons of the Scherzo of the Fifth Symphony before the celebrated transition to the Finale begins. The big power that is in Mr. Fiedler sorts well with such tumultuous music as that of the beginning and the end of the Fifth Symphony, while his version of the Seventh Symphony was surely of the dance in the vehemence, if not always in the lightness, of his rhythms. Milton's hackneyed phrase about great poetry, that it should be simple, sensuous, impassioned, has its application to great music—such as Beethoven's—too. Mr. Fiedler is never quite willing to let it be all three unless he is conscientiously and laboriously trying to make it more so. And he has his inclinations to the rough and vehement Beethoven that Mr. Mahler conjured into his music rather than out of it. No doubt Beethoven could be a vehement, even a furious soul; but when he wrote, the restraints that make artistry more potent, rose instinctively in him.

High on the medallion in the centre of the gilded rectangle that frames the stage stood Beethoven's name. The wonder was that a bust of him had not been set for the occasion on the lintel behind the orchestra. By oversight, too, the programme-book forget to call him "the Shakspeare of music." Yet, as the overture and the two symphonies went their way, such thoughts now and then came as come before a succession of plays by the great Elizabethan. For three hundred years all sorts and conditions of men have sat before them and had their emotions of them. For a hundred years almost as many sorts of men have listened to the music of Beethoven and had their emotions of it. They have felt the bursting vitality of the plays and rejoiced in it. There is like bursting and gladdening vitality in the music. As they have thrilled to some big and sounding phrase in Shakspeare's verse, so they have answered as often to a like phrase in Beethoven's music. Often in the plays, in passages of sustained beauty, they have seemed to ride and this Seventh Symphony in their passage of sustained song they may seem to ride on the wings of music.

Are not Shakspeare's clowns romping and frolicking in what our later time would call a rough humor—somewhat akin to Beethoven's boisterous Scherzi? There are some of Beethoven's melodies that heard afresh fill the listener with an irresistible desire to sing them for himself, so seizing is the music of them. Who of us as a sensitive and eager lad has not read to himself a resounding or a ravishing passage in Shakspeare's verse and been seized straightway with a desire to read it aloud? The one in his verse, the other in his music commanded a magnificent rhetoric that the years may not dull or the centuries still, because there is a great human voice in it. They ranged—these two—as no other dramatist, as no other composer has ranged, through the passions, the griefs, the struggles, the mirths of men, feeling them, uttering them beautifully, roughly, brokenly, wildly, in tumults or in depths of emotion, but always with magnificence and power of word or tone. They—but the two symphonies, the concert and this article are done.

H. T. P.

JOURNAL

PROVIDENCE, R. I.

MAR 31 1912

MAX FIEDLER'S farewell appearance as conductor of the Boston Symphony orchestra, so far as Providence is concerned, will be at the fifth and last of the season's series in Infantry Hall Tuesday evening. Mr. Fiedler has been at the head of the orchestra for four seasons, and during that time has established himself as a conductor of more than ordinary popularity. Under him the organization has reached a degree of material prosperity which its managers attribute largely to his work. Next season Dr. Karl Muck, whom Mr. Fiedler succeeded, will return to the post of conductor.

The soloist next Tuesday will be Josef Hofmann, the pianist, whose engagements for the season have included three recitals, in Boston, New York and Chicago, in addition to his appearances with the Boston orchestra. He played here with the orchestra last season and is recognized as one of the chief of the season's soloists.

The programme which Mr. Fiedler announces includes no symphony. The first number will be Beethoven's Overture "Leonora" No. 3, which will be followed by Chopin's Concerto in F-Minor No. 2. The last three numbers will be Wagnerian—"A Faust Overture," a "Siegfried Idyl" and the "Tannhauser" Overture. The concert wil begin at 8:15 promptly.

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From TIMES

Address New York

Date MAR 24 1912

BOSTON SYMPHONY'S LAST PERFORMANCE

Mr. Fiedler, at His Last New York Appearance, Makes a Farewell Speech.

THE 'SYMPHONIA DOMESTICA'

Remarkable Playing of the Orchestra —The "Freischuetz" Overture and Wagner Selections.

The Boston Symphony Orchestra made its last appearance in New York in the present musical season yesterday afternoon in Carnegie Hall. It was also Mr. Fiedler's last appearance in this city, as his engagement as conductor of the orchestra is ended with the close of the season in Boston next month. The matinée audience realized this fact, and conspicuously gave expression to its feelings of regret at his departure and of gratitude for what he has done for the New York musical public in the four years that he has been at the head of the orchestra. As at the evening concert on Thursday, he was greeted with long continued applause when he appeared to take his place at the head of the orchestra; and at the close the listeners remained to applaud and to cheer for many minutes, recalling him again and again.

Finally Mr. Fiedler raised his hand for silence, and spoke in excellent English. He said that he could not "conduct his feelings" on that occasion so well as he could the orchestra, but he expressed his gratitude for the kindness that had been shown him in the four years during which he had been the director of the orchestra; said that had been four years of happiness for him, and hoped that the New York public would not forget him, as he would never forget the experiences he had had here, and closed with a heartfelt good-bye.

The tribute to him was sincere and was well deserved, for Mr. Fiedler has kept the high standards of the orchestra and has maintained not only its material prosperity in New York, which could not be grtater, but also the artistic value it has had to the most cultivated and fastidious music lovers of this city, and the place it has occupied in the very forefront of its musical activities.

The performance showed forth some of the greatest excellences of the orchestra under Mr. Fiedler's direction, especially in Strauss's "Symphonia Domestica," which occupied the place of honor on the programme. There might be a difference of opinion as to the advisability, or necessity, of repeating this composition in New York, which Mr. Fiedler had already given here just two years ago, and for which he seems to cherish some affection. At all events, if the work is to be performed at all it had better be played by the Boston Symphony Orchestra; for only such a band of virtuosos could give it in such a marvelous technical perfection as that of yesterday's performance. No doubt many of the listeners thought that this technical perfection might better have been bestowed upon something else.

New York is now pretty well acquainted with the "Symphonia Domestica." It had its first performance here under the composer's direction, and has been heard several times since. It seemed, more than ever, yesterday a pretentious but an essentially commonplace and trivial composition. Strauss shows in it infinite dexterity, unlimited bagfuls of tricks, which cannot make up for its lack of distinction in ideas. The intention he had that it should be listened to "purely as music" and "without the distraction of following a train of thought exterior to the music," is preposterous. The work is through and through unmusical; it was composed, obviously, for the purpose of, and by means of, following a train of thought exterior to the music. Its themes have little musical beauty or significance in themselves, and when they are nearest having a musical value, are of a very commonplace character. They are for the most part devised for the purpose of yielding themselves readily to manipulation, to carry out the composer's wholly extra musical intention of using them in combinations and complexities that represent themselves to him as descriptive and narrative. As they do not, and can not, really possess of themselves any innate power of description or narration, the composition cannot be listened to understandingly without the programme, without a complete knowledge of the train of thought that prompted them. Of what value, "purely as music," for instance, are the seven strokes that twice occur? The programme makes it clear that the first seven represent the striking of the clock at bedtime, and that the second seven are emitted by the same faithful timepiece in the morning. They have at least so much significance to the anxious searcher who has been properly informed, but nothing more.

The composition not only gains nothing by repeated hearing; it loses. Passages that formerly seemed to posses beauty, as the slow section, now seem deplorably commonplace and cheaply sentimental, elaborate developments of ideas in themselves poor. As for the much vaunted skill in "counterpoint," by which Strauss unites so many disparate elements in the complicated web of his polyphony, not even the marvelously pellucid, precise, and subtly defined playing of the orchestra could make it seem other than a crass intermingling of anything in any way, without regard to its sound. "Counterpoint," as, thus exemplified, ceases to have any artistic value or musical significance.

The orchestra's playing of this composition, full of the most awkward and difficult passages, was wonderfully clear and flexible, and at every point secure. Mr. Fiedler had evidently wrought it out most completely, and with an art that conceded the difficulties that were overcome. There was applause; and the conductor again shared it with the men who had so skillfully seconded his intentions, by making them rise.

The programme also included Weber's overture to "Der Freischutz," played with great dramatic power and without exaggerations in the modification of tempo and dynamics; Wagner's "Siegfried Idyll," an exquisite performance that brought refreshment after the labors of the "Symphonia Domestica"; the funeral music from "Götterdämmerung," in which the overpoweringly tragic effect of the music was not quite caught, and the Prelude and "Liebestod" from

EVENING NEWS

Baltimore, Md.

MAX FIEDLER MAKES HIS FAREWELL VISIT

Mme. Louise Homer Appears As Soloist With Boston Symphony.

There are few conductors of orchestras who combine all of the attributes which constitute perfection in their chosen musical offices. One of the most potent of these attributes is the selecting and arranging of programs, so that the successive works furnish adequate change of mood and style, maintaining interest and leaving the attentive listeners unwearied at the close of a performance. Some of our best conductors are unwise and unskillful program-makers.

In this art Max Fiedler has shown himself a master, for, although he has in a few instances presented works which failed to appeal strongly, he has never been guilty of tiresome compounds. He has indeed shown remarkable judgment and artistic feeling in his selections and in their order of succession. Mr. Fiedler, like all mortals, has his weaknesses and foibles; but it is becoming in this hour of parting to blot them from our memories, leaving the many pleasures he has afforded us in bolder relief.

Last evening's program for the Boston Symphony Orchestra, given at the Lyric, was as follows:

Overture, "Leonora," No. 3, Op. 72...Beethoven

Symphony No. 1, in C minor, Op. 68...Brahms
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

"The Loreley"...Liszt
Prelude to "Lohengrin"...Wagner
Recitative and Aria of Lia, from "L'Enfant Prodigue"...Debussy
Tone Poem, "Death and Transfiguration," Op. 24...Richard Strauss

The performance was a bit long, and would have been more effective without the Lohengrin prelude with its agonized violins. The Beethoven overture and the Brahm's Symphony, both of which were played by the New York Philharmonic on January 15, were very interestingly read.

Strauss' tone-poem "Death and Transfiguration," which marks the boundary, beyond which its author has since wandered into abnormal fields of musical thought, was made graphically descriptive. The subject of this tone-poem is so stupendous that Straus alone of living composers could have made it thrillingly interesting—that passage through dark honors and despair into light.

Mme. Homer was somewhat disappointing in the Liszt "Loreley," but she was superb in the recitative and aria from Debussy's l'Enfant Prodigue," which is a remarkable composition. It was written before its author had lost his respect for sustained melody, and sane harmonic adjustments.

O. B. B.

STANDARD UNION

MAR 23 1912

FIEDLER, PARTING, RECEIVES OVATION

Boston's Famous Orchestra Conductor Cheered on His Last Appearance Here.

"LEONORE" HIS GOOD-BYE.

Mme. Homer Soloist of an Interesting Concert.

Max Fiedler made his farewell appearance in Brooklyn as the leader of the Boston Symphony Orchestra in the opera house of the Academy of Music last night. The occasion was a memorable one. The ovation extended to the retiring conductor when the audience, which filled every seat in the house rose to cheer him, was a spontaneous tribute to the artistic triumphs he has achieved during his four years in America. After the last strains of Beethoven's "Leonore" overture had closed the concert he was recalled time and again. Finally he made the whole orchestra rise to join him in response to the applause.

The programme presented was one of the most enjoyable the orchestra has given this season. It formed a fitting climax to a series of five concerts in which the conductor and players have maintained for the orchestra its eminent position as the leader in symphonic work. The most interesting number that Fiedler had selected was Strauss' "Symphonia Domestica," about which such a storm of criticism raged when it was first heard in 1904 under the leadership of the composer. The rest of the programme showed catholicity of taste in its selection, and included, besides the numbers mentioned, compositions by Wagner, Liszt, Debussy and Weber.

The assisting artist was Mme. Homer. Her beautiful voice showed occasional traces of her recent indisposition, which prevented her appearance in Manhattan on Thursday, but her exquisite artistry saved her under trying circumstances. She was received enthusiastically.

At the close of the "Symphonia Domestica," A. Augustus Healy, president of the Institute board of trustees, came forward and, in a neat speech, conveyed to Dr. Fiedler the feeling of regret that has been general among the musical public at the announcement of his retirement. He recalled the work Fiedler had done since becoming leader of the Boston Symphony, how he advanced the prestige of the body, what keen sympathy existed among his men, himself and the public, what a loss his retirement meant, what great pleasure he had given to the people of Brooklyn, and how much his work had been appreciated.

The applause lasted for several minutes after Mr. Healy had spoken and Dr. Fiedler was showered with wreaths and flowers. The players joined in the cheering. Fiedler expressed his thanks in a simple speech and concluded:

"I will not say good-bye in so many words. I cannot quite express myself as I would like to. But I shall let the 'Leonore' overture say good-bye for me. It can do it so much better than I can."

The concert opened with the overture from "Der Freischutz" of Carl Maria von Weber. The selection is always a popular one and on a gala occasion like last night's the applause which followed its playing was even more enthusiastic than usual.

The "Symphonia Domestica" followed. This wonderful picture of "papa, mamma and the baby" with its realistic depiction of home life apparently leaves its hearers mystified no longer. People seems to have reached an understanding of Strauss' intention at last. The humor of the family quarrels on the violins, the breaking of dishes, the crying of the baby, appeared to be enjoyed at last. Then the themes of the mother's love for her child, the great conjugal love theme with its passionate climax and the joyous ending with its message of domestic bliss, made a deep impression. Strauss' symphony of new melodic thought was greeted with continued applause.

Mme. Homer sang Lizt's setting for Heine's poem, "Die Loreley." It is a sweet song, and the orchestral accompaniment, with its fantastic, fatalistic suggestions, made it doubly effective. The singer was not at her best in this number, but when she reappeared to sing Lia's recitative and aria from "L'Enfant Prodigue," Debussy's cantata, which won for its composer in his youth the Prix de Rome, Mme. Homer's voice had warmed, and she sang with a richness of tone and color that have won for her the reputation of being America's leading contralto. The song is not at all characteristic of the later unconventional Debussy, but is a melody of considerable charm, and Mme. Homer sang it with fine taste.

Wagner's "Siegfried Idyl," which contains the principal themes of the opera, "Siegfried," was excellently played. Beethoven's "Leonore" overture, No. 3, completed the programme. It is doubtful if Fiedler could have found a number in which he could have said "Good-bye" more fittingly. It is an old friend, and its thrilling sweep and heart-breaking sadness always carry the audience to a rapturous state, especially when it is done as well as it was last night. Fiedler showed a great deal of fire and power in this number. At its conclusion the audience rose cheering. It was one of the most enthusiastic ovations given to a conductor in this city.

EVENING SUN

Baltimore, Md.

CONDUCTOR FIEDLER BIDS US FAREWELL

Last Boston Symphony Sees His Retirement. Mme. Homer Soloist.

The Boston Symphony Orchestra, under the direction of Max Fiedler, gave the final concert of the series at the Lyric last night, the occasion marking the farewell appearance of the director and also giving opportunity of enjoying the work of a favorite singer, Mme. Louise Homer, who was the soloist.

In selecting the program with which to bid adieu to his local admirers Mr. Fiedler chose numbers he had successfully presented before. His readings of the familiar "Leonora" overture, No. 3, of Beethoven, and of the symphony No. 1 in C minor, by Brahms, have been described in the past as being individual and somewhat sentimental, but the personality of the conductor was held in abeyance last night, and in consequence the interpretations gained interest.

To prevent so long a composition as the Brahms symphony from becoming tedious is a task that leads directors to assume that touches of an emotional kind are needed. Mr. Stransky recently read this work at a local concert with the New York Philharmonic Orchestra. To those who held recollections of his interpretation, there was a chance last night to weigh it with Mr. Fiedler's stalwart efforts. Both conductors displayed a desire to cover up the academic character of Brahms' writing.

The refined manner in which the well-known prelude to "Lohengrin" was played gave an example of the high state of efficiency of the orchestra, and in reading this number the retiring conductor manifested a control which evoked the proper mood effectively. In the "Death and Transfiguration," by Richard Strauss, Mr. Fiedler gave a fine performance, and the repetition of the work found us listening with greater absorption, and it must also be said, with a broader admiration for the interpreter. In this expressive tone-poem, the program, which Strauss has outlined, easily reaches the hearer.

Mme. Louise Homer, of the Metropolitan Opera Company of New York, was given a friendly reception as she appeared upon the stage, and her singing afforded real delight. She presented Liszt's "The Loreley," and delivered a recitative and aria from Debussey's "L'Enfant Prodigue." Her tone is radiant, fresh and rich in quality, while the timber of her voice is at all times pleasant. The dramatic element is present in a convincing manner, and whether it be in the expressive low register or in the higher compass, each tone is made to carry musical significance. This careful manipulation of the voice, combined with serious musicianship, makes Mme. Homer an artist who is capable of giving enjoyment on the concert stage as well as in opera. Her efforts were applauded to the utmost, and a feeling of entire satisfaction prevailed.

At the close of the concert there was a bit of farewell applause for Mr. Fiedler, but its amount could scarcely be termed demonstrative. He has given us much that has deserved praise, and if opinions have varied at times as to the effectiveness of his efforts, it remains to be stated that his energy and enthusiasm have been always well meant. Therefore, as he leaves, let thanks be extended to him for the evening of genuine musical entertainment he has given us.

F. C. B.

Address ...

PROVIDENCE R I

Date ... DEC 9 - 1912

SYMPHONY CONCERT.

Last of Season, and Farewell Appearance of Conductor Fiedler.

The fifth and last concert for the present season by the Boston Symphony orchestra was given last night in Infantry Hall. The occasion was a notable one for the reason that it was the last appearance here as conductor of the orchestra of Mr. Max Fiedler, whose four years of leadership have been eminently successful and won him a host of friends and admirers. The soloist was the brilliant young pianist, Mr. Josef Hofmann, and the programme was as follows:

Overture, "Leonora," No. 3, Op. 72...Beethoven
Concerto No. 2, F minor, for Pianoforte and Orchestra, Op. 21 ...Ch
I. Maestoso.
II. Larghetto.
III. Allegro vivace.
A "Faust" Overture ...Wa
"A Siegfried Idyl" ...Wa
Overture, "Tannhauser" ...Wa

In the more than 30 years since organization the Boston orchestra had six conductors. But one of th has been honored with a recall—Mr. W helm Gericke—though the number will increased to two when Dr. Karl Muc returns next fall. All the men who hav filled this responsible and exacting pos however, have been able—naturally so, a they have been chosen with great care and because of established reputation. Naturally, too, though all good musicians and conductors, the measure of their success has not been exactly equal. Notwithstanding the conspicuous brilliancy of one or two, however, it is not too much to say that the all-around excellence of Mr. Fiedler's work entitles him to be called one of the best leaders the orchestra has ever had.

As a maker of programmes, indeed, he has really excelled all others—and that is a very important part of a conductor's work. His taste is catholic; he appreciates both the classics and the newer school of composers; and his programmes have always been fresh, interesting and symmetrical. As a leader his interpretations are almost always both sane and inspiring, and he has kept the orchestra up sharply to its highest standard of performance. The natural regret over his coming departure would be even deeper than it is were his successor to be any other than Dr. Muck. It is a pleasure to pay this deserved tribute, and last night's audience was evidently of the same mind, for he was paid the compliment of a full house on a most disagreeable evening, and was given a rousing ovation both at the beginning and end of the concert.

The programme was commonplace—for one of Mr. Fiedler's making—and contained nothing unfamiliar; but it was splendidly played and roundly applauded. There was no symphony, the piano concerto standing as the principal number of the programme. In choosing Chopin's F minor concerto Mr. Hofmann elected to play one of the most interesting and agreeable works of that character. It is a beautiful work in itself, and affords the soloist a fine opportunity to display his gifts. That Mr. Hofmann should have played it with conspicuous brilliancy and delicacy, as well as with masterful musicianship, was no more than was to be expected. His performance, in which he received most sympathetic support from Mr. Fiedler and the orchestra, was warm and deserved recognition.

W. A. P.

EVENING GLOBE,

New York City.

MAR 25 1912

Fiedler Bids a Last Farewell to New York

Hearty Applause for Retiring Boston Conductor on Occasion of His Last New York Concert—Other News of the Music World.

TO-DAY.

Carnegie Hall—8.15 P. M., first Brahms Festival concert.

Metropolitan Opera House—7.30 P. M., "Die Meistersinger."

TO-MORROW.

Carnegie Hall—8.15 P. M., concert of the Volpe Symphony Society.

Metropolitan Opera House—8 P. M., "Cavalleria Rusticana" and "Pagliacci."

Max Fiedler conducted his last concert here with the Boston Symphony Orchestra Saturday afternoon at Carnegie Hall. The audience crowded the hall to its utmost capacity, and as on Thursday night the applause for Mr. Fiedler was loud and long. At the last Mr. Fiedler spoke a few words of farewell in excellent English.

The programme consisted of the overture to "Der Freischütz," Richard Strauss's "Symphonia Domestica," and three Wagner numbers—the "Siegfried Idyl," the funeral music from "Götterdämmerung," and the prelude and "Love Death" from "Tristan und Isolde." In view of the nature of the occasion it is enough to say that the performance of the orchestra throughout was of a very high order. Strauss's "Symphonia Domestica" Mr. Fiedler had conducted here almost exactly two years earlier. Most listeners, however they regard Strauss's music in general, will probably agree that the "Symphonia Domestica" is inferior to several of his large orchestral works. And yet it is hard to see how any one can deny the great beauty of many pages, especially when so sympathetically set forth as by Mr. Fiedler.

Next season Dr. Muck returns to the head of the Boston orchestra and Mr. Fiedler presumably returns to Germany. The latter fact is to be sincerely regretted, for with symphony orchestras the country over America needs a man like Max Fiedler. He is unquestionably a far better conductor to-day than when he came to the Boston Symphony Orchestra three and a half years ago. If then he seemed hardly up to the requirements of the great orchestra he was called on to lead, he has grown with opportunity. Many performances under his leadership—notably of the compositions of Richard Strauss and that of Brahms's C minor symphony last Thursday—will be treasured in the memory of all who heard them and furnish standards by which other men will be judged. Moreover, Mr. Fiedler will turn over to Dr. Muck the same orchestra of astonishing virtuosity that he received from him. Let us hope Mr. Fiedler's farewell to America is only temporary.

Newspaper Cutting Bureau in the World

From ...

Address ...

Date MAR 22 1912

THE BOSTON ORCHESTRA.

Great Enthusiasm at Last of Evening Concerts This Season.

The Boston Symphony orchestra, on its last visit of the season to New York, gave the first of its two concerts last evening in Carnegie hall. At these concerts Mr. Fiedler makes his last appearances here as conductor of the orchestra, as his engagement in Boston ends with the present season. The fact was recognized by the audience last evening, which gave Mr. Fiedler long and enthusiastic applause as he came upon the platform. It had occasion through the evening to renew this enthusiasm repeatedly, for the performance, both Mr. Fiedler's part in it and that of his men, was of such magnificence as this wonderful organization has rarely given in all the glorious years of its history. There was a renewed demonstration in his honor at the close of the concert, and he was made to feel the esteem in which he is held here, says the New York Times.

There was a disappointment in store for the audience, who found in their programs, as they entered the hall, a printed slip announcing that Mme. Homer, who was to be the soloist, and sing Liszt's song, "Die Lorelei," and Lia's recitative and air from Debussy's "L'Enfant Prodigue," was unable to sing on account of a severe cold. The loss was made up by the orchestra itself; it added to the program, which, as originally arranged, contained two preludes of Wagner's—those to "Lohengrin" and "Tannhauser"—a third, that to "Die Meistersinger." And the orchestra was not a bad substitute.

The program began with Beethoven's third "Leonore" overture, and the symphony was the first of the Brahms. The overture was given this occasion for the sixth time this season, and the symphony for the fourth time, and another performance of each is coming before the end of the season. But there were no complaints, for the orchestra played both with an unequaled splendor. In Brahms's symphony, indeed, it seemed as if Mr. Fiedler and his men were inspired by the marvelous eloquence of the music. Such a performance, indeed, was a new revelation of it, and was as cogent an answer as could possibly be made to the oft-repeated charge that Brahms's instrumentation is thick, muddy, and generally disagreeable. Played with such clarity, such tonal beauty, such perfect distribution of balance between all the instrumental voices, the composer's real intentions are brought to a consummate realization, and they are disclosed as the necessary and appropriate embodiment of the musical ideas of the work.

Mr. Fiedler's reading was marked by the drastic energy, the poetry, the romantic fire that characterize the movements of this work. It was full of exquisite nuances, of finished phrasing, and more than all, in these movements he showed forth their plastic beauty of form, their symmetry and proportion, their magnificent climaxes. It was a performance of unequaled splendor.

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From MORNING TELEGRAPH

Address New York

Date

DR. MAX FIEDLER SAYS FAREWELL

Conductor of the Boston Symphony Orchestra Makes Brief Speech at Last Concert.

RECEIVES A WARM TRIBUTE

Programme, Which Includes Richard Strauss' "Sinfonia Domestica," of the Usual High Order.

There was a slightly emotional tinge to the concert given yesterday at Carnegie Hall. It was the last of this season. It was also the farewell of Dr. Max Fiedler, who has conducted Major Higginson's admirable association of "symphoniac" men, as Plutarch would have called them, for four years. Dr. Fiedler during that lapse of time has earned golden opinions, and in New York a firm and general popularity. His musicianship has never been questioned. He has shown also that he has ardor and enthusiasm. His individuality is emphatic without being obtrusive. His programmes have not been tainted with faddism or narrow personal preferences. So when he bade good-by as he did, he was the recipient of a warm and unusual tribute.

He was actually forced to make a speech. To the ordinary reader this may seem the most natural thing in all the world. At the Boston Symphony concerts it is far from ordinary. Those concerts are stately expositions of the classics—the term is used in its aesthetic and not its technical significance in music. They are attended by those who take their music seriously, by austere students and satisfied critics. At a Boston Symphony concert you say little, think much and subscribe for next year. The audience which seems to include every New Englander in New York, is senatorial in its dignity, wearing its heart not upon its sleeve, but safe from the obtrusion of the vulgar, firmly beneath its waistcoat.

And yet yesterday it became emotional. When the last strains of the prelude and Liebestod had died away applause for Dr. Fiedler became continued and insistent. One part was clapping, a minority was shouting and a few were lachrymose. Again and again the sturdy, Teutonic, and yet fiery and vivacious figure of the retiring director bowed its acknowledgement of the applause. When he had been called for the tenth time, and the personnel of the orchestra had dispersed itself in the direction of various diversories, Dr. Fiedler mounted the conductor's platform and made a speech.

"Ladies and gent'emen," said he, "I am far better able to express myself by means of orchestral means (pointing to the now empty desks) than in ordinary language. I have been conducting here now for four years and the evenings and afternoons I have spent in this hall have been occasions of happiness to me. May I say that from the first they seem to have been greeted on your part with signs of increasing favor? And in bidding good-by I only ask that you do not forget me too soon."

This little discourse, delivered in good and ready English, was loudly cheered.

The programme which preceded these sadnesses of farewell consisted of the "Sinfonia Domestica" of Richard Strauss, and the Siegfried Idyll, the Trauermarsch from "Goetterdaemerung" and the Prelude and Liebestod already mentioned. These were all played with exquisite finish and poetical feeling and do not call for any prolonged analysis.

Let the conclusion of this article contain words of solace to the many admirers of Dr. Fiedler. He will probably return, even after many days. The Boston Symphony Society has been in existence thirty years. None of its conductors has ever died yet. Each of them has come back in some form or other. Even Georg Henschel, one of its pious founders, is to be here next Summer, and Nikisch will be here next month.

From PRESS

Address New York

Date 1912

"SYMPHONICA DOMESTICA" IS READ VIVIDLY BY FIELDER

Makes Strauss's Tone-Poem His Parting Gift for the Season.

PLAYED WITH GREAT ELOQUENCE

Other Selections on Programme Are Interpreted with Less Poetic Technique.

For his principal parting gift to New Yorkers Max Fiedler presented yesterday afternoon in Carnegie Hall, at the Boston Symphony Orchestra's final concert this season in New York, Richard Strauss's "Symphonia Domestica," the last symphonic work of the great German comopser before he began to devote his powers to lyric drama. This extraordinary composition inspired by moods awakened in the intimacy of the family circle is peculiarly associated with America, for it was in Carnegie Hall on March 21, 1904, under the composer's own direction, that the huge tone-poem had its first production anywhere, Germany being compelled to wait until June 1 of the same year before it could express approval.

After the New York premiere, it may be recalled, a great deal of wit and humor was lavished on descriptions of the score, the underlying domestic subject supplying abundant opportunity for those who were inclined to treat it with levity. Musically, however, the "Symphonia Domestica" has stood the test of repetition exceedingly well, and it would not be at all surprising if the work eventually should win wider approval than any of Strauss's other orchestral creations. A point distinctly in its favor is the extraordinary melodiousness of the score; for that quality hardly can escape the untrained ear, once it has grown accustomed to the composer's individual and original intervals, even though the extraordinary finesse and limpid transparency of the instrumentation fail to attract the immediate attention of the average listener.

The themes not only have rhythmical character and vitality, they have striking melodic physiognomy and emotional significance; they have intrinsic lyric value; they do not create the impression of being carefully measured building stones lesigned to fit into a complicated musical structure.

And what wonderful polyphonic use the composer has made of those themes; how exquisitely, with what superb eloquence, he has woven them into his elaborate fabric. Never, even in the midst of the most striking contrapuntal bravura, the most subtle melodic weavery, is the impression that of artificiality, of mere cerebral virtuosity. With extraordinary freedom and fluency the curves, angles and lines join, interlock, meet or merge, always artistically, always plastically, always beautifully—at least to the initiated ear—despite moments of mordant and intentionally grinding harmonic friction.

Truly a great work is the "Symphonia Domestica," perhaps the greatest symphonic composition thus far of the twentieth century, certainly the most exalted example of modern polyphony; and it received yesterday at the hands of Fiedler and his men an interpretation which not only set forth the musical content of the score with amazing clarity, but wrung from it the last drop of melodious beauty. So marvelously mellifluous and euphonious, indeed, was the performance that even the passages of deliberate cacophony—cacophony, however, it must be emphasied, which is invariably pregnant with significance—lost much of its harshness, though retaining its spice. More rhythmical incisiveness and sharpness only, more perfect unanimity and precision in attack, would have been needed to make the performance well-nigh ideal.

Not quite so satisfying were the other contributions on the programme. Of the "Freischuetz" overture, to be sure, which opened the matinee, Fiedler gave a vivid and picturesque reading. More delicate, more poetic and technically more finished interpretations of Wagner's "Siegfried Idyl," however; tragically more poignant productions of the funereal music from "Goetterdaemmerung" and emotionally more inspired performances of the prelude and "Liebestod" from "Tristan und Isolde" certainly have been heard in New York than those given yesterday.

Still, the "Symphonia Domestica," looming high among the artistic achievements of the season, represented an impressive farewell offering and Max Fiedler hardly could have left pleasanter memories at parting than he did through the medium of Strauss's genius. He and his orchestra were greeted with tributes of applause far more bounteous than matinee audiences usually dispense.

At the end of the afternoon Fiedler was recalled so many times that he finally was moved to make a speech, much to the surprise and the delight of the crowd. "I would like to say what is in my heart," the conductor began in good English, "but I can't conduct my feelings as well as my dear orchestra. It is hard for me to express my gratitude and appreciation for the reception you have given me and for your kindness, sympathy and encouragement. The nights I have passed in New York long will remain in my memory, and all I ask is that you will not forget me too quickly.

M. S.

SUN

New York

MAR 24 1912

CONDUCTOR FIEDLER BIDS US GOOD-BY

His Farewell Appearance Made at Last Matinee Concert of the Boston Orchestra.

STRAUSS'S DOMESTIC POEM

That and Some Wagner and Weber the Final Song of the Bostonians.

Max Fiedler, conductor, bade farewell to New York yesterday. It was at the last matinée of the Boston Symphony Orchestra at Carnegie Hall and the audience was so large that many wouldbe hearers of the entertainment were unable to gain admission to the hall. Mr. Fiedler came to New York as one of the visiting conductors of the Philharmonic Society toward the end of the season of 1905-06. He returned as conductor of the Boston orchestra on November 5, 1908.

On that occasion it was disclosed that Mr. Fiedler's style was a combination of the results of academic study with rude strength. The forcing of middle voices in a Brahms symphony accentuated those traits of the composer's instrumentation which have been most often set down to his discredit. Overdevelopment of contratsts, opacity in the strings and heavy blowing in the brass were all deplored.

In the four seasons of his conductorship Mr. Fiedler has outgrown most of his undesirable peculiartities, while he has retained his force and his acumen. His conducting has found continually increasing favor and that means that it has deserved it, for in the long run the musical public of this town is not to be deceived.

Mr. Fiedler retires to give way to the conductor whom he succeeded, Dr. Carl Nuck of Berlin. Once again the United States is under the regrettable necessity of robbing the Kaiser of one of his favorite musical entertainers. Doubtless the German empire will survive the loss, especially as we are sending back to it a greatly grown Fiedler. New York has enjoyed much good music under Mr. Fiedler's direction and will part with him with sorrow. And it will bless him in that he has left his matchless instrument beind him unimpaired.

The programme offered yesterday was one of liberal proportions. It comprised Weber's "Freischütz" overture, Richard Strauss's tone poem called "Symphonia Domestica" and three Wagner numbers, the "Siegfried Idyl," the funeral march from "Götterdämmerung" and the prelude and "liebestod" from "Tristan und Isolde." It seems hardly worth while to embark upon a philosophical consideration of this music.

The Strauss "Symphonia Domestica" was last played here just two years ago on March 24 by the same orchestra. It has not become any greater in the meantime and still seems most aptly described by the dictum of Ernest Newman, "the work of a clever man who was once a genius." As a piece of orchestral construction it shows all the skill of Strauss, but as a poetic inspiration it falls short of all his others.

Perhaps there were too many distracting circumstances. The peace of the domestic fireside was disturbed by the presence of mamma and the baby. If Mr. Strauss had been at home alone big things might have eventuated. But—needles and pins, when a man's married his trouble begins. There are altogether too few echoes here of "A Hero's Life." But it was splendidly played. The audience was very kind and sat in rapt attention, even when the blessed baby was spanked and put to bed.

APRIL 27, 1912

TRAVELER, MARCH 16, 1912.

LAST CECILIA CONCERT.

The second and last Cecilia concert of the year will be given in Symphony Hall next Thursday evening at 8 o'clock Dr. Mees has arranged a programme composed chiefly of "a cappella" pieces, and C. A. Ellis who has undertaken the direction of these concerts this year, has been able to engage as soloists, Madame Alma Gluck, soprano, and Leo Slezak, tenor, both of the Metropolitan Opera House, New York City. These artists were engaged to take the places of Madame Emma Eames and Emilio de Gorgorza who had been engaged for this concert but cancelled the engagement in order to return to Europe on account of Madame Eames' illness.

Madame Gluck has been heard here a number of times, her last appearance having been at the first of the Symphony concerts of this year. Few singers have made a more favorable impression. As for Mr. Slezak, he is one of the greatest heroic tenors of today.

Madame Gluck will sing: Rameau's "Rossignols Amoureux," Schindler's "La Colomba" and Mozart's "Warnung," also Rimsky-Korsakoff's "Song of the Shepherd Lehl," and "Chant Hindu." Paladilhe's "Psyche" and Thayer's "My Laddie." Mr. Slezak will sing: Hermann's "Salomo," Wolf's "Versenwiegene Liebe," Liszt's "Die Lorelei," Woodman's "Ashes of Roses," and Rummel's "Ecstasy," also Goldmark's "Assad's Narative from 'The Queen of Sheba.'"

MISS ALMA GLUCK CECILIA SOCIETY SYMPHONY HALL MAR 21

LEO SLEZAK SYMPHONY HALL MAR. 21

MONITOR,

Mr. Fiedler's last Symphony program, which will be Friday afternoon, May 4, and Saturday evening, May 5, is made up entirely of well-tried favorites. The first part will comprise the "Oberon" overture of Weber and the C-minor Symphony of Brahms. The second part is devoted to Wagner, the selections being the prelude and finale from "Tristan and Isolde," the funeral music from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhauser" overture.

Mr. and Mrs. Fiedler sail from New York on May 11 on the Prinz Friedrich

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From TRIBUNE

Address New York

Date MAR 24 1912

MAX FIEDLER'S FAREWELL

Conducts Boston Symphony Orchestra Here for Last Time.

Yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall was the last of this season's New York series, but it possessed beyond this another and a deeper interest, in that is marked the farewell to this city of Max Fiedler, who for the last four years has led the organization worthily and well. Mr. Fiedler has by his admirable musicianship, his sincere and well balanced feeling for the best in the musical art, his authority in command, won a warm and well deserved place in the hearts of true music lovers, not only in the Massachusetts capital, but in this city as well.

The ever increasing size of the audiences that have greeted him in the Boston Symphony Orchestra's too few visits to Carnegie Hall has borne abundant testimony to the esteem in which his leadership has been held. Yesterday afternoon's audience was a huge one, one that was limited only by the capacity of the hall and one that by its enthusiasm gave Mr. Fiedler to understand how it appreciated him. At the end of the concert in a few well chosen words he thanked the New York public for the warm manner in which it had always received him, and assured them that he regretted exceedingly being forced to leave America.

Mr. Fiedler chose for his pièce de résistance Richard Strauss's "Domestic Symphony," a work heard but seldom in this city. This symphony, one of the most characteristic of Straussian compositions, is none too easy of execution, but the great band gave of it an interpretation that made its very dissonances quite bearable, and of its melodies a memory to be dreamed of. Never had the orchestra been more united in execution, never had its dynamics been more perfectly adjusted, or its tone richer or more resonant. In fact, its work quite exhausted superlatives.

The second half of the programme was devoted to Wagner, with the "Siegfried Idyl," the Funeral Music from "Götterdämmerung" and the "Tristan" Prelude and Liebestod. In all of these Mr. Fiedler's understanding of the Wagnerian spirit was most manifest, and in the Funeral Music was in particular proclaimed in all its majesty and tragic power. In this and in the Liebestod he sang his farewell to New York, and sang it in a manner not soon to be forgotten. At the end of the concert, after enthusiastic applause, Mr. Fiedler said:

"I thank you for the kindness you have shown me. The nights I have spent in New York are among the happiest of my life. I can conduct this magnificent orchestra better than I can show my feelings. I only ask that you do not forget me too qui[illegible]"

EVE. POST.

ess New York City.

MAR 5

MUSIC AND DRAMA

Max Fiedler's Farewell.

No soloist graced the concert of the Boston Symphony Orchestra on Saturday afternoon—its last concert of the season, by the way—but there was as large an audience in Carnegie Hall as though some world-famous singer, pianist, or violinist were appearing. The conductor, Max Fiedler, came in for more than his usual share of attention, inasmuch as the occasion marked his last appearance in New York at the head of the Boston Orchestra. The house greeted him uproariously before the concert started, and he was kept busy bowing for several minutes before he could begin. There was a good deal of enthusiasm throughout the afternoon, and at the close the audience recalled him again and again until he made a little speech of thanks.

Mr. Fiedler's farewell programme was excellently chosen, save in one instance. The position of honor was occupied by Strauss's "Symphonia Domestica." Was this because the conductor wanted once more to impress his hearers with the technical virtuosity of the Boston players? That is quite unnecessary at this date. Naturally the piece was splendidly played, but three quarters of an hour of a thing that contains just about ten minutes of real musical beauty is too much of an endurance test. The worst of all is that this music has lost most of its power to amaze and startle by its harmonic audacities and orchestral color. That is the fundamental trouble with nine-tenths of Strauss's work. As soon as it ceases to astonish by its "revolutionary" qualities it withers and stales.

The "Symphonia Domestica" was followed by a "sinfonietta domestica"—Wagner's "Siegfried Idyll"—as full of original beauty, and genuine emotion as the "Symphonia" is devoid of them. It cannot be that Mr. Fiedler brought out all the fable tenderness that it contains. Neither the "Götterdämmerung" funeral music which came next, did he bring out the measure of heroic grandeur. The concert closed with a fine performance of the "Tristan" prelude and "Liebestod."

TIMES

New York

APR 7 - 1912

An Excellent Scheme by Which It Is Hoped to Put the Philharmonic Society On a Secure Financial Basis.

THE Philharmonic Society issues an appeal for public support to carry out its new form of organization, adopted that it may accept the late Joseph Pulitzer's bequest of $500,000, and also "the eventual reversion of another sum, which may prove to be as large." This latter is interesting, and further developments of it will be eagerly awaited. Mr. Pulitzer stipulated in his will that the society should become a "membership corporation," with at least a thousand members paying dues. The society now invites such members, on conditions similar to those established by the Metropolitan Museum and the Museum of Natural History.

It is much to be hoped that the scheme as outlined may be successfully realized and that the society may be put on a secure financial basis thereby. The device is a new one, so far as it is applied to an orchestra such as the Philharmonic Society. There may be difficulties encountered. It may strike the public that there are differences between a museum and an orchestra. But the plan upon which the Philharmonic Society has been carried on for the last three seasons has been avowedly only a temporary one; necessarily so, from its nature. Mr. Pulitzer's bequest came with a suggestion for another and more permanent arrangement, and the people in charge of the society's affairs have adopted it, no doubt after mature consideration and with good reasons for expecting success.

Under this provisional plan a guarantee fund of $100,000 a year has been pledged by certain public-spirited and generous music lovers. The reorganization of the society and its concerts for these three seasons have been very expensive indeed. The Directors have not taken the public into their confidence as to their finances; but if the rumors that have gained currency are only measurably true, the pecuniary results have been such as might well dismay less energetic and optimistic heads. They have probably involved a greater cost than any similar organization in the world ever had to meet.

The arrangements made by and with Mr. Mahler three years ago were upon an exceedingly liberal, not to say extravagant scale. He received a very large salary, and had very expansive ideas as to the duties of the wealthy people of New York in bestowing their money upon the organization of which he was the head. The new arrangements with Mr. Stransky are more reasonable, and the improved conditions that were expected under them have evidently been in large measure attained. All of which gives grounds for encouragement to the society's friends.

It is encouraging, for instance, to learn that there is so large an increase in the receipts as 40 per cent. over the first season of the present arrangement, with an increase of the expenses of only 10 per cent., while the concerts given have nearly doubled in number. This would seem to indicate a firmer grasp and a greater control over the situation. Also, what is even more important, a greater public interest and support. The deficit is far from being overcome, and of course the only hope is to get it down to proportions such that the interest on the Pulitzer bequest and the hoped-for assistance of the subscribing members shall cover it.

Though a deficit in the annual budget of the Philharmonic Society is inevitable, such a one as has lately resulted ought not by any means to be the average from the work of any orchestra that is really successful in meeting the public desires and needs.

But even if the plans at present proposed are such as will result in controlling the financial situation, there are still diffculties and dangers that even such a result will not succeed wholly in obviating. As was pointed out in THE TIMES last Autumn, when the news of Mr. Pulitzer's bequest first became known, these difficulties and dangers are almost inseparable from the control of such an enterprise by a committee of laymen and women. Public spirit and a desire to aid in the cause of music are not all that are needed. In considering the problems of carrying on an orchestra the mind almost instinctively reverts to the Boston Symphony Orchestra, the finest exemplar of such an organization, not only in its musical results, but also in the manner of its management.

Major Henry L. Higginson's investment in the orchestra, which is his creation, has been much more than the money it has cost him. It has included the application for thirty years of his time, thought, wisdom, tact, judgment, and patience; the knowledge of what to do and what not to do. In other words, it has taken a considerable share of the ability of a man whose conspicuous skill in the conduct of large affairs and the management of men has been joined to a fine and cultivated taste and a passion for music.

And not a small part of his tact and judgment has consisted in the fact that, notwithstanding his taste and passion for music and the intense interest which a real proprietorship must have given him, he has steadily kept his hands off the artistic control of his enterprise and has given his conductors full responsibility and, to the utmost extent possible, full control. He has never even constituted himself a "programme committee."

This has not relieved him of the burdens and anxieties of owning a great and delicately organized instrument. "What the Boston Symphony Orchestra has cost him in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, no man may know," was written of him a few years ago—and written upon authority.

The disinterested and public-spirited men and women who have worked so hard and done so much for the Philharmonic Society in the last three seasons have no doubt had similar experiences of their own in greater or less degree. It seems inevitable that there should be greater expense and trouble in New York than in Boston even in the attainment of results not yet comparable with those of the Boston Orchestra. There is the great problem of the union to deal with. There are difficulties in securing the men wanted for certain positions—difficulties which the union is avowedly established to promote. There are all sorts of artistic hindrances that will hamper the conductor in his work. There are undercurrents of one sort or another, real or imagined.

But even if the difficulties were no greater, it would probably be found that no committee, however devoted, could achieve such results as exactly the right Maecenas in the right place, such as Major Higginson has been. It does not seem possible under present conditions that such a one will be found for the Philharmonic Society. But something of the same sort of thing that Major Higginson has given to his orchestra must be given to the Philharmonic Society, besides the money that comes to it, if it is to gain a similar standing. In the meantime there will be a sincere hope that the thousand subscribing members needed will come forward; that the public will give a generous response to the appeal for the support of an institution of whose history and achievements New York may well be proud; and that Mr. Stransky will be afforded all the backing needed for his efforts to raise the Philharmonic Society to the artistic level that New York has a right to expect its oldest and most famous musical organization to reach. RICHARD ALDRICH.

Last Sunday some statistics of performances of American compositions by the Boston Symphony Orchestra under the direction of Max Fiedler were printed in this place. They were furnished by the professional statistician of the orchestra. They have moved George W. Chadwick, head of the New England Conservatory and one of the most distinguished of American composers to write to the music critic of THE SUN as follows:

"The records show that Converse's 'Ormazd' was first performed by the St. Louis orchestra; that Hadley's 'Culprit Fay' was first played in Grand Rapids by the Theodore Thomas Orchestra; that my suite first came to hearing in Philadelphia, and that all the other pieces by me were performed before they were heard at the Boston Symphony concerts. Besides, Hadley's 'Salome' has been played eighteen times, Converse's 'Mystic Trumpeter' eight or ten and my suite five times since last April. All of which hardly seems to justify your remark about a 'second time.'"

Of course the writer of this department of THE SUN has no excuse to offer except that, in spite of his years of experience, he once again ate of the fruit with which the press agent did tempt him. It is a singular and interesting fact that as soon as a man becomes a press agent he buries his conscience. And the press agent of the Boston orchestra seems to be such a nice young man too.

W. J. H.

From HERALD

Address New York

Date MAR 24 191

Mr. Fiedler Bids Goodby to New York

"Don't Forget Me Too Soon," Asks Conductor of Boston Symphony After Farewell Concert.

Conducting his last New York concert and adding a farewell speech at the close was Mr. Max Fielder's programme yesterday afternoon at Carnegie Hall, when the final concert of the season here was given by the Boston Symphony Orchestra. As already announced, Mr. Fiedler leaves his post as conductor at the close of the Boston season. When he appeared yesterday he was greeted by prolonged applause, and after the concert he was recalled repeatedly, the audience remaining standing, applauding and cheering him. He finally said:—

"I cannot conduct my feelings as well as I can conduct this wonderful orchestra, but I simply can tell you that the concerts I have led here will long remain in my memory as happy times. I thank you for your sympathy and support during my four years' stay in this country, and I only say:—Don't forget me too soon. I am very unhappy to leave you."

There was a final round of applause and New York concert patrons had taken leave of Mr. Fiedler. Dr. Karl Muck will be the next leader of the Boston Orchestra.

The goodby concert was a delightful one. The chief number was Dr. Richard Strauss' "Sinphonia Domestica," a well known work, revealing a day and a night in a family circle, the themes depicting father, mother and baby and their doings. It was wonderfully played, its monumental difficulties being tossed off as if they were mere nothings. Mr. Fiedler gave it a temperamental reading.

Weber's "Freischuetz" overture was admirably played, as were three Wagner excerpts, "Siegfried" Idyl, funeral music from "Goetterdaemmerung" and prelude and finale from "Tristan und Isolde."

From Sun

Address Pittsburg, Pa.

Date APR 4 1912

FINAL CONCERT OF SERIES IS GIVEN

Boston Symphony Orchestra and Alwin Schroeder, Soloist, Please Large Audienec With Good Program.

The series of five concerts arranged for the season of 1911-12 by the Pittsburgh Orchestra association was brought to an eventful and artistic close in the Soldiers' Memorial last evening by the Boston Symphony orchestra, Max Fiedler, conductor, and Alwin Schroeder, 'cello soloist. The occasion marked the farewell appearance in this city of Mr. Fiedler for he is retiring as conductor of this splendid orchestra. There was a large audience present and the retiring conductor was tendered an ovation.

For variety and excelelnce the program could hardly have been improved upon. The big piece of the evening was the "Unfinished Symphony," by Schubert, which was given in the first part of the program. It has been heard many times before by Pittsburgh audiences, but it has never been heard to better advantage than was the cast last night.

The beautiful first movement was given an almost perfect reading and a storm of applause greeted the conductor and his players when it was finished. Mr. Fiedler exercised his powers of imagination in his interpretation and the result was beautiful. The second movement was also beautifully played. The opening number, which made up the rest of the first part of the program, was the Beethoven "Egmont" overture. Its rendition was irpressive and pleased the audience.

The soloist, Mr. Schroeder, opened the second half of the program with "Variations of a Roooco Theme," by Tschaikowsky Mr. Schroeder's appearance on the stage was the signal for loud and prolonged applause. He had not played a note, but the confidence of the audience in his ability was expressed by this demonstration. By his playing he showed that he was deserving of the enthusiastic reception he had been given. His number was beautiful throughout and he was recalled time and again, but he refused to give an encore. The Strauss tone poem, "Death and Transfiguration," and two Wagner numbers, the "Lohengrin Prelude," and the "Tannhauser" overture, completed the program. They were both well given.

It was announced in the program that the association will continue its present policy of giving concerts by outside organizations next season.

W.

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HERALD,

APRIL 10, 1912.

NIKISCH IS HERE AFTER 19 YEARS

London Orchestra Warmly Greeted by Boston Audience.

By PHILIP HALE.

The London Symphony Orchestra, conducted by Arthur Nikisch, made its first appearance in Boston last night in Symphony Hall. The program was as follows: Beethoven, overture "Leonora" No. 3; Brahms, Symphony in C minor, No. 1; Tschaikowsky, "Francesca da Rimini"; Wagner, overture to "Tannhaeuser."

The praise of this orchestra has been trumpeted with no uncertain blasts. We have all been told that it is "the finest orchestra in the world." And thus the zeal of the advance agent, but not according to knowledge, kindled unreasonable expectation in the breasts of the unwary.

The strings are numerically and technically strong and brilliant, but the brilliance is that of hard polish. In cantabile passages the violins, violas and 'cellos are without sensuousness. The wood-wind section is of inferior quality. The first oboe bites as aqua fortis. The flute tone is peculiar and neither mellow nor of sparkling clearness. The clarinets are perhaps a little better. The brass is in no way remarkable; on the contrary the horns were uncertain last night, and thrumpets and trombones were often coarse and blatant.

On the other hand, the orchestra as a whole is singularly plastic, and Mr. Nikisch played upon it as upon a single instrument. It followed, it seemed to anticipate, his wishes. It breathed with him. Its performance was spontaneous and vivid. Its sonorousness was at times overwhelming. But in homogeneity and euphony this orchestra is surpassed by orchestras that do not make so great pretensions. It is not necessary to refer to the Boston Symphony orchestra, nor would it be in good taste to draw an elaborate comparison between the local and the visiting orchestras. It is enough to say that the London Symphony orchestra, in spite of its evidently great routine experience and highly respectable proficiency in matters of technic, is inferior to the Theodore Thomas orchestra of Chicago, nor is it superior, if equal, to the Philharmonic Society of New York in its best estate.

It was in April, 1893, that Mr. Nikisch conducted in Boston for the last time before leaving this city to go to Budapest. During the 19 years of his absence he has gained a great reputation as a virtuoso conductor. As leader of the Boston Symphony, he was often poetic and always dramatic. His previous experience had been chiefly in the opera house, and it was natural that he should constantly strive after effect. Imaginative by nature, he at times made the mistake of wishing to give fictitious importance to music that was of slight proportions or inherently commonplace. His errors and extravagancies were those of unbridled enthusiasm. There were times when music of any period and of any character seemed to him a Hungarian Rhapsody.

He now returns to this country with more poise, with a more sober judgment, with a finer sense of values, but he has not lost his remarkable magnetic quality. He is still a poet, but not one of the contemplative or introspective school. He is still intensely dramatic, but he is no longer deliberately sensational. The years have added to his weight; his face is thoughtful; he has the calmness, not the apathy, of the mature, completely rounded man. While his individuality is as pronounced as ever, it does not stand between the composer and the hearer; it is illuminating and glorifying.

As in the years gone by he has the great gift of presenting a melodic instrumental thought as though it were a song sung by a master of bel canto. He himself is a master of phrasing. He still delights in sudden and marked contrasts, but he preserves the continuity of thought; episodes do not become mosaic work; the structure is always visible, and not merely as though it were drawn in black and white. He is a supreme colorist, and he delights in purple patches.

Yet his reading of Brahms's Symphony, which is for the most part austere, granitic music, or music in a dull gray, was as effective as when with Tschaikowsky he saw the lost souls in the whirlwind of the Inferno. We have heard nothing nobler and at the same time more dramatic than his reading of the introduction to the last movement of Brahms's Symphony. He is no longer a poet of wild irregularities; he is a master of poetically dramatic expression.

Warmly welcomed, he was enthusiastically applauded by an audience that filled the balconies and not half of the floor.

He will give a second and last concert on Saturday afternoon, April 27, when the program will include Beethoven's "Egmont" overture, Tschaikowsky's "Pathetic" symphony and excerpts from Wagner's operas.

CONDUCTOR NIKISCH WARMLY WELCOMED

SPLENDID CONCERT BY LONDON ORCHESTRA

At Times Enthusiasm of Symphony Hall Audience Reached Fever Heat Stage.

By Louis C. Elson.

PROGRAMME.

Beethoven—"Leonora Overture," No. 3.
Tschaikowsky—"Francesca Di Rimini," symphonic poem.
Brahms—Symphony in C minor, No. 1.
Wagner—"Tannhauser Overture."

It was a concert of great importance in itself, introducing, as it did, a great foreign orchestra, but it was of double interest to Bostonians since it brought back to us one of our old symphony conductors who has now attained the pinnacle of fame in his especial branch. Our symphony conductors have all won laurels abroad and Mr. Paur and Dr. Muck have also taken high rank in European symphonic and operatic work. But none has achieved the eminence of Arthur Nikisch.

But if it is impossible to exaggerate the fame of this conductor, this is not quite the case with the London orchestra. It staggered Boston somewhat to read, in the new Encyclopedia Britannica, the plump statement of Dr. Hans Richter: "The London Symphony orchestra is the finest in the world." But Dr. Richter knows as much about America as a cow knows about mathematics, and he has not the remotest idea of the reputation and the high standard of the Boston Symphony orchestra. But Herr Nikisch knows all about this and we doubt not but that he would have been pleased to have directed his own old band, which "Die Musik" of Berlin has lately characterized in almost the very words that Richter showered upon the Londoners.

However, let us place the superlatives on one side and at once acknowledge that the London Symphony orchestra is a splendid organization, not quite so marvelous as our own in the departments of the strings and the wood-wind, but superior in the brasses. We had an excellent chance to compare the two organizations for the Beethoven overture was played under Mr. Fiedler only four days ago. The trumpet passages were somewhat more pianissimo, and the horn passages a little less sure last night, but the contrasts were superbly brought out and the violins in their final ecstatic outbursts rivalled the glory of our own great band of violinists.

But the "Francesca da Rimini" symphonic poem by Tschaikowsky has never had such a dramatic interpretation in Boston as Mr. Nikisch gave to it last night. By the explosions it was evident that hell was full of dynamite, but these tonal outbursts were well warranted by the subject, and the four chromatic whirlwinds were most exciting. The contrasts also were given with vivid power. The lamentations of the unhappy pair of lovers were full of tenderness and pathos, and each climax was worked up with the hand of a master.

Gloriously did the orchestra second the intentions of its great conductor. In this work it was possible to judge of each department of the orchestra in detail. The trombones are certainly better than we are used to hear in our concerts. The contrabasses, too, are of wonderful solidity of tone, without trace of raspiness. Clarinette and oboe are not as effective as those which we possess. We enter into these details only because the London orchestra has claimed the palm above our own organization, but when all this is said one must still pay homage to the sonority, the unity, the crisp attacks, the praiseworthy ensemble. We are glad to record that enthusiasm was at fever heat more than once, and the orchestra was forced to rise "en masse" and acknowledge the storm of applause it had aroused.

If one could not avoid making comparisons in the matter of the "Leonora overture," it was equally unavoidable to do so in the Brahms C minor symphony, for Dr. Muck won his greatest Boston triumph in just this work, played by our own Symphony orchestra. Nothing can ever efface the magnificence of the complex finale as he interpreted it. But Mr. Nikisch certainly repeated this triumph. The symphony is brimful of figure development, and the finale becomes in some degree an epitome of the entire work, bringing back reminiscences of the preceding three movements which are interwoven into the warp and woof of the movement in a wonderful manner.

With a lesser conductor the intellectual character of the symphony is alone prominent, but with a genius as conductor this intellectuality is wonderfully aflame with emotion also. It means a good deal to make Brahms seem exultant and triumphant, but that was the effect of the symphony last night, at least in its last movement. But there were great beauties to chronicle in the other movements also. The fiery character of the opening movement was the acme of nobility. Probably this movement has never had so clear, so intense, so intelligible a reading as Mr. Nikisch gave to it. Every one of the four movements was beyond criticism, but the first and last movements were memorable. Again we envied those contrabasses that the Londoners possess. What an irresistible effect was made with the rush of pizzicati!

The applause was frenzied after each movement, and while the orchestra was roundly applauded the audience made it very clear that the chief tribute was intended for Mr. Nikisch, for he was recalled again and again. He has grown into a master who is giving America a great lesson in the highest forms of instrumental music.

That blatant and flamboyant musical critic, Bernard Shaw, has made many errors in the course of his diatribes on the divine art. He once insinuated that Paderewski was utterly devoid of temperament; he held the old German folk-melody which is used in "Maryland, My Maryland," to be the weakest trash possible; and he intimates that the "Tannhauser overture" has become as trite and hackneyed as the overture to "William Tell." To a good musician the "Tannhauser overture" will never grow tame. With all the performances that Gericke, Paur, Muck and Fiedler have given us of this work, it is an ever welcome number on the programme. Mr. Nikisch even in his old Boston days won great success with it. But it seemed last night as if there were more of grandeur and of vivid contrast in it than we had ever heard before. The Venus music was of fire and flame; the apotheosis of the religious theme at the end was a memorable exhibition of violin ensemble, and trombone power, perhaps a trifle too much of the latter.

Almost exactly 19 years ago Mr. Nikisch directed this overture in our Symphony concerts, and we then said of the performance that "it had a virility and power that most thoroughly reflected the spirit of the composer." Yet, at that time, none of us knew the greatness of Arthur Nikisch, nor had he quite attained his present powers. But freedom of interpretation, abandon, poetic fantasy, he always possessed in large degree, although not then with the balance, the attention to detail, that blends with his present readings. Today his union of the poetic and the technical is marvelous. He is to come to Boston once more before his return to Europe, and on April 27 (a Saturday matinee) we are to hear Tschaikowsky's "Pathetic symphony," which will give the fullest scope to the conductor's intense emotional powers.

POST,

APRIL 10, 1912

NIKISCH IS WELCOMED AS VISITOR

London Symphony Orchestra Arouses the GreatestEnthusiasm

BY OLIN DOWNES

Arthur Nikisch, at the head of the London Symphony Orchestra, led some remarkable performances last night in Symphony Hall. The galleries of the concert hall were filled to their capacity, while there were few on the floor on account of the very high price of the seats. The audience made up in enthusiasm what it lacked in numbers.

Mr. Nikisch was given a most friendly greeting when he entered; after every piece on the programme there were salvos of applause, and some even shouted. The orchestra played Beethoven's third Leonore overture, Brahms' first symphony, Tschaikowsky's symphonic poem, "Francesca da Rimini," and the "Tannhauser" overture.

NIKISCH A "GENIUS"

Mr. Nikisch has unquestionably those magnetic and creative qualities, as a leader and a musician, which for want of a better term are rather hastily dubbed "genius." No conductor has more absolute control and more intimate understanding with his men. Few conductors can obtain such a range of dynamic effects and present a palette so rich in all the wonderful and varied colors of which the modern orchestra is capable. He led a performance of the Brahms symphony which will be long remembered, not only for its spirit and dramatic fire, but for the classic grandeur of expression—the greatest performance of this epic among symphonies in the experience of the writer. Undoubtedly there wer those who disagreed with details of his performances, who thought Mr. Nikisch often guilty of over-accentuation of certain details and excessive individualism in interpretation; who felt that a less constant stream of virtuoso effects would have left the ears more rested at the end of the concert. But on the whole the great enthusiasm was more than justified.

Mr. Nikisch, as other conductors do nowadays, read his scores from memory. He played on a great orchestra as if it were an instrument under his fingers. His gestures were few and if anything rather constrained. The men responded not only to the gestures, but to the very thought of the leader, this in a manner that could not have been attained with any number of rehearsals, lacking the informing spirit at the helm. And in all that Mr. Nikisch did there was the utmost intelligibility and logic. Few conductors can give a more luminous exposition of every detail of a score, and often, in some familiar place, Mr. Nikisch found a new tempo or nuance that seemed the only possible way of dealing justly with the passage. The performance of the symphony was engrossing from the first moment to the last. The Titanic introduction, the [184] homeric conflict that follows and the striking reappearance of the introductory motive in the succeeding movements. The tempi taken were broader if anything, than usual, but wonderfully elastic and suitable to the slightest variation of development or mood. And this without fetish worship.

Mr. Nikisch was not overawed by the word "Brahms" when he came to the allegretto. He gave the section real lightness of mood and no small measure of humor. He read the Faust-like introduction of the finale most impressively, and he built up the finale itself to a colossal and most inspiring climax. Nothing was greater than his interpretation of this movement.

Beethoven Well Played

Some might dispute a certain measure of the overture, but none probably will gainsay the dramatic atmosphere of the introduction, the overpowering effect of the volcanic A flat chord, the felicitous announcement of the theme of the overture proper and other places, although the performance as a whole was too modern and too extreme in manner. The Tschaikowsky piece is but a virtuoso place display piece, saving the sinister opening measures and the middle section, one of the loveliest in all Tschaikowsky.

Mr. Nikisch played the piece for all it was worth, save that the middle section could have had yet more of the sensuous yearning so characteristic of Tschaikowsky, so appropriate to the tale told by Francesca, and that the second episode of this section was not done full justice by the wind-players. The Tannhauser overture was played with the utmost enthusiasm by the gentlemen of the orchestra, who fiddled, blew, and beat the drums like the sturdy Britons that they were, and Mr. Nikisch's interpretation was surpassingly dramatic, in spite of the ugly tone of the brass choir.

The orchestra's chief glory is the string division. The strings, of which there are an unusual number, give out an exceptionally rich, solid, and brilliant quality of tone. The woodwind department is not so fine, although the first flute, as he warmed to his work, played some passages admirably, and made the moment of the duet with the horn in the prelude to Brahms' finale exceptionally thrilling. The tone of the horns was often full and beautiful. If Mr. Nikisch had been less disposed to overblow the brass department more definite conclusions might be reached about their quality.

It is good to know that this orchestra, with Mr. Nikisch, will return to Boston for a second concert, on Saturday afternoon, April 27. The programme will include Wagner excerpts, and the "Symphonie Pathetique" of Tschaikowsky.

EVENING NEWS

From

Buffalo, N. Y.

Address

APR 10 19

Date

Estab.

SPLENDID WORK BY BOSTON SYMPHONY

Second Concert of Season in Convention Hall Added to Its Reputation.

Buffalo has had the pleasure of twice welcoming the Boston Symphony Orchestra this season, and the popularity of this arrangement on the part of the local management, Mrs. Mai Davis Smith, was apparent last night in the greatly increased audience at Convention Hall and the warmth of Mr. Fiedler's greeting as he appeared to conduct the opening number, Weber's overture to Oberon.

The program continued with Beethoven's Eroica symphony; Richard Strauss' tone poem, Till Eulenspiegel; Tschaikowsky's Rococo variations for 'cello, played by Alvin Schroeder; the Wagner excerpts, Waldweben from Siegfried and the Ride of the Valkyries from The Valkyrie. In the performance of these the Boston orchestra, proved again its claim to be known as one of the chief prides of the nation. Its magnificent equipment, where technical perfection and command of every resource of tonal beauty possible only to the players who are also musicians, was an instrument of measureless power put unreservedly at Mr. Fiedler's service and most wonderfully was it used.

The glowing beauty of the Weber overture came out in brilliant color effect and awakened the memory anew to the romantic charm of this composer. Beethoven's great symphony was given with abounding understanding, enthusiasm and reverence of spirit. Breadth of interpretation, clarity of form and the simplicity that tells its own tale, marked the performance of this work, which was a pleasure to find on a season's program.

A performance of extraordinary brilliancy and effect was that of Strauss' Till Eulenspiegel, among the finest work of the evening. The wonderful interest of this tone poem, with its peculiar, matchless Strauss idiom, where orchestra virtuosity has unparalleled opportunity, was given utterance to in a superb manner and aroused some of the greatest applause of the evening. Final numbers were the Wagner excerpts, played with fascinating charm and eloquence, where every choir of the orchestra strove equally and successfully to show the supreme loveliness of its own music.

The fine technical command of his instrument, variety of shading, of phrasing, grace and charm with which he imbues every detail, was apparent last night in Mr. Schroeder's 'cello playing to the same degree that in his many years in concert has caused his work to stand out among the first of its kind. The performance of the theme and variations on a rococa theme by Tschaikowsy, was a delight from beginning to end, and no less than the soloist did the fine orchestral accompaniment lend to this effect. Mr. Schroeder was most enthusiastically received, being recalled several times after the performance.

SYMPHONY PROGRAMME MAINLY NEW WORKS

OF GREAT INTEREST FROM BEGINNING TO END

Chief Offering Was Wallace's Symphonic Poem, "Villon," Which Has Dreamy Central Theme.

By Louis C. Elson.

PROGRAMME.

Mozart—"Magic Flute" overture.
Mozart—Concerto for violin, in D major.
Soloist, Mr. Sylvain Noack.
Foote—Four Character pieces for Orchestra.
Wallace—"Villon" Symphonic Poem.
Delius—"In a Summer Garden."
Wagner—Prelude to "The Meistersingers."

Here upon the very verge of Mr. Fiedler's departure, it is fitting to say that no conductor, since the days of Mr. Henschel, has paid so much attention to keeping the Boston audiences abreast of the newest and the most important in music. Mr. Fiedler's programmes have generally been models in their make-up and generally in their performance as well. The programme of yesterday was fairly bristling with new works and had therefore an especial interest from beginning to end. The chief new work was a symphonic poem upon the subject of "Villon," the rascally French bohemian whom almost everybody is interested in, spite of his villainous career. Possibly Wallace followed the splendid essay of Robert Louis Stevenson in sketching the life of this "sad, mad, glad, bad poet." At any rate one would be more "en rapport" with the music if one read Stevenson's essay before hearing it.

William Wallace has thus far led a life very much in contrast with the adventurous career of William Vincent Wallace, with whom he is not related. He is the son of an eminent surgeon and himself began a medical career, which he finally changed to enter the musical field. He has written musical books and essays as well as symphonic poems. Of course there is a certain amount of pepper in the music which deals with a poet who is at the same time a thief and almost a murderer.

This symphonic poem is somewhat more tangible than the average modern works. There is a dreamy central theme, which might apply to a saint rather than to Francois Villon. There is a touch of the wildness of bohemia, and there is a gentle Carillon at the close, which is not nearly as good as Bizet's excursion into this field. The work was worth hearing and won sufficient applause.

But Mozart seemed especially attractive when contrasted with the modern musical troubles. The concerto was charmingly played by Mr. Noack. It is practically a long dialogue between the solo instrument and the orchestra. And these works of Mozart are more difficult to play than at first appears. One may make a dozen errors in the heavy modern concertos, but make one slip in such a work as this and it stands revealed like a flaw in a crystal. And there were two different Mozarts in the concert yesterday, for the Mozart of the "Magic Flute" overture was decidedly in contrast with the suave gentleman of the concerto. Mr. Noack was applauded to the echo, and recalled again and again.

Why do all the virtuoso conductors take the Fugal exposition of the "Magic Flute" overture, so furiously fast. Our violinists can carry out the lightning tempo, but it is almost impossible to follow the figures and the work might gain by a slightly more moderate Presto. But after Mozart there came more of the modern torture. The work by Delius is linked bitterness long-drawn out. There are about fifty places in the work where one hopes that the composer is going to wind up. But in every case he slips off and goes on further, until the auditor loses all patience. There is no valid reason for such a trial.

The much-debated composer Delius ought to change his name to Devious, for it would describe his music better. He is one of the men who carry a bunch of keys which they use in season and out of season. Even so pastoral a picture as "In a Summer Garden" has to be unlocked by several different keys. When Music, Heavenly Maid, was young, she used to stay in the key of C or G long enough for the auditor to catch his breath. But nowadays she sprints through the 24 major and minor keys, and a few others which have not yet been invented, until it resembles a musical Marathon rather than a symphonic poem.

Mr. Arthur Foote's orchestral vignettes were much more enjoyable, because less stilted and affected. We have sometimes thought of Arthur Foote as being of the contrapuntal school of Stainer, Bridge, Macfarren & Co., a school to which our $10,000 operatic composer, Horatio Parker, belongs. But in these little poems, inspired by certain stanzas of "Omar Khayyam," we found a surer hand, a most graceful and easy leading of the voices. The audience certainly appreciated the little poems and the composer was obliged to rise from his seat and bow his acknowledgments continually.

But this morning is not well-adapted to long musical reviews in a newspaper. The works of Foot in which most of the public were interested yesterday were found in the Marathon contest.

Suffice it therefore to add that the mastersinger Prelude was most grandly given, although there were some new points of tempo revealed. But we had not recovered from the tortures of Delius to be fully in the mood for Wagner.

The Pops.

But two more weeks remain of the Symphony season of 1911-1912. On Monday, May 6, Symphony hall will be cleared of its formal seats, which will be replaced by the familiar tables and chairs and that evening the 27th season of Pop concerts will begin. This year they will run but eight weeks instead of the usual nine, for the Symphony season was prolonged an extra week by a second western trip. The closing night of the Pops will be Saturday, June 29.

Free Press
Detroit Mich
APR 14 1912

LAUREL WREATH IS PHESENTED TO MAX FIEDLER

The concert given last evening in the Light Guard armory by the Boston Symphony orchestra was a noteworthy event in many ways. It closed the biggest and most successful season in the history of the Detroit Orchestral association. It was in the nature of a farewell by Conductor Max Fiedler, who is to return to Germany at the end of the season and who in all probability will no more be known by the western world. The program itself was an impressive one, impressive because of its composition and its length, and because of the opportunities it afforded the band to show its many resources.

Just before Conductor Fiedler raised his baton to begin the closing number on the program, Secretary N. J. Corey ascended the platform and in the name of the patrons of the orchestral association series presented him with a laurel wreath. In making the presentation speech, Dr. Corey gave Mr. Fiedler credit for much of the Detroit Orchestral association's progress. And he added, "When you took charge of the Boston orchestra four years ago, it was universally conceded to be the best orchestra in the world, yet under your direction we have watched it each year grow steadily better and better." Mr. Fiedler, in responding, showed considerable emotion. He thanked the people for the support they have given him in the past, spoke of the pleasure it has afforded him to come to Detroit and quite refused to say "good bye," contenting himself with "au revoir," and expressing the hope that he may one day again greet a Detroit audience.

The program consisted of the overture to Weber's "Oberon," the mighty "Eroica" symphony of Beethoven, the Tschaikowsky "Nutcracker" suite, and "1812" overture, and for 'cello solo, the entrancing Tschaikowsky variations on a rococo themes. After listening to all the other orchestras that from time to time have visited this city, the Boston orchestra still impresses the hearer with the fact that it has a lustre all its own, a perfection, a supreme virtuosity which makes it the glory of the whole western world. Mr. Fiedler conducted the Oberon overture with a fire not often infused into even that brilliant composition, and his tempos at times were such that none but the most skillful musicians could have accomplished them without blurring the themes. The reading of the symphony was a thing to be remembered as a pattern by which to judge all future hearings. Perhaps Mr. Fiedler was peculiarly on his metal. It is certain that while he paid due regard to tradition, there were times when his tempos were all his own and that he gave attractive new readings of some parts of the old score. In the Marcia funebre he largely subdued the voices of his orchestra, but in the scherzo and finale they burst out again in great fullness. The brightness and delicate cleverness of the Nutcracker suite, it is among the most delightful music Tschaikowsky wrote, seemed to stand out in pattern-like clearness, and the "1812" overture, which followed it, seemed by contrast doubly heavy and massive. The overture is "effective" music of the frankest variety but it is good to hear it occasionally as the Boston orchestra plays it.

Alwin Schroeder, the soloist of the evening, gained four recalls by the manner in which he played his Tschaikowsky variations. The number was played here earlier in the season by Boris Hambourg. Hambourg's virtuosity was as fine as Schroeder's, possibly it was greater, but Hambourg's had nothing of the largeness of tone, and fullness of understanding which Schroeder had. If Mr. Schroeder habitually does work of the sort he did last evening, Detroit should hear him oftener.

CITIZENS
Brooklyn N. Y.
APR 10 1912

PHILHARMONIC AUXILIARY.

Women Plan for Boston Symphony Concerts.

The spring meeting of the Women's Auxiliary to the Philharmonic Concerts given by the Boston Symphony Orchestra, was held in art room, Academy of Music, yesterday, at 11 o'clock, Mrs. Camden C. Dike, presiding. There was a large attendance.

Mrs. Frank M. Lupton read the report of the executive committee, Mrs. Charles F. Pray read the secretary's report, in which was a concise resume of the twelve seasons of the concerts since the auxiliary was formed. Receipts from concerts in the four years that they have been housed in the Academy of Music, were, respectively, $12,251, $11,638, $12,212 and $12,672. Regret was expressed because of the departure of Max Fiedler, conductor, and a cordial welcome assured to Dr. Karl Muck next season. The report suggested that a farewell letter be sent to Mr. and Mrs. Max Fiedler, and afterward, on motion of Mrs. Otto Goepel, seconded by Mrs. Dwight Parker Clapp, the letter was ordered sent.

Mrs. Dike said that the indications are that the opera house will not contain all those who will to attend the concerts next season. About 500 could not obtain tickets for the last concert this season. Plans for next season's concerts will not be announced until the fall, after Dr. Muck's arrival from Germany.

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GLOBE-
APRIL 20, 1912.

SYMPHONY CONCERT OF THREE NOVELTIES

Mr Foote's Character Pieces Give Pleasure.

Mr Noack Plays Mozart Violin Concerto in Admirable Taste.

There was an abundance of new music at the 22d Symphony rehearsal yesterday. Four Character Pieces by Arthur Foote, William Wallace's Symphonic poem, "Villon," and "In a Summer Garden" by Delius were played for the first time in this city.

Of these the most interesting were Mr Foote's short pieces, which are orchestrations of his set of "Five Poems after Omar Khayyam" for pianoforte. Although impressionistic, they observe organic form and a coherent development of detail. They exhibit freshness, charm and versatility of imagination. There is no attempt at slavish or literal imitation of the verses chosen as text, but rather a free fantasy, at times rhapsodical, improvisational, rather than studied, and colored with fancy and deft skill.

There is variety of orchestral timbre and combinations of timbres, as in the prodigal and barbaric glory of the first theme of the second number to the lines beginning "They say the Lion and the Lizard keep," or the changing play of light on the languorous organ point on E against the stanza, "A book of verses underneath the bough," etc, or the speccati in triplets on muted violins in the passage termed Scherzo, or the voluptuous song for 'celli preceding the last—were all instances of a graceful and poetic imagination and a cunning hand in orchestral painting.

Mr Foote has obtained effects by his no less happy invention both in melodic curve and the cast of his rhythms, hightening by both devices the Oriental character of his music. This is a quality present in a variety of moods, both in contemplation, as the exquisite middle section of the first piece, and in opulent splendor, as the pages which precede and follow it. There is, however, no disturbing symbolism involving any disputed pedigrees either of the lion or the lizard, nor is there any fastidious and pedantic system of labeling themes to provoke the pathological fanaticism of some or the supercilious contempt of others.

Mr Fiedler conducted these pieces with regard for their oriental grace and beauty, and the orchestra played with sensitivity. Mr Foote was obliged to stand three times at his place forward on the floor and acknowledge the applause.

The skillful modulation of emotional effects which make this group both a recurring inspiration and alleviation to the ear Delius' number conspicuously lacks. Why should the tonality of the Summer garden be unremittingly minor? Mr Delius has not always pitched his tent in England, but dwelt for a time in Florida. There is marked economy in contrasting harmonic and instrumental color. There is also a wearying repetition of figurative accompaniment, a trait which has frequently freighted down Granville Bantock's style.

Delius is cosmopolitan in taste. He acknowledges no obvious model, yet there are passing allusions in grouping to Puccini, and he favors the strabismic Debussyian scale. There are good ideas and evidences of good craftsmanship in the work, but there is little fertility of invention or sense of variety either in form or arrangement.

The symphonic poem, "Villon," by William Wallace, a contemporary Englishman who preferred music to his father's profession of surgery, proved an interesting work, revealed no mean order of imagination or of technical ability, one which invites further comment than can be made this morning. The characteristics of that graceless scamp "Villon," his superb daring in the fashioning of both his pungent verse and his riotous deportment, are not mere fanciful attributes of this score, nor is it lacking in a lively and discerning sense of tonal color and of various interpretative devices. The piece was an agreeable acquaintance, and was warmly applauded.

Mr Noack gave true pleasure by his finesse and informing spirit of his playing. He was content to interpret and reveal Mozart rather than renovate or distort him. Here was grace, elegance and true refinement of style, clarity in florid passages, bel canto worthy of Mr Bonci in sustained sorg and a pure and expressive tone.

The prelude to "The Maestersinger made the program over long, and Fiedler conducted it slightingly a showing marked care and appre tion for the novelties. The overt to "The Magic Flute" was the opress ing number.

COMMERCIAL
Buffalo, N. Y.
APR 10 1912

ENTHRALLING MUSIC

Boston Symphony Orchestra Gave Splendid Concert Last Evening.

AT CONVENTION HALL.

Final Appearance of Max Fiedler as Conductor of Famous Orchestra —Mr. Schroeder Soloist.

The Boston Symphony Orchestra, Max Fiedler, conductor, gave the last concert in the series of six arranged by Mrs, Mai Davis Smith at Convention Hall last evening and a large audience was on hand to greet the eminent conductor and his fine body of well trained musicians. The music lovers of Buffalo were aware that the concerts given by the Boston Symphony Orchestra are among the best heard here, and the appreciation of the efforts of these musicians was amply demonstrated after each number last evening.

Interest was added to this concert in so far as it was the farewell appearance here of Max Fiedler as conductor of the Boston Symphony Orchestra. During the four years of his activities at the head of this famous organization. Mr. Fiedler has won the respect and admiration, for his artistic ability, of music lovers all over this country. He is a giant in the musical world. He possesses a strong personality and he has the power of making the musicians do things just as he wishes. His subtle magnetism appeals alike to orchestra and audience and he has absolute control of the orchestra at all times. The orchestra is one big instrument to Max Fiedler and like a master-organist he plays upon it and produces the most wonderful combinations and effects.

The tonal volume of the orchestra last evening was greater than ever. Such tones of velvety softness and ravishing beauty have never been heard here before and the splendid blending of the instruments was immense. For rythmic freedom, great dynamic variety and an intimacy of comprehension the work of these fine musicians is indeed notable. Everything was executed with precision and repose and the intelligent treatment of the different works afforded the deepest pleasure to all who were present.

The program was opened with an admirable reading of Weber's overture, "Oberon." The lovely pianissimo tones of the violin, the bell-like tones of the reed instruments and the round, sweet tones of the French horns won the admiration of the vast audience.

Beethoven's "Eroica" Symphony was the principal number on the program. This is one of the finest compositions in the whole musical literature. Beethoven speaks to us in a language no one has spoken before, and the warmth and depth of his ethical sentiment is now felt the world over. The orchestra gave a superb performance of the symphony.

The other numbers for the orchestra were "Till Eulenspiegel's Merry Pranks," Strauss; "Waldweben" from "Siegfried," and "The Ride of the Valkyries" from "Valkyrie," Wagner. All were magnificently played.

Alwin Schroeder, principal violoncellist of the orchestra, was the soloist and he played "Variations on a Rococo Theme," by Tschaikowsky. He is an artist of the first rank and his success was immense. He is complete master of his instrument and he gave a superbly spirited performance of the Tschaikowsky composition.

The orchestra played the accompaniments in a very pleasing manner.

Newspaper Cutting Bureau in the World
Journal
Field Mass
APR 16 1912

Fervent Farewell to Fiedler in New Yo

American March

Extraordinary Display of Feeling an Enthusiasm at Close of Boston Orchestra's Concert.

NEW YORK, March 23.—The New York season of the Boston Symphony Orchestra came to an end this afternoon at Carnegie Hall with an almost unprecedented display of feeling and enthusiasm. After the program the dignified audience rose en masse, the ladies waved handkerchiefs and programs, while the men raised their hats high in the air and cheered until Conductor Max Fiedler had returned six times and finally raised his hands for silence.

When the house was quieted, Mr. Fiedler said:

"Ladies and Gentlemen: I am more successful conducting an orchestra than I am conducting a speech, but I want to tell you how grateful I am for the continued help and sympathy. For four years you have helped me with your kindness and enthusiasm and now that I am going to leave you I beg that you won't forget me too soon."

THEATRE FILLED TO CAPACIT

Great Concert By Bo ton Symphony

NET PROFIT $200

An audience that taxed the Colo theatre to the utmost heard the con by the Boston Symphony orche with Mis Florence Hinkle of Bos soprano, last night. It was the g est musical event of the year in H field and one of the most enjoy and artistic entertainments ever g this city.

It was through Ben Franklin that the orchestra, of which Max Fiedler, who gets a salary of $20,000 a year, is leader, came to this city. They have been touring in a special train and arrived here yesterday from Detroit. They left about midnight for Boston.

Every seat in the house was taken including the top tier of boxes, which have been occupied only once or twice since the theatre was built. Mr. Franklin's expenses for the concert were about $2,000 and as the sale of tickets netted $2,200 he will clear up close to $200.

It was just 8.25 when Mr. Fiedler waved his baton for the beginning of the concert and it was over at 10.10. There were six numbers on the program and the audience was exceedingly enthusiastic over each one. Pittsfield and Berkshire society was largely represented in the audience, which was in every respect one of the most brilliant that ever atended a concert in this section.

During the final number a tremendous thunder shower came up and when the concert ended it was pouring. There was a hurried call for carriages, but the telephone worked only intermittenly as one of he bolts of lightning had knocked out the wire and Manager Daniels who did every thing he could to summon help was unable to raise central.

Many in the audience waited until the shower was over at 11, while others started right out in the rain. Mr. Daniels received word from the Springfield Union at 9.30 that the Titanic had gone down with 1,500 aboard and he at once posted in the lobby half a dozen bulletins which were scanned with great interest after the concert by those waiting for the shower to pass over.

The opening number was the overture to the opera "Der Freischutz" by Carl Maria von Weber and with the rendering of this beautiful selection, the orchestra immediately won itself into the hearts of the big audience. Weber was born at Eutin, Oldenburg, December 18, 1786 and died at London, June 5, 1826. The music for 'Der Freischutz" was written by him and the book by Friedrich Kind. The opera was first performed at Berlin, June 18, 1821 and was the first to be performed in the new theatre, Schauspielhaus. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventen music pieces were stormily applauded. Everything went exceedingly well." And so it was last night at the Colonial, the big house showed its appreciation of this wonderful overture by calling Conductor Max Fiedler to the front a number of times. The effect of this overture has been overwhelming wherever it has been played. In London where the opera was first performed in English, July 22, 1824, at the English opera house, W. T. Park wrote, "The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other and is quite original."

The word Freischutz, literally 'free marksman' means a Schutz or marksman, who uses Freikugeln, that is free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and therefore aptly termed 'free.'

Ludwig Van Beethoven's Symphony in A Major, No. 7, Op 92, was finely given. The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. He was born at Bonn, December 16, (?) 1770 and died at Vienna, March 26, 1827. The most pleasing movement of the four and the one which was best received was the third, Presto, F major, 3-4. It is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4 is said to be that of an old pilgrim hymn in Lower Austria.

Miss Hinkle is a wonderful singer and her beautifuly toned voice captivated the audience. She sang but twice and although applauded vehemently, did not respond to encores. Her first number was the air from "Louise," Act 3, scene 1, by Gustave Charpentier. This opera was performed one hundred times within a year at the Opera-Comique, Paris. Charpentier was born at Dreuze, France, June 25, 1860 and is now living at Paris.

Miss Hinkle's second selection came just before the final orchestral number. This was the aria, "Tosca," prayer from second act "Vissi d'Arti," by Puchni. In this aria, Miss Hinkle's voice was heard to even better advantage than in the former number. Giacomo Pucini was born at Lucca, June 22, 1858, and is now living. "Tosca," a melodrama in three acts was performed for the first time at the Martin Theatre, Paris, November 27, 1887.

The fourth and sixth selections by the orchestra were by Wagner. They were the prelude and "Liebestod" from "Tristan and Isolde" and overture from "Tannhauser." Richard Wagner, this celebrated musician, was born at Leipsic, May 22, 1813 and died at Venice, February 13, 1883. The thought of 'Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854. Both the Prelude and Love Death were performed in concerts before the production of the opera at Munich. The Prelude, slow and languishingly; in A minor, 6/8, is a gradual and continued crescendo to a most sonorous fortissimo; a shorter

The overture to "Tannhauser," familiar to almost everyone, closed the concert and although the applause was continued for several minutes, an encore was not forthcoming. Conductor Feidler, however, bowed his thanks.

The first period of the movement of this overture is taken up wholly with bacchanalian music from the opening scene in the Venus mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the baccanal, "the drunkenness of the Venus mountain." This period is followed by a subsidiary theme in the same key, a pasionate figure in the violins against chromatic passages in the 'cellos. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

It is interesting to note that Mr. Fiedler's engagement with the orchestra which is now closing its 31st season ends this year. He has been summoned by Emperor William back to Berlin to lead the imperial orchestra and the present leader of that orchestra, Karl Muck will take his place. Many of the players in the Boston orchestra receive a salary of ovr $100 a week.

For several years Mr. Franklin has had the orchestra give two concerts a year each in Albany, Troy and Schenectady.

MR. NIKISCH MAKES FIRST AMERICAN CONCERT SUCCESS

Montreal Gazette

NEW YORK—With Arthur Nikisch, one of the foremost conductors in the world, holding the baton the London Symphony orchestra gave its first concert in America in Carnegie hall last night. The program presented was the same as that announced for the Boston concert tonight. It comprised the Brahms First symphony, the Beethoven "Leonora" overture, No. 3, the Tschaikowsky "Francesca" fantasia and the Wagner "Tannhaeuser" overture.

Mr. Nikisch made a significant success of the work which is considered to be the chief test of his powers in his American programs, the Brahms first symphony. The slow movement went somewhat ponderously under his direction, as it has under that of many another conductor. But it had all its dignity and depth of meaning. The last movement was read with an effect which stamped Nikisch as the master of the day as a climax builder. The audience was enthusiastic in its applause at the close of the symphony. The Beethoven overture exhibited the tact of Nikisch for fine shadings and for simple nobility of expression.

The string department of the orchestra disclosed an extraordinary largeness of tone, though not exceptional richness. The brass section had that power of tone and that control in subdued passages which Nikisch has developed in it to his applause. The woodwind section was not so distinguished as the rest of the tone body.

COMPOSER FOOTE IS GIVEN OVATION

Journal Apr. 20

Symphony Audience Pays Tribute to Dean of Boston Musicians.

It was to Arthur Foote, the composer, and not to any conductor or soloist, that the big reception was given by the audience at yesterday's Symphony matinee.

Mr. Foote, who now ranks as the dean of Boston musicians, was represented on the program by his "Four Character Pieces," transcribed from his piano setting of the "Rubaiyat of Omar Khayyam." These charming pieces were never heard here before, though they were played by the Thomas Orchestra in Chicago several years ago. Mr. Fiedler discovered the composer seated down front, and the enthusiastic applause lasted until the writer of these little tone poems stood up and bowed again and again.

Two other compositions were performed here yesterday for the first time, the Scottish William Wallace's symphonic poem, "Villon," and the English Frederick Delius's impressionistic pastel, called "In a Summer Garden." The soloist, Sylvain Noack, second concertmaster of the orchestra, exhibited his delicate art and suave tone in the Mozart concerto for violin—the fourth of the Salzburg concertos—in D major. The overture to Mozart's "Magic Flute" and the prelude to Wagner's "Die Meistersinger" completed the program, which will be performed again tonight.

Emil Ferir, the viola player, will be next week's soloist. The orchestra will offer two novelties, Salome's dance, from the most famous of all the Strauss operas, and "Marsyas," a symphonic idyll by Arthur Shepherd. A ladies' chorus, made up of members of the Musical Art Club, will assist in the performance of one of the Debussy

What Max Fiedler's Work Means to Boston

FIEDLER'S FOUR YEARS REVIEWED

Symphony Leader and Former Professor of Music Talks About Modern Tendencies of Orchestra and Discusses Composers

ON Saturday evening, May 4, Max Fiedler closes his four years' engagement as conductor of the Boston Symphony orchestra, giving the last concert in the annual Boston series. Mr. Fiedler is the sixth man to hold the Symphony conductorship in the 31 years that the orchestra has been in existence. His predecessors were: Henschel, Gericke, Nikisch, Pauer and Muck. Two men among the six have been remarkable for their influence in developing the orchestra's power of expression. They are Gericke and Fiedler. Henschel simply helped start things going and is not to be counted as one of the conductors that have given the orchestra its reputation. Two men in the list have been remarkable for the individuality of their interpretations. They are Nikisch and Muck. In general, two main influences have been at work in Symphony leadership. There has been the influence that tended to enlarge the technique of the orchestra, represented by Gericke, the man who liked neat and precise execution, and by Fiedler, the man who likes broad, expansive tone. And there has been the influence that tended to brilliantly characterized expression.

This influence is associated with the names of Nikisch and Muck, and to a less degree with that of Pauer. The technical influence kept the orchestra in a subjective mood during Gericke's first administration and prepared the way for the career of Nikisch in the late eighties and early nineties. The most picturesque career in the history of the Symphony conductorship is that of Nikisch. The technical influence of the second Gericke administration prepared the way for the readings of Muck, the most comprehensive in conception, the most acceptable to the public as a whole of any ever given in the old Music hall or in latter day Symphony hall. And now a new technical influence, one that has had an extraordinary enthusiasm impelling it, has prepared the orchestra for another period of Muck's readings. When Karl Muck takes the concerts in hand next October he will find an entirely different group of tone makers before him from that which he left in the spring of 1908. His opportunity as an interpreter will be different from what it was formerly, just because his men have a new technique and his listeners a new habit of attention.

Dr. Muck will find conditions changed in other ways, too. He will become aware that instead of directing a community orchestra which plays primarily a double series of home concerts and secondarily a series or two of road concerts he is directing a traveling orchestra, which practises its programs publicly at headquarters twice weekly for three weeks and does its real work on tour. Max Fiedler, almost without anybody realizing it, has broadened the ministrations of the orchestra in the country just as surely as he has increased its technique of tone.

Aims Modern

Mr. Fiedler has done his work for Boston in the manner of a modern man. He has been the most liberalizing force the orchestra has ever known, not even excepting Nikisch. He is the one conductor who has dared to assert that music is a contemporary art and not solely an art of the classic past. He has dared to tell modern men that they can find their true self-expression only in music of their own day. He has taught his American public to respect contemporary composers as earnestly and intelligently voicing the aspirations of modern men. In the last two years of Max Fiedler's conducting the Boston Symphony concerts the cryings-out against Richard Strauss as a maker of insincere and sensational noise have ceased in the land. The progressive Symphony conductor has taught us to respect our own musical epoch.

The time when Mr. Fiedler first gave his position unmistakable statement was at his production of Bruckner's symphony No. 8, at the concerts of March 12 and 13, 1909. With an effort at large interpretation such as he has never surpassed, he then declared that the days of harping on the classic string were over in Boston. Henceforth the line of march was to be into the domain of modern symphony. The public has followed Mr. Fiedler's lead from that time without wavering. It has naturally enough had its days of regretting that its old Beethoven pleasures were no more; but it has never thought of turning back. Boston has been a progressive musical city since the production performances in March and the repetitions in April, 1909, of the Brucknerian masterwork. Symphony listeners found they could stand a triple climax of the full brass, and that they could enjoy to the end the longest adagio ever orchestral writer composed. They discovered in these things an expression of their modern selves, and they rejoiced in the discovery.

Efforts Specialized

Mr. Fiedler's conducting has been successful in all works wherein he has tried to make it so. It has always met the demand of large compositions of whatever period, from Beethoven's choral symphony to Strauss' "Don Quixote" tone poem. It has invariably risen to the demands of every modern piece that had respectable musical content. It has been frankly unimposing in many works of the old school. Mr. Fiedler has never been a man of pretenses. Any casual visitor at the Symphony concerts could tell which numbers on the program were there because the conductor wanted to perform them, and which were there because the audience from habit required to hear them. The conductor was willing to please his hearers by keeping them fresh in their classics, but he would not compromise the modern efficiency of his tone choirs just to give the old fashioned a pretty half hour of Haydn.

Composers that Mr. Fiedler has interpreted to praise almost invariably are Berlioz, Schumann, Tschaikowsky and Strauss. He has been unequal in Beethoven, rather oftener falling short of distinction than reaching it. He has been unequal, too, in Brahms, but never quite rising to his best or dropping to his poorest. In the music of Debussy he has brought applause to himself and appreciation to the composer. All new music Mr. Fiedler has presented with the enthusiasm of one who is optimistic about the art of his own generation. Soloists usually have been a disturbing, rather than a contributing element in the concert scheme. There have been times when Mr. Fiedler made the solo number part and parcel of his program idea, but as a rule, he, as conductor, cares as little about music for orchestra and assisting artist as the modern composer does. Mr. Fiedler twice showed himself a chorus conductor of great ability, but he saw that choral music was out of popularity in Boston, and he had more important work to do than to try to revive it. His leading of the Cecilia Society in the "Omar Khayyam" of Bantock, with the entire Symphony orchestra accompanying, was one of the memorable efforts of his third year. The pension fund concerts of the orchestra have proved that Mr. Fiedler has the gift of winning the large musical public. Remarkable approval has been given the conductor by the academic audience that attends the eight annual Symphony concerts in Sanders theater, Cambridge.

Patronage Increased

Mr. Fiedler has been a sympathetic listener as well as an attention-compelling interpreter during his residence in Boston. He has gone to the chamber concerts of organizations formed from the Symphony orchestra, like the Hess-Schroeder quartet and the Longy Club, and he has frequently attended the performances of the Boston opera company. He made himself known on two or three occasions as a composer. He has not made himself known in Boston in one of his significant characters, that of pedagogue. And it is to be regretted that none of the many aspiring musical students of Boston have had the opportunity to know him as their professor. A most instructive talker on his art Max Fiedler is. His room on the second floor of Symphony hall, at the head of a stairway leading from the neighborhood of the stage, is the place to see him. There he has his piano, and there, the visitor imagines, he studies his scores in preparation for rehearsal.

"During my four years in Boston I have produced many new works," said Mr. Fiedler. "The work we have done has filled our performing time completely. Seven orchestral trips, five eastern and two western, besides the 24 public rehearsals and 24 concerts in Boston make a busy season for both conductor and players. I will not say it to my own praise, but to that of the orchestra, that during my directorship the size of the audiences has increased until we play to capacity houses in almost every city of the tours. For two or three seasons the halls in which we have appeared have almost all been sold out. The public everywhere on the western trip from which we have just returned was cordial.

"At my last appearance in Detroit and in New Bedford they presented me with a wreath as a token of farewell. In Brooklyn they did the same and one of the officers of the Institute of Arts there made a speech. The expressions of the two New York audiences were quite overwhelming.

"I cannot say that I came to Boston with my mind made up to pursue a particular line of action. But my purpose in general was clear. I intended to do the biggest things possible with the Boston organization. I wanted to exhaust the entire literature of the orchestra down to date. And I think I have accomplished what I set out to do.

"Necessarily I have put the emphasis on modern works. The public has desired this of me. The difference between the music of today and that of 100 years ago? Modern orchestral music is music of sound. It fascinates the ear. The classical music is music of idea, that is to say, there are more ideas, page for page, in an old symphony than in a modern one. Ideas are the principal thing in all music. No modern work succeeds without them; the modern technique makes them go farther, that is all. It is the modern piece that arouses interest, both in listeners and in performers.

"We have to study hard to interpret the old music. It is difficult to get back to the pure, old art. Any roughness in execution, any slip in fingering is noticed. But in modern music slight imperfections pass unobserved. The symphonies of the old masters are like chamber music. They are troublesome to perform well.

"People today are interested in the composers of today. They like Strauss, Debussy and Rachmaninoff, because the orchestral sound which they provide is so wonderful and because the technical requirements they make on the artists are so vast. Today a viola player and a double-bass player has to have as much technique as a violinist. Strauss, when a conductor protests to him that one of his passages is impossible for artists to execute, only says: 'Oh, well, if they cannot find a way to do it now, they will by and by.' He pushes the technical abilities of orchestral players. 'You will find out how to do it,' he tells them.

"Strauss has wonderful talent, the greatest of all living composers. But Wagner's talent was greater than his. Wagner is the greatest master of the orchestra, after Beethoven. But of course he does not come in for comparison as a symphonist, because he wrote only operatic music. The greatest composer since Beethoven in the field of the symphony is Brahms.

"The public is inclined to find fault with performances of the classic compositions on the ground that they give so small an amount of orchestral sound. If a conductor puts a Wagner or a Strauss number on the first part of his program and a Beethoven or a Mozart number on the second part, people will make the complaint that the classic piece does not have enough sound. I have formed the practise, therefore, of presenting my classical pieces at the beginning, placing musical thoughts before my audience first and making a crescendo from classic idea to modern sound.

Training of Men Perfected

"The sound which can be brought out of the Boston Symphony orchestra is the most wonderful I ever heard. A remark commonly made to me by listeners in the cities of the Symphony tours is, 'They play not like 80 or 100 men, but like one man.'

"Players who work under one conductor for four years learn to interpret music exactly as he wants it. I make a movement with my finger, and the Symphony men respond at once. If I want to slacken or hasten the time of a passage, if I wish to bring out in a particular way some color combination, I indicate my idea by an expression of my face, and the men act instantly.

"The orchestra has presented many novelties during my engagement and it has played the compositions of Strauss more than it ever played them before. One of the men associated with the orchestra a while ago made a compilation of all our Strauss performances, showing the works played, with the dates and places, and sent it to the composer. He was greatly pleased to see how he was appreciated in America. The mastery which Strauss has of orchestration is marvelous. He knows exactly what effect he wants always.

"Reger has remarkable talent for composing in the old style. But his work lacks inspiration. He is a successful imitator of the style of Bach. He writes fugues which are colossal. His intellectual output is enormous. Quite the opposite in purpose from Strauss, he is a writer of absolute music. Reger's fugues and variations disclose enormous ability in the old art of counterpoint. Besides Strauss and Reger there is no other really great man composing for the orchestra in Germany.

French and Germans

"I am charmed with the modern French works. They are wonderful in their instrumentation. They seldom make noise. I have conducted with great joy D'Indy's symphony No. 2. D'Indy has remarkable knowledge of what instruments can do. He knows exactly what registers sound well. He knows at just what point one instrument can best take a melody from another and carry it on. On paper his writing sometimes looks strange. You can look at it and wonder what kind of sound it will make. But you hear it played, and it always sounds well. D'Indy is very severe in his style, but he is modern in his ideas and in his tone coloring.

"Debussy is a new talent and he brings original color to the orchestra. He is a successful impressionist. He knows how to reproduce outward effects, like street sounds and field sounds, which he hears. His imitative genius can be studied particularly well in the first movement of his "Iberia," the one called "In the streets and waysides." In the second movement of that work, the one entitled "Odors of the night," you have his atmospheric effects. His orchestration in this music is very delicate, so delicate that it is difficult to perform. All roughnesses of execution show. Debussy is perfect master of his technique. He uses the full modern orchestra, but his scoring is light. I am to present his nocturnes at the next Symphony concert. In the third movement of that piece, called 'The Sirens,' female voices sing a sort of obligato to the orchestra, using the sound "ah." It is as though the [illegible] sounded through the mist. Debussy thinks of the sirens descriptively. The vocal color represents them, and the orchestral color represents the fog covering the rocks and the sea.

Program Idea Considered

"Program music, rightly conceived, successfully describes scenes and events. This music of Debussy is an example of the successful kind. The "Don Juan" tone poem of Richard Strauss is another. The necessary thing in program music is the same as in absolute music; it must be built on themes. It must have musical ideas which can be worked to a constructive end. Mere fantasy in music is nothing. If a composer be inspired by a literary poem to write a corresponding tone poem, it is useless for him to set to work without thematic ideas. The outcome of his efforts must be music that you can see the meaning of as music, or else it is of no value. The subject itself must be musical, too, and it must appeal to the composer. Strauss thinks of Don Juan, his love making and his jokes, and he illustrates him. But what he says is expressed in clear themes. Rachmaninoff handles his subject in his tone poem, "Todteninsel," in the same way. He gets the atmospheric effect, but he does it through musical ideas. It is a general principle in program music that the better the musical ideas are the more effects it is possible to attain. The only difference between program music and the other kind is that the composer of it does not have to stick to the classic forms. He states the phases of his subject or theme which suit his purpose. He does not hold himself to the ancient sequence of first subject, second subject, working-out and recapitulation.

Wagner's preludes are akin to program music in their treatment. The "Tannhaeuser" overture retains something of the old overture form, but the preludes have nothing of it. Wagner's general scheme in them is to lead up to a climax and then go down to the plane he started from. The "Lohengrin" prelude is composed on this triangular plan. But the preludes all contain definite musical thoughts, and these thoughts are connected. Any music, however free in form, must be constructed intelligibly; it must have architecture, or it is meaningless.

Recognition Won

When Mr. Fiedler was asked to come to Boston and lead the Symphony concerts, he held the post of director of the Hamburg conservatory. Also he held the conductorship of the Philharmonic concerts of Hamburg. His plans after leaving the Boston position which he has held since the fall of 1908 are undetermined.

The German master of the orchestra likes to tell how he won recognition in Hamburg. He went to that city on leaving the conservatory at Leipsic. He taught in the Hamburg conservatory for 25 years. From instructor he became director and finally director. He began to give orchestral concerts on his own hook, competing with the Hamburg Philharmonic concerts and the concerts Nikisch gave with the Berlin orchestra and with concerts by Weingartner besides. He held on for 10 years, when the Hamburg Philharmonic acknowledged defeat. The negotiations for peace resulted in his giving up his own concerts and taking the conductorship of the Philharmonic. While holding his two Hamburg positions he directed concerts in Berlin as guest conductor. He had engagements in many European cities, including St. Petersburg five weeks each year for five years as guest conductor of the Imperial Music Society. He appeared as visiting conductor in Moscow, Antwerp, Paris, Madrid, Rome and Turin; also in Edinburgh, Birmingham and London. He made his first appearance in America with the Philharmonic Society of New York in 1904.

"Guest conducting as a general policy is not advisable," Mr. Fiedler reflected. "It is a refreshment for the players to have a new man lead them occasionally, but it is better for them in the end to run to have a permanent director.

"The question of chorus singing? Well, you must ask Dr. Vogt of Toronto about that. I have never seen a chorus conductor like him or heard a choir like his. Siegfried Ochs of Berlin, I always thought, had something pretty good in the chorus line, but his singers have not such interest in their work as Dr. Vogt's have. The members of Ochs' choir are paid. But the Toronto singers are all voluntary. Dr. Vogt disbands his choir every spring and makes every man and woman who wants to enter in the autumn pass a new examination. But that's only half the story. Dr. Vogt told me that there were five other choirs in Toronto just as good as his."

Max Fiedler puts a laugh and a good word for a fellow musician into every swing of his office door.

SYMPHONY BATON CHANGES HANDS

(Photo by Garo, Boston)

Max Fiedler closes four years of service as conductor of the Boston Symphony orchestra on May 4

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FIEDLER'S LAST AMERICAN APPEARANCE IN THIS CITY

Kaiser Recalls to Berlin the Noted Leader of the Boston Symphony Orchestra Which Gives Magnificent Concert In the Colonial Theatre—His Successor Is Dr. Karl Muck, Equally Famous as a Director—Program of Rare Excellence Enjoyed by Audience That Fills Playhouse to the Doors.

Ben. Franklin of Troy, Promoter of the Entertainment, Pronounces It a "Tremendous Success" and Says It Bears Witness to the Fact That the Public Likes Good Music—Miss Florence Hinkle of New York City Gets an Ovation—People Caught In Rain—Thunder Storm Climax of the Night's Activities.

The Boston Symphony orchestra, conducted by Max Fielder, made its first appearance in Pittsfield last night.

Music lovers thronged the Colonial theater on South street. They came not only from the city, but from towns for miles around. No such musical treat has been accorded us since the New York Symphony orchestra, under the leadership of Walter Damroch, appeared in this same theater several months ago. It is to the credit of Ben Franklin of Troy that this rare entertainment was provided. The expense of bringing the orchestra to the city was fully $2000, so that the venture, even with the 1400 seats in the playhouse occupied, did not represent a financial harvest for the promoter of the enterprise. Mr. Franklin holds the franchise governing the appearance of the orchestra in cities in this section of the country.

Without doubt the fame of the orchestra and the importance as a social event of its appearance here played their large part in attracting to the Colonial many of those in the great audience, but the larger part of the company which for nearly two hours sat under the spell of classic melody had been attracted by the expectation of hearing a concert of extraordinary charm and worth and none who came was disappointed. Fiedler is a great conductor—one of the greatest in the service—and under his direction are many of the most talented musicians that money can secure.

THE PROGRAM.

Overture, "Der Freischutz," Weber
Symphony in A major, No. 7, Op. 92, Beethoven
I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto; Tempo primo.
IV. Allegro conbrio.
Air, "Depuis le jour," from "Louise," Charpentier
Prelude and "Liebestod" from "Tristan and Isolde," Wagner
Aria, "Tosca," prayer from second act, "Vissi d' Arti," Puccini
Overture, "Tannhauser," Wagner
Soloist, Florence Hinkle, soprano.

30 YEARS' RECORD.

"For 30 years," says a note dealing with the famous organization, "the Boston Symphony orchestra had held undisputed leadership among organizations of its kind in America. It has fixed a standard of performance which has placed this country in a most enviable position among the musical peoples of the world. It has been the means of introducing to the American public under the most favorable conditions the works of all modern composers deemed worthy of a hearing; and, at the same time, it has cherished the best music that has come down to us from the past. Its entire career has been marked by a catholic and cosmopolitan taste which has sought to present in a perfect manner the best works of all schools and of all periods. With a personnel perhaps unequalled in the world, its distinguished conductors have achieved artistic results which have marked a new era in orchestra music in this country.

"Although, as its name indicates, its home is Boston where its greatest activity is exerted, it has long since outgrown the limits of any city and has become, in the full sense of the term, a national institution."

And it was not only as a Massachusetts, but as a national institution, that the Boston symphony was welcomed to Pittsfield. The hundreds who gathered to spend a delightful evening in the theater, will long remember the masterly interpretation of the great works of those who have, in the years gone by, wrought so magnificently in the realm of enchanted sound. They will find that there has been stimulated within them something of a new love for music that is music, for melody compared to which the so-called popular tunes of this twentieth century time seem cheap and trashy. The orchestra, now in its 31st season, is a permanent institution maintained solely for concert purposes. Its support should be such as to insure it many, many more seasons wherein to instruct and entertain and refine.

MISS HINKLE'S SUCCESS.

Not alone upon the orchestra did the interest last night rest for Miss Florence Hinkle, the brilliant soprano soloist, came in for her share of the honors. Her magnificent voice, with all its richness and power and splendid range, contributed mightily to a concert that for sheer excellence has not been surpassed in Pittsfield in recent years.

Miss Hinkle whose home is in New York city, sang in a high school concert in this city several years ago and was therefore pleasantly remembered by a great many people. She received an ovation both times she appeared. The Charentier and Puccini numbers were splendidly adapted for her voice, and she enjoyed that of which so many vocalists are deprived—sympathetic accompaniment.

HIS FINAL APPEARANCE.

Symphony hall, the home of the Boston symphony orchestra, was constructed especially for concert purposes, and the very best results are, of course, obtainable there. Nevertheless, one of the musicians stated last night that the acoustic properties of the Colonial are excellent—far above the average of those in theatres given over to miscellaneous amusements.

Few of those in the audience knew that the Pittsfield engagement was the last public appearance in America of Max Fiedler, the active and brilliant conductor. He has been recalled to Berlin by the kaiser, and Dr. Karl Muck goes from Berlin to Boston to succeed him. Fiedler was "loaned" to the Boston orchestra by the kaiser and has been in this country four years. During that time he has appeared in most of the principal cities. His salary has been $20,000 a year. Dr. Muck will receive $23,000 a year.

The Boston symphony, which consists, on the average, of 100 men, is without doubt the greatest symphony orchestra in the world. A short time ago the London symphony appeared in New York and competent critics declared that its work was excelled by that of the Boston symphony. It is the ambition of every musician who devotes his life to classical work to one day be a member of this organization. Many attempts to get places in the ranks but a comparatively few achieve the goal of their ambition.

The orchestra came to Pittsfield from Detroit where it had filled a very successful engagement.

Mr. Buhler, who has given Berkshire people many delightful Chamber music concerts, was of material assistance to Ben Franklin in the preparation of the program. Wisdom and admirable taste were manifested in selection. Those who regretted that neither the orchesta nor Miss Hinkle responded to the generous encores will be interested to know that under the rules governing the orchestra, encores are not permitted.

Mr. Franklin said to The Eagle that the concert was a tremendous financial success. He was unable to "give a line" on the profits, for the bills were not all in. In regard to the concert he said:—

"It as been conclusively demonstrated that the public wants good music and will patronize it when it is provided. Look at this great audience—isn't it inspiring?"

Prof. F. J. Liddle, director of the Pittsfield symphony orchestra, said:—

"It was magnificent—especially the symphony. Fiedler's readings are wonderful."

Hundreds were in evening dress and many beautiful gowns were worn.

THE STORM RAGED.

Shortly before the concert was over—it began at 8.15 and ended at 10.15—the thunder storm broke in all its fury. Youngsters who were fortunate enough to be on hand reaped a harvest from their service in going after raincoats and umbrellas and galoshes. The livery men, too, were much in demand and every available rig was pressed into service. It was a busy time for motor cars too. Few of those who attended the concert were prepared for a rain and many badly damaged gowns were among the results of the storm's visitation.

THE WEBER OVERTURE.

Manager C. A. Ellis of the orchestra publishes in attractive form the historical and descriptive notes which Philip Hale, the well known critic, prepared and which deal with choice Pittsfield program. It is recorded by Mr. Hale that "Der Freischutz," a romantic opera in three acts, book by Friedrich Kind, music by Carl Maria Von Weber, born at Eutin, Oldenburg, December 18, 1786—died at London, June 5, 1826—was first performed at Berlin June 18, 1821. It was the first opera performed in the new theater Schauspielhaus, erected by Schinkel in 1819-1821, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm, overture and folk song were encored; 14 out of 17 music pieces were stormily applauded." The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And before the performance of the opera itself the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Henrich Joseph Barmann, the brilliant clarinetist, and the grandfather of Carl Baermann of Boston. When the opera was performed in London W. T. Parke wrote: "The music of this opera is such a continued display of science, taste and melody as to justify any praises bestowed upon it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the 342 measures of the overture are in the opera itself and yet there is no thought of patchwork. As has been well said: "Weber's overture, far from being kaleidoscope series of tunes, is absolutely symmetrical in form in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda." Although the originality of the music is striking, Weber did not escape the charge of plagiarism and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. The arrangements of the overture are numberless and some are curious.

The overture begins adagio C major 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the wolf's den. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the Apotheosis of Agathe. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings. Mr. Apthrop wrote in his notes to a program book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German Freischutz. The literal English translation, 'Free Marksman,' does not in the least convey its meaning. The same may be said of the Italian 'Franco Arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris, but Berlioz himself says nothing of this in the account of the production he gives in his memoirs and Wagner reports distinctly that it was then given as 'La Freischutz.' The word 'Freischutz' (literally 'free marksman') means a Schutz or marksman, who uses 'Freikugeln—that is 'free bullets' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

BEETHOVEN SYMPHONY.

Ludwig Van Beethoven born at Bonn, December 16, 1770, died at Vienna, March 26, 1827.

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. The score of the symphony was dedicated to the Count Morits von Fries and published in 1816. The edition for the pianoforte was dedicated to the tsarina Elizabeth Alexiewna of all the Russias.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an introduction, poso sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major: there is a repetition of the second theme, F major: and a short coda leads to the main portion of the movement. This main body of the is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather longer.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "The scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

AIR FROM LOUISE.

Air from "Louise," Act III, Scene I. Gustave Carpentier. Born at Dieuse, France, June 25, 1860. Now living in Paris.

Louise having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden at their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

"Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with sky still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart. Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy * * * and I tremble deliciously at the charming recollection of the first day of love."

"Louise," which is a musical romance in four acts and five scenes, libretto and music by Carpentier, was first produced at the Opera-Comique, Paris, February 2, 1900.

"THE MUSIC OF WAGNER."

Prelude and "Love Death" from "Tristan and Isolde," Richard Wagner. Born at Leipsic May 22, 1813; died at Venice February 13, 1883.

The thought of Tristan and Isolde was first mentioned by Wagner in a letter to Litz in the latter part of 1854 the poem was written at Zurich in the summer of 1857 and finished in September of that year. The composition of the first act was completed at Zurich, December 31, 1857. The "action in three parts" was performed for the first time at the Royal Court theater, Munich, June 10, 1865; the first performance in America was at the Metropolitan theater, New York, December 1, 1886; the first performance in Boston was at the Boston theater, April 1, 1895. Both the prelude and the Love Death were performed in concerts before the production of the opera at Munich. The prelude was performed for the first time at Prague March 12, 1859.

The prelude, Langsam and schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes; the first phrase, sung by 'cellos, is combined in the third [illegible] with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the prelude with the addition of a harp.

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care; how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfilled, as each fruition only brings forth seed of fresh desire till, at last, in the depths of its exhaustion, the starting eyes see the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?

THE ARIA.

Prayer from the second act of "Tosca." Giacomo Puccini. Born at Lucca, June 22, 1858. Now living.

Tosca, a melodrama in three acts, text founded by L. Illica and G. Giacosa on Victorian Sardou's drama, "La Tosca." The first performance in the United States was at the Metropolitan Opera house February 4, 1901.

TOSCA
(in deepest sorrow).

Love and music, these have I lived for, * * * nor ever have harmed a living being.
The poor and distressful, times without number, by stealth, I have succored. * * *
Ever a fervent believer, my humble prayers have been offered up sincerely to the saints; ever a fervent believer, on the altar flowers I've laid. * *
In this, my hour of sorrow and bitter tribulation, oh! Heavenly Father, why dost Thou forsake me?
Jewels I gave to bedeck Our Lady's mantle;
I gave my songs to the starry hosts in tribute to their brightness. * * *
In this, my hour of grief and bitter tribulation, why, Heavenly Father, why hast Thou forsaken me?

—Translation into English by W. Beatty-Kingston.

WAGNER AGAIN.

Overture to the opera, "Tannhauser," Richard Wagner.

"Tannhauser und der Sangerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera house in Dresden, under the direction of the composer, on October 19, 1845.

The first performance in the United States was at the Stadt theatre, New York, April 4, 1859. The New York Evening Post said that the part of Tannhauser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opera, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Begluckt darf nun dich o Heimath, ich scauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive, that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhauser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet [illegible]

(over)

the appeal of Venus to Tannhauser, "Geliebter,komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme,which leads as before to the second theme, Tannhauser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

PRICES OF SEATS.

The scale of prices for the concert was as follows:—Main floor seats; $2.50 each; first seven rows balcony, $2.00 each; next four rows balcony, $1.50 reserved seats in gallery, $1 each; lower boxes, seating six, $15 each; upper boxes, seating six, $12 each.

Newspaper Cutting Bureau in the World

From Berkshire Eagle
Pittsfield Mass
Address
Date APR 16 1912

OUR SPLENDID CONCERT.

It is not going too far in the field of praise to say that Pittsfield people last night listened to one of the choicest concerts of purely classical music that it has ever been their privilege to enjoy. The event demonstrated among other things that, given an entertainment that rises above the dead level of ordinary things, the public is quick and generous in responding to its appeal. Those who thronged the Colonial were there not only to enjoy but to learn—and how keen was the enjoyment and how stimulating the lesson! The city has tasted the best in symphony music? Will it hereafter be satisfied with anything that touches a point anywhere below that standard?

One thought must have been uppermost in the minds of those who gathered to enjoy this great treat and that was the thought of the Pittsfield smyphony. Cannot that orchestra be restored? Cannot it be assigned to a permanent place among those institutions that enter into the educational life of the community? Cannot the public spirit of the city, mingled with the fondness that exists here for music that is worthy, bring to pass that which is in every way desirable?

A short time ago a committee of musicians waited upon the board of trade and obtained from it assurances of moral support in a project designed to revive the orchestra which, through so many seasons, provided the city with musical entertainments of the highest class. The public may well lend its aid to the undertaking which, if carried to a successful conclusion, will contribute mightily to the prestige of the city. Surely Pittsfield has within its corporate confines as good musicians as play anywhere—indeed most of them rank above the average in sheer talent. To assemble and instruct them in classical orchestral work is the needed thing.

To Mr. Buhler thanks are due for valuable suggestions in the arrangement of the program which the Boston Symphony played last night. Most of the numbers chosen were numbers with which the greater portion of the audience was familiar. The great work—the symphony—was by Beethoven and the interpretation of the four movements was followed with breathless interest. Perhaps the favorite selection was the Tannhauser overture. From the gentle beginning to the crashing climax Fiedler led the magnificent orchestra with consummate skill—and when the finish came the auditory applauded until it almost seemed as if the orchestra would be compelled to break its iron-clad rule not to give encores. People half rose from their seats and then settled back again, hoping that they would be privileged to enjoy a few more strains of the wondrous music. But they were doomed to disappointment. All was done.

Have you ever read that wondrously poetic tribute to the music of Wagner, a tribute written by a man who "did not know one note from another and therefore had no prejudice on the subject"? If you haven't you will want to read it and if you have you will want to read it again so here it is:—

When I read Shakespeare, I am astonished that he has expressed so much with common words, to which he gives new meanings; and so when I hear Wagner, I exclaim: "Is it possible that all this is done with common air?"

In Wagner's music there is a touch of chaos that suggests the infinite. The melodies seem strange and changing forms, like summer clouds, and weird harmonies come like sounds from the sea brought by fitful winds, and others moan like waves on desolate shores, and mingled with these, shouts of joy, with sighs and sobs and ripples of laughter, and the wondrous voices of eternal love.

Wagner is the Shakespeare of music.

The funeral march for Siegfried is the funeral music for all the dead. Should all the gods die, this music would be perfectly appropriate. It is elemental, universal, eternal.

The love-music in Tristan and Isolde, is, like Romeo and Juliet, an expression of the human heart for all time. So the love duet in The Flying Dutchman, has the consecration, the infinite self denial, of love. The whole heart is given; every note has wings and rises and poises like an eagle in the heaven of sound.

When I listen to the music of Wagner, I see pictures, forms, glimpses of the perfect, the swell of a hip, the wave of a breast, the glance of an eye, I am in the midst of great galleries. Before me are passing the endless panoramas. I see vast landscapes with valleys of verdure and vine, with soaring crags, snow crowned. I am on the wide seas, where countless billows burst into the white caps of joy. I am in the depths of caverns roofed with mighty crags, while through some rent I see the eternal stars. In a moment the music becomes a river of melody, flowing through some wondrous land; suddenly it falls in strange chasms, and the mighty cataract is charged to seven-hued form.

Great music is always sad because it tells us of the perfect; and such is the difference between what we are and that which music suggests, that even in the vase of joy we find some tears.

The music of Wagner has color, and when I hear the violins, the morning seems to slowly come. A horn puts a star above the horizon. The night, in the purple hum of the bass, wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase. Colors come from other instruments, and then the full orchestra floods the world with day.

Wagner seems not only to have given us new tones, new combinations, but the moment the orchestra begins to play his music, all the instruments are transfigured. They seem to utter the sounds they have been longing to utter. The horns run riot; the drums and cymbals join in the general joy; the old bass viols are alive with passion; the 'cellos throb with love; the violins are seized with a divine fury, and the notes rush out as eager for the air as pardoned prisoners for the roads and fields.

The music of Wagner is filled with landscapes. There are some strains like midnight, thick with constellations, and there are harmonies like islands in the far seas, and others like palms on the desert's edge. His music satisfies the heart and brain. It is not only for memory; not only for the present, but for prophecy.

Wagner was a sculptor, a painter, in sound. When he died, the greatest fountain of music that ever enchanted the world, ceased.

Such is the melody that still "enchants the world" and such was the master mind and heart that made it possible. The man of moods, the man of intense emotions, the man who has loved to study and who loves to study now, the great problems which we call life and death, finds in the wondrous Wagner the sublime interpreter of all the wide range of human longings and desires, successes, ambitions, failures and regrets.

He is today the classic composer of the masses.

From
Address
Date APR 1912

FIEDLER CHARMS AT CLOSING SYMPHONY

Boston Orchestra Gives a Fine Performance of Heavy Program

The closing concert of the Symphony series, given by the Boston Symphony orchestra Wednesday evening, was a grand finale of a notable list of musical events.

Max Fiedler and his orchestra received a royal ovation. Fiedler directs with decision and authority. His readings are sane and his interpretations distinct. The orchestra again asserted its caliber in vehicles which were best fitted to test the temper and the quality of any body of players essaying a program which presented three great overtures, a symphony and one of the most stupendous works of modern composition.

In both the "Marriage of Figaro" and the "Tannhauser" overtures the orchestra gave performances that have never been surpassed here, and also in the G major Haydn symphony, with its happy freshness and good humor, even in its most serious movement, there were all the qualities—smoothness, beauty, richness and warmth of color, expressive shading and strongly contrasting dynamics without sacrificing nobility of tone—which have combined to give the known prestige to this particular orchestra.

The "Leonore" overture had many magnificent points of excellence, but lacked possible effects in extreme shading, which, with finer pianissomos, would have allowed greater range for climaxes.

The Richard Strauss tone poem, "A Hero Life," if not the most extreme method, which the composer has adopted in his still later works, of harnessing the tone language to an almost brutal realism, represents at least sufficiently elaborate means of portrayal to impress the hearer with the colossal scoring of what has been termed a not too modest autobiography. It was given a monumental nd technically superfine performance.

HERALD, APRIL 20, 1912.

22D SYMPHONY REHEARSAL

Three Novelties on the Program, as Well as Mozart and Wagner Pieces.

By PHILIP HALE.

The 22d Public Rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "The Magic Flute".....Mozart
Concerto for violin No. 4, D major.....Mozart
Four Character Pieces.....Foote
"Villon," Symphonic Poem No. 6.....Wallace
"In a Summer Garden".....Delius
Prelude to "The Mastersingers".....Wagner

Mr. Noack, the second concert master of the orchestra, gave a polished performance of Mozart's concerto, one of a set that Mozart wrote for his own use when he was at Salzburg. Mr. Noack's tone and art are admirably suited to this music which demands absolute purity, fine taste, a certain elegance, a certain distinction. The Andante and the Rondo are today the freshest portions of this concerto, which is nearly 137 years old. The opening Allegro has less character; in fact, it is rather tedious. Mr. Noack's performance was a noteworthy exhibition of the higher art of violin playing, and it is pleasant to add that it was fully appreciated by the audience.

The compositions by Messrs. Foote, Wallace and Delius were heard here for the first time. They are examples of program music. Mr. Foote's pieces are musical impressions inspired by a few quatrains of Omar Khayyam. They are short and unpretentious, but they have the requisite exotic flavor; they are conceived in a poetic spirit; and some of the pages are delicately imaginative. These little pieces, furthermore, are melodically and harmonically interesting; the themes are not too obvious although they make a direct appeal, and the harmonic scheme is not a case of hothouse modernity. The instrumentation is warm in color, appropriately varied, and without abuse of orientalism, real or pseudo. The piano pieces from which this music was transcribed were written in 1898. The orchestral pieces were first played in Chicago late in 1907.

William Wallace is best known here by virile songs for baritone; but he has composed many works of importance, and is an original thinker in music and also in literature, as is shown by his remarkable book, "The Threshold of Music," published four years ago. In "Villon" he attempts to reflect some of the moods of the poet, the "lettered holligan," as Henley described him; "Villon, our sad bad glad mad brother's name!" to quote from Swinburne's ballad.

And so Mr. Wallace, beginning with the general motto, "A poor little scholar who was named Francois Villon," gives a quotation or a title from Villon to the succeeding sections of his symphonic poem, as "Booze and the Blowens Cop the Lot," "I Mourn the Time of My Youth," "There's No Good Girl's Lip Out of Paris," as Swinburne translated the line, although "Lip" is hardly the word for "Bec." The music that portrays Villon as the wanton rolsterer and knavish mischief-maker is somewhat in the vein of Strauss's "Till Eulenspiegel," though to hint at any deliberate plagiarism would be unjust. It would be difficult to depict in tones two similar characters without a certain similarity in treatment, or rather a suggestion of similarity.

Two or three sections of "Villon" stand out with peculiar distinctness and show vividly the indisputable talent of the composer: the section inspired by the famous "Ballade des Dames du Temps Jadis"; that which reflects the prayer of Villon's mother to the Lady of Heaven and Earth; and the ending with the bell of the Sorbonne sounding the Angelic Salutation. The first is eloquently melodic; the second, with its antiphonal use of harmonizations in old modes, has a quaintly pathetic, simple and mediaeval character; the third is strikingly original and effective.

All in all, "Villon" is one of the most interesting of the new orchestral works that have been produced here of late years. We should hear more music by this Scot of decided originality in thought and ability in expression.

The impressionistic sketch by Mr. Delius also has a motto—two lines from one of Rossetti's sonnets. To those dissatisfied unless they hear a "real tune," the opening and closing sections will seem vague, but even they must admit the singular charm of the middle part with its amorous eloquence, its tonal sumptuousness. And to those who believe in "impressionism," this whole work will be a thing of beauty, rich in color and nuances, atmospheric, vocal in suggestions of nature, "and all sweet blooms of love * * * while Spring and Summer sang."

The program of the concerts next week will be as follows: Wagner, Faust overture; Shepherd, Marsyas, mythological scene; Forsyth, Chant Celtique for viola; Strube, Fantastic Dance for viola; Debussy, Three Nocturnes; Strauss, Salome's Dance. Mr. Ferir, viola, will be the soloist.

TRANSCRIPT APRIL 20, 1912

THE SYMPHONY CONCERT

THREE NOVEL AND INTERESTING PIECES

Mr. Foote Takes a Hint from Omar, Mr. Wallace Finds Suggestion in Villon and Mr. Delius Writes a Rhapsody of a Summer Garden—The Pleasures of Each—Mozart Besides and Wagner—Mr. Noack as a Violinist of Taste

Had the three several composers of the new pieces played at the Symphony Concert yesterday afternoon been present in the flesh what might not have happened? The audience, the usual numbers of which the holiday had plainly lessened, liked all the novel music—Mr. Foote's "Character Pieces," Mr. Wallace's "Villon" and Mr. Delius's rhapsody, "In a Summer Garden." It approved Mr. Foote most and Mr. Delius least, but it was not chilly to any one of the three. Mr. Foote was listening in the parquet, a few rows from the stage. When the applause swelled after each of the "Character Pieces" Mr. Fiedler indicated the composer with a gesture and a smile, and when all four were done the audience called him twice or thrice to his feet. For the second time within two months, at the concert of the Cecilia and now at this Symphony Concert, Mr. Foote has deservedly received such reward from his audience. Like our other resident composers, he is not without honor among his own people. For the other two, Mr. Wallace, who is an enigmatic personality, was presumably somewhere in London, and Mr. Delius was sitting in the French springtime at his villa on the outskirts of Paris. Had they been visible, as they were audible, in Symphony Hall yesterday they, too, might have received and acknowledged due plaudits. Such fortune at home has been rare enough with either. As it was, Mr. Feidler bowed in their stead and in his own right, for the audience of Friday afternoon loses no opportunity, now that he is soon to go, to show its liking for him. It liked Mr. Noack, too, when he had played his little violin concerto out of Mozart. For he has gained quickly an individuality among the hundred men who yield the public of the Symphony Concerts its weekly pleasure and of whom separately it takes somewhat too little heed.

Mr. Fiedler is an elastic maker of programmes. He can be as austere as any academician of Leipsic or Vienna and let an overture, a concerto and a symphony (or its equivalent tone-poem) fill an afternoon. Or else, he can forswear academic precedent altogether, let the symphonies rest on their shelf, and arrange a programme, as he did on Friday, of six short pieces. According to his frequent liking, too, it blended the old classics, the new classics, and contemporary pieces; while some were familiar and some were strange. Mozart served for the old classics with the overture to his opera, "The Magic Flute" and the concerto in D major for violin that Mr. Noack played. Wagner in the prelude to "Die Meistersinger" stood for the new and served also to show Mr. Fiedler's unabatable passion in displayful music for the rushing pace that blurs outline and shadings and for the tone that sacrifices sensuous quality to sweeping force. The prelude to "Die Meistersinger" was not good to hear yesterday, in such slurring and mechanical performance. It suggested a tired and careless orchestra near the end of the season. Yet two hours before the band had been quite its normal self in the finely tempered sonorities of the overture to "The Magic Flute" in the running figures into which they fade, and in the rush and suspense of the ensuing fugue. All of which signifies that orchestras, like the rest of us, are human.

Mr. Noack was human, too, when he chose a concerto so inviting to his qualities as a violinist as that which Mozart wrote "when he was studying the violin to please his father." In the process he thought nothing of writing five concertos. Yet nowadays when Elgar, for example, writes such a piece for the violin, its occupies him for a year; he works with wrestlings, with prayer—and with occasional outgivings to the press. Perhaps the difference in quality of the concertos warrants the difference in the creating process. Mozart's, yesterday, was little more than agreeable tracery of ordered sound, in which the solo violin was the chief pattern-weaver. Elgar's, a few months ago, was sundry other things, compact of sober thought—and many notes—of grave emotions, and exacting passages for violin and of desire, thick with modern harmonies. Mozart's ran to a very light orchestral background, so light that Mr. Fiedler wisely reduced the number of the heavier strings, and even so could not escape a tone somewhat too weighty for this filigree music. For a while, through the first movement, the concerto ran to light brilliancy of figure and ornament that broadened now and then into flowing song, that had its play in an amiable little cadenza, that meandered in and out of tonal light and shadow. The slow movement was mere pensive song, but less touched than is usual in Mozart, with the charm of the mood that the eighteenth century called melancholy. But it did not lack the eighteenth century elegance when it kept the voice of the solo violin like a fine thread of song, or fused it with the woodwinds or let it whisper away among the other strings. And the final rondo was as elegant with its little leaping figures and its gaily artful play of melodies.

Mr. Noack's poise of style and his fine and delicate tone were the complement of this music. He did not try to emphasize it or to, give it the modern emotional or intellectual quality which is wholly alien to it. He was content to let the fine shimmer of his tone play over its figures, to take the little cadenzas with a light, cleanly cut, wholly elegant, but never hard, dexterity, to lead the melodies through their pretty curves of delicate song. The eighteenth century praised acutely in its phrase.

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"a man of taste." It implied a fineness of understanding and appreciation, and of the means whereby they are expressed. It implied poise and charm. Mr. Noack, when he plays a concerto by Mozart, is a man of taste in all these senses.

Two of the three novel pieces had a literary background and sprang from poetic or characterizing suggestion fertilizing itself in and by music. Mr. Wallace, indeed, is almost as much writer as he is composer. He has written learnedly and originally of musical æsthetics. He has expressed himself in much verse and prose. He has even cultivated the graphic arts. And he has composed much music, little of which has made its way out of English concert rooms or for long in them. Once the discoverers and the defenders of the new generation of British composers built high hopes upon him. Now, some of them are prone to believe that his abilities and his inclinations are too diversified for concentrated achievement. The first impressions of his "Villon," as it was played yesterday, praise both. After the fashion of our musical time he has tried to characterize Villon in a tone-poem, and he bids us hear with the ear of the imagination, the vagabond poet roistering among the taverns of his mediæval Paris, singing the praises of the trulls and thieves who are his companions, or else mournfully meditating over their vanished ghosts, or maybe hymning Our Lady for his poor old mother, or vanishing finally into the mists—as they seem to us moderns—of mediæval poetry and romance. Wherefore Mr. Wallace has set appropriate fragments of Villon's verses over the divisions of his tone-poem.

With this stimulating hint, the music speaks readily for itself. It does suggest in tones the Villon who loved his vagabondage, who had his zest for tavern bouts and routs, who, being poet too, idealized his fellow-roisterers, who could turn mystic and pitiful, and who comes and goes to our latter-day imagination, with his troop of youth, through the lights and shadows of the Paris of Louis XI., to the rhythms of romance and the echoes of its voices. Mr. Wallace has been happy musically in the expression of these things; he has been truly poetic in the suggestion, at the end, of this final vision of Villon. He has written music that develops and unites itself symphonically and yet bears his imaginings of Villon upon its course. He is apt with the characterizing and intensive phrase, with the heightening touch of instrumental color. He is not so individual in his broader melody; it moves too steadily in large progressions to square-toed rhythms. It suggests the fulness of body, the amplitude of march that are already among the conventious, from Strauss downward, of much ultra-modern music. This melody is almost too amply, too securely songful, too "effective" for such a reckless and moody figure as Villon. Yet to most ears, that do not hear it too often, there is no resisting this largeness.

Certain familiar quatrains from the Rubaiyat make Mr. Foote's literary background and give him the suggestion that his music fertilizes—the quatrains of the lion and the lizard, of the book of verses underneath the bough, of the hour that is not to be wasted, of the spring that vanishes with the rose. They have stirred Mr. Foote to the writing of music that translates into tones the two voices of Omar—the voice of immediate sensuous delight and the voice of elegiac and quasi-philosophical reflection. Without elaboration or emphasis, the music has its exotic, its tangible, Oriental quality, not so much in the ordinary sense of rhythms, progressions and instrumental colorings that are the conventions of "Oriental" pieces, but in its distilling into tones of the mood of languorous, meditative revery, the epicurean and fatalistic mood of Oriental poetry. Mr. Foote, with unusual imagination and with no obtrusive effort has found felicitous expression for it in these "character pieces." It is their "character" and the listener hears it with answering imagination, in the quiet play of tonal light and shade over the languorous organ-point of one of the pieces, hears it in the sensuous warmth of some of the melodies or in passages where the music turns gently grave again and falls into its reveries after it has sounded with Oriental pomps and excitements. Like Mr. Wallace, Mr. Foote knows the means whereby musical development may go hand in hand with the poetic idea and in all the "Character Pieces" there is a pleasant surety and fitness of harmonic and instrumental means. Not often has Mr. Foote written for orchestra so happily, imaginatively and completely.

Mr. Delius, though he pins two verses of Rossetti to the title page of his rhapsody, "In a Summer Garden," looked in his heart and wrote, and looked also perhaps upon the colors of his flowers and the lights upon them as the breeze touched them—looked and felt and then set to music making, in his own peculiar spirit and fashion. The sunshine in the garden was bright and high; the flowers, may be, grew fantastically and were as glowing of hue; the breeze set them quivering like rippling waves. And so perhaps he keeps his flutes and oboes and clarinets and all his means to high instrumental coloring, playing brightly, lightly, almost flamingly and almost always in insistent motion, over the main body and substance of his rhapsody. That body is a low-voiced love song, insistently in the minor key, reticent but intense of feeling, avoiding every commonplace of melody or phrase or accent, yet charged with a gravity of intimate passion that can hardly release itself. It has its strange, subdued, austere, almost economical beauty. There is no expansiveness in it—no mere sensuousness for its own sake. Its voice is low, as of a passion that is articulate almost in spite of itself. Its coloring is the rich and shadowed coloring that horns lend it. It is the affectionate thought that is within the lovers in the garden when they may not and would not speak their passion. And around them are the high lights, the high colors, the incessant wavelike motion of the breeze. Once and once only does the still passion release itself and suffuse deeply all the music. Even then it remains of Mr. Delius's austere intensity that disdains all common means and voice, that would keep its own grave and terse distinctions. In all his music that has been played here none has had such full and rare beauty of design and accomplishment, of mood and impression. H. T. P.

From EXPRESS

Address Buffalo, N. Y.

Date APR 1 0 1912

MARVELOUS ORCHESTRA

Second Concert of Season by the Boston Symphony.

MAX FIEDLER LED

Last Appearance as Leader of the Organization Here.

The second Buffalo concert this season by the Boston Symphony Orchestra under Max Fiedler was given last evening in Convention Hall, under the local management of Mrs. Mai Davis Smith. The decoration of the conductor's stand with flowers and the unusual cordiality of his reception were tokens of his popularity and of the public regret that his appearance last night was his last in this city as leader of the Boston organization. By virtue of his splendid musicianship, joined to admirable conservatism and never-failing sincerity, Mr. Fiedler has constantly grown in the esteem of the musical public of this country during his four years' residence in the United States, and even those who at first regarded him as too conservative and self-contained have now given full recognition to his ability and achievements. All of the powers which have commanded sincere respect and genuine admiration were present in his mastery of the orchestra last evening, and the fervor of applause which rewarded his work was well justified.

Weber's Oberon overture; Beethoven's Eroica symphony; Till Eulenspiegel's Merry Pranks, Strauss; Wagner's Waldweben and Ride of the Valkyries constituted the orchestral numbers. Variety was lent to the programme by the appearance as soloist of Alwin Schroeder, violoncellist, who played Tschaikowsky's Variations on a rococo theme, the orchestra accompanying.

Perhaps never has the exceeding beauty of tone possessed by the Boston Symphony Orchestra impressed more deeply than in last night's concert. The velvety quality of the strings, the liquid clarity of the woodwind, the combined brilliance and mellowness of the brasses, were constantly in evidence. If possible, the orchestra seems to have gained in its range of color, and certainly it would be difficult to imagine more beautiful pianissimos from an orchestral body than those attained last night. An exquisite reading was given to the overture, at the close of which Mr. Fiedler was recalled again and again. It was in the symphony, however, that the marvelous work of the men aroused most wonder and enthusiasm. This masterpiece, which marked Beethoven's entrance into a "region where no man before had penetrated," was played with such nobility of conception, such splendid technical proficiency, such sweetness of tone and such oneness of feeling as to stir the admiration of the musical listener to its depths. Whether in the first movement, with its virile hero theme, which is heard in Protean forms; the pathos and dignity of the funeral march, the scherzo with its tripping lightness, given out by the orchestra like a solo instrument, or the final variations, the hearer knew not where to marvel most at the astonishing performance of the men and the musical readings of the conductor.

Even the skillful performance of the Boston Symphony Orchestra, however, could not lend interest to the cacophonous strains of Richard Strauss's deadly attempt at musical humor. It was a relief to turn to the Wagner numbers, which were delivered in a fashion to remember with keenest pleasure.

Mr. Schroeder aroused much enthusiasm by his playing of the Tschaikowsky composition, and he was warmly recalled several times. A beautifully balanced accompaniment was granted him by the orchestra. M. M. H.

From Times Grand Rapids Mich

Address

Date APR 1 3 1912

Boston Symphony Orchestra is Heard

A thoroughly representative audience of Grand Rapids music lovers attended the concert given at Powers' theater last night by the Boston Symphony orchestra. The theater was completely filled, and rarely has a more enthusiastic and appreciative audience assembled in that playhouse.

From first to last, the program was one of rare interest. The orchestra was as perfect as such an organization can be, and this city surely will agree that the Boston Symphony is entitled to its rank among the first of the greaet orchestras of the world. Those who had been privileged to hear the organization at previous concerts were agreed that never before had it played with more spirit. The acoustic properties of the theater were such that the different choirs of the orchestra were heard perfectly.

Special interest centered in the De-

[illegible] number, the pre[illegible] Afternoon of a [illegible]aun. Frenchman seems to [illegible] Richard Strauss one [illegible] effects. The prelude is [illegible] small number of instrum[illegible] sic can transport one [illegible] world, this prelude can [illegible]

This writer has heard [illegible] spiegel" played many tim[illegible] before has it appeared [illegible] composition as it is when [illegible] by the Boston Symphony. [illegible] fect balance of the orchest[illegible] out new beauties, new ideas.

The Beethoven symphony, No[illegible] A major, was given a reading [illegible] few of the world's orchestra conductors could give it. As long as Beethoven is played with such reverence, his symphonies will never be displaced on programs. The "allegretto" and "presto" movements were particularly well played, if this orchestra can be said to play one number or movement better than any other.

The perfection of the orchestra's violins was most evident in the vorspeil to "Lohengrin." The human voice only can approach the pure, sensuous beauty of the first violins. The prelude to "Die Meistersinger" brought the program to a joyous conclusion.

The audience was so enraptured that it sat still for many minutes, cheering and applauding. It was only when Conductor Max Fiedler asked all the members of the orchestra to arise in acknowledgment of the applause that the audience regretfully filed out.

It is about 25 years since Frank Davis first brought the Boston Symphony orchestra to Grand Rapids. Let us hope another 25 years will not elapse before this city is privileged again to hear the organization.

POST,

APRIL 20, 1912

"VILLON" HEARD AT SYMPHONY

BY OLIN DOWNES

At the public rehearsal of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, two orchestral works by William Wallace and Frederick Delius, modern Englishmen, were performed for the first time in Boston. They were the symphonic poem, "Villon," designed to express certain moods found in the poems of Villon, the glorious rascal of the 14th century, and the piece "In a Summer Garden," the title of which implies the thought of the composer.

It does not profit us much to inquire very closely into the meaning of each section of Mr. Wallace's symphonic poem, because the music itself has comparatively little significance or value, and if music is not vital in itself, as was pretty well proven yesterday, no amount of programme or of argument for its existence can make it so.

Mr. Wallace is commonly accounted one of the most individual spirits of the contemporaneous English school, a school which is doing its active most to throw off the shackles of tradition, discover national talent, if there is any, and encourage it to the utmost possible extent.

Mr. Wallace's excellent book, "The Threshold of Music" is considerably more creditable to him than his music heard yesterday. In the book Mr. Wallace, a truly progressive spirit, and a keen critic, is firmly on his own ground. But if the music heard yesterday is one of his most representative works, which we would be loath to believe, then it is fairly clear that Mr. Wallace had far better continue his inquiries into the future of musical development as a writer and a theorist rather than as a composer.

To the reviewer, there were two salient moments in "Villon"; the impudent theme of the bassoon near the beginning, and the passage in the old mode which is quietly and but effectively and greatfully instrumentated. Other than this, the music interested very little at a first hearing. And whatever the greater or lesser value of the passages just mentioned, it is very clear that there is little or no development and cohesion of themes or mood. The music is patchwork. The composer has a working knowledge of the orchestra, though not distinctive orchestral speech of his own. He has adopted a rather piecemeal programme for his work, and the score itself is even more piecemeal, disconnected, lacking any big propulsive main idea. And many measures are nothing but padding, poor padding, padding which shows that when Mr. Wallace wrote this symphonic poem he had not at command even the routine knowledge which helps many a modern writer who is short of ideas out of difficulties.

And the work of Delius was fully as disappointing, if not more so. This on account of the fact that Delius has shown himself to be a man of an exceptionally refined and poetic nature, that he searches hard after that beauty that so eludes him, and that if his desire for a certain rare harmonic expression that he cannot find were less torturing, he might come nearer to an artistic ideal that is evidently far above the heads of most who make music today. These two pieces were very disappointing, and we have yet to hear the new word in music so anxiously awaited and so often heralded by patriotic writers of Great Britain.

For the rest of the concert, Mr. Sylvain Noack, the second concert meister, gave a very artistic performance of Mozart's D major violin concerto, which will soon be extinct, and which for the most part is very tiresome to hear. One can except the simple charm of the slow movement, and the beautiful second theme of the finale. Mr. Noack was applauded with justice, although he would have been much more warmly received had he played more interesting music.

The other orchestral pieces were the delightful overture to "The Magic Flute" and the prelude to "The Mastersingers of Nuremberg," which was not well played.

From Press Cleveland Ohio

Address

Date APR 1 1 1912

Last Symphony Concert

BY WILSON G. SMITH.

The Boston symphony brought the eleventh symphony course to a brilliant conclusion Wednesday night in one of the finest arranged and best interpreted programs we have ever had offered us. Besides being the final concert, it was Fiedler's last appearance as director, since he returns to Europe at the close of the season, Muck returning to his former post at the head of the Bostonians.

Fiedler's reception was most cordial and enthusiastic, the audience recalling him many times after the brilliant playing of the old war horse of conductors — Wagner's Tannhauser overture.

Fiedler certainly has no complaint to make concerning his treatment by American audiences, but, like other celebrated musicians, he hankers after the environment of Europe, where the artistic atmosphere is as thick as a London fog, and the compensation for artistic deeds is not altogether of monetary taint. Let us not forget, however, that American dollars possess a potent charm, and supply a comfortable concomitant in enjoying to its full the artistic fog alluded to.

The radiating rays from said Am. dollar would penetrate the gloom of the nether world. Wednesday's program was one of evolutionary character, the first part leading us through the evolution of the classic era—Haydn, Mozart, with the culminating genius of Beethoven as the highest altitude of symphonic development and inspirational achievement. Part two presented the apotheosis of modern creative thought in the two epoch-making works of Strauss and Wagner.

The Strauss tone poem—Life of a Hero—represents the most tremendous achievement in modern orchestration. Its almost uncanny mastery in the use of undreamed of technical resources; its prolixity in invention of themes and their stupendous development; the impressionistic massing of tonal colors; the volcanic piling of climax upon climax; the use of unrelated harmonies and dissonants with episodes of haunting melodies and brilliant-hued harmonic colors, are but a few of the characteristics that make one stand aghast at the possibilities of the conceptions of genius.

And yet, after all this wonder-inspiring combination of science and emotionalism, one can not but feel the real potency and glory of the saner classics of Mozart, Haydn and Beethoven.

One is forced to the conclusion that if the Life of a Hero involves so much strenuousness as Strauss depicts, a life of mediocrity has after all its charms and more quiet illusions.

To say that the Bostonians played magnificently is putting the matter in language trite and true. To make it a personal matter, I can recall no more perfect or inspiring occasion. The classics—like a breath from Elysium—were read with conservative emotionalism. Strauss and Wagner—like a maelstrom—swept over us with the horrific and imposing immensity of a tidal wave.

It was an artistic event of far-reaching memories, and formed a fitting climax to the most successful symphony season Cleveland has ever had.

POST,

APRIL 25, 1912

IMPORTANT CHANGES IN SYMPHONY PROGRAMME

Mr. Fiedler has made several important changes in this week's Symphony programme, which will be played tomorrow afternoon and Saturday evening. The regular programme will be preceded by the performance of the funeral march from Beethoven's "Eroica" symphony, which will be in memoriam of the victims of the Titanic disaster. It is at the request of a large number of patrons of the concerts that this has been done. The symphonic poem "Marsyas" of Mr. Shepherd will not be played, and in its stead has been placed the "Siegfried Idyl" of Wagner.

The programme as it now stands is the funeral march from the "Eroica," "A Faust Overture" and the "Siegfried Idyl" by Wagner; two pieces for viola and orchestra, (a) Chant Celtique by Forsyth, and (b) "Fantastic Dance" by Strube; three nocturnes by Debussy, and Salome's Dance from Richard Strauss's opera of the same name. The soloist will be Emile Ferir, principal viola of the orchestra, and in the third of the Debussy nocturnes the orchestra will have the assistance of 16 ladies from the Musical Art Club of Boston.

JOURNAL—

MAY 2, 1912.

Max Fiedler will make his farewell appearances as conductor of the Symphony Orchestra tomorrow afternoon and Saturday evening. For his last program he has confined himself to well-tried favorites—Weber's "Oberon" overture, Brahms's C minor symphony No. 1, the prelude and "Liebestod" from "Tristan and Isolde," the funeral music from the "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhaeuser" overture, by Wagner.

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Press-Democrat
Canton - Ohio
APR 12 1912

From Evening Repository Canton
Address Canton, Ohio
Date APR 12 1912

Boston Symphony Concert Premier Event of Season

A Boston program by a Boston orchestra is indeed a rarety for Canton, and such a rarety it is that it is doubtful if the majority of the audience that listened to the Boston Symphony orchestra in its magnificent program Thursday evening in the Auditorium got more real musical value out of it than out of two or three other organizations that have been here this season.

However, everyone agreed that the concert was delightful, and since everyone did agree, there's no cause for argument, for it was the most musical program by the most musical organization that has visited Canton this season, and perhaps in many preceding seasons.

It is rare indeed that the conductor of a musical body is accorded such a demonstration of enthusiasm at the conclusion of the final number of the program, as that which testified the appreciation of Max Fiedler's admirable conductorship and readings.

Notable features of the evening were the certain and confident attacks, the accuracy of the individual members of the orchestra, and the finished work of soloists, including that "meister of concertmeisters," A. Witek; harp, flute trio and the celesta, an instrument of pianoforte construction producing the tonal effect of the steel marimbaphone. The soloists were accorded much applause by the audience, which was attentive and exceptionally respectful and quiet during numbers.

An exhaustive description of the program would be superfluous in view of the bulky little program booklet issued weekly and containing complete descriptions of the orchestra's repertoire for the week. This is a feature other musical organizations would do well to adopt. It is a great source of convenience to the accustomed listener as well as to those less familiar with musical works in general.

The first was the Oberon overture (Weber), which is familiar to most music lovers, but it was given a sympathetic interpretation Thursday evening that would make it scarcely recognizable from the average hearing of it.

The big number of the entire program was the Tschaikowsky Symphony in B minor, in four parts. The chief service is from violins, but there is ample business for reed instruments. Violins take the opening, adagio movement, with a distant, dreamy effect, and are gradually reinforced by the reeds through the second and full movement of the first part. The effect is beautiful and indescribable, of course.

The finale, fourth part, returns to the sympathetic effect, with a splendid series of modulated harmonies, interchangeably carried by various parts of the orchestra and ending in a bright, positive conclusion.

The second Tschaikowsky number, third on the program, is a delightful descriptive suite, beautifully interpreted throughout with characteristic dance music descriptive of interpretative dances. It is a suite from the "Nutcracker" ballet music.

The Strauss number, fourth on the program, is unique. The effects are puzzling, and, according to Philip Hale's statement on the program, Richard Strauss admitted there was no description for its various motives that could be given clearly in English. Suffice it, the number tells the story of the condemnation of Till Eulenspiegel, a "Deutscher rogue," and what mischief isn't harmonized into musical form in the number, surely never could be expressed.

As a concluding number the orchestra gave Wagner's Prelude to The Mastersingers of Nuremberg, a typically Wagnerian introduction to the opera, and a work not unfamiliar to patrons of first class orchestral concerts. With plenty of brass and trumpet effect to add a grandioso, heroic color to the intricate, harmonious entanglements for stringed instruments, the prelude forms an appropriate and relieving manner of concluding such an excellent program as that given Thursday evening.

The success of the venture, and the gratification of the musical people of Canton, should be regarded as a fitting compliment to Miss Belle Adler, to whose efforts credit must be given for the Canton appearance of the Boston Symphony orchestra. It may well be regarded as the event of the musical season.

Music-lovers, so-called, are not necessarily music critics. Music teachers are not necessarily music critics, for there are many persons instructing in technique who are not capable of being justly regarded as critics. The music listener, the person who has acquired skill through critical hearings of music, is best adapted to criticise and say what is or what is not good music, or what is a good musical organization.

Many people who cannot play or sing a note of music are good music critics. This is not hear-say; it is fact that the writer has had supported personally by some of the greatest artists before the world today.

No less a personage than Jean de Reske supported this contention, when in New York a few years ago he said:

"Because so-and-so says it is good music, and so-and-so happens to be of the elite, does not make it good music." Sounds a bit brusque coming from so polite a gentleman as de Reske, doesn't it?

Therefore, it may be agreed that the Canton audience that listened to the Boston Symphony orchestra Thursday evening did not pretend to appreciate it just because it was the Boston Symphony or because somebody said it was "going to be good." The audience appreciated it because the audience was composed of music listeners—the real critics. Also, there was almost a solid representation of Canton music teachers present.

Music, after all, is something of the soul, and not essentially of the pocket book or society tea party. Fortunately, it is something that is exclusive only to those who have talent, and cannot be made a social stone wall no matter how much some would so have it.

MAX FIEDLER SAYS ADIEU

Final Concert of Symphony Orchestra Marked by Demonstrations.

The final concert of the Symphony Orchestra last night when Max Fiedler made his last appearance as conductor was a repetition of the scenes at the public rehearsal on Friday afternoon. When Mr. Fiedler entered to begin the concert the applause which greeted him lasted over three minutes, and at the close of the Symphony which ended the first part of the program the entire audience rose to give evidence of its admiration for the retiring conductor. At the end of the concert there was more applause and wreaths were handed over the footlights.

In the mean time, during the intermission Mr. Fiedler took leave of the members of the orchestra. He expressed his sorrow at leaving Boston and told how thoroughly gratified he had been with the work done by the orchestra during the two years of his engagement. Incidentally he told the orchestra that he had been able to secure a considerable amount of money for its Pension Fund. In reply George Longy, solo oboe of the orchestra, in behalf of his colleagues, gave Mr. Fiedler a handsome

Boston Symphony Captivates On Its First Appearance Here

The Boston Symphony orchestra on its first appearance here held an audience of 2,000 people of Canton and nearby cities enthralled, Thursday night, in the Auditorium. Fascinated by the magic of the orchestra's capabilities, it gave to the musicians striking evidence of appreciation.

Each section of the unusual program was greeted wtih spontaneous applause. Max Fiedler, the conductor, was warmly received every time he turned to look the audience in the face, and when the last number had been finished the crowd recalled the director, after he had left the stage, cheered him while he bowed repeatedly, and was satisfied only when he motioned to the entire orchestra of 90, and had them stand and bow in answer to the applause.

Under Fiedler's leadership, the orchestra put a new meaning and melody into the program. The five numbers gave a wide range of opportunities to the organization, brought into prominence now the violins, now the wind instruments, now the harp or drums, but whatever was called upon maintained the same high standard of excellence. Fiedler showed a masterful power over his men. He was dignified yet with fire in his movements and with life in his baton.

PROGRAM VARIED.

The program, representative of the most varied types of music, in Tschaikowsky, Weber, Strauss and Wagner, was thoroughly enjoyable, especially since the audience was composed in great part of the music lovers of Canton and vicinity. They recognized the individual artists in the organization, and several times during the program Fiedler motioned to one, two or three players at a time to stand and bow, when he saw that their work was especially appreciated.

The program was opened with Weber's overture to the opera "Oberon." The overture began with a delicate note on the horn, representative in the opera, of the horn of Oberon, with flutes and clarinets quickly taking up the melody until the entire orchestra with a crashing cord, broke into the opening measures. A theme of clarinets and violins prevailed throughout, and the entire orchestra took part in the spirited finish.

Tschaikowsky's Symphony No. 6, in B Minor, "Pathetic," followed the opening number. This was the most pretentious number on the program, and the magnificence of the composition made itself felt on the audience from the first notes. There was in this number, almost every sort of orchestral combination, and during the four movements the orchestra was given its greatest opportunity of the evening. At the close, so great was the applause that Fiedler was called back and back again, and even when he left the stage he was forced to acknowledge the plaudits.

After an intermission a second Tschaikowsky composition, a full orchestra selection from the score of the ballet "Nutcracker," was played. The composer here was found in a lighter mood. Delicate marches, beautiful dream waltzes, grotesque dances, and dances melodious, harmonic, and rythmic, made up the score.

INTRODUCES CELESTE.

Here was an example of the real Russian music, tuneful, hauntingly melodious. The "Danse Chinoise" from the score was loudly applauded. Short and grotesque, there was a strangeness about it which attracted at once. In the "Danse de la Fee-Dragee" a quaint strain was added through the use of the celeste, a keyboard instrument, in form like a piano, which produced an unusual tone. The player was forced to acknowledge applause at the close of the number. A similar strain was noticeable in the "Danse des Mirlitons," in which three wind instruments carried the melody. The three players as in the former case, were called upon to answer to applause. The "Nutcracker" ballet closed with a beautiful waltz theme.

"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish manner, in Rondo Form," followed on the program. Here the change was from the Russian to Strauss, the German. The prelude to Wagner's massive composition, "The Mastersingers of Nuremburg," closed the program. Here the whole orchestra entered into the crashing strains, and put an interpretation upon the theme which brought the audience to its feet at the close, applauding loudly. Scarcely a dozen in the audience left the hall until Fiedler gave the players the sign to stand in a closing greeting.

The Boston symphony is one of the oldest permanent organizations of its sort in the country, and is at the end of its thirty-first season. It was organized by Henry L. Higginson, a wealthy Bostonian, who has backed it since its beginning. Almost from the first, it took a leading place among American orchestras and among those of the world.

FIEDLER'S LAST SEASON.

Conductor Fiedler, who is of the German school of musicians, is now in his fourth year with the orchestra and will leave at the close of the season to take up work in Europe. The organization will play Friday night in Grand Rapids, Saturday night in Detroit and then will leave for home. After its return there will be a few more concerts in Symphony hall, Boston, and the season will be closed.

The book-programs at the concert departed from the usual lines and were greatly appreciated by the audience. Accompanying each number there was an explanation of the form and interpretation of the music. This was accompanied by notes explanatory of the author's work and of that part of his life during which he wrote the particular number played.

The program fully outlined the theme and technical form of every one of the five numbers clearly, so that the audience was able much more intelligently to enter into the spirit of the music.

TRANSCRIPT, MARCH 25, 1912

New York and Mr. Fiedler

The Boston Symphony Orchestra made its last appearance in New York in the present musical season Saturday afternoon in Carnegie Hall. It was also Mr. Fiedler's last appearance in this city, as his engagement as conductor of the orchestra is ended with the close of the season in Boston next month. The matinée audience realized this fact, and conspicuously gave expression to its feelings of regret at his departure and of gratitude for what he has done for the New York musical public in the four years that he has been at the head of the orchestra. As at the evening concert on Thursday, he was greeted with a long continued applause when he appeared to take his place at the head of the orchestra; and at the close the listeners remained to applaud and to cheer for many minutes, recalling him again and again.

Finally Mr. Fiedler raised his hand for silence, and spoke in excellent English. He said that he could not "conduct his feelings" on that occasion so well as he could the orchestra, but he expressed his gratitude for the kindness that had been shown him in the four years during which he had been the director of the orchestra; said they had been four years of happiness for him, and hoped that the New York public would not forget him, as he would never forget the experiences he had had here, and closed with a heartfelt good-by. The tribute to him was sincere and well deserved, for Mr. Fiedler has kept the high standards of the orchestra and has maintained not only its material prosperity in New York, which could not be greater, but also the artistic value it has had to the most cultivated and fastidious music lovers of this city, and the place it has occupied in the very forefront of its musical activities. [The New York Times.

In the four seasons of his conductorship Mr. Fiedler has outgrown most of his undesirable peculiarities, while he has retained his force and his acumen. His conducting has found continually increasing favor, and that means that it has deserved it, for in the long run the musical public of this town is not to be deceived. Mr. Fiedler retires to give way to the conductor whom he succeeded, Dr. Karl Muck of Berlin. Doubtless the German Empire will survive the loss, especially as we are sending back to it a greatly grown Fiedler. New York has enjoyed much good music under Mr. Fiedler's direction and will part with him with sorrow. And it will bless him in that he has left his matchless instrument behind him unimpaired. [The Sun.

[190]

From Evening Repository
Address Canton, Ohio
Date APR 12 1912

From News-Democrat
Address Canton - Ohio
Date APR 1 - 1912

Boston Symphony Concert Premier Event of Season

A Boston program by a Boston orchestra is indeed a rarety for Canton, and such a rarety it is that it is doubtful if the majority of the audience that listened to the Boston Symphony orchestra in its magnificent program Thursday evening in the Auditorium got more real musical value out of it than out of two or three other organizations that have been here this season.

However, everyone agreed that the concert was delightful, and since everyone did agree, there's no cause for argument, for it was the most musical program by the most musical organization that has visited Canton this season, and perhaps in many preceding seasons.

It is rare indeed that the conductor of a musical body is accorded such a demonstration of enthusiasm at the conclusion of the final number of the program, as that which testified the appreciation of Max Fiedler's admirable conductorship and readings.

Notable features of the evening were the certain and confident attacks, the accuracy of the individual members of the orchestra, and the finished work of soloists, including that "meister of concertmeisters," A. Witek; harp, flute trio and the celesta, an instrument of pianoforte construction producing the tonal effect of the steel marimbaphone. The soloists were accorded much applause by the audience, which was attentive and exceptionally respectful and quiet during numbers.

An exhaustive description of the program would be superfluous in view of the bulky little program booklet issued weekly and containing complete descriptions of the orchestra's repertoire for the week. This is a feature other musical organizations would do well to adopt. It is a great source of convenience to the accustomed listener as well as to those less familiar with musical works in general.

The first was the Oberon overture (Weber), which is familiar to most music lovers, but it was given a sympathetic interpretation Thursday evening that would make it scarcely recognizable from the average hearing of it.

The big number of the entire program was the Tschaikowsky Symphony in B minor, in four parts. The chief service is from violins, but there is ample business for reed instruments. Violins take the opening, adagio movement, with a distant, dreamy effect, and are gradually reinforced by the reeds through the second and full movement of the first part. The effect is beautiful and indescribable, of course.

The finale, fourth part, returns to the sympathetic effect, with a splendid series of modulated harmonies, interchangeably carried by various parts of the orchestra and ending in a bright, positive conclusion.

The second Tschaikowsky number, third on the program, is a delightful descriptive suite, beautifully interpreted throughout with characteristic dance music descriptive of interpretative dances. It is a suite from the "Nutcracker" ballet music.

The Strauss number, fourth on the program, is unique. The effects are puzzling, and, according to Philip Hale's statement on the program, Richard Strauss admitted there was no description for its various motives that could be given clearly in English. Suffice it, the number tells the story of the condemnation of Till Eulenspiegel, a "Deutscher rogue," and what mischief isn't harmonized into musical form in the number, surely never could be expressed.

As a concluding number the orchestra gave Wagner's Prelude to The Mastersingers of Nuremberg, a typically Wagnerian introduction to the opera, and a work not unfamiliar to patrons of first class orchestral concerts. With plenty of brass and trumpet effect to add a grandioso, heroic color to the intricate, harmonious entanglements for stringed instruments, the prelude forms an appropriate and relieving manner of concluding such an excellent program as that given Thursday evening.

The success of the venture, and the gratification of the musical people of Canton, should be regarded as a fitting compliment to Miss Belle Adler, to whose efforts credit must be given for the Canton appearance of the Boston Symphony orchestra. It may well be regarded as the event of the musical season.

Music-lovers, so-called, are not necessarily music critics. Music teachers are not necessarily music critics, for there are many persons instructing in technique who are not capable of being justly regarded as critics. The music listener, the person who has acquired skill through critical hearings of music, is best adapted to criticise and say what is or what is not good music, or what is a good musical organization.

Many people who cannot play or sing a note of music are good music critics. This is not hear-say; it is fact that the writer has had supported personally by some of the greatest artists before the world today.

No less a personage than Jean de Reske supported this contention, when in New York a few years ago he said:

"Because so-and-so says it is good music, and so-and-so happens to be of the elite, does not make it good music." Sounds a bit brusque coming from so polite a gentleman as de Reske, doesn't it?

Therefore, it may be agreed that the Canton audience that listened to the Boston Symphony orchestra Thursday evening did not pretend to appreciate it just because it was the Boston Symphony or because somebody said it was "going to be good." The audience appreciated it because the audience was composed of music listeners—the real critics. Also, there was almost a solid representation of Canton music teachers present.

Music, after all, is something of the soul, and not essentially of the pocket book or society tea party. Fortunately, it is something that is exclusive only to those who have talent, and cannot be made a social stone wall no matter how much some would so have it.

MAX FIEDLER SAYS ADIEU

Final Concert of Symphony Orchestra Marked by Demonstrations.

The final concert of the Symphony Orchestra last night when Max Fiedler made his last appearance as conductor was a repetition of the scenes at the public rehearsal on Friday afternoon. When Mr. Fiedler entered to begin the concert the applause which greeted him lasted over three minutes, and at the close of the Symphony which ended the first part of the program the entire audience rose to give evidence of its admiration for the retiring conductor. At the end of the concert there was more applause and wreaths were handed over the footlights.

In the mean time, during the intermission Mr. Fiedler took leave of the members of the orchestra. He expressed his sorrow at leaving Boston and told how thoroughly gratified he had been with the work done by the orchestra during the two years of his engagement. Incidentally he told the orchestra that he had been able to secure a considerable amount of money for its Pension Fund. In reply George Longy, solo oboe of the orchestra, in behalf of his colleagues, gave Mr. Fiedler a handsome [illegible]

From Evening Repository
Address Canton, Ohio
Date APR 12 1912

Boston Symphony Captivates On Its First Appearance Here

The Boston Symphony orchestra on its first appearance here held an audience of 2,000 people of Canton and nearby cities enthralled, Thursday night, in the Auditorium. Fascinated by the magic of the orchestra's capabilities, it gave to the musicians striking evidence of appreciation.

Each section of the unusual program was greeted wtih spontaneous applause, Max Fiedler, the conductor, was warmly received every time he turned to look the audience in the face, and when the last number had been finished the crowd recalled the director, after he had left the stage, cheered him while he bowed repeatedly, and was satisfied only when he motioned to the entire orchestra of 90, and had them stand and bow in answer to the applause.

Under Fiedler's leadership, the orchestra put a new meaning and melody into the program. The five numbers gave a wide range of opportunities to the organization, brought into prominence now the violins, now the wind instruments, now the harp or drums, but whatever was called upon maintained the same high standard of excellence. Fiedler showed a masterful power over his men. He was dignified yet with fire in his movements and with life in his baton.

PROGRAM VARIED.

The program, representative of the most varied types of music, in Tschaikowsky, Weber, Strauss and Wagner, was thoroughly enjoyable, especially since the audience was composed in great part of the music lovers of Canton and vicinity. They recognized the individual artists in the organization, and several times during the program Fiedler motioned to one, two or three players at a time to stand and bow, when he saw that their work was especially appreciated.

The program was opened with Weber's overture to the opera "Oberon." The overture began with a delicate note on the horn, representative in the opera, of the horn of Oberon, with flutes and clarinets quickly taking up the melody until the entire orchestra with a crashing cord, broke into the opening measures. A theme of clarinets and violins prevailed throughout, and the entire orchestra took part in the spirited finish.

Tschaikowsky's Symphony No. 6, in B Minor, "Pathetic," followed the opening number. This was the most pretentious number on the program, and the magnificence of the composition made itself felt on the audience from the first notes. There was in this number, almost every sort of orchestral combination, and during the four movements the orchestra was given its greatest opportunity of the evening. At the close, so great was the applause that Fiedler was called back and back again, and even when he left the stage he was forced to acknowledge the plaudits.

After an intermission a second Tschaikowsky composition, a full orchestra selection from the score of the ballet "Nutcracker," was played. The composer here was found in a lighter mood. Delicate marches, beautiful dream waltzes, grotesque dances, and dances melodious, harmonic, and rythmic, made up the score.

INTRODUCES CELESTE.

Here was an example of the real Russian music, tuneful, hauntingly melodious. The "Danse Chinoise" from the score was loudly applauded. Short and grotesque, there was a strangeness about it which attracted at once. In the "Danse de la Fee-Dragee" a quaint strain was added through the use of the celeste, a keyboard instrument, in form like a piano, which produced an unusual tone. The player was forced to acknowledge applause at the close of the number. A similar strain was noticeable in the "Danse des Mirilitons," in which three wind instruments carried the melody. The three players as in the former case, were called upon to answer to applause. The "Nutcracker" ballet closed with a beautiful waltz theme.

"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish manner, in Rondo Form," followed on the program. Here the change was from the Russian to Strauss, the German. The prelude to Wagner's massive composition, "The Mastersingers of Nuremburg," closed the program. Here the whole orchestra entered into the crashing strains, and put an interpretation upon the theme which brought the audience to its feet at the close, applauding loudly. Scarcely a dozen in the audience left the hall until Fiedler gave the players the sign to stand in a closing greeting.

The Boston symphony is one of the oldest permanent organizations of its sort in the country, and is at the end of its thirty-first season. It was organized by Henry L. Higginson, a wealthy Bostonian, who has backed it since its beginning. Almost from the first, it took a leading place among American orchestras and among those of the world.

FIEDLER'S LAST SEASON.

Conductor Fiedler, who is of the German school of musicians, is now in his fourth year with the orchestrr and will leave at the close of the season to take up work in Europe. The organization will play Friday night in Grand Rapids, Saturday night in Detroit and then will leave for home. After its return there will be a few more concerts in Symphony hall, Boston, and the season will be closed.

The book-programs at the concert departed from the usual lines and were greatly appreciated by the audience. Accompanying each number there was an explanation of the form and interpretation of the music. This was accompanied by notes explanatory of the author's work and of that part of his life during which he wrote the particular number played.

The program fully outlined the theme and technical form of every one of the five numbers clearly, so that the audience was able much more intelligently to enter into the spirit of the music.

TRANSCRIPT, MARCH 25, 1912

New York and Mr. Fiedler

The Boston Symphony Orchestra made its last appearance in New York in the present musical season Saturday afternoon in Carnegie Hall. It was also Mr. Fiedler's last appearance in this city, as his engagement as conductor of the orchestra is ended with the close of the season in Boston next month. The matinée audience realized this fact, and conspicuously gave expression to its feelings of regret at his departure and of gratitude for what he has done for the New York musical public in the four years that he has been at the head of the orchestra. As at the evening concert on Thursday, he was greeted with a long continued applause when he appeared to take his place at the head of the orchestra; and at the close the listeners remained to applaud and to cheer for many minutes, recalling him again and again.

Finally Mr. Fiedler raised his hand for silence, and spoke in excellent English. He said that he could not "conduct his feelings" on that occasion so well as he could the orchestra, but he expressed his gratitude for the kindness that had been shown him in the four years during which he had been the director of the orchestra; said they had been four years of happiness for him, and hoped that the New York public would not forget him, as he would never forget the experiences he had had here, and closed with a heartfelt good-by. The tribute to him was sincere and well deserved, for Mr. Fiedler has kept the high standards of the orchestra and has maintained not only its material prosperity in New York, which could not be greater, but also the artistic value it has had to the most cultivated and fastidious music lovers of this city, and the place it has occupied in the very forefront of its musical activities. [The New York Times.

In the four seasons of his conductorship Mr. Fiedler has outgrown most of his undesirable peculiarities, while he has retained his force and his acumen. His conducting has found continually increasing favor, and that means that it has deserved it, for in the long run the musical public of this town is not to be deceived. Mr. Fiedler retires to give way to the conductor whom he succeeded, Dr. Karl Muck of Berlin. Doubtless the German Empire will survive the loss, especially as we are sending back to it a greatly grown Fiedler. New York has enjoyed much good music under Mr. Fiedler's direction and will part with him with sorrow. And it will bless him in that he has left his matchless instrument behind him unimpaired. [The Sun.

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JOURNAL,
APRIL 10, 1912

LONDON SYMPHONY GIVES CONCERT HERE

A Small But Enthusiastic Audience Gives Nikisch Warm Greeting.

The audience that greeted Arthur Nikisch and the London Symphony Orchestra at Symphony Hall last night was more remarkable for its enthusiasm than for its numbers. The balconies were crowded. But it was unexpected to see the foremost conductor of the day return at the head of the first noted European orchestra to cross the Atlantic and face row upon row of empty seats in a hall regularly occupied by the orchestra to whom he gave its pristine brilliance. And those who attended seemed to feel this and did their utmost to make their applause seem as cordial and complimentary as possible.

It was a memorable affair. An audience trying to be as cheerful as it could after dodging the drizzle outside found that there were no programs except those to be had for a consideration, and these were illustrated, not only with pictures of the visitors from abroad, but of the various promoters of this unique enterprise, and with notes on their several achievements. There was also a list of New York subscribers.

But the audience made the best of it all and applauded every number on the program with right hearty good will. There were four numbers, the third, "Leonora" overture by Beethoven, the first Brahm symphony, Tschaikowsky's symphonic poem, "Francesca di Rimini," and Wagner's "Tannhaeuser" overture; and the finale of the symphony and the Tschaikowsky tone poem, were indeed deserving of all the enthusiasm that could be mustered. The masterpiece was the performance of the work in which the best known of the Russian composer has pictured the fate of the lovers whom Dante found tossing about in the infernal whirlwind. Here Nikisch led the orchestra to sublime heights.

The strings of the orchestra produce a very large body of tone, with perhaps the finest instruments used in orchestral concerts anywhere. The weakness of the London band is in the wood wind; and it may also be remarked that when the brasses were urged to let go in the Wagner overture there was little room left for the remainder of the music.

Nikisch and the premier British orchestra will give a final matinee performance at Symphony Hall on Saturday, April 27.

From TIMES
Address Buffalo, N. Y.
Date APR 10 1912

MAX FIEDLER MADE FINAL BOW BEFORE LOCAL MUSIC LOVERS

Last night marked an era in musical events, being the farewell appearance of Max Fiedler, one of the most efficient conductors that the Boston Symphony Orchestra has ever had. Mr. Fiedler was warmly greeted on his entrance. This was the last in the series of concerts given this season under the management of Mrs. Mai Smith and the size of the audience testified that there has been no waning of the interest.

The program in its entirety was the overture to the opera "Oberon," Symphony No. 3, in E flat major, Eroica Op. 55 by Beethoven, Variations on a Rococo Theme for Violoncello with orchestral accompaniment, op. 33 by Tschaikowsky, Till Eulenspiegel's Merry Praks by Strauss, Waldweban from Wagner's Siegfried and The Ride of the Valkyries from The Valkyrie by Wagner. These selections have not been heard before this season and were listened to with much interest.

The length of the Beethoven symphony detracted from the enjoyment of the latter part of the program so that the humorous Strauss music depicting the merry pranks of the rogue Eulenspiegel and the delightful bird music of Waldweben could not entirely dispel the restlessness. The spirited "Ride of the Valkyrie" was given with such dash and brilliancy that it evoked a storm of applause.

To give due praise to such a perfect organization is well-nigh impossible. Each section of the orchestra vies with every other in its tonal quality, its finished technic and its control of nuances. It is to be regretted that Mr. Fiedler leaves America to take up important work in Berlin, as he is one of the most able conductors in this country.

The soloist was Alwin Schroeder, the principal 'cellist of the orchestra, who played Tschaikowsky's Variations on a Rococo Theme. Mr. Schroeder drew a full, rich tone from his instrument and exhibited admirable technic both in the clearness of the rapid passages and in the smoothness of the sustained ones.

ENQUIRER,
From
Address San Francisco, Cal.
Date APR 10 1912

LAST APPEARANCE OF MAX FIEDLER

Boston Symphony Orchestra, Under Great Leader, Was Heard by Large Crowd.

The Boston Symphony orchestra was heard for the second time this season in Buffalo in Convention hall last evening. The usual capacity crowd attended, and the affair was made the more notable by the fact that this will be the last appearance here of Max Fiedler, under whose able direction the organization has developed to its present degree of perfection. The enthusiasm with which the conductor was received and the manner in which his stand was decorated showed the great esteem in which Mr. Fiedler is held by his Buffalo friends..

Mr. Fiedler was at his best last evening; his readings were masterful and pregnant with that power which has won him admiration and sincere respect in the musical world of this country. He was given a most enthusiastic reception, and each number was applauded for an encore.

The programme opened with the delightful overture to "Oberon," by Weber. This was followed by numbers from Beethoven, Strauss, Wagner and Tschaikowsky. Wagner's "The Ride of the Valkryries" concluded the programme.

The exquisite beauty of tone of the orchestra was commented on more than usual last evening.

It was in the symphony that the marvelous work of the men aroused most wonder. Some of the masterpieces were played with such wonderful conception, sweetness of tone and excess of feeling, that the emotions of the listeners were stirred to the depths.

Alwin Schroeder, the famous cellist, was the soloist and his playing of the Tschaikowsky composition was nothing less than marvelous. He was warmly recalled several times.

From
Address
Date APR 13 1912

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra, under the direction of Max Fiedler, entertained a packed house last night at Powers' theater. The concert opened with Weber's overture to the opera "Oberon," which was accorded a spirited and comprehensive reading. The answer of the muted strings to the horn of Oberon in the introductory passages, was particularly impressive, terminating as it did in the full orchestral crashing chord. The applause accorded this first number was wild and enthusiastic. Mr. Fiedler wielded an extra long baton and read from a flat table.

Beethoven's Seventh Symphony was played in all its majesty. The introduction, allegretto and presto movements all worked up steadily and surely to the finale, which is a wild rondo on two themes, "expressing exuberant joy; joy that becomes orgiastic." This number received an ovation. The Debussy number, the prelude to "The Afternoon of a Faun," was insuperable caprice, almost madness in conception of music by the contemporary French composer. Here is the weaving of a fantastic fabric by the wood-winds and the harp, with manifold nuances of color and tone combinations, truly marvelous.

The Strauss descriptive piece, "Till Eulenspiegel's Merry Pranks"—bespeaking the exploits of one hero of fifteenth century German folklore—is a tone-poem treated magnificently. Strauss kills "Till" on the scaffold, in his composition, which is told by a descending leap in the brass, impressive and striking. The last two numbers were both Wagnerian. The prelude to the opera "Lohengrin," with its gradual development on a single theme and its final ascent to an almost ethereal close, elicited great applause, as did the concluding number, prelude to "The Meistersingers of Nuremberg"—a truly stupendous achievement, both in conception and execution, which excited the audience to an unusual demonstration, for Grand Rapids. Cries of "Bravo!" were actually heard and handkerchiefs fluttered in the air.

In his reading, throughout the entire program, Mr. Fiedler brought out the grandeur and musical worth of each number. It is a feat hard to appreciate, this centralizing of an immense body of players that the effect may be as a personal interpretation in perfect unison. Mr. Fiedler has been said to lack poetry, sympathy and close touch, yet his performance last night would tend to establish his unusual ability as a conductor.

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Newspaper Cutting Bureau in the World
From Gazette Times Pittsburg Pa
Address
Date APR 9 - 1912

Max Fiedler Scores a Personal Triumph

Boston Symphony Orchestra in Last Concert of Pittsburgh Orchestra Series.

By THEODORE RENTZ.

The last concert in this season's series of the Pittsburgh Orchestra Association was given last night in Soldiers' Memorial Hall by the Boston Symphony Orchestra, Max Fiedler, conductor.

While not so large as that which listened to this matchless organization last year, the audience was the banner one of this year's series, and comfortably filled the large auditorium. Mr. Fiedler scored a personal triumph at his farewell appearance in this city as the head of the Boston Symphony Orchestra, and the appreciation of the playing of these artists was voiced in no uncertain manner.

In the excellence of its personnel this orchestra is unparalleled, and the oft' repeated assertion that it is the finest orchestral body in the world is perhaps not without justification. The tonal quality of the different sections, which are uniformly perfect, is an unalloyed delight. The mellow reeds, the sonorous brass, which is never forced to a point of harshness, even in the exacting climaxes of a Strauss tone poem, the smoothness and clarity of the strings in combination are well nigh perfection. It is to be regretted that Pittsburgh seems destined not to hear the organization in its entirety, the string section last night being the smallest of any of the orchestras that have visited us this year, and though this lack of balance was not noticed in the symphony, it was apparent in the Strauss number and in the Tannhauser overture, when the strings at times were almost overpowered.

The choice of the program was a particularly happy one. Though it contained nothing new, the interest was sustained throughout the evening. The "Egmont" overture received a dignified if not a particularly spirited reading. The Schubert B minor "Unfinished" symphony, an ever welcome favorite, furnished the orchestra with opportunities to display its beautiful tone quality. The clarinet and oboe sang the tender theme in the first movement with poetic beauty, the soft sustained chords in the wood-winds were perfect in intonation; the whole work was an undisturbed flow of exquisite melody. Richard Strauss' tone poem "Death and Transfiguration" was heard in this city some years ago under the personal conductorship of the composer. It requires but little imagination to follow this musical portrayal, its story being clearly set forth in dramatic episodes and passages of emotional splendor. Its performance taxes the resources of the entire orchestra, and it was given last night with unrivalled virtuosity. Mr. Fiedler read the work with a true insight of its content. Two Wagner numbers, prelude to "Lohengrin" and the "Tannhauser" overture met with their usual hearty reception and closed a most enjoyable program.

Alwin Schroeder, first 'cellist of the orchestra, was the soloist of the program. He contributed Tchaikowsky's variations on a Rococo theme for violincello and orchestral accompaniment. The artist displayed an ample technique, a warm, beautiful tone, and gave the composition a finished musical interpretation. The performance was a most satisfactory one and it met with a reception that amounted to an ovation for the performer. He was recalled many times, but did not respond.

POST, APRIL 21, 1912

People's Choral Union

At the concert to be given in Symphony Hall, Sunday evening, April 28, by the People's Choral Union, 400 voices, Frederick W. Wodell, conductor, the first three numbers of the "Stabat Mater" by Dvorak will be given, for the first time in this city for a number of years. These comprise a chorus, with obligato quartet, a quartet with orchestral accompaniment, and a concluding choral piece. Parts I. and II. of "The Creation" will form the concluding portion of the programme. The solo singers are Mrs. Grace Bonner Williams, Miss Florence Jepperson, Mr. Howard E. Pratt, and Mr. Leverett S. Merrill.

THE POPS

But two more weeks remain of the Symphony season of 1911-1912. On Monday morning, May 6, Symphony Hall will be cleared of its formal seats, which will be replaced by the familiar tables and chairs and that evening the 27th season of Pop concerts will begin. This year they will run but eight weeks instead of the usual nine, for the Symphony season was prolonged an extra week by a second Western trip. The closing night of the Pops will be on Saturday, June 29. As has been the rule for the last two years, the conducting will be divided equally between Gustav Strube and Andre Maquarre. Mr. Strube will conduct the first four weeks and Mr. Maquarre the second. Both of them have been diligently searching for new material and some attractive novelties are promised. The orchestra, as usual, will number 55 members and the prices will be the same as they have been in past years.

Symphony Conc[illegible]

The 23d and last but one [illegible]gramme of the Symphony concerts of [illegible]t Friday afternoon and Saturday [illegible]ening, like the 22d, will have no symp[illegible]y on it. For the first time in several [illegible]ears Mr. Emile Ferir, the admired pr[illegible]pal viola player of the orchestra, will a[illegible]ar as soloist. Mr. Ferir is one of the s[illegible]t artists of the orchestra. He will p[illegible] two pieces, one a "Chant Celique," wr[illegible]ten for him by the English compose[illegible] Cecil Forsyth, and the other Gusta[illegible] Strube's "Fantastic Dance," which wa[illegible] also written for him.

The feature of the programme will b[illegible] the first performance in Boston of "Sa[illegible]ome's Dance," from Richard Straus[illegible] opera of that name.

Another novelty will be a Sympho[illegible] Idyll entitled "Marsyas," by Ar[illegible]r Shepherd, one of the younger Amer[illegible]n composers. The other numbers wil[illegible]e Wagner's "A Faust Overture" and t[illegible]e Nocturnes of Debussy. In the last [illegible]- turne the chorus of Sirens will be [illegible]g by the ladies of the Musical Art Clu[illegible]f Boston.

The "Dance of Salome" is a rema[illegible] ble instrumental synopsis, so to sp[illegible] of the whole drama, and a wonde[illegible] symphonic development of all of its [illegible] lient themes. Mr. Shepherd, who n[illegible] teaches counterpoint at the New Eng[illegible]land Conservatory of Music, has written a symphonic poem for full modern orchestra after the well-known legend of Marsyas, the discoverer of Minerva's flute, who entered, to his own undoing, into a contest of skill with Apollo. There is a pastoral preluding in the Phrygian mode and the episode of the contest is effectively introduced by bold passages for the harp and the solo instrument.

Symphony in Cambridge

The eighth and last Symphony concert of the season in Cambridge will [illegible] as soloist Miss Irma [illegible] of the Symphony Orchestra who has made remarkably rapid progress in her art and has played with much success in this city. She will play Wieniawski's Concerto in D-Minor. The symphony will be Brahms' in D-Major No. 2, and the last number will be Richard Strauss' tone poem, "A Hero Life."

Newspaper Cutting Bureau in the World
From Chronicle Telegraph
Address
Date APR 9 191

Glowing Tribute Paid To Director Fiedler

Capacity Audience Hears Concert by Boston Symphony Orchestra, Under Clever Leader.

FINE PROGRAM IS RENDERED

With the concert given last night by the Boston Symphony Orchestra at Memorial Hall, the winter series of symphony performances under the auspices of the Pittsburgh Orchestra Association was brought to a brilliant close. The event brought out an audience which almost filled the great hall, a fact that may be interpreted as evidencing the desire of the musical public in Pittsburgh to second the wonderful farewell tribute paid to Director Fiedler at his closing concert in Boston, which city he is about to leave in order to resume his activities in Europe. There can be no question as to the profound impression which Mr. Fiedler has made in Pittsburgh, the rare quality of his work, both as an interpreter of scores and in the training and handling of his men, meeting with manifest understanding and appreciation here. Were the question put to a vote, this city would doubtless confirm the verdict pronounced by more than one authority of the first rank to the effect that the Boston Symphony Orchestra under Fiedler has reached the first place among the orchestras of the world.

With one exception, the numbers making up last night's program are familiar to local concertgoers, but they were none the less enjoyed, new interest being lent to them by the exquisite perfection of their performance. This, too, in spite of the fact that in making up the orchestra for the road, the balance was a trifle upset, the woodwind, for example, being stronger than either division of the violins. Four bassoons and seven other reeds against two horns, a combination presented in the symphony, may be set down as rather unusual. It was only in the Strauss tone poem, "Death and Transfiguration," however, that the inequality was at all noticeable. This work, with its demands for bizarre effects, taxes to the limit the powers of the full orchestra and consequently, in his interpretation of it, Mr. Fiedler found himself with a task of double difficulty on his hands. That he came through it with credit bears witness to his excellent generalship.

Beethoven's well known "Egmont" overture, which opened the program, was followed by the ever fascinating "Unfinished Symphony" of Schubert, to which a flawless rendering was given. Often as this work has been done in Pittsburgh by first-class orchestras, it is doubtful that it has ever before been given here with such delicate refinement and perfection of detail. A great lesson in interpretation may be learned from Mr. Fiedler's reading of this fairy-like poesy done into musical tones and from the manner in which his orchestra responds.

In the second part, Alwin Schroeder, the leading 'cellist of the orchestra, appeared as soloist, playing Tschaikowsky's "Variations on a Rococo Theme for Violoncello and Orchestra." These variations are intensely interesting. They were written for Fitzenhagen, one of the greatest 'cellists of his day, and in their elaboration, the composer found means of bringing out practically all the powers of the solo instrument. The orchestration which he provides is peculiar and is so utilized as to give to the accompaniment a distinctively Slavonic twang. Mr. Schroeder played the work with satisfying smoothness and with just enough of that magical quality known as "temperament" to win the heart of his auditory. He was encored repeatedly.

Two Wagnerian numbers, the prelude to "Lohengrin" and the "Tannhaeuser" overture, both nobly done, rounded out the program. At the close, the audience applauded long and loudly. It was Pittsburgh's "godspeed" to a great leader, and it came from the heart.

HERALD,
APRIL 28, 1912.

PROGRAM CHANGED

On account of the sudden sickness of Mr. Ferir, who played viola solos Friday afternoon at the public rehearsal of the Boston Symphony Orchestra, the program of the concert last night was changed, and was as follows: Beethoven, funeral march from the "Eroica" symphony; Wagner, Faust overture and Siegfried Idyl; Strauss, Salome's dance; Debussy, Three Nocturnes; Berlioz, overture, "Roman Carnival." Mr. Ferir is suffering from tonsilitis and should not have played on Friday, although his performance was admirable and excited hearty applause.

From Evening Press
Address Grand Rapids Mich
Date APR 13 1912

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The program arranged for Grand Rapids was of the highest caliber and it was splendidly rendered. The great orchestra of more than sixty musicians played under the direction of Max Fiedler as if inspired. Faultless in execution its work was filled with that temperamental enthusiasm that distinguishes the accomplishments of the artist from the efforts of the mere performer.

The beautiful overture to Weber's opera, "Oberon," served as an excellent appetizer for what was to follow. It was rendered with a mastery that brought out all its beauties.

The great feature of the evening was Beethoven's symphony in A major, No. 7, which was interpreted with a spirit and an understanding that carried rare pleasure to the ears while its melodies charmed the soul.

Two striking novelties on the program were Debussy's ultra-modern prelude to "The Afternoon of a Faun" and Strauss' sprightly, merry rondo, "Till Eulenspiegel's Merry Pranks." The rendition of this latter number was marked by a succession of unique musical effects. All departments of the orchestra were called into play in this and all responded with telling effect.

The prelude to Wagner's "Lohengrin" was beautifully done. Every note of it was filled with tonal charm, from the pianissimo opening of the violins through the swelling crescendo up to the splendid climax with the whole orchestra in one grand burst of harmony. The concert ended with the prelude to "The Mastersingers of Nuremberg," which was done with the sonorous strength that makes the music of Wagner so impressive.

Max Fiedler displayed masterly ability as a conductor, having all departments of the orchestra under his close control at all times and seeming to sway the musicians with his own musical emotions. The audience gave both conductor and orchestra a striking ovation at the close of the concert.

Arthur W. Stace.

From Dispatch
Address Pittsburg Pa
Date APR 7 1912

BOSTON SYMPHONY ORCHESTRA HAS ENTHUSIASTIC AUDIENCE

The "Unfinished" by Schubert, With Its Appealing Melodies, Is Greatly Enjoyed

By PAUL K. HARPER.

The last of the series of concerts by visiting symphony orchestras arranged by the Pittsburg Orchestral Association took place last evening in Soldiers' Memorial Hall, when the Boston Symphony Orchestra, under the direction of Max Fiedler, was presented. The program was one of the most interesting and thoroughly enjoyable of the season and the audience one of the largest and most enthusiastic. The "Overture to Egmont," by Beethoven, was used to open the program. The powerful reading given the mighty work aroused enthusiasm and gave the keenest pleasure. The symphony was the "B Minor," by Franz Schubert, more familiarly known as the "Unfinished," and was given an admirable rendition, eminently satisfactory in every respect. The mellow 'cello passages were most agreeably given.

"Death and Transfiguration," the majestic tone poem by Richard Strauss, is "program" music of the most emphatic description, and is almost morbidly typical of the none too pleasant subject. The wonderful artistry of the man cannot be denied, but the almost brutal directness of the allegro molto agitato is to an extent depressing. The authoritative reading of the work went far to make it impressive and appreciated. The "Prelude" to Richard Wagner's "Lohengrin" was given with fine effect, especially the opening portion by the violins. The "Overture to Tannhauser" is always sure of a warm welcome, and last evening was no exception to the rule.

The soloist was Alwin Schroeder, the principal 'cellist of the orchestra. Mr. Schroeder played "Variations on a Rococo Theme," by Tschaikowsky. The technical difficulties which the soloist surmounted were a wonder to many who were not familiar with the possibilities of this wonderful instrument, which takes on new beauties in the hands of so finished an artist as Mr. Schroeder undoubtedly is.

About Concerts

MR. Fiedler has ordered as follows the programme of the final pair of Symphony Concerts on May 3 and 4, at which he will end his term as the conductor of the orchestra:

Overture to "Oberon" ..... Weber
Symphony, No. 1, in C minor ..... Brahms
Prelude and Closing Scene from "Tristan"—Siegfried's Apotheosis from "Götterdämmerung" — Prelude to "Lohengrin"—Overture to "Tannhäuser" ..... Wagner

Mr. Shepherd's new piece, "Marsyas," has been dropped from the programme of the Symphony Concerts for this week. In its stead Wagner's "Siegfried Idyl" and the second movement of Beethoven's "Eriocа" symphony will be played—the latter to the memory of those lost on the Titanic. It will begin what promises to be an exceptionally long concert.

TRANSCRIPT, APRIL 24, 1912

THE BOSTON GLOBE—TUESDAY, MAY 7, 1912.

"THE POPS" HERE AGAIN FOR LONG STAY.

Conductor Strube and His Players Give Pleasing Program And Receive Overwhelming Applause.

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"The Pops" arrived last night for a prolonged stay at Symphony Hall.

"The Pops" are an institution invented primarily for the benefit of those delicately organized persons whose digestions will not permit them to listen to symphonic music unless they dilute it with a pretzel, a lemonade or perchance a bottle of "Goetterdaemmerung" with a cherry on top.

To those who cannot take music straight without experiencing dire postprandial distress, "the pops" are urgently recommended by the best physicians and caterers.

The first night of the Pops is an occasion of great musical and social significance. The Symphony Orchestra has been busy rehearsing and giving concerts throughout the Winter for this event, when 55 picked men are allowed to play as a reward of merit.

Heretofore Mr Strube has recognized the occasion by composing a march to be unveiled at this time for the first time anywhere. Last night he turned his muse to sighs rather than to bugle blasts, and later in the evening brought forward a number modestly called "Serenade," but enthusiastically redemanded.

It being unfortunately too late for critical opinion upon Mr Strube's piece, it may be said that the only defect with it was that people listened too intently to be able to eat and drink at the same time.

Whereas the weather lessened the brilliance of the evening with regard to the display in gowns and millinery, customarily a principal adjunct of the entertainment, distinguished femininity was not absent from the program.

"The Queen of Sheba," according to Gounod, headed an august procession, to be followed by the "Merry Wives of Windsor," they in turn making way for the "Girls of Baden." The famous air of Delilah was heard in the second group together with other music associated with her services in the cause of Dagon, and finally the "Pink Lady" was remembered by a selection.

The program did not state that the prelude to Act 3 of Wolf-Ferrari's "The Jewels of the Madonna" was heard for the first time in Boston. This is an opera now familiar in New York, Philadelphia, Baltimore, Chicago, Minneapolis and perhaps in other Western cities.

It discloses no striking or novel devices in invention, harmonic or orchestral treatment. Waltz rhythm is ingratiatingly prominent and there are definite and suave melodic lines. The effect of this excerpt out of its operatic sequence and context is necessarily limited, but for its own sake, this music was altogether pleasing.

As a warning let it be added that the member of the battery department who places in view the placards bearing the program numbers of the pieces to be played, was diligently coached by the audience in his share of the performance. After the appearance of the benevolent legend "Extra," Mr Strube began Handel's "Largo" with Mr. Marshall at the organ and Mr Hoffman playing the solo. At the conclusion of the steadily mounting climax with the full strings and the magnificent organ, the audience burst into overwhelming applause.

Mr Strube took his place as though for an encore, when the "Extra" disappeared, leaving "9" in its place. The applause immediately burst forth and continued until the "extra" card, again removed, went back to stay, and the repeat of the number was played.

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Waltz, Die Fledermaus.....Strauss
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Selection, Carmen.....Bizet
Two movements from The Nut-Cracker Suite.....Tschaikowsky
(a) Danse de Mirlitons, (b) Danse Russe Trepak.
Prelude to Lohengrin.....Wagner
Irish Rhapsody.....Herbert
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Organ, Mr Marshall.
Meditation from Thais.....Massenet
Solo violin, Mr J. Hoffmann.
Selection, The Siren.....Fall
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TRANSCRIPT, MAY 6, 1912

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Had the occasion been a political convention instead of a symphony concert, the attendant reporters would probably have timed the aplause that greeted Mr. Fiedler when he first appeared. It continued surprisingly long, so that it rose and fell, gathered itself again, mounted anew and held the conductor, as it seemed for four or five minutes with bent and acknowledging head. It was quick and hearty at the end of the overture to "Oberon" and at each pause in Brahms's symphony. When it was done, by a common accord, almost the whole audience rose to its feet, recalled the conductor once, twice and thrice, and volleyed its applause at him and the standing orchestra. The pieces from Wagner came and went to due measure of applause, and then, at the end of the concert, when the wreaths were borne up the aisle, everyone stood before and behind the conductor and stilled the plaudits only when he lifted his hand to speak. His little speech was much like that of Friday afternoon, though less clearly spoken because Mr. Fiedler was plainly much more moved. Such emotion may reasonably excuse a somewhat tactless allusion to the circumstances of his departure and the possibility of return. Mr. Fiedler has served his term with honor to himself, with satisfaction to his public, with due devotion to the standards of the orchestra and the concerts. It ends according to the conditions originally and clearly determined for it. There is no more to be said. The speech ended; the applause swelled once more; the stage and the auditorium quickly emptied. The leave-taking was done, and it had added speech-making by the departing conductor to the customs of the Symphony Concerts.

H. T. P.

[192]

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H. T. P.

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NOTES AND COMMENT UPON MUSICAL MATTERS

Edited by OLIN DOWNES

MR. FIEDLER'S CONDUCTORSHIP

Popularity of the Man and His Direction—Effect in and Outside of Boston—His Impressions of Musical America—Commencement of Pop Concerts Tomorrow Night.

Last night Mr. Fiedler concluded brilliantly his fourth season as conductor of the Boston Symphony Orchestra. Before his arrival in Boston in the fall of 1908 he had made himself a very considerable reputation in Europe, which was materially augmented in American estimation when, as one of a series of eminent conductors, he visited New York in the winter of 1905 to conduct a pair of concerts of the Philharmonic Society.

Mr. Fiedler was first engaged for Boston for one year. He was re-engaged for the season of 1909-10. These two seasons were so successful that the management elected to engage him for two more seasons, or until the time when Dr. Muck, as had been agreed when he and Boston parted company, should find himself able to return here. Dr. Muck will return next fall, as he is now free of his European engagements.

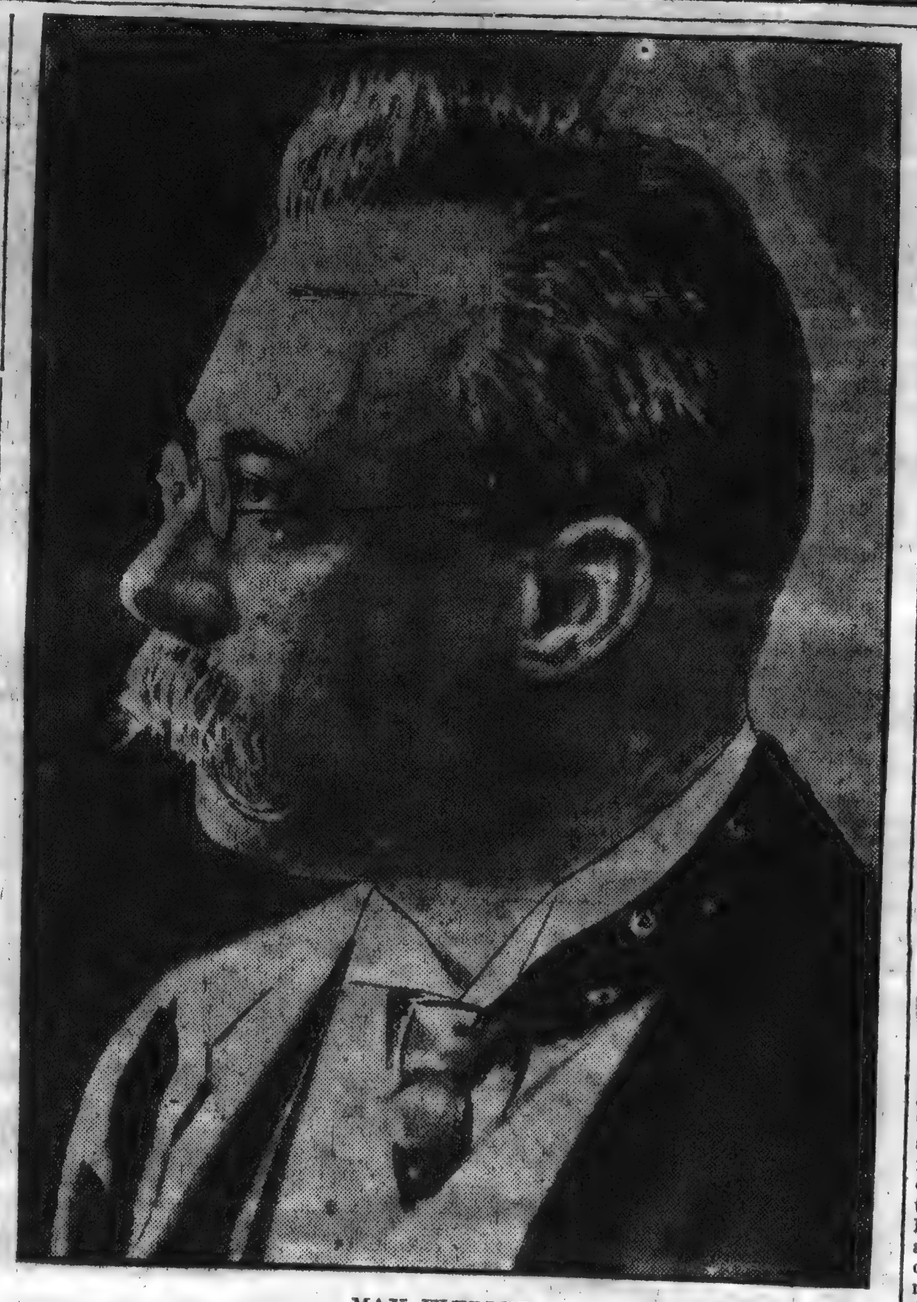
Mr. Fiedler's success in Boston and in other of the big cities visited each season by the Boston Symphony Orchestra has been richly deserved. Few conductors have labored more faithfully, with more breadth of view and communicating enthusiasm, for the good of their audiences. The public does not realize, and can hardly be expected to realize, the amount of sheer labor and mental strain involved by a season which embraces 24 pairs of concerts in Boston, six concerts in Cambridge, and out-of-town concerts to a number that results in a total of approximately 100 concerts a season.

It is one thing to travel the country as a virtuoso conductor, giving concerts of compositions which are especially dear to the individual heart, and a very different thing to arrange programmes and to perform them in a manner to give pleasure and satisfaction to what is unquestionably one of the most critical audiences in the world. Not for years have these programmes been so well balanced and contrasted and so fairly representative of music of all schools and all periods as during Mr. Fiedler's sway. No conductor at the head of this orchestra has been so curious to discover for himself and his hearers all that was of real interest and worth in the field of orchestral literature.

It has been of little consequence to Mr. Fiedler whether a composer lived in 1750 or 1912, in Boston or Stuttgart or Helsingfors, provided that the music was of genuine merit. When Mr. Fiedler came here he was known as a man of unusually eclectic tastes and as an especially brilliant interpreter of moderns such as Richard Strauss. He has proved much more than this. Having at command a superb orchestra and a library that made nearly all things possible for performance, he set himself to discovering and appreciating the works of modern Frenchmen and Englishmen, some of whom had not been given a hearing in Boston. He gave much additional stimulus to the growing fame of the great Northman, Jean Sibelius.

Yet more: he summoned the courage to put before his public the compositions of native or resident composers; not only those already known, but those nearly or wholly new to concert halls, no reputation or prestige in any quired, to foist them upon audiences. In this direction also Mr. Fiedler has been brilliantly successful. Counting year for year, neither Mr. Gerlake nor Dr. Muck produced so many new compositions which now appear to be of considerable value. Before coming to Boston, Mr. Fiedler had read and in some cases performed the music of the modern French school, which, however, was with him a matter of hearsay and score reading, rather than of actual experience in performance. In the course of his stay here, beginning from a point not too near the style of these men, Mr. Fiedler has achieved some memorable performances of such distinctive music as Debussy's "Iberia," the "Nocturnes," the "Afternoon of a Faun," of D'Indy's B-flat symphony and "Istar" variations. The second performances of most of these works were a remarkable revelation of the conductor's gradually growing insight into their mood and manner. Hardly had any phase of Mr Fiedler's work here in Boston been so praiseworthy as this. To all compositions that he undertook to interpret he has brought fresh attention and propulsive enthusiasm, at the end as well as the beginning of each season; and with every season that passed, the growth of the conductor as well as the interest of his performances was matter for congratulation. It may be said here, and without undue local pride, that years at the head of the Boston Symphony have not failed to develop each conductor who has been here. Such a thing is logical, and, in fact, inevitable, especially with a musician of the breadth of outlook and the self-critical habits of Mr. Fiedler. He will leave Boston not only great in the esteem of his audiences, but a greater musician, and one whose reputation has been materially enhanced since he came here. The particular brilliancy of certain performances need not be recounted at this time. It is enough for present purposes to remark that the public regard for Mr. Fiedler has been great and unmistakable from the moment he first appeared, that it has grown with each season. Especially in a much-needed direction—the out-of-town concerts—the material results of his leadership have been especially notable. The out-of-town concerts have gained far more patronage during his stay than in corresponding periods before him, and the enthusiasm of the public and the press of the cities visited has continually increased, until at this time the Symphony Orchestra has extended its tours to the point where it is physically impossible to extend them farther.

The work has reflected the man. Mr. Fiedler has spent little time in relaxation or in attendance at social functions or at any other distractions. He was to be found, nearly always, in the rehearsal hall or with his scores. Hard work, occasional visits to smaller concerts given by his own men, whom he supported personally as well as professionally, took up most of his leisure. Many will miss the sight of him, absorbed in his music, on the rostrum in Symphony Hall. They will not find in greater degree the communicating enthusiasm, the warmth and sincerity of feeling that so often carried all before them in performance, and they will cherish the memory of the unassuming sincerity and geniality of the man, his quick response to all who approached him in a spirit of personal friendship or artistic endeavor. When Mr. Fiedler sails this week for Germany he will carry with him the warmest regards of the large and enthusiastic following which he has gained for himself in this city.



MAX FIEDLER.

Mr. Fiedler has been surprised and amused by the differences of opinion which he has noticed between certain American cities, more particularly between Boston and New York. "Is there possibly," he said, "a difference between the rivalry between the two cities? I don't just understand just how it is, but what Boston likes New York does not care for, and what New York likes—they are cold in Boston. I would like to know the reason for this. The difference between the personal attitude of various reviewers can easily be understood. One man does not consider Brahms a master. Another exalts Grieg. Another thinks that no modern composers write anything that is worth while. Another favors the French school, etc. That is all right. All these men are intelligent and sincere, and they have a right to their opinions and their feelings. But it has astonished me more than once to observe the general unanimity of praise and dispraise on the part of the factions of each city. It is as though they set themselves to personally contradict each other."

We were unable to explain this "why" to Mr. Fiedler.

When Mr. Fiedler came to Boston four years ago he was practically new to the American audience and to the attitude in matters of art in this country. After four years' experience he can speak of the musical state of affairs here. It is much easier to introduce a new work in America than in a European country, because, in Europe, unless the new work be entirely in accord with the tendencies of the district, it is sure to be received with distrust, and likely to meet with rather unreflecting condemnation. And each European nation has its peculiar tastes and standards, not easily relaxed or modified for the benefit of a new composer or a new school. The Americans are embarrassed by no tradition, and always eager to learn.

Mr. Fiedler thought musical criticism in this country to be on fully as high a level, when the best representatives of Europe and America were considered, as abroad, and he has been perpetually amazed by the rapidity and the journalistic skill with which the reviewers sum up their impressions of a composition or a performance. "But it is too bad that they must write in such haste. I do not see how anyone, however intelligent, can give either a very authoritative opinion, or even express fully his own opinion, in the hour or hour and a half which I understand is the average length of time afforded for the reporting of an evening performance in a morning newspaper."

There are others who do not understand this besides Mr. Fiedler. There are others to whom the expression of a critical opinion in the red pepper hour at the office seems often to be a vain thing.

Mr. Fiedler spoke of "objective" and "subjective" interpretation. "I do not see," he said in effect, "why a conductor should be censured as many are (and this is not personal)—for interpreting some classic work in his own way. As if he could possibly do otherwise and make the music alive or appealing to anyone. Of course, there are certain restrictions which the reader of a masterpiece of the classic period must observe. Principal among them, it seems to me, is the necessity of conservatism as regards tempi.

"The conductor must not beat time like a stick, but he must not be too free with rhythmic fluctuations that cannot fail to disturb the proportions of the composition. And the classic masters spoke more simply than most of the moderns. But if you realize these things, what then? There is a great deal more, and I do not believe that Beethoven conducted his symphonies every time like the last time. I think he felt them differently when he was in different moods and I think he played them accordingly. I cannot see how any music can live when it is performed, if it is not given out in a 'subjective' manner. I think some of the trouble arises from tradition. There were conductors who misinterpreted Beethoven. Then, at the time of Wagner there arose a later school, who adhered solemnly to metronomic directions and to every quarter note in the score. From this time dated the caution against overdoing Beethoven. But if you feel Beethoven at all, you cannot help feeling him in your own way, and if a pianist can give a new reading of a Beethoven sonata, I do not see why a conductor cannot do the same thing."

The novelties of the season past were fewer than those of Mr. Fiedler's earlier seasons. Among the few of interest and value as additions to the repertoire of the orchestra is Balakireff's overture on a theme of Spanish March, a brutal, vulgar, savage piece of work, which displeased a majority by its coarseness, and which gave pleasure to a few by its directness, virility and dramatic fire. Mr. Granville Bantock's "Dante and Beatrice" was not a pronounced success. The tone-pieces by William Wallace and by Frederick Delius, on the other hand, interested the public and nearly all of the reviewers greatly. Reger's "Comedy Overture" was admired by some, rejected by others. Sibelius' "Karelia" overture is an early work of the composer, not fit to stand beside his great achievements of a later day.

Mr. Converse's symphonic poem, "Ormazd," has some excellent pages, although, in the opinion of the reviewer, it does not reach the height attained by the composer in "The Mystic Trumpeter." Elgar's second symphony was voted to be, if anything, duller than his first. The "Jena" symphony in C-major, purporting to be an early work of Beethoven, will not be played here again, whosever work it is. Four character pieces, orchestrated from piano sketches by Arthur Foote, after Omar Khayyam, received very successful performances. A tone-poem by Arthur Sheperd, "Marsyas," was not performed on account of the fact that the composer, hearing it rehearsed, bravely requested Mr. Fiedler to withdraw the work from the programme. Apart fom these novelties, however, the programme was fully as interesting and varied as in any recent seasons of the orchestra. Beethoven was represented by four symphonies, four overtures, the Emperor piano concerto (played by Wilhelm Bachaus), a familiar scena sung by Berta Morena, and, possibly, by the "Jena" symphony. Three of the Brahms symphonies, the first, second and fourth, the Academic overture and the festival violin concerto were played. There was a notable performance of Bruckner's seventh symphony. Debussy "Nocturnes," "Iberia" and Prelude to Mallarme's "L'Apres-midi d'un Faun" were played, and played excellently. Enesco's singular orchestral suite, op. 9, in A-major, was played for the second time here, and it again made a genuine impression. Looming large on the list is D'Indy's magnificent work, the "Istar" variations. Two of Liszt's symphony poems, the "Dante" symphony, the A-major piano concerto (played by Heinrich Gebhard) were played. There was the fine second symphony of Rachmaninoff, the colorful suite of Rimsky-Korsakoff, "Scheherazade"; Sibelius' violin concerto (an epic that was splendidly interpreted by Miss Powell). There was a fine group of Strauss, "Thus Spake Zarathustra," "Death and Transfiguration," "Symphony Domestica," "Till Eulenspiegel," the love scene from "Feursnot" and the dance of Salome from the opera. There were the customary overtures, preludes and excerpts of Wagner, the customary classics of Haydn, Mozart, Mendelssohn, Franck's great symphony, other compositions by Berlioz, Bossi, Boellmann, Bruch, Cherubini, Chopin, Dvorak, Forsyth, Glazounoff, Gluck, Goetz, Grieg, Lalo, Smetana, Strube, Tschaikowsky, Weber, Weingartner, Wolf. On the whole, a notable season with some excellent soloists, including the following:

Sopranos—Miss Elena Gerhardt, Mme. Alma Gluck, Mme. Morena.
Contralto—Mme. Schumann-Heink.
Pianists—Mr. Bachaus, Mr. Bauer, Mr. Ganz, Mr. Gebhard, Miss Goodson, Mr. Hofmann.
Violinists—Miss Collier, Mr. Noack, Miss Parlow, Miss Powell, Mr. Witek, Mr. Zimbalist.
Viola—Mr. Ferir.
Violoncellists—Mr. Schroeder, Mr. Warnke.

The idea came to the management to make them popular in fact as well as in name; to remove the formal rows of seats and replace them with tables and chairs, and serve such light refreshments as patrons listening to an evening of light music might want, and generally replace the stiff formality of the winter season with an atmosphere of more genuine Bohemianism. With the exception of a few years when there were no concerts, every spring since 1885 has seen a season of these concerts, first in old Music Hall and then, since 1901, in Symphony Hall. There has been surprisingly little change in their character, and while each year has seen the management looking to the physical comfort of the patrons, the Pops, in essence, remain unchanged, and have become the most characteristic feature of the spring season in Boston. As a matter of fact, the Pops are unique in the character and quality of the entertainment offered. The orchestra is composed of 55 selected members of Boston's greatest artistic asset—the Boston Symphony Orchestra. The conductors are musicians skilled in the making of popular programmes and thoroughly in touch with all new music of popular character that is being published. The latest novelties are played, as well as the old and tried favorites. Now and then a touch of seriousness is given by a Wagner programme or a Tschaikowsky programme, but never is the enticing Vienna waltz or the prize tune from the latest musical comedy neglected to make room for what some call "classics."

The Pops this season cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 29. The concerts will be given, as usual, every evening of the week except Sundays from 8 to 11. During the first four weeks the conductor is Mr. Gustav Strube. The conductor of the last half of the season will be Mr. Andre Maquarre. This is Mr. Maquarre's fourth season as a Pop conductor, and he is one of the best liked the concerts have had. In the first half of the season the concert master will be Mr. Jacques Hoffmann; in the second half, Mr. William Kfarrt. Mr. John P. Marshall is again the organist. The programme for the opening night is as follows:

MONDAY, MAY 6.

March, "The Queen of Sheba".....Gounod
Overture, "Merry Wives of Windsor"..Nicolai
Waltz, "Girls of Baden".....Komgak
Cortege de Bacchus from Suite.....
"Sylvia".....Delibes
Overture, "Rienzi".....Wagner
Serenade .....Strube
Selection, "Samson and Delilah"..Saint-Saens
Introduction to Act III, from "The Jewels of the Madonna".....Wolf Ferrari
Overture, "Il Guarany".....Gomes
Waltz, "Roses from the South".....Strauss
Selection, "The Pink Lady".....Caryll
March, "Hans Richter".....Schrammel

BOSTON SUNDAY POST
MAY 5, 1912

Mr. Fiedler's Four Years With the Symphony

By H. T. P.

THROUGH the four years in which Mr. Fiedler has led the Symphony Orchestra, he has been a singularly uneven conductor. In Strauss's tone-poems, in certain highly colored and impassioned romantic music, like that of Liszt or Berlioz, of Rimsky-Korsakoff or Tschaikowsky, he has seemed a conductor of keen understanding, large imagination and high eloquence. In certain music of widely different sorts, he has achieved, again, curious tours de force—as in Debussy's Nocturnes a week ago, as in Brahms's symphony in C-minor only yesterday, in Franck's symphony, in d'Indy's, in the symphonies of Schumann, in the choral symphony of Beethoven. With these and with many another piece, he has wrought unexpectedly sympathetic and revealing performances. On the other hand, he has been less discerning and eloquent with romantic music, like Wagner's or Weber's that requires in the conductor an instinctive and practised sense of the theatre in order to make its full effect. He has fallen short sometimes in music that asked subtlety of imagination and finesse of execution. Often he has striven overmuch to make his classic symphonies expressive in the contemporary sense of the word, restlessly and tirelessly manipulating them out of their more reticent and ordered selves.

Time and again, Mr. Fiedler has seemed to over-drive his orchestra, seeking mass and stress of tone from it rather than balance, euphony, and adroitly woven and colored texture. Then the orchestra has sounded over-emphatic. Time and again, no less, he has practised the virtues of sensitiveness and finesse and attained a beautiful and expressive quality of tone, various and elastic accent, significant and sensuous instrumental coloring. Under his hand, music could seem like orchestral song, free and supple, yet sustained and ordered. It could also seem like a succession of disjointed and contrasting phrases, or like song so long drawn and sentimentalized that it was near breaking under its own heaviness. Neither Dr. Muck nor Mr. Gericke before him so ran the gamut of a conductor's virtues and a conductor's shortcomings.

On the other hand, in two respects Mr. Fiedler has been the most even of conductors. None of his predecessors has been more diligent and conscientious, or has given himself more whole-heartedly and devotedly to his work. None of his successors is likely, in human nature and human industry, to be more so. Furthermore, Mr. Fiedler has sustained remarkably the variety, the catholicity and the interest of his programmes. They have pleased the expert no less than the average hearer. By these qualities, with all his unevenness, Mr. Fiedler has worn well, and the conductor of fifty concerts in seven months of each year in Boston and of fifty or sixty of seventy in other cities, besides, must wear well in more senses than one. If the range and the qualities of his conducting could be charted, as economists chart the fluctuations of prices or of immigration, the line would indeed be irregular; but it would have many high points and the average level of it would not be low. Very seldom indeed—and through 200 concerts in Boston—has Mr. Fiedler's conducting or his programme been uninteresting.

Mr. Fiedler's Own Progress

Like almost all the conductors that have led the Symphony Orchestra, Mr. Fiedler quits it an abler conductor than he came to it. Even after four years, it is easy to recall the extravagances of gesture and of conductorial manner that were distracting to watch and superfluous, seemingly, in result in his first concerts here. Soon he discovered that they were not to the liking of his audiences or necessary to his purposes with the band, and he gradually put them aside. To the end Mr. Fiedler has conducted with a certain "manner"—the fashion in which he straightens his figure and throws back his shoulders at moments of sustained orchestral climax, in the pointed summoning of particular instruments or groups of instruments, in nervous quickening of rhythm, in the moulding of phrases upon the air. But in this "manner," there has not been a trace of pose or affectation. It was the outward and visible sign of his devoted surrender to the task in hand, of his whole-hearted exertion of a conductor's power. Mr. Fiedler has never done too little. Rather his tendency has been to do too much.

Mr. Fiedler received from the past of the orchestra the standards that make the Symphony Concerts catholic of programme and hospitable to new, singular or neglected music. He has amply and loyally maintained them. In his work in Germany he had little experience of the newer French music—of Debussy, d'Indy and the rest. Here in Boston he has studied it, put it in due proportion on his programme and achieved notable performances of it. In Symphony Hall, too, he has conducted in much more novel music than would have stood on his lists had he been conducting for four years past in Germany. Mr. Fiedler has been very alert and catholic in his choice of such pieces; he has studied them thoroughly and he has broadened under the process. The following of no composer can complain that he has neglected their "master," except the following of Mahler, and "Mahlerites" are fewer in this town than even the "Regerites." Similarly, Mr. Fiedler quickly discovered that the executive standard of the orchestra and the expectations of its public on that score were high. Never before had he had a band of such general and individual quality to do his bidding. He will be fortunate if he ever has another like it. At first he seemed a little inclined to underestimate its quality, to be trying to wrench it away to ruder standards of his own. Then he better appreciated its distinctive virtues and the public regard for them. Within the limits of his temperament and the handicap of his unevenness, he has tried to maintain them. He will hand to his successor an orchestra that needs a new refining and a closer preoccupation with the more subtle qualities of tone and expression, an orchestra that needs a less goading and a more sensitive hand, but also one that still maintains its two-fold standard—of a rare virtuosity in its high and full sense and of a rare expressive range and power on the poetic and emotional, the dramatizing and characterizing side of music.

The Public, the Conductor and His Men

From the beginning to the end Mr. Fiedler has kept the liking of his public here, especially of the audiences of Friday afternoon. In New York and in the other major cities that the orchestra regularly visits, he has held and increased its audiences and they have approved him more in the second half of his term than in the first. In the minor cities, particularly in New England, where the orchestra undertakes occasional concerts, Mr. Fiedler has been the best-liked of its recent conductors. He has not used these concerts for experiments and he has not taken them as so much routine. He has seemed no less interested in them than in the concerts in Boston or in New York. As the newspapers of these cities like to say, "he has given them of his best." In particular he has arranged programmes that interested them—that gave them a full two hours of music, that did not reject familiar, even hackneyed pieces, that were not ordered according to a theory that would fit them into a series of fifty concerts rather than an occasional visit. Of all the conductors of the Symphony Orchestra he has been the best-liked "on the road."

Throughout the four years under Mr. Fiedler, the men of the orchestra have had their repinings over him as they have over every conductor set above them. They have been known to complain that he was over-fussy at rehearsals; that he would take nothing for granted; that he was strenuous to weariness; and that he gave the virtuosi of the orchestra too little play for their individuality. No conductor, while he is in command of an orchestra, is a hero to its members. They see the qualities in him that irk them through the magnifying end of the glass. After he is gone they reverse the instrument. The good repute of conductors with their men is almost always posthumous. A year hence Mr. Fiedler may not fall of it. At least, none of his predecessors has been so quick to share applause with the band, has so often called it to its feet.

In Boston and out of it, a considerable part of Mr. Fiedler's admiring public has liked him most because he seemed so eager to conduct and gave himself so completely to his work. No conductor could be more industrious and conscientious than he. Under him the number of concerts that the orchestra can wisely undertake through a season has probably reached its maximum and he has rebelled at no journeyings. At home and abroad, he has lengthened the concerts—a desirable change in Boston in particular, if the conductor is to have range and freedom in the ordering of his programmes. He has been tireless at rehearsal, in the private study of familiar and unfamiliar music, in the scrutiny of new pieces, in the hearing of players who would join the orchestra or who would appear at its concerts. It is the wise policy of the Symphony Orchestra to make the conductor the unquestioned and responsible master of it on its artistic side. Whatever he asks, he receives. Whatever decision he makes, that decision is accepted. A conductor could hardly have been more loyal and sedulous than Mr. Fiedler in the discharge of these responsibilities. When he has seemed to err, he has erred in good faith and, sometimes, as in the choice of soloists, out of good feeling.

The Sum of the Work

Out of this diligence and loyalty, this whole-hearted devotion to his work, this earnest energy in all things, have sprung the salient qualities in Mr. Fiedler's conducting that have won and held the liking of his public. It has liked his passionate eagerness that all music should "sound" to the utmost in its kind. Mr. Fiedler has not spared in the sweep and the sonority of his climaxes, though on occasion he might force the tone of his orchestra and the substance and emotion of the music. He has courted the emphatic contrast, the telling transition, the biting accent, the significant pause. A swift pace indicated in the music has often tempted him to more swiftness until the orchestra could barely keep in the race with him. A slow pace has similarly beguiled him to yet more slowness. He likes, at one extreme, the big, thick, broad and swelling tonal mass; at the other the flashing instrumental detail. He would always be eloquent, always intense. When music merely ran forward, as it does so often in the classics and in transitional passages in the moderns, it seemed to irk him. His eagerness with it drove him to ceaseless modifications of pace and rhythm, to the tireless moulding of phrases. He could not let it alone. Not to try to make it more expressive was alien to his temperament, alien to his sense of duty.

In a word, Mr. Fiedler has been a conductor, through these four years, of large power, of high intensities, of manfully sustained energies. The average auditor could not mistake his eloquence or miss his excitements, and he or she has admired Mr. Fiedler accordingly. On the other hand, a considerable band of real or affected connoisseurs have grown weary of this incessant vigor, bigness and emphasis, and have pined for refinements, subtleties, differentiations, for traits of insight and imagination that were not in Mr. Fiedler to give. This band has judged the conductor over-harshly and a little contemptuously after the manner of its superior kind. On the other hand, the legion of Mr. Fiedler's admirers, resenting this attitude, has gone too far in its praise of his insistent emphasis and his big eloquence.

Between the two has hovered a third body of listeners who have tried to hear and judge Mr. Fiedler understandingly and justly. They have disagreed with his excesses of pace and regretted them. They have been impatient of his restless modulations, mouldings and emphases. They have believed that a certain coarseness of tone was gaining upon the orchestra and clouding its fine power. All conductors have their limitations. Certain pieces that Mr. Fiedler has attempted have lain outside his insight, imagination and interpretative qualities. He has neither revealed nor characterized them. Yet this same body of comprehending, sympathetic and just-minded listeners has been the quickest and the warmest to praise him, when he has achieved his tours de force, when he has seemed to open and to vitalize his music, when he has sustained it in a magnificent and diversified eloquence, when to excitement he has added emotion and to sweeping power a penetrating beauty. For Mr. Fiedler at his best has done these things and frequently in these long four years of 200 concerts. Occasionally in them he has done his lamentable worst; while between the heights and the depths, he has maintained the insistent intensity that have held his hearers in interest and expectation. There has been no token of weariness with Mr. Fiedler as there was with Mr. Gericke in his final years. He has been too energetic and uneven to become a habit with his audiences. Above all his predecessors he has been the intensive conductor of the orchestra.

The Standard of Repertory

Each conductor when he comes to the Symphony Orchestra and the Symphony Concerts receives them with certain standards. It is incumbent upon him to maintain and to enhance these standards—if he can—and to transmit them unimpaired to his successor. Therein is the final test of his conductorship, and Mr. Fiedler bears it well. He has bettered these standards by his lengthening of the concerts so that apart from intermission and applausive intervals, there should be an hour and a half at least of music. The tendency had been to shorten the concerts until there was too little room on the programme for music new and old and for variety of music. And an hour and three-quarters has not proved too long a time to hold even a restless and short-breathed American audience in the concert-room. Again, he has restored the short miscellaneous piece to its just place in the repertory of the orchestra. Mr. Gericke cultivated such pieces; Dr. Muck neglected them; Mr. Fiedler has cultivated them anew with increased pleasure to his hearers and with no abatement of the standards of the concerts. He has kept the programmes to their established and proportioned catholicity, neither overlooking nor subordinating music that should justly stand upon them.

The classics and the semi-classics, modern and ultra-modern pieces, the music of all schools from the newest Frenchmen of Paris and the new generation of English composers to the strong sons of the North and the rising, or risen men of America, have had their due place in the concerts. Mr. Fiedler, as the conductor of the Symphony Orchestra is bound to do, has kept his audiences informed about the music written in our immediate hour. He has not neglected the elder music to which some listen with safe and comfortable appreciation, which others hear that they may have juster view and keener appreciation of the new. All this range of pieces Mr. Fiedler has coördinated into programmes that have assumed the diversity of taste and interest in his hearers and the need of contrast even in a single concert. Some of his programmes have been a very adroit adjustment of these several tastes; as many more have been ingenious progressions to a stirring end. Thereby Mr. Fiedler has kept the concerts steadily pleasing, steadily interesting to their average and to their more exacting public. On the score of repertory and programmes, he has held to the high standards of the orchestra and bettered them.

The Standard of Conducting

It would be futile and common to try to rank Mr. Fiedler among the conductors of the Symphony Orchestra. Such ranking signifies nothing but our innate American mania for superlatives. Few, moreover, can remember the conductors of the earlier years vividly enough to make such judgments just, while every one in the making of them is swayed by personal idiosyncrasy. At his frequent best in the traits already cited, Mr. Fiedler has been worthy of the severest standards of the orchestra and its public—here and elsewhere—if he has not raised them. In the average of his work, his dominant intensity has made it, to many temperaments, wear well. His very uneavenness has given it a stimulating variety. Other conductors than he—especially when they must give fifty concerts in seven months before the same public—have had their worsts too. He is high in the second if not quite in the first flight of the conductors of our time. The very energy of his temperament, the devotion of his energetic spirit, have denied him certain faculties of imagination, characterization and discrimination.

The Standard of Performance

Mr. Gericke left the orchestra to Dr. Muck a perfectly trained and responsive instrument—a virtuoso orchestra. Dr. Muck maintained this virtuosity and made it the puissant and sensitive means to a new fire and force, a new expressive quality that gave its playing emotion. Under his hand, it poetized, dramatized, characterized, spoke with the peculiar voice of each piece, imparted the more intangible qualities of music. Mr. Fiedler received the two-fold standard, and he has striven sedulously to maintain it. In the inevitable course of the years and human nature there are one or two choirs in the orchestra that require reorganization; that are likely this very summer to undergo it. In the inevitable course of the years and of human nature, there are players in the orchestra who should now give way to others. Some of them have already done so. Yet, after such performances as that of Debussy's "Iberia" and his Nocturnes, of Strauss's tone-poems, of Brahms's and Schumann's and Wagner's music—to cite only a few instances from the current season—it is not just to say that the virtuosity of the orchestra has declined under Mr. Fiedler. He may not always have exercised it as adroitly as have some other conductors; but it has remained at his call.

So, too, with the rare mingling of sensuous and expressive quality in the playing of the orchestra as Mr. Fiedler received it. At the end of his four years it is capable of the old tonal beauty. It has often and within easy recollection achieved it, though sometimes the conductor may not have seemed sensitive to all the refinements and subtleties of it. Steadily, too, Mr. Fiedler has sustained and strengthened the expressive power of the orchestra. It keeps its old variety, elasticity, significance. If he has failed at all in this particular, he has failed by excess of zeal for it. Mr. Fiedler leaves the orchestra an instrument that he has used in his own way. Under his own idiosyncrasies, it is still an unimpaired instrument—ready to receive those of his successors.

POST,

MAY 1, 1912

SCHROEDER TO QUIT SYMPHONY

Veteran Cellist Plans to Retire

Among those who will retire from the Boston Symphony Orchestra following the final concerts of the season Friday afternoon and Saturday evening will be Alwin Schroeder, the veteran 'cellist of the orchestra, who has been a member since 1891. Mr. Schroeder was born in Germany, June 15, 1855. He studied music in Berlin and he has pursued a long and honorable career as an orchestra player and as a soloist of the first rank. He led the life of a virtuoso and a teacher in Europe until he came to Boston. He became the 'cellist of the Kneisel Quartet when that quartet was organized. The fame of the Kneisel Quartet grew steadily and its patronage increased until, in the spring of 1903, Mr. Schroeder resigned with Mr. Kneisel from the Symphony Orchestra in order to give his time exclusively to quartet playing.

In the spring of 1907 Mr. Schroeder resigned from the Kneisel Quartet to return to Europe and resume his career. Mr. Schroeder, like many another musician, found that Europe on his return there was not the land that he remembered it to be. He came back to America the following year and in 1910 reentered the Symphony Orchestra. For the past two seasons he has sat at the first 'cello desk with Mr. Warnke, and has made appearances as a soloist. He has also taken part in various concerts. He will henceforth devote his time to playing and occasional public appearances.

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BOSTON SUNDAY POST, MAY 5, 1912

Alwin Schroeder, Famous 'Cellist, to Form "Schroeder Ensemble" With His Two Daughters

"My 20 years as a member of the Symphony Orchestra have been one long happiness, and in those 20 years I have seen Boston grow artistically to be the first city in America.

"Now I'm going to rest—that is, I'm going to teach, play as a soloist, and, more than that, I am going to form a 'Schroeder Ensemble' with my two daughters, Elfriede and Hedwig; sort of a family affair, nicht wahr?"—Alwin Schroeder, who has just retired from Boston's Symphony Orchestra.

One of Boston's foremost artists, who has taken a high rank as a cello player throughout the world, Alwin Schroeder will no longer sit, as for 20 long years, at the first cellist's desk in the beautiful hall where the Symphony Orchestra plays.

Thousands who have watched the wonderful player, and to whom his very person has become familiar, will miss him and they'll be looking for him, but in vain.

Instead, he intends to be a third of one of the most interesting trios of famous artists to be found in America. With his two gifted daughters he intends to perfect what will be called the "Schroeder Ensemble." And it is thought by musicians that an organization as wonderful in its ways at the Kneisel Quartet will be the inevitable result.

Miss Hedwig Schroeder is a pianist of the first rank, whose remarkable technique and sympathetic manner have won her plaudits and the praise of even the most exacting critics.

And Miss Elfriede, who is in private life Mrs. Walworth Kileski Bradbury, is an opera singer of note. To be sure, her one appearance at the Boston Opera House was her first and last, for she married immediately after it and retired permanently from the opera stage. But those who saw her in 1909 as Nedda in the opera Pag "I Ilacci" will remember her as a true artist.

That this new combination of father, daughter and younger daughter will be productive of the most gratifying results is certain, for each of the three is a virtuoso. And of Alwin Schroeder, the father, much can be told that is remarkable.

Father Self Taught

In the first place, he is absolutely self-taught. He never studied with a great teacher; never had the years and years of expert tuition that fall to the lot of most musicians. He learned by watching others.

A Sunday Post reported called on Mr. Schroeder at his charming home on Westbourne terrace, Brookline, where there is cooling air even on the sultriest day and a beautiful view of the surrounding country.

There they live—the members of this musical family. There is the studio where so much charming music has been made, and in it the great oil portrait of the master of the house stands as a sort of guardian spirit.

Evidences of the taste of the occupants are everywhere. A bust of some Roman youth, a bit of antique pottery, a statuette, curious antique draperies and rugs, a picture in oil or water color, a collection of good books, and the portrait by Miss Hazleton of Mr. Schroeder, seated with his beloved 'cello, at once hold the eye of the fortunate caller.

"Mr. Schroeder will be down presently," said Mrs. Schroeder, a fine, large woman with unmistakable German accent, and with a knack of putting callers at their ease in a moment.

"It's charming here, isn't it?" she continued. "And it's far removed from distracting noises. You know, formerly we were much troubled by automobiles and other disturbances, and my daughter found it so hard to do her studying in peace and quiet!

"Here it is lovely, and she can work away to her heart's content without a thought of interference. The studio, upstairs, is a rather busy place, I assure you, and it is—besides the pantry, of course—perhaps the most important room in the house; in any musician's house, as a matter of fact. But here he comes," and she retired as Mr. Schroeder came in.

Mr. Schroeder's Appearance

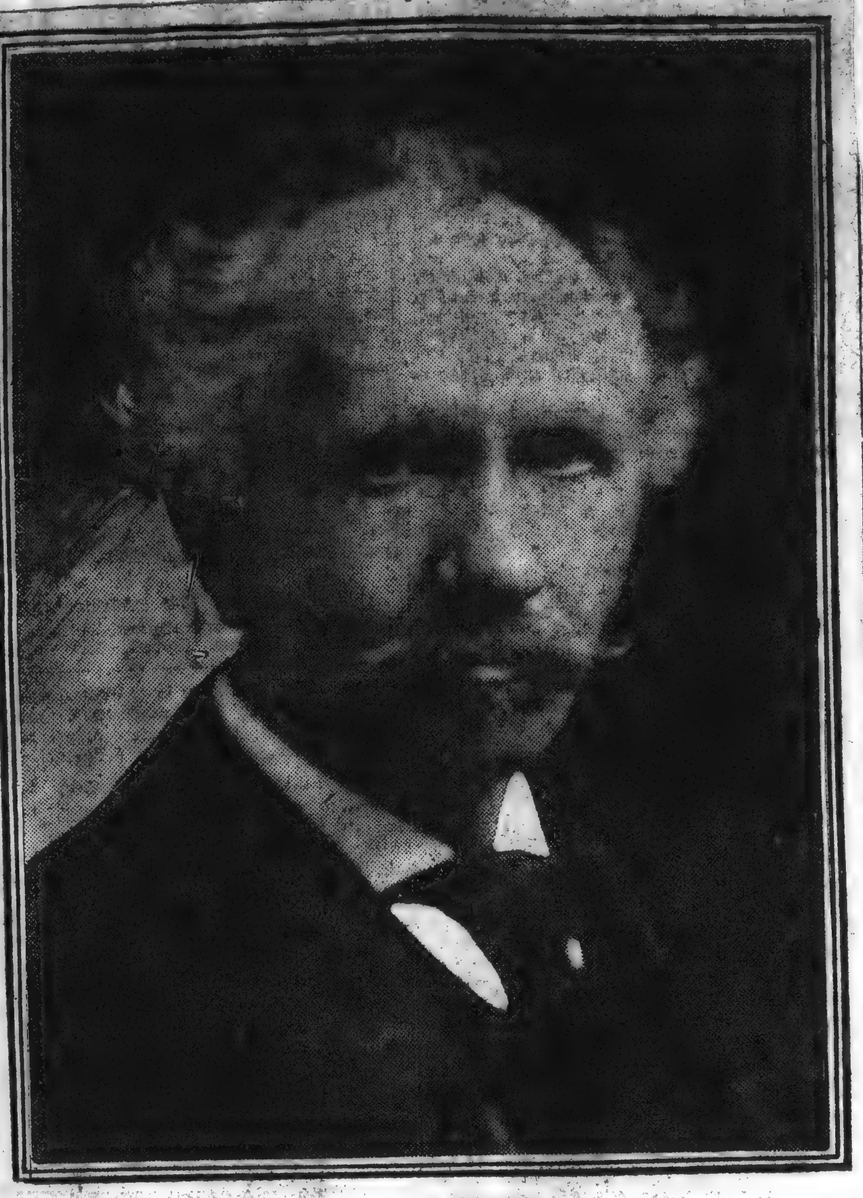
All who ever saw him at the concerts have seen him at home. He is just the same. Absolutely unaffected, of a rather small stature, with extremely quiet manners, with gray hair worn not too long, and most retiring in his ways Alwin Schroeder is a notable man.

Perhaps one of the most pleasant things about him is the fact that from his usual conversation one would never necessarily suspect the musician, since he can talk on any subject and seldom speaks of music unless it is with his confreres, or unless the topic comes up. He is not, as so many are, offensively the musician.

"Yes, it's true, I am going to retire from the Symphony, with which I have been for 20 long years," he said. There is only a slight trace of accent in his diction. Often times he looks much like another famous musician, Richard Strauss. He says that frequently their photographs are confused by even well-read musicians.

"But I'm not going back to Germany. Oh, no; I expect to live here in Boston for good. That sounds funny? Well, I'll tell you why it is that I do not wish to return to the country of my birth.

"I returned to Europe some years ago, after I had made Boston my home for 16 years. I had thought to live there again, to become once more a German. For, like all who have been born in other countries, there is in me a strong attachment for my mother country.



ALWIN SCHROEDER,
Who after 20 years as 'cellist of the Symphony Orchestra, has just retired.

Found Germany Different

"But I found when I got there that things were different. I had lived in Boston 16 years. I had played with a wonderful orchestra here. I had made many fine and firm friends. I had lived in an atmosphere far removed from the totally different one of Germany. I found when I got there that it would take me years to acclimate myself again. I found that I should have to begin all over again; in other words, I was an American trying to get used to living in Germany, just as on my first coming to Boston I had been a German trying to get used to America.

"Moreover, there was something about the climate that no longer agreed with me. I had trouble with my health, and especially with my arm, so necessary to me in my work with the violoncello. New ties drew me and I came back to America to make my home here for good. And there's more sunlight here—60 days more each year, they tell me. I love that sunlight and I missed it in Germany.

"When I first came over to join the Symphony here, in 1891, I was brought over by Mr. Nikisch, leaving the famous Gewandthaus orchestra at Leipsic. I knew that they had many excellent 'cellists here who would have made excellent first 'cellists. But when I was asked to come over for that position, I knew at once that this must be a very fine orchestra indeed, if those men did not suffice. And I wasn't disappointed. The Symphony was a great organization, and has been one since.

Changes in Symphony

"There have been changes at the Symphony. There have been little 'interesting times,' and there have been times when a financial deficit has dampened enthusiasm of its most loyal supporters. But I need not tell you how Mr. Higginson always came to its rescue and how little the orchestra had to fear as long as he stood behind it.

"These 20 years that I have spent with the orchestra have been the happiest in my musical life. I leave the orchestra with regret. Just imagine how I shall miss it, and who would not?

"There isn't much to say about my musical career. I began my studies when I was eight years old, and played the viola, violin and piano until I was 20. I played in the opera and the symphony at Berlin in those days.

"At 20 I decided to take up the 'cello, and have made it my instrument ever since. I never had a teacher. I studied it for myself, and learned simply by watching others. In this way I was absolutely independent, and was not hampered by following anyone blindly. Still, in my circle, I had opportunities of studying the playing of fine 'cellists, and in this way got a deeper insight than I might have received through work with with a teacher.

"Since then I have played as a soloist, in the Kneisel Quartet, in other organizations of that sort and in the Symphony. I can't begin to name them all.

"And now I shall form the 'Schroeder Ensemble,' and my two daughters with me. Hedwig will play the piano and Mrs. Schroeder-Bradbury will sing. I shall play the 'cello, of course, and I hope we shall do something of interesting to musicians and the public.

"As to Boston, here I shall live, for I have seen it grow to be the art centre of America, and in 20 years it has made the most rapid strides. I can't live away from it, and won't."

POST, MAY 5, 1912

FAREWELL OVATION TO FIEDLER

Applause and Wreaths for Retiring Symphony Leader

The ovation given Max Fiedler last night in Symphony Hall, when he directed his final symphony concert, was even warmer and more remarkable than the farewell scene at the public rehearsal on Friday afternoon.

When the conductor entered, the audience applauded for nearly five minutes. After the Brahms symphony the entire gathering, applauding with the greatest enthusiasm, rose to its feet and stood there for some time while Mr. Fiedler bowed repeatedly. Again there were heard remarks on every side, that it had been years since a symphony conductor had been so honored.

Back of the stage, during the intermission, Mr. Fiedler was met by a delegation of his players, headed by Georges Longy, the first oboe player of the orchestra, who presented the conductor with a silver vase, of an unusually artistic design, bearing the inscription, "In Remembrance, the Boston Symphony Orchestra May 4, 1912." In return, Mr. Fiedler made a short speech to his men, and concluded this speech, not with a farewell, but an "auf wiedersehen."

At the end of the concert two large wreaths were taken forward by the ushers to the conductor's stand, where a third wreath already awaited them. One of these wreaths bore an inscription similar to that on the vase, with the date of its presentation.

Finally, the audience again rose to its feet and applauded until Mr. Fiedler spoke. Mr. Fiedler reiterated the sentiments of farewell that he had expressed the preceding afternoon, but again, and not as on Friday afternoon, he added "Auf Wiedersehen." Mr. Fiedler prefaced this characteristic phrase with words to the effect that he sadly disliked to say farewell, that therefore, if happily he should be missed too much, he would be very glad to return, "and so I add a famous German word, 'auf wiedersehen.'"

Mr. Fiedler had previously gratified the members of his orchestra by informing them that he had been able to secure an additional sum of money for the maintenance of the pension fund.

HERALD, MAY 4, 1912.

FIEDLER BIDS BOSTON ADIEU

Symphony Conductor Presents Brahms and Wagner Program.

LAST PUBLIC REHEARSAL

Makes Short Speech of Farewell to Large Afternoon Audience.

By PHILIP HALE.

The 24th and last public rehearsal of the 31st season of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "Oberon".....Weber
Symphony No. 1, C Minor.....Brahms
Prelude and Liebestod.....Wagner
Funeral March from "Gotterdaemmerung".....Wagner
Prelude to "Lohengrin".....Wagner
Overture to "Tannhaeuser".....Wagner

The performance of Brahms's symphony was an excellent one, and was musically the feature of the concert, for Mr. Fiedler is especially fortunate in his interpretation of this symphony, the compositions of Strauss and Reger, and the more rugged works of Scandinavian and Russian composers. I do not mean to say that his readings of the earlier classic and the ultra-modern French compositions are not interesting, for this season he gave admirable performances of Beethoven's Seventh Symphony and Debussy's Nocturnes, but he shines more brilliantly as an interpreter of Strauss than of Wagner. It may here be remarked that Brahms's first symphony and the overture to "Tannhaeuser" were on the program of his first concerts October 9-10, 1908.

The behavior of the audience yesterday afternoon must have convinced Mr. Fiedler, if there had been any doubt in his mind, that the great majority of those that attend the public rehearsals have enjoyed the orchestral performances under his direction and are sincerely sorry to see him go now that his contract has expired. He was applauded most heartily when he took his stand. After the symphony he was recalled more than once and at last the audience stood in his honor.

After the overture to "Tannhaeuser" there was an unusual demonstration. At last, when there was a lull in the applause, Mr. Fiedler spoke a few works simply and from the heart. He thanked the audience for its friendly welcome in 1908 and for its ever-growing sympathy. He was sure that little by little the mysterious, indefinable relationship, "a sort of wireless communication," was established between the conductor and the hearers, which is the most flattering tribute to an artist. And then Mr. Fiedler expressed his regret at leaving the orchestra, now so responsive to his wishes. In closing, he expressed the hope that he would not soon be forgotten.

It was evident at the beginning of the concert that Mr. Fiedler was much moved by the thought of saying "good-by" to many who have supported him loyally; who have recognized his musical earnestness, honesty and enthusiasm; who hold him in high respect and also in affection, as a man, as a human being. Nor is it extravagant, or only a flourish of courtesy, to say that many in the audience were also moved.

Mr. Fiedler came here for one year, to hold the position until Dr. Muck's return. Dr. Muck was bound in honor by his contract in Berlin, and unable to return in 1909. Mr. Fiedler was then re-engaged for one more year. Again Dr. Muck found that he could not honorably obtain his release from the Court at Berlin. Mr. Fiedler was then engaged for a period of two years, and his contract expires with the concert tonight.

No conductor has served more faithfully. He has pleased the audiences in all cities visited by the orchestra, pleased them by the character of his programs and the nature of the performances. This is not the time to discuss analytically his merits, which are patent to all, or certain peculiarities as a conductor, which, while they may provoke the criticism of musicians, appear no doubt to the mass of the hearers as virtues. He may well pride himself on the enthusiasm of the audiences here and elsewhere and on the respect in which he is held by the critical in cities where they are more prone to blame than praise. May his life be a long one of continued usefulness and honor!

The first concerts of the 32d season will take place on Oct. 11 and 12. Dr. Karl Muck will conduct. The auction sale of seats for the public rehearsals will be held Monday, Sept. 30, and Tuesday, Oct. 1; for the concerts, Thursday, Oct. 3, and Friday, Oct. 4.

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EAGERNESS FOR PROGRESS THE DOMINANT SPIRIT OF AMERICAN AUDIENCES, ACCORDING TO MAX FIEDLER

Boston Orchestra's Departing Conductor Reviews the Experiences of Four Years — Differences Among Audiences of Different Cities—Our Critics Quite as Able as Those in Europe

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 28, 1912.

"IT has been very interesting to come into contact with representative American audiences in and outside of Boston," said Max Fiedler, who has now concluded his fourth and last season as director of the Boston Symphony Orchestra. "The audiences differ considerably in their attitude and their tastes from the average European audience. Also in the different cities of America the inclinations of the audiences vary considerably. I should like to know, for instance, if there is any rivalry between Boston and New York. Because I have found from experience that what New York admires Boston is likely to condemn, or only partly commend, and if Boston grows enthusiastic—the opposite is true in New York. Always by contraries. It is not always easy for me to understand these differences. It would be interesting if one could know their causes. There must be reasons, but I have not been able to find them out. If, within each community, there were more individual variance of opinion it would be different, but it has nearly always been that the majority in New York has gone one way and the majority in Boston another."

Mr. Fiedler's remarks were in answer to a question that I had put to him for the second time since his arrival in Boston four years ago. Early in the first season I asked him how his audiences impressed him, and Mr. Fiedler replied, sensibly enough, that he had not had sufficient experience at that time to come to any very definite conclusion on the subject. At the end of his fourth season he had more to say.

"There is one fine thing that I notice everywhere. The people want to know. They want to progress and become acquainted with everything that is best and everything that is new. I have different requests from different cities concerning the programs that we give on tour. Boston is most eager for 'novelties,' new music of all sorts, and just now is perhaps especially interested in French music. I know of no other orchestra with so large and comprehensive a répertoire. The Boston public has grown to demand such a répertoire, while in New York they are perhaps more conservative. In Philadelphia a certain circle is much devoted to Strauss, and every time we go there I get a number of requests for some of the symphonic poems. In Baltimore they cling more closely to the classics. Farther West they seem to have appetites for everything. But wherever one goes the same general spirit is felt. Enthusiasm, what we may call artistic optimism, an eagerness and a readiness to welcome anything that is good, old or new, of whatever school. No musical public with which I have come into contact has a wider acquaintance with and a more genuine interest in the music that is being written. And yet, while I believe the enthusiasm is if anything stronger, the public, especially in Boston, is rather cooler in the expression of its approval than is generally the case in Europe. The people here have not the traditions to look up to that they have abroad, and this may be good for them. They have opinions of their own. In Europe it sometimes takes courage to prepare new works. The public is slower to respond.

Prone to Experiments

"There is the same individuality with the students here. Most of the young men whose compositions I have seen start where Berlioz and Wagner left off! Some of them have amazing knowledge of harmony and orchestration. They are fearless when they write, prone to try plenty of experiments. . . . MacDowell is no doubt [illegible]st composer so far in American musical history. But I think that there is a great deal of talent here. It needs careful development, as it does anywhere."

"What do you think of the state of musical criticism?"

"I think that the best critics in America are fully the equal of those with whose writings I am acquainted in Europe. The reviewers here—the representative ones—are exceedingly well informed in matters relating to their profession. Nearly all of them are excellent writers. I believe, as I have been informed, that this is largely due to the excellent training acquired in the course of American newspaper work. The quickness with which these critics formulate their opinions and express them: quickly, vigorously and clearly, is astonishing to me when I am told the conditions under which such work is done. There are, of course, newspapers that make no pretense of engaging authoritative writers on musical subjects, but this is also often the case in Europe. I repeat, that, in most of these cities, I have read the articles of men who would take fully as high positions in Germany or France as they do here.

"Everywhere critics, like cities, have their different points of view. Some favor one school and some another. I cannot always understand their preferences. I am always surprised, for instance, when I meet again with the old objection, that 'subjective' interpretation of classic masterworks is not legitimate art. How can any true interpretation be otherwise than 'subjective?' Who knows how Beethoven conducted his own symphonies? Is it likely that he, any more than others, would conduct these symphonies in exactly the same way at every performance? And when a pianist offers a new version of some classic he is often praised. Is there any reason why a conductor should not do the same thing? Of course anyone can go too far. One of the first things, one of the fundamentals, in conducting music of the classic period is a fairly strict observance of prescribed tempi. But if the conductor's beat is [illegible] elastic, if he does not feel the stress, the ebb and flow of the music, he is no musician at all. No marks in a score are conclusive. They only give approximately the intention of the composer when he wrote the piece. The thing that matters is what is read between the lines. The rhythmic current must not fluctuate too much in a classic composition, for if this is the case the carefully considered structural proportions of the work may be destroyed; but surely, within these limits, there is a big field for subjective expression, and if the music of Beethoven does not invite subjective treatment, then what music does? I do not say that you play Beethoven as you play Liszt. I say that both men must be felt, and must be made to speak by the conductor who wishes to interpret as well as beat time."

A Period of Growth

Mr. Fiedler spoke with appreciation and gratitude of his stay in Boston, of his personal as well as professional pleasure in his audiences, and their encouraging support, of his pleasure in the quality of the orchestra and its fine library. He spoke of American concert halls and mentioned the acoustics of Carnegie Hall in New York as superior to those of any other auditorium in which he had led the orchestra. He spoke of the enthusiasm, the growing enthusiasm, which had gladdened his heart in the various outside cities visited by the band. It is matter for congratulation that, during Mr. Fiedler's régime, the patronage of the concerts given on tour has grown far past all previous records. In fact, under present conditions it is hardly possible for the Boston Symphony Orchestra to add more concerts to its annual list. The number of the concerts and the scope of the tours have extended each season since Mr. Fiedler arrived. Few symphony conductors have been so popular with the symphony patrons. Few have worked harder and more sincerely to merit that approbation. And the programs themselves, apart from Mr. Fiedler's eclectic tastes and his breadth of view in interpretation, have been the most interesting and well-balanced in many seasons. During his four Winters in Boston Mr. Fiedler has made himself a very firm place in the esteem of his public, and many, keenly admiring the qualities of the musician, will the more keenly feel the departure of the man.

OLIN DOWNES.

—Photo Copyright, Boston Photo News Co.

Conductor Max Fiedler in His Study

TRAVELER,

MAY 4, 1912.

MR. FIEDLER SAYS FAREWELL AT SYMPHONY

By By FRANK BERTWALL.

Seldom, if ever before, has a Boston Symphony orchestra audience accorded a departing conductor such a touching farewell as that given Mr. Fiedler yesterday afternoon in Symphony Hall at the final public rehearsal. Mr. Fiedler, in his closing remarks, spoke of there being some sort of a wireless connection between the audience and the conductor. It was plainly in evidence all through the concert, and so noticeably expressed itself at the close that those present will not forget it for many a day. Never has Boston had a Symphony conductor who has given such general satisfaction and so endeared himself to his audience and orchestra.

The concert was an exceptional one in that the programme was a particularly good one and each player seemed determined to make the afternoon memorable. The Weber "Oberon" overture, a gem in its way, was excellently given. The reading of Brahms' C minor symphony was one that could best safely challenge comparison with a recent performance by a visiting orchestra. And so it was through the "Götterdammerung" selection, the "Tristan and Isolde" numbers and the prelude to "Lohengrin." The closing number, the "Tannhauser" overture, was given in a manner that showed what a really great orchestra our organization is.

Although the concert was somewhat long, due in part to the length of the program itself and also in part to the many recalls accorded Mr. Fiedler, the large audience remained at its close, and, all standing, kept on recalling Mr. Fiedler until he yielded to the manifest desire for a few remarks in the way of a farewell.

Mr. Fiedler said: "In thanking you for your good will, I feel two things especially—gratitude for your kindness, and sorrow at leaving. Your warm reception of my work is the greatest tribute of praise that any artist could ask, and I thank you from my heart. What has always been most pleasant here is the contact we have had, and by contact I mean the wireless operation between hearts and souls. This has helped to make the four years that I have spent here the happiest in my life. The orchestra, too, has worked hard under my direction, and responds to my ideas so well that I have felt the greatest joy in leading it. While I am gone I hope that you will keep a little corner for me in your memory;

POST,

APRIL 28, 1912

TONSILITIS KEEPS SOLOIST FROM CONCERT

At the concert of the Boston Symphony Orchestra yesterday evening in Symphony Hall, Mr. Ferls, the first violinist of the orchestra, was prevented from appearing as soloist on account of a sudden attack of tonsolitis. In place of the two pieces which Mr. Ferls had played at the public rehearsal on Friday afternoon, there was Berlioz' overture, "Le Carnaval Romain," played with much brilliancy. The performance of both the dance of Salome and Debussy's "Nocturnes" were exceptionally fine, and the effect of the last Debussy piece was much enhanced by the singing of 12 members of the Musical Art Club.

GLOBE—APRIL 28, 1912.

Final Concerts by the Symphony Orchestra.

This week brings the final Symphony concerts of the 31st season and the farewell appearances here of Max Fiedler, who for four years has been at the head of the orchestra. Mr and Mrs Fiedler, with their son, who has been with them this year, will sail May 11 from New York by the Prince Friedrich Wilhelm for Bremen.

For this last concert Mr Fiedler will devote himself entirely to well-tried favorites. The first part of the program will comprise the "Oberon" overture of Weber, and Brahms' C minor symphony No. 1.

The second part of the program will be devoted to Wagnerian selections—the prelude and "Love Death" from "Tristan and Isolde," the "Funeral Music" from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhauser" overture.

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MAY 4, 1912

BRAHMS AND WAGNER IN CONTRAST

The Boston Symphony orchestra rehearsed its twenty-fourth program in Symphony hall Friday afternoon, presenting the following works: Weber, overture to "Oberon"; Brahms, symphony No. 1, in C-minor, op. 68; Wagner, prelude and finale from "Tristan and Isolde," funeral music from "Gotterdammerung," prelude to "Lohengrin," overture to "Tannhauser."

The matinee audience was enthusiastic in its applause of Mr. Fiedler, who retires from the Symphony conductorship with the concerts of Friday afternoon and tonight. Both at the intermission and at the close of the program the matinee patrons showed their appreciation with vigorous hand-clapping, and the conductor acknowledged the applause by calling on his men to stand. The symphony wherewith Mr. Fiedler is closing his engagement, the Brahms No. 1, is that with which he began it in the autumn of 1908.

The interpretation of the work today compared with that of four years ago indicates a development in the tone power of the orchestra which must be memorable in the history of music in Boston. According to Mr. Fiedler's idea of tone measurement, the men did not know how to produce a large tone the first time they read this symphony under his baton. That interpretation of 1908 consequently seemed forced. The second movement in particular was ponderous, and as far as could be from ingratiating. But now interpretation is remarkable not only for breadth of sound, but for smoothness of execution too. The andante is no longer labored and impressively dull. It sings along with an ease and a persuasiveness almost Schumannesque. The two inside divisions of the symphony are the most effective in Mr. Fiedler's last reading.

The severe demands of the thematic exposition in the first and last movements are not met by powerful tone and carefully blended colorings. The Boston Symphony orchestra has distinctly declined in expository ability under Mr. Fiedler's administration. And this ability after all is what chiefly wins and holds the intellectual interest of audiences. Nikisch with his orchestra of inferior tone power and quality could take care of the thematic side of the symphonic task in a way to stir and gratify the listener's intellect. And the artistic contents of the masterworks of the orchestral repertory are not to be taken for granted, even in a twenty-four concert a year community such as Boston is.

The Fiedler-developed orchestra of volume and color was nothing short of magnificent in the "Tristan" and "Goetterdaemmerung" music. If ever conductor justified performing Wagner selections in concert, Mr. Fiedler is the man. Orchestral players huddled together in the pit of theater can never do justice to the Wagnerian expression as players on the concert platform can. And the valuable effect of program contrast is lost. Far more potent on Friday was the motive style of Wagnerian composition placed as it was near the Brahms symphonic style, than it ever is when standing by itself.

The twenty-fourth number of the Symphony program book, edited by Philip Hale, brought to the attention of the patrons of the orchestra the works performed during the past year. Among new works that have been presented are the "Jena" symphony, attributed to Beethoven; the second symphony of Elgar and the third of Weingartner. This list does not seem to hold anything epoch-making in orchestral composition. The Elgar work denotes that earnestness of aspiration and clearness of thought are still in place in music. Of the works by composers who affect the program style of expression, the Enesco Rhapsodie Roumaine was perhaps the most appealing. Important among the visiting soloists of the thirty-first season were Mme. Gluck, Josef Hofmann, Mme. Schumann-Heink and Efrem Zimbalist.

The program books have given abundant and illuminating information about the music played and the artists who assisted; and they have been pervaded with the genius of the present musical times. The question must arise with many whether a thematic analysis of the symphonies, such as is given in the program books of the Theodore Thomas orchestra concerts in Chicago and such as was furnished in the shilling books of the Nikisch concerts would not be serviceable. Such an addition to the books would require, to make it of use, a higher lighting of the hall.

It would probably imply a different kind of paper to make the music printing clear. Innovations come slowly in Symphony orchestra management, and the thematic guide would be an innovation requiring a good deal of mechanical reorganization. But it could not fail to enlarge the usefulness of a very useful publication and to make the concerts more intelligible and enjoyable [illegible]

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Boston, April 28, 1912.

"IT has been very interesting to come into contact with representative American audiences in and outside of Boston," said Max Fiedler, who has now concluded his fourth and last season as director of the Boston Symphony Orchestra. "The audiences differ considerably in their attitude and their tastes from the average European audience. Also in the different cities of America the inclinations of the audiences vary considerably. I should like to know, for instance, if there is any rivalry between Boston and New York. Because I have found from experience that what New York admires Boston is likely to condemn, or only partly commend, and if Boston grows enthusiastic—the opposite is true in New York. Always by contraries. It is not always easy for me to understand these differences. It would be interesting if one could know their causes. There must be reasons, but I have not been able to find them out. If, within each community, there were more individual variance of opinion it would be different, but it has nearly always been that the majority in New York has gone one way and the majority in Boston another."

Mr. Fiedler's remarks were in answer to a question that I had put to him for the second time since his arrival in Boston four years ago. Early in the first season I asked him how his audiences impressed him, and Mr. Fiedler replied, sensibly enough, that he had not had sufficient experience at that time to come to any very definite conclusion on the subject. At the end of his fourth season he had more to say.

"There is one fine thing that I notice everywhere. The people want to know. They want to progress and become acquainted with everything that is best and everything that is new. I have different requests from different cities concerning the programs that we give on tour. Boston is most eager for 'novelties,' new music of all sorts, and just now is perhaps especially interested in French music. I know of no other orchestra with so large and comprehensive a répertoire. The Boston public has grown to demand such a répertoire, while in New York they are perhaps more conservative. In Philadelphia a certain circle is much devoted to Strauss, and every time we go there I get a number of requests for some of the symphonic poems. In Baltimore they cling more closely to the classics. Farther West they seem to have appetites for everything. But wherever one goes the same general spirit is felt. Enthusiasm, what we may call artistic optimism, an eagerness and a readiness to welcome anything that is good, old or new, of whatever school. No musical public with which I have come into contact has a wider acquaintance with and a more genuine interest in the music that is being written. And yet, while I believe the enthusiasm is if anything stronger, the public, especially in Boston, is rather cooler in the expression of its approval than is generally the case in Europe. The people here have not the traditions to look up to that they have abroad, and this may be good for them. They have opinions of their own. In Europe it sometimes takes courage to prepare new works. The public is slower to respond.

Prone to Experiments

"There is the same individuality with the students here. Most of the young men whose compositions I have seen start where Berlioz and Wagner left off! Some of them have amazing knowledge of harmony and orchestration. They are fearless when they write, prone to try plenty of experiments. . . . MacDowell is no doubt [illegible]st composer so far in American musical history. But I think that there is a great deal of talent here. It needs careful development, as it does anywhere."

"What do you think of the state of musical criticism?"

"I think that the best critics in America are fully the equal of those with whose writings I am acquainted in Europe. The reviewers here—the representative ones—are exceedingly well informed in matters relating to their profession. Nearly all of them are excellent writers. I believe, as I have been informed, that this is largely due to the excellent training acquired in the course of American newspaper work. The quickness with which these critics formulate their opinions and express them: quickly, vigorously and clearly, is astonishing to me when I am told the conditions under which such work is done. There are, of course, newspapers that make no pretense of engaging authoritative writers on musical subjects, but this is also often the case in Europe. I repeat, that, in most of these cities, I have read the articles of men who would take fully as high positions in Germany or France as they do here.

"Everywhere critics, like cities, have their different points of view. Some favor one school and some another. I cannot always understand their preferences. I am always surprised, for instance, when I meet again with the old objection, that 'subjective' interpretation of classic masterworks is not legitimate art. How can any true interpretation be otherwise than 'subjective?' Who knows how Beethoven conducted his own symphonies? Is it likely that he, any more than others, would conduct these symphonies in exactly the same way at every performance? And when a pianist offers a new version of some classic he is often praised. Is there any reason why a conductor should not do the same thing? Of course anyone can go too far. One of the first things, one of the fundamentals, in conducting music of the classic period is a fairly strict observance of prescribed tempi. But if the conductor's beat is not elastic, if he does not feel the stress, the ebb and flow of the music, he is no musician at all. No marks in a score are conclusive. They only give approximately the intention of the composer when he wrote the piece. The thing that matters is what is read between the lines. The rhythmic current must not fluctuate too much in a classic composition, for if this is the case the carefully considered structural proportions of the work may be destroyed; but surely, within these limits, there is a big field for subjective expression, and if the music of Beethoven does not invite subjective treatment, then what music does? I do not say that you play Beethoven as you play Liszt. I say that both men must be felt, and must be made to speak by the conductor who wishes to interpret as well as beat time."

A Period of Growth

Mr. Fiedler spoke with appreciation and gratitude of his stay in Boston, of his personal as well as professional pleasure in his audiences and their encouraging support, of his pleasure in the quality of the orchestra and its fine library. He spoke of American concert halls and mentioned the acoustics of Carnegie Hall in New York as superior to those of any other auditorium in which he had led the orchestra. He spoke of the enthusiasm, the growing enthusiasm, which had gladdened his heart in the various outside cities visited by the band. It is matter for congratulation that, during Mr. Fiedler's régime, the patronage of the concerts given on tour has grown far past all previous records. In fact, under present conditions it is hardly possible for the Boston Symphony Orchestra to add more concerts to its annual list. The number of the concerts and the scope of the tours have extended each season since Mr. Fiedler arrived. Few symphony conductors have been so popular with the symphony patrons. Few have worked harder and more sincerely to merit that approbation. And the programs themselves, apart from Mr. Fiedler's eclectic tastes and his breadth of view in interpretation, have been the most interesting and well-balanced in many seasons. During his four Winters in Boston Mr. Fiedler has made himself a very firm place in the esteem of his public, and many, keenly admiring the qualities of the musician, will the more keenly feel the departure of the man.

OLIN DOWNES.

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Conductor Max Fiedler in His Study

POST,

APRIL 28, 1912

TONSILITIS KEEPS SOLOIST FROM CONCERT

At the concert of the Boston Symphony Orchestra yesterday evening in Symphony Hall, Mr. Feris, the first violinist of the orchestra, was prevented from appearing as soloist on account of a sudden attack of tonsolitis. In place of the two pieces which Mr. Feris had played at the public rehearsal on Friday afternoon, there was Berlioz' overture, "Le Carnaval Romain," played with much brilliancy. The performance of both the dance of Salome and Debussy's "Nocturnes" were exceptionally fine, and the effect of the last Debussy piece was much enhanced by the singing of 12 members of the Musical Art Club.

GLOBE—APRIL 28, 1912.

Final Concerts by the Symphony Orchestra.

This week brings the final Symphony concerts of the 31st season and the farewell appearances here of Max Fiedler, who for four years has been at the head of the orchestra. Mr and Mrs Fiedler, with their son, who has been with them this year, will sail May 11 from New York by the Prince Friedrich Wilhelm for Bremen.

For this last concert Mr Fiedler will devote himself entirely to well-tried favorites. The first part of the program will comprise the "Oberon" overture of Weber, and Brahms' C minor symphony No. 1.

The second part of the program will be devoted to Wagnerian selections—the prelude and "Love Death" from "Tristan and Isolde," the "Funeral Music" from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhauser" overture.

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TRAVELER,

MAY 4, 1912.

MR. FIEDLER SAYS FAREWELL AT SYMPHONY

By By FRANK BERTWALL.

Seldom, if ever before, has a Boston Symphony orchestra audience accorded a departing conductor such a touching farewell as that given Mr. Fiedler yesterday afternoon in Symphony Hall at the final public rehearsal. Mr. Fiedler, in his closing remarks, spoke of there being some sort of a wireless connection between the audience and the conductor. It was plainly in evidence all through the concert, and so noticeably expressed itself at the close that those present will not forget it for many a day. Never has Boston had a Symphony conductor who has given such general satisfaction and so endeared himself to his audience and orchestra.

The concert was an exceptional one in that the programme was a particularly good one and each player seemed determined to make the afternoon memorable. The Weber "Oberon" overture, a gem in its way, was excellently given. The reading of Brahms' C minor symphony was one that could safely challenge comparison with a recent performance by a visiting orchestra. And so it was through the "Götterdammerung" selection, the "Tristan and Isolde" numbers and the prelude to "Lohengrin." The closing number, the "Tannhauser" overture, was given in a manner that showed what a really great orchestra our organization [illegible]

Although the concert was somewhat long, due in part to the length of the program and also in part to the many recalls accorded Mr. Fiedler, the large audience remained at its close, and, all standing, kept on recalling Mr. Fiedler until he yielded to the manifest desire for a few remarks in the way of a farewell.

Mr. Fiedler said: "In thanking you for your good will, I feel two things especially—gratitude for your kindness, and sorrow at leaving. Your warm reception of my work is the greatest tribute of praise that any artist could ask, and I thank you from my heart. What has always been most pleasant here is the contact we have had, and by contact I mean the wireless operation between hearts and souls. This has helped to make the four years that I have spent here the happiest in my life. The orchestra, too, has worked hard under my direction, and responds to my ideas so well that I have felt the greatest joy in leading it. While I am gone I hope that you will keep a little corner for me in your memory; [illegible]

MONITOR,

MAY 4, 1912

BRAHMS AND WAGNER IN CONTRAST

The Boston Symphony orchestra rehearsed its twenty-fourth program in Symphony hall Friday afternoon, presenting the following works: Weber, overture to "Oberon"; Brahms, symphony No. 1, in C-minor, op. 68; Wagner, prelude and finale from "Tristan and Isolde," funeral music from "Gotterdammerung," prelude to "Lohengrin," overture to "Tannhauser."

The matinee audience was enthusiastic in its applause of Mr. Fiedler, who retires from the Symphony conductorship with the concerts of Friday afternoon and tonight. Both at the intermission and at the close of the program the matinee patrons showed their appreciation with vigorous hand-clapping, and the conductor acknowledged the applause by calling on his men to stand. The symphony wherewith Mr. Fiedler is closing his engagement, the Brahms No. 1, is that with which he began it in the autumn of 1908.

The interpretation of the work today compared with that of four years ago indicates a development in the tone power of the orchestra which must be memorable in the history of music in Boston. According to Mr. Fiedler's idea of tone measurement, the men did not know how to produce a large tone the first time they read this symphony under his baton. That interpretation of 1908 consequently seemed forced. The second movement in particular was ponderous, and as far as could be from ingratiating. But now interpretation is remarkable not only for breadth of sound, but for smoothness of execution too. The andante is no longer labored and impressively dull. It sings along with an ease and a persuasiveness almost Schumannesque. The two inside divisions of the symphony are the most effective in Mr. Fiedler's last reading.

The severe demands of the thematic exposition in the first and last movements are not met by powerful tone and carefully blended colorings. The Boston Symphony orchestra has distinctly declined in expository ability under Mr. Fiedler's administration. And this ability after all is what chiefly wins and holds the intellectual interest of audiences. Nikisch with his orchestra of inferior tone power and quality could take care of the thematic side of the symphonic task in a way to stir and gratify the listener's intellect. And the artistic contents of the masterworks of the orchestral repertory are not to be taken for granted, even in a twenty-four concert a year community such as Boston is.

The Fiedler-developed orchestra of volume and color was nothing short of magnificent in the "Tristan" and "Goetterdaemmerung" music. If ever conductor justified performing Wagner selections in concert, Mr. Fiedler is the man. Orchestral players huddled together in the pit of theater can never do justice to the Wagnerian expression as players on the concert platform can. And the valuable effect of program contrast is lost. Far more potent on Friday was the motive style of Wagnerian composition placed as it was near the Brahms symphonic style, than it ever is when standing by itself.

The twenty-fourth number of the Symphony program book, edited by Philip Hale, brought to the attention of the patrons of the orchestra the works performed during the past year. Among new works that have been presented are the "Jena" symphony, attributed to Beethoven; the second symphony of Elgar and the third of Weingartner. This list does not seem to hold anything epoch-making in orchestral composition. The Elgar work denotes that earnestness of aspiration and clearness of thought are still in place in music. Of the works by composers who affect the program style of expression, the Enesco Rhapsodie Roumaine was perhaps the most appealing. Important among the visiting soloists of the thirty-first season were Mme. Gluck, Josef Hofmann, Mme. Schumann-Heink and Efrem Zimbalist.

The program books have given abundant and illuminating information about the music played and the artists who assisted; and they have been pervaded with the genius of the present musical times. The question must arise with many whether a thematic analysis of the symphonies, such as is given in the program books of the Theodore Thomas orchestra concerts in Chicago and such as was furnished in the shilling books of the Nikisch concerts would not be serviceable. Such an addition to the books would require, to make it of use, a higher lighting of the hall.

It would probably imply a different kind of paper to make the music printing clear. Innovations come slowly in a Symphony orchestra management, and the thematic guide would be an innovation requiring a good deal of mechanical reorganization. But it could not fail to enlarge the usefulness of a very useful publication and to make the concerts more intelligible and enjoyable to the listeners.

TIGHT BINDING

POST

MAY 4, 1912

FIEDLER'S FAREWELL TO BOSTON

Remarkable Demonstration by Symphony Audience

BY OLIN DOWNES

There was an impressive scene yesterday afternoon in Symphony Hall when Max Fiedler, now concluding his fourth season as conductor of the Boston Symphony Orchestra, led the band for the last time at a public rehearsal. With the concert this evening Mr. Fiedler's orchestral activities in this country, for the present, will come to an end. Seldom in the history of the orchestra has such a farewell been extended a conductor by the Friday afternoon audience.

In the middle of the concert the audience had signified its intention of honoring Mr. Fiedler by a number of people rising from their seats after the performance of the Brahm's C minor symphony, which completed the first part of the programme. Mr. Fiedler apparently did not notice this as he came back to the stand to acknowledge repeated recalls.

When the final note of the Tannhauser overture had sounded, however, the audience rose to its feet and applauded with the heartest enthusiasm for many minutes. Mr. Fiedler returned to his stand several times, and still the applause continued. Then the conductor stood for several minutes before the people, who gave no sign of desisting until it became apparent that he wished to speak.

When there was silence Mr. Fiedler made a brief and heartfelt speech which, on account of his strong emotion, he had considerable difficulty in delivering, thanking his audience and the orchestra for the support they had given him, and expressing his very genuine regret on leaving the scene of most congenial activities. This speech was interupted several times by applause. Mr. Fiedler recalled his first appearance in Symphony Hall, his initial performance of the third Leonore overture. He said that it was his greatest pleasure to believe that the welcome then extended him had not grown cold—but warmer during the succeeding winters, and that this sincere welcome, "this wireless telegraphy of the heart and the soul," coming over the footlights, meant the greatest reward possible to the artist.

Four Happy Years

"Frankly, I will say to you that these four years I have spent in Boston have been the happiest four years of my life." The obvious sincerity of the remark moved all who listened. Mr. Fiedler thanked his players who, he said, had labored so hard and so patiently with him, and mentioned his increasing pleasure at the greater measure of response that they had given him each succeeding year.

He again thanked from his heart his audience and inspiring listeners and his men who had made such success as he had gained possible, and said in conclusion, "keep a little place for me in your hearts, and do not forget me too soon." He made a gesture as though embracing all present, and there was another moment of applause. The audience had extended Mr. Fiedler the warmest farewell tendered any conductor who has arrived and departed these shores in many years. Neither Dr. Muck nor Mr. Gericke, his two immediate predecessors, were honored in such a degree, and there were old concert goers who did not remember so much demonstration in all their experience of the concerts in Symphony Hall.

The programme of the concert consisted of Weber's Oberon overture, the First Symphony of Brahms, and these pieces by Wagner: the Prelude and Love-Death from "Tristan and Isolde"; the funeral music from "The Dusk of the Gods"; the prelude to "Lohengrin"; the overture to "Tannhauser." Mr. Fiedler read the symphony with all imaginable sincerity and sympathy, with the fullest comprehension and enthusiasm for the composer's meaning. There were eloquent performances of the Wagnerian excerpts, and where is there more eloquent, more richly expressive music? The programme, consisting of music especially congenial to Mr. Fiedler, was also befitting the occasion, and it was much enjoyed by the audience.

Transcript April 29/12

of the Day

re is no truth whatever in the report, circulated in New York newspapers, the Boston Symphony Orchestra has to engage Mr. Gomez, the first ist of the London Symphony Orches- it has not even remotely considered an engagement. In fact, until the re- appeared, it was nearly unaware of ano's existence.

GLOBE—MAY 5, 1912

MUSIC AND MUSICIANS

Final Concert Given This Afternoon.

Review of the Season's Works and Performers.

Bonci and Kubelik Return "Pops" Again—Notes.

The concert season of 1911-1912 will end this afternoon with the joint appearance of Mr Bonci and Mr Kubelik at Symphony Hall. It began, as it invariably begins in Boston, with the first pair of Symphony concerts, which took place Oct 6 and 7.

During the Symphony season the following 16 novelties were performed. Throughout this review, three stars following a date denotes a performance for the first time anywhere, two stars for the first time in America, and one star the first time in Boston. The dates below are those of the public rehearsals.

Balakireff, overture on a theme of a Spanish march, Nov 24.*
Bantock, poem for orchestra, "Dante and Beatrice," Oct 27.**
Beethoven (sic), "Jena" symphony; edited by Fritz Stein), Dec 29.**
Cherubini, overture to the opera "Lodoiska," Oct 27 (first time at these concerts).
Converse, symphonic poem, "Ormasd," Feb 9.*
Delius, "In a Summer Garden," April 19.*
Elgar, 2d symphony, in E flat, Dec 1.*
Enesco, Rhapsodie Roumaine, A major, op. 11, No. 1, Feb 16.*
Foote, four character pieces, April 19.*
Glasounoff, concerto for violin and orchestra, op. 82.* (Efrem Zimbalist soloist, first appearance in Boston.)
Grieg, Old Norwegian Romance with variations, op. 51, Nov 17.*
Reger, A Comedy Overture, op. 120, Oct 6.***
Sibelius, "Karelia," overture for orchestra, op. 10, Nov 17.*
Strauss, Salome's Dance, April 26.
Wallace, "Villon," symphonic poem, April 19.*
Weingartner, 3d symphony in E major, op. 49, March 8*.

The list is not one of marked distinction. Beyond Delius' piece of considerable imagination, neither Elgar's prolix and soporific symphony, Reger's lusty overture, the puerile "Jena" strangely saddled onto Beethoven, or Mr Weingartner's symphony, delinquent in invention and coherence, are worth a place in the repertory.

Mr Foote's character sketches and William Wallace's "Villon," adjacent on the same program, were quite the most interesting of the new works. The first, unpretentious, not to exhibit musical learning, yet done with a deft hand and true imagination; the latter an admirable piece of genre painting, displaying a due sense of color and of the rhapsodical. Some frowned at its incoherence, but Villon thrived, thieved and poetized rather by intuition and impulse than by reasoning.

There were three occasions of a special nature at these concerts, Oct 13, the commemoration of the 30th anniversary of the first public rehearsal and concert of the orchestra, which took place Oct 21 and 22, 1881; on Oct 20, the celebration of the centenary of Liszt's birth, and April 26 the playing of the funeral march from the "Eroica" as a tribute to Titanic's dead.

The soloists were as follows:

Oct 6, Mme Gluck; Oct 20, Mr Gans; Oct 27, Efrem Zimbalist; Nov 17, Mme Schumann-Heink; Nov 24, Mr Bauer; Dec 1, Miss Parlow; Dec 15, Mr Schroeder; Dec 29, Mme Morens; Jan 5, Josef Hofmann; Jan 19, Mr Witek; Jan 26, Miss Goodson; Feb 9, Mr Warnke; Feb 16, Miss Gerhardt; March 1, Mr Gebhard; March 8, Mme Powell; March 15, Mr Bachaus; March 29, Miss Collier (in place of Mr Noack, who had suffered an accident); April 19, Mr Noack; April 26, Mr Ferir (in April 27). Mmes Gluck, Gerhardt and Collier and Mr Bachaus appeared for the first time at these concerts; Mr Zimbalist for the first time in Boston.

The orchestra gave two concerts for the pension fund. The soloist Nov 26 was Mme Schumann-Heink, and March 3 Miss Gerhardt.

Mr Fiedler as Conductor.

The concert last night terminated Mr Fiedler's four years' term of directorship. As a maker of programs he has been catholic of taste and generous in sympathy. He has not been tardy in the choice and performance of novelties, nor has he neglected the classics for the modern programists. He has extended a kind hand to the downtrodden American composer, and has not hesitated to recognize native talent, even though in a manner sometimes counter to the orchestra's traditions.

As a conductor of Strauss, he has given performances which, while appropriately virile, were not lacking in sensibility. The realization of power residing in the virtuosity of such an orchestra is a possession amounting to plausible intoxication in a conductor. By such means the spiritual import has often been obscured by sheer physical vigor.

TRAVELER

APRIL 27, 1912.

LAST SYMPHONY PROGRAMME.

Mr. Fiedler's last and farewell programme which will be played next Friday afternoon and Saturday evening, is made up entirely of well-tried favorites. The first part of the programme will comprise the "Oberon" overture of Weber and the C minor symphony of Brahms. The second part of the programme will be devoted to Wagner, the selections being the prelude and "Love Death" from "Tristan und Isolde," the funeral music from "Dusk of the Gods" and prelude to "Lohengrin" and the "Tannhauser" overture.

GLOBE—MAY 4, 1912

FIEDLER'S FAREWELL.

Conductor Gets Rousing Demonstration.

Finally Makes Speech of Thanks in Excellent English.

Mr Fiedler conducted the last public Symphony rehearsal of this season, and of his present directorship, yesterday afternoon. The spirit of demonstration was upon the audience. When the conductor appeared and took the stand there was long-continued applause. It was resumed with ardor before the intermission and came to a climax of enthusiasm after the "Tannhauser" overture at the end of the program. The audience then stood applauding insistently for many minutes until it became evident that Mr Fiedler was waiting for an opportunity to be heard.

When the hand clapping had ceased, he spoke in clear and excellent English his appreciation and thanks. He said there were two thoughts uppermost in his mind, one of deep gratitude for this cordiality, and the other his regret at his departure from Boston and its superb orchestra.

"I thank you for your kindness and sympathy which you have expressed from the day of my first concert here," continued the conductor. "It is my conviction that has been even a deeper bond than your good will, for there have been times when we here upon the stage," (turning toward the players) "have felt a certain wireless telegraphy, as I might say, which established a common sympathy—" and the speaker was interrupted by hearty applause.

"I say it frankly," resumed Mr Fiedler, "these four years have been the happiest of my experience. I have enjoyed so much this splendid orchestra; the men have worked so patiently and have come to respond to me so closely, and now I regret to leave them. I hope that you will all keep a little corner in your hearts for me and that you will not forget me too soon," and waving a "goodby" the conductor thus took leave of his Friday afternoon audience, which stood further expressing its good will and best wishes.

The program began with the overture to "Oberon." This was followed by Brahms' first symphony. Wagner numbers were played after the intermission, the prelude and Love's Death from "Tristan and Isolde," the funeral music from "Dusk of the Gods," prelude to "Lohengrin" and the overture to "Tannhauser."

Mr Fiedler included the first symphony of Brahms in his first program in Boston, Oct 9, 1908. There were indications yesterday of the greater appreciation for lyric expressiveness which he has acquired during this sojourn. It was a pleasure to hear the exquisite art of Mr Longy (oboe), Mr Grisez (clarinet), Mr Maquarre (flute) and Mr Witek (violin). Such playing all but reconciles one to this music. The insecure attack of the first trombone in the brief measures of choral in the last movement was unfortunate. The tone is the most difficult one of the instrument's upper register. The player yesterday was not Mr Hampe, who is principal of the group.

Mr Fiedler will be remembered gratefully by a wide public for his democratic programs, for his impartiality of taste in schools and nationalities, for his generous recognition of a much abused American art, and for his courtesy in a disposition to share public praise with his men. Musically he has grown in discernment and in appreciation of some of the subtler sources of interpretative beauty. Perhaps at some future visit to Boston he will have acquired greater discretion in other matters. Unless he fortunately fall heir to another orchestra of equal virtuosity, he may modify his tempi, not only in the Oberon overture, but in the riotous orgies of the Venusberg. If in truth Tannhauser lived at such a pace, his desire for the reposeful sounds of Spring and vesper bells was a likely one.

The "Pops" will begin Monday night. A review of the concert season will be printed in these columns tomorrow morning.

TRANSCRIPT,

APRIL 29, 1912

Symphony Hall: Strauss and Debussy

PERHAPS blessings brighten as they take their flight, and so the public of the Symphony Concerts is going more numerously to them on Saturday evenings than it did in the middle of the season. Perhaps the dance of Salome from Strauss's like-named opera and Debussy's Nocturnes, unheard here for two years and never before heard here in such understanding and imparting performance, quickened interest too. Whatever the cause, the audience on Saturday evening was unusually large and interested, and while it regretted the absence of Mr. Ferir, compelled by illness to forego the solo pieces for viola that he had played on Friday, it did not lack sufficient pleasure It was particularly hearty in its applause for Strauss's dance, and appreciative of the Nocturnes, though still a little shy with them. Yet to accustomed or unaccustomed ears, to the yielding or the questioning imagination, the images of "Clouds" and the song of "Sirens," changeful as passing lights upon the sea, must have seemed beautiful music—with a new, strange, rare beauty that has widened and heightened the suggestion of tones and the appreciating faculty of those that hear them. With no shyness at all, the listeners seemed to feel the power of Strauss's music for Salome's dance—its command over all the elements of orchestral expression, the breadth, depth and force of some of its melodies, its fierce or langourous intensities of mood and climax, its graphic assembling and imparting of the moment in the music-drama and of the moment in Salome's musico-dramatic existence. It is the weary custom to say that music is barren, relatively, in this generation of ours. Yet has not Debussy added new and strange beauties to it, and Strauss new and graphic powers?

MONITOR,

APRIL 27, 1912

The Boston Symphony orchestra, Max Fiedler, conductor, gave its twenty-third public rehearsal in Symphony hall Friday afternoon, presenting the following program: Wagner—a Faust overture, a Siegfried idyl; Cecil Forsyth, "Chant Celtique" for viola and orchestra (first time at these concerts); Strube, fantastic dance for viola and orchestra; Debussy, three nocturnes—"Clouds," "Festivities," "Sirens" (chorus of "Sirens" sung by the Musical Art Club); Strauss, Salome's dance from the opera, "Salome" (first time in Boston). The soloist in the two numbers for viola and orchestra was Emile Ferir, who holds the same position among the viola section of the orchestra that Mr. Witek, the concert-master, holds among the violins. The program was preluded by the funeral march from Beethoven's "Eroica" symphony, in memoriam April 14, 1912.

The program was of an unusually mixed character for a piece of Fiedler workmanship, but it was all interesting and well arranged. Each of the short selections was evidently prepared with minute care. A concert by the Flonzaley quartet would hardly have more delicate detail, more precise definition of mood. The most important pieces of music were the Siegfried Idyl, the nocturnes and Salome's dance. These tested the technique of the orchestra in three characteristic modern types of scoring and they tested the conductor in as many styles of expression. Mr. Fiedler's success in the interpretations must have been a surprise to those who think his powers find their scope only in the 50-minute symphony. The Boston Symphony orchestra seemed like a new found means of voicing the thought of the community. A performance like that of Friday was something to make a listener believe that the players have hitherto disclosed but a fraction of their talents. It was certainly enough to prove that the conventional program of big symphony, showy concerto and stock overture is not the only thing that can reach the public.

The Strauss music brought to notice the possibilities of the waltz rhythm in the modern orchestra of vast color resource. The composer discloses a genius for the picturesque and dramatic far beyond anything hinted at in the scoring of his predecessors. The ideas are traceable to the Viennese writers of dance music. They borrow nothing from the opera composers of Paris, early or late. The pedigree of the music runs back to the dance tunes which the romantic rhythmists of a century ago set the waltzers of Vienna a-playing. The central European origin of the music is recognizable in every phrase. Oriental it is not.

The music of Debussy was exquisitely, almost fantastically read in its appropriate atmospheric manner. The soprano voices in the third nocturne did not blend with such fine effect into the orchestral tone as did the voices in the same composer's "Saint Sebastian" music, recently produced at the Boston opera house under the direction of Mr. Caplet. But the Symphony conductor cannot command vocal resources comparable with his instrumental. The singing of the members of the Musical Art Club was of good quality, considering the choral community is resting on its oars.

Mr. Ferir, the viola soloist, had his proper opportunity on this program. The tact of Mr. Fiedler for grouping unusual pieces so they will sound well was never better illustrated. A symphony of any kind on the program would have made the solo viola works sound weak by comparison. Preceded by the light Wagnerian selections and followed by the tenuous Nocturnes, they were in a most advantageous position. It goes without saying that the orchestral accompaniment of the viola must be thin and monotonous.

Wood-wind echoings and pizzicati encouragings are the stock devices of tonal background for the weakest of solo instruments. Mr. Ferir's playing and the special descriptive intent of the music are the things to regard. The soloist performed like one who valued the special color quality of the viola and knew that there were no honors for it as a singer of bravura melody. His reading of his pieces had interest and appeal. It spoke a fair word for an instrument that few appreciate the purpose of in the orchestra and it gave sympathetic presentation of the thought of two minor poets of tone.

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JOURNAL

APRIL 27, 1912

FUNERAL MARCH AT SYMPHONY CONCERT

Boston First to Pay Musical Tribute to Titanic Victims.

Boston is the first city in the country to pay a musical tribute to the memory of the heroes and heroines who went down with the Titanic. The place of honor on this week's Symphony program is occupied by the Funeral March from Beethoven's "Eroica" Symphony. Yesterday a little round of applause followed the performance of the mighty march in which, according to some, Beethoven has provided a panegyric for Napoleon.

This next to the last program offered by Max Fiedler abounds in contrasts. Aside from the Funeral March, the most striking feature is Salome's Dance from the Strauss opera, whose performance was forbidden in this city after some mysterious woman had telephoned City Hall to say how shocked a second cousin of hers had been when she witnessed the opera on gay Broadway. This prohibition was followed by vulgar burlesque performances at which the authorities winked. The result was that until yesterday this wonderfully vivid dance music from the most powerful opera of the new century had never been performed here. The performance was brilliant—like the music itself.

Emile Ferir, the modest, gifted first violinist of the orchestra, is the soloist of the twenty-third pair of concerts. His ripe art and mellow tone distinguished the performance of Forsyth's "Chant Celtique" and Strube's "Fantastic Dance." After the second number Mr. Ferir hid himself away in the orchestra. Mr. Strube shared the applause with him, and he merited the honor, for this "Fantastic Dance" is one of his most fascinating compositions.

The Debusy Nocturnes and Wagner's "Faust" Overture and "Siegfried Idyl" complete the program, which will be performed again tonight. The Chorus of Sirens in the third Nocturne is sung by the Musical Art Club.

POST, APRIL 28, 1912

Last Symphony Concerts

This week brings the final Symphony concerts of the 21st season and the farewell appearances here of Max Fiedler, who for four years has been at the head of the orchestra. Mr. and Mrs. Fiedler with their son who has been with them this year will sail on May 11 from New York by the Prince Friedrich Wilhelm for Bremen.

For his last concert Mr. Fiedler will devote himself entirely to well tried favorites. The first part of the programme will comprise the "Oberon" overture of Weber and Brahms' C minor Symphony No. 1. The second part of the programme will be devoted to Wagnerian selections—the prelude and "Love Death" from "Tristan and Isolde," the funeral music from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhauser" overture.

The programme of the concert of the Symphony Orchestra given in Cambridge consisted of Brahms' Second Symphony, Vieuxtemps' violin concerto in D minor, op. 31, and Strauss' "Ein Heldenleben." Miss Irma Seydel, the 13 or 14-year-old daughter of Mr. T. Seydel, the double bass player of the Symphony Orchestra, was the soloist and her dress had been lengthened in order to conform with the ritual of the occasion, which prohibited the appearance of soloists in short skirts! Miss Seydel has been for years one of the most promising pupils of Mr. Charles M. Loeffler, and although she has played more brilliantly than she did last Thursday night, her performance again proved her indisputable talent and the admirable training by which she has profited so greatly. Miss Seydel played the old fashioned concerto with a rare and commanding sense of style, with authority and fire, and her tone in cantilena passages was warm and rich. In spite of what may have been a certain trepidation due to the occasion, she tossed off certain passages of bravura with all of the sureness and freedom of a matured virtuoso. After the performance she was recalled about half a dozen times. The performances of the Brahms Symphony and of Strauss' tone-poem were of a nature to reflect exceeding credit upon Mr. Fiedler and his players, and after the concert there was a demonstration for the leader, who had appeared for the last time for some seasons before a Cambridge audience. Not the least of Mr. Fiedler's welcome observances have been his encouragement of native talent, whether the possessors were performers or composers, and seldom, indeed, has the encouragement which he has been given been misplaced.

HERALD, MAY 5, 1912.

By PHILIP HALE.

The musical season of 1911-12 ended last night with the 24th Symphony concert. Outside of the Symphony concerts and the performances of the Boston Opera Company, the season was not an eventful one. There were few compositions of compelling merit produced. With the exception of the performance of the Mendelssohn Choir of Toronto, the concerts of choral societies were of little importance. Few distinguished virtuosos visited this city. Some of the best were pitiably neglected. Free tickets were often distributed to "dress the house." Notably in the case of the Theodore Thomas Orchestra, the London Symphony Orchestra, the Cecilia Society and certain pianists and singers.

Symphony Concert Programs

One hundred and five works, including concertos, arias and songs were performed at the concerts of the Boston Symphony Orchestra.

The composers represented were: Anonymous 1 (the "Jena" Symphony fondly attributed by some to Beethoven), Bach 1, Balakireff 1, Bantock 1, Beethoven 11, Berlioz 3, Boellmann 1, Bossi 1, Brahms 5, Bruch 4, Bruckner 1, Charpentier 1, Cherubini 1, Chopin 1, Converse 1, Debussy 3, Delius 1, Dvorak 1, Elgar 1, Enesco 2, Foote 1, Forsyth 1, Franck 1, Glazounoff 1, Gluck 1, Goetz 1, Grieg 1, Haydn 1, d'Indy 1, Lalo 1, Liszt 6, Mendelssohn 2, Mozart 5, Rachmaninoff 1, Rimsky-Korsakoff 1, Roger 1, Schubert 2, Schumann 3, Sibelius 2, Smetana 1, Strauss 6, Strube 2, Tschaikowsky 3, Wagner 10, Wallace 1, Weber 3, Weingartner 1, Wolf 3.

Beethoven leads with 11 compositions, not including the "Jena" symphony. Then comes Wagner 10, Liszt 6, Strauss 6, Mozart 5, Brahms 5, Bruch 4 (all for virtuosos—singer, violinists and 'cellist), Berlioz, Debussy, Schumann, Tschaikowsky, Weber 3 apiece, and Hugo Wolf with 3 songs.

Forty-seven composers and one unknown were represented. The names of Boellmann, Forsyth, Wallace, appeared for the first time on a Symphony program.

It would not be easy to classify the composers by nationality. Enesco, a Roumanian by birth, has lived for many years in Paris. Delius, of German parentage but born in England, has long lived in France. Is Cherubini to be ranked with Italians or French? Is Strube to be classed with Germans or Americans? Liszt is both Hungarian and German. Franck was a Frenchman only by education and naturalization.

Putting Germans and Austrians together there were 17 Germans and one unknown, probably a German, represented with 62 compositions.

One Hungarian with six.
Two Bohemians with two.
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One Pole with one.
Two Italians (Bossi and Cherubini) with two.
Seven Frenchmen with 11.
Five English with five.
Three Americans (including Strube) with four.

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These works were performed for the first time in Boston:

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Anonymous—"Jena" Symphony, C major, attributed to Beethoven, Dec. 30, 1911.
Elgar—Symphony in E-flat major, No. 2, op. 63, Dec. 2, 1911.
Weingartner—Symphony, in E major, No. 3, op. 49, March 9, 1912..... 3

SYMPHONIC POEMS.

Bantock—"Dante and Beatrice," Oct. 28, 1911.
Converse—"Ormazd," Feb. 10, 1912.
Delius—"In a Summer Garden," April 20, 1912.
Wallace—"Villon," symphonic poem No. 6, April 20, 1912..... 4

SUITES, RHAPSODIES, ETC.

Enesco—Rhapsodie Roumaine, A major, op. 11, No. 1, Feb. 17, 1912.
Foote—Four Character Pieces, op. 48, April 20, 1912.
Grieg—Old Norwegian Romance with Variations, op. 51, Nov. 18, 1911.
Strauss—Salome's Dance, from "Salome," April 27, 1912..... 4

OVERTURES.

Balakireff—Overture on a Theme of a Spanish March, Nov. 25, 1911.
Reger—Comedy Overture, op. 120 (first performance anywhere), Oct. 7, 1911.
Sibelius—"Karelia," op. 10, Nov. 18, 1911... 3

CONCERTOS.

Glazounoff—Concerto for violin, op. 82 (Efrem Zimbalist), Oct. 28, 1911..... 1

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New at Symphony Concerts

These orchestral pieces, concertos, arias, songs, etc., were performed for the first time at these concerts:

ORCHESTRAL PIECES, ETC.

Boellmann—Symphonic variations for solo violoncello and orchestra, op. 23 (Alwin Schroeder), Dec. 16, 1911.
Cherubini—Overture to "Lodoiska," Oct. 28, 1911.
Forsyth—Chant Celtique for viola and orchestra (Emile Ferir), April 26, 1912.
Mozart—Concerto for violin, D major, No. 4, K. 218 (Sylvain Noack), April 20, 1912.. 4

ARIAS AND SONGS.

Charpentier—Air, "Depuis le Jour," from "Louise" (Alma Gluck), Oct. 7, 1911.
Liszt—Song, "Die drei Zigeuner" (Ernestine Schumann-Heink), Nov. 18, 1911.
Mozart—Aria, "Con vezzie, con lusinghe," from "Il Seraglio" (Alma Gluck), Oct. 7, 1911.
Wolf—Song, "Der Freund," with orchestral accompaniment (Elena Gerhardt), Feb. 17, 1912.
Song—"Verborgenheit," with orchestral accompaniment (Elena Gerhardt), Feb. 17, 1912..... 5

List of Soloists

The soloists were these:

Sopranos: Elena Gerhardt (Feb. 17), Alma Gluck (Oct. 7), Berta Morena (Dec. 30). Three in all.

Contralto: Ernestine Schumann Heink (Nov. 18).

Violinists: Mmes. Collier (March 30), Parlow (Dec. 2), Powell (March 9); Messrs. Noack (April 20), Witek (Jan. [illegible]), Zimbalist (April 26).

'Cellists: Messrs. Schroeder (Dec. 16), Warnke (Feb. 10).

Pianists: Miss Goodson (Jan. 27); Messrs. Bachaus (March 16), Bauer (Nov. 25), Ganz (Oct. 21), Gebhard (March 2), Hofmann (Jan. 6). Six in all.

Nineteen soloists and of them Mmes. Gerhardt, Gluck and Collier and Messrs. Zimbalist and Bachaus played at these concerts for the first time.

The Musical Art Club assisted in the performance of Liszt's "Dante" Symphony, solo by Mrs. Marie Sundelius, and Debussy's Nocturne "Sirens."

Notes and Comments

No one of the three new symphonies made a profound impression. It matters not who wrote the "Jena," so-called. It might have been written by any second or third rate composer of the period. Elgar's symphony shows little inspiration. It is self-complacent music laboriously contrived. Weingartner's, written for a huge orchestra, is for the most part perfunctory, without individuality, without marked distinction of any sort.

Mr. Converse's "Ormazd" has poetical pages. Mr. Foote's unpretentious pieces have exotic but true charm. "In a Summer Garden," an imaginative and sensuously beautiful composition, assured us that Delius has rare talent, which was not displayed in other compositions of a dry or crabbed idiom played in seasons before. Wallace's "Villon" is an uncommon work, ingenious, fanciful, original, with new ideas expressed in an unexpected and effective manner. It is one of the most interesting of the modern compositions heard here of recent years. Glazounoff's concerto made little effect at the time in spite of Mr. Zimbalist's masterly performance and was at once forgotten. The other pieces heard for the first time have little significance. The Dance of Salome loses when taken from the opera house.

The list of soloists was not uniformly of so high a standard as those of former years. The singing of Mmes. Gerhardt and Gluck and the playing of Mmes. Parlow and Powell and Messrs. Bauer, Ferir, Hofmann, Noack, Warnke, Witek and Zimbalist were conspicuous features. Miss Collier is not yet ripe for an appearance at these concerts, and why should we be obliged to hear Miss Goodson every time this industrious pianist visits the United States?

There were noteworthy orchestral performances. Those of "Scheherazade," Elgar's second symphony (a case of love's labor lost), Tschaikowsky's fourth symphony, Strauss's Symphonia Domestica, Rachmaninoff's Symphony and Debussy's Nocturnes were especially conspicuous.

As before, Mr. Fiedler was fortunate in the interpretation of compositions by Strauss and Tschaikowsky, but he showed another side and excited lively admiration by his appreciation of Debussy's Nocturnes.

TRANSCRIPT, APRIL 27, 1912

THE SYMPHONY CONCERT

MR. FIEDLER'S LEAVE-TAKING AND A SPEECH

The Simple and Sincere Words in Which the Conductor Parted from His Friday Audiences—The Applause That Warranted Them—Brahms, Weber and Wagner for the Final Programme—A Concert That Was a Little Epitome of the Orchestra's and the Conductor's Qualities

In one respect—and indeed in most respects—Mr. Fiedler's leave-taking of the audience of Friday afternoons, at the Symphony Concert yesterday, fulfilled expectations. He made the anticipated speech, and speeches from conductors in opera house or concert-room are a strange new thing in America. Few of them command English enough to make the venture safely. Still fewer, accustomed to speak through their music and their orchestra rather than by word, dare to risk it. Mr. Damrosch has long had a practical monopoly of such speech-making, and he has usually exercised it in preliminary explanation of novel music. Mr. Fiedler first trenched upon the field when he made a little speech of thanks after he had conducted for the last time in New York. Yesterday, conducting for the last time before one of his publics here, he did likewise. The concert had ended. On his stand the conductor had first received the plaudits of the lingering audience. Then he had gone a little slowly and sorrowfully, as it seemed by his springless step and his bent head, to his room. Renewed applause recalled him to the stage. According to his custom at a second and a third recall, he bade the orchestra rise behind him to receive it. Meanwhile a considerable part of the audience on the floor had pressed forward toward the stage, while in the balconies many stood facing it.

There was a pause almost of expectancy, and then Mr. Fiedler, in easily comprehensible and idiomatic English, made a very simple and sincere little speech. He spoke of the work he had accomplished in his four years with the Symphony Orchestra as the most exacting and the most fruitful undertaking of his life. He thanked the public of the Symphony Concerts for its appreciation of all that he had done and tried to do. He heaped praise upon the orchestra for its share in all the achievement. He spoke a few honest and regretful words about his going. Full-voiced applause answered him, and the audience and orchestra began to depart. Plainly stirred by conflicting emotions, Mr. Fiedler, on his way to the conductor's room, did not look back. Throughout the concert applause had been plentiful and general—particularly long when he came to his place, hearty after each item of the programme, heartiest of all at the end of the first and the opening movement of Brahms's symphony in C minor. Once more, and for almost the last time, Mr. Fiedler could know and feel the general liking for him, the general appreciation of his best and distinctive qualities as a conductor.

The concert ran through a full two hours, yet the departures before the end were unusually few—and they have been fewer generally through Mr. Fiedler's conductorship than they ever were before. All of the pieces on the programme were very familiar: the overture that Weber wrote to his opera, "Oberon," Brahms's symphony in C minor, and, from Wagner, the preludes to "Tristan" and to "Lohengrin," the overture to "Tannhäuser" and the music that laments and glorifies the dead Siegfried in "Götterdämmerung." Weber's overture served for the highly colored romantic music that Mr. Fiedler loves and in which some of his best traits shine. The symphony of Brahms is one of his most masterful and eloquent performances, one in which he first proved his mettle in Boston, in which he has ripened in the four years of his stay, and in which the orchestra is a very responsive instrument to every one of his wishes and purposes. To many of his hearers, in those same four years, the preludes and the usual excerpts from Wagner's operas and music-dramas have not seemed music in which Mr. Fiedler excels. In all his career he has been a conductor of concerts and of nothing else, and he lacks the operatic accent that Wagner's music insistently exacts. The overture to "Tannhäuser" is the music-drama in epitome as it is to be played out on the stage. The prelude to "Lohengrin" is the weaving of the romantic, remote, mysterious glamor that should suffuse the imagination in the theatre while the opera runs its course. The apotheosis of Siegfried is more than a lament and a glorification in the power and the magnificance of tones. It is the irresistible and inevitable climax, for the time, of a whole music-drama, of a whole series of music-dramas. The prelude to "Tristan" yoked with Isolde's final song is the passion and fate of the music-drama sublimated, concentrated. As some like to believe, it might be played as postlude rather than prelude. It is this piercing accent, this enveloping glamor of the theatre, that Mr. Fiedler has failed steadily to gain in the music of Wagner. He misses too many of what an actor would call its "points." His phrases never cut, his climaxes, labor as he may with them, never surge and sweep. There are the form, the substance, the color of the music, but not its unique, penetrating and exciting voice. Call it, if you will, the shrill, flaming, neurotic voice of the theatre—but it is a voice that Mr. Fiedler has never heard. On the one hand, he does not do justice to Wagner. On the other, Wagner's music does not do justice to him.

Throughout the concert the orchestra once more affirmed those enduring qualities which make half the glories of the conductors who one after another succeed to it. Seldom have the horns seemed more dusky and mysterious of tone than in the first measures of the overture to "Oberon." They were the voice of the strangeness of romance as the strings were soon to be of its warmth and brilliance. The ardor, the glamor of the music were in the playing of it. Next the orchestra preached very eloquently the new gospel of Brahms—the emphasized, almost the dramatized Brahms, as the present generation of conductors work their will with his music. The most zealous—and among them is Mr. Fiedler—could hardly have asked for more incisive strings, for more strenuous and reiterated drum-beats, for more songful horns, for a brass that now insinuated and now proclaimed, for more exciting pizzicati at the beginning of the finale, for more out-breathing wood-winds, as in the duet of oboe and clarinet, winding through the grave melody, the grave contemplation of the slow movement. All things bit or all things swelled as the way now is with the music of Brahms. (In the Elysian fields does he gladly hear it so played? One wonders and wonders). The power of the orchestra, which Mr. Fiedler has so developed, told in the great climaxes of Isolde's death-song, and again in Siegfried's music wherein to power was added a sombre and passionate magnificence. The path of the grail in the Prelude to "Lohengrin" was a way of shimmering and sustained song. The Overture to "Tannhäuser" lacked neither the holy sonorities of the pilgrims nor the un-holy bite and riot of its Venusberg. A single voice, outshining most tenors, might have been singing the song to the goddess. Once more, the conductors come and the conductors go; their fortunate possession is the orchestra that lasts in all its virtues.

As it should be, finally, the concert seemed a little epitome of Mr. Fiedler's traits as a conductor. Unevenly as ever, at one extreme was his curiously obtuse and distorting "reading" of Isolde's death-song, warping its melodic line, losing its transcendent eloquence in petty episodes. At the other was Brahms's symphony revealed, animated, almost transformed—if the listener agrees to the present fashion with his music—by the insight, the imagination, the divining, revealing, upbuilding power of the conductor. Here was the symphony in C minor now thickened to the utmost harmonic richness and now dissected into the utmost sharpness of line and bite of detail. Here was Brahms speaking in the big tone dear to contemporary singers and conductors both, rising to orchestral tumults, achieving dramatic suspensions, mounting to exuberant and triumphant song, lingering in long-drawn and gravely pondering voice through his andante—Brahms in short endlessly modulated, moulded, diversified, colored, until hardly a rhythm, a phrase, a voice, a contrast or transition seems untouched. It was all very big, very intensive, very emphatic, very eloquent and exciting. It was high-powered, highly colored. Incessantly busy conducting, achieving its full effect in broad and deep tonal mass, in sharp tonal detail. The interpreter interpreted. The music yielded much to him and to his hearers. Somebody once called Brahms's music autumnal; Mr. Fiedler makes it glow like summer with the heat of his interpretative en-

between those two extremes was the romantic gusto, the sense of musical the old the revitalizing force with which Mr. Fiedler took the overture to "Oberon," and therein also was his liking for exceedingly and excessively fast pace. If he missed the creating and the unifying song—the great upbuilding and revealing melody—of the music to Tristan, if he frittered it away in phrases that were never poignant, his feeling for euphonious, sensuously lovely and expressive tone sustained in instrumental song told in the prelude to "Lohengrin." He could release the tonal power, the tonal magnificence, the clanging climaxes that he loves in the music of Siegfried. And the more emphasis, the more contrast, the more color, and the more sonority, the better for the overture to "Tannhäuser." To the last note of the last measure Mr. Fiedler remained as he has been from the first here, a striking conductor—by his virtues and by his shortcomings.

H. T. P.

MR. FIEDLER'S VALEDICTORY

An Interview in Which the Conductor Speaks of His American Experiences—Audiences Here and Abroad—Musical Criticism in America—Praise for the Orchestra

"It has been very interesting to come into contact with representative American audiences in and outside of Boston," said Mr. Fiedler, the other day, to a correspondent of Musical America. "The audiences differ considerably in their attitude and their tastes from the average European audience. Also in the different cities of America the inclinations of the audiences vary considerably. I should like to know, for instance, if there is any rivalry between Boston and New York. Because I have found from experience that what New York admires Boston is likely to condemn, or only partly commend, and if Boston grows enthusiastic—the opposite is true in New York. Always by contraries. It is not always easy for me to understand these differences. It would be interesting if one could know their causes. There must be reasons, but I have not been able to find them out. If, within each community, there were more individual variance of opinion it would be different, but it has nearly always been that the mapority in New York has gone one way and the majority in Boston another.

"There is one fine thing that I notice everywhere. The people want to know. They want to progress and become acquainted with everything that is best and everything that is new. I have different requests from different cities concerning the programmes that we give on tour. Boston is most eager for 'novelties,' new music of all sorts, and just now is perhaps especially interested in French music. I know of no other orchestra with so large and comprehensive a répertoire. The Boston public has grown to demand such a répertoire, while in New York they are perhaps more conservative. In Philadelphia a certain circle is much devoted to Strauss, and every time we go there I get a number of requests for some of the symphonic poems. In Baltimore they cling more closely to the classics. Farther West they seem to have appetites for everything.

Wherever one goes the same general spirit is felt. Enthusiasm, what we may call artistic optimism, an eagerness and a readiness to welcome anything that is good, old or new, of whatever school. No musical public with which I have come into contact has a wider acquaintance with and a more genuine interest in the music that is being written. And yet, while I believe the enthusiasm is if anything stronger, the public, especially in Boston, is rather cooler in the expression of its approval than is generally the case in Europe. The people here have not the traditions to look up to that they have abroad, and this may be good for them. They have opinions of their own. In Europe it sometimes takes courage to prepare new works. The public is slower to respond.

"There is the same individuality with the students here. Most of the young men whose compositions I have seen start where Berlioz and Wagner left off! Some of them have amazing knowledge of harmony and orchestration. They are fearless when they write, prone to try plenty of experiments.

MacDowell is no doubt the greatest composer so far in American musical history. But I think that there is a great deal of talent here. It needs careful development, as it does anywhere.

"I think that the best critics in America are fully the equal of those with whose writings I am acquainted in Europe. The reviewers here—the representative ones—are exceedingly well informed in matters relating to their profession. Nearly all of them are excellent writers. I believe, as I have been informed, that this is largely due to the excellent training acquired in the course of American newspaper work. The quickness with which these critics formulate their opinions and express them: quickly, vigorously and clearly, is astonishing to me when I am told the conditions under which such work is done. There are, of course, newspapers that make no pretence of engaging authoritative writers on musical subjects, but this is also often the case in Europe. I repeat, that, in most of these cities, I have read the articles of men who would take fully as high positions in Germany or France as they do here.

"Everywhere critics, like cities, have their different points of view. Some favor one school and some another. I cannot always understand their preferences. I am always surprised, for instance, when I meet again with the old objection, that 'subjective' interpretation of classic masterworks is not legitimate art. How can any true interpretation be otherwise than 'subjective'? Who knows how Beethoven conducted his own symphonies? Is it likely that he, any more than others, would conduct these symphonies in exactly the same way at every performance? And when a pianist offers a new version of some classic he is often praised. Is there any reason why a conductor should not do the same thing?

"Of course anyone can go too far. One of the first things, one of the fundamentals, [illegible] in a fairly strict observance of [illegible] tempi. But if the conductor's beat is elastic, if he does not feel the strict ebb and flow of the music, he is no musician at all. No marks in a score are conclusive. They only give approximately the intention of the composer when he wrote the piece. The thing that matters is what is read between the lines. The rhythmic current must not fluctuate too much in a classic composition, for if this is the case the carefully considered structural proportions of the work may be destroyed; but surely, within these limits, there is a big field for subjective expression, and if the music of Beethoven does not invite subjective treatment, then what music does? I do not say that you play Beethoven as you play Liszt. I say that both men must be felt, and must be made to speak by the conductor who wishes to interpret as well as beat time."

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Weingartner—Symphony, in E major, No. 3, op. 49, March 9, 1912..... 3

SYMPHONIC POEMS.

Bantock—"Dante and Beatrice," Oct. 28, 1911.
Converse—"Ormazd," Feb. 10, 1912.
Delius—"In a Summer Garden," April 20, 1912.
Wallace—"Villon," symphonic poem No. 6, April 20, 1912..... 4

SUITES, RHAPSODIES, ETC.

Enesco—Rhapsodie Roumaine, A major, op. 11, No. 1, Feb. 17, 1912.
Foote—Four Character Pieces, op. 48, April 20, 1912.
Grieg—Old Norwegian Romance with Variations, op. 51, Nov. 18, 1911.
Strauss—Salome's Dance, from "Salome," April 27, 1912..... 4

OVERTURES.

Balakireff—Overture on a Theme of a Spanish March, Nov. 25, 1911.
Roger—Comedy Overture, op. 120 (first performance anywhere), Oct. 7, 1911.
Sibelius—"Karelia," op. 10, Nov. 18, 1911... 3

CONCERTOS.

Glazounoff—Concerto for violin, op. 82 (Efrem Zimbalist), Oct. 28, 1911..... 1

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New at Symphony Concerts

These orchestral pieces, concertos, arias, songs, etc., were performed for the first time at these concerts:

ORCHESTRAL PIECES, ETC.

Boellmann—Symphonic variations for solo violoncello and orchestra, op. 23 (Alwin Schroeder), Dec. 16, 1911.
Cherubini—Overture to "Lodoiska," Oct. 28, 1911.
Forsyth—Chant Celtique for viola and orchestra (Emile Ferir), April 26, 1912.
Mozart—Concerto for violin, D major, No. 4, K. 218 (Sylvain Noack), April 20, 1912.. 4

ARIAS AND SONGS.

Charpentier—Air, "Depuis le Jour," from "Louise" (Alma Gluck), Oct. 7, 1911.
Liszt—Song, "Die drei Zigeuner" (Ernestine Schumann-Heink), Nov. 18, 1911.
Mozart—Aria, "Con vezzie, con lusinghe," from "Il Seraglio" (Alma Gluck), Oct. 7, 1911.
Wolf—Song, "Der Freund," with orchestral accompaniment (Elena Gerhardt), Feb. 17, 1912.
Song—"Verborgenheit," with orchestral accompaniment (Elena Gerhardt), Feb. 17, 1912..... 5

List of Soloists

The soloists were these:

Sopranos: Elena Gerhardt (Feb. 17), Alma Gluck (Oct. 7), Berta Morena (Dec. 30). Three in all.

Contralto: Ernestine Schumann Heink (Nov. 18).

Violinists: Mmes. Collier (March 30), Parlow (Dec. 2), Powell (March 9); Messrs. Noack (April 20), Witek (Jan. 9), Zimbalist (Oct. 28). Six in all.

Violist: Mr. Ferir (April 26).

'Cellists: Messrs. Schroeder (Dec. 16), Warnke (Feb. 10).

Pianists: Miss Goodson (Jan. 27); Messrs. Bachaus (March 16), Bauer (Nov. 25), Ganz (Oct. 21), Gebhard (March 2), Hofmann (Jan. 6). Six in all.

Nineteen soloists and of them Mmes. Gerhardt, Gluck and Collier and Messrs. Zimbalist and Bachaus played at these concerts for the first time.

The Musical Art Club assisted in the performance of Liszt's "Dante" Symphony, solo by Mrs. Marie Sundelius, and Debussy's Nocturne "Sirens."

Notes and Comments

No one of the three new symphonies made a profound impression. It matters not who wrote the "Jena," so-called. It might have been written by any second or third rate composer of the period. Elgar's symphony shows little inspiration. It is self-complacent music laboriously contrived. Weingartner's, written for a huge orchestra, is for the most part perfunctory, without individuality, without marked distinction of any sort.

Mr. Converse's "Ormazd" has poetical pages. Mr. Foote's unpretentions pieces have exotic but true charm. "In a Summer Garden," an imaginative and sensuously beautiful composition, assured us that Delius has rare talent, which was not displayed in other compositions of a dry or crabbed idiom played in seasons before. Wallace's "Villon" is an uncommon work, ingenious, fanciful, original, with new ideas expressed in an unexpected and effective manner. It is one of the most interesting of the modern compositions heard here of recent years. Glazounoff's concerto made little effect at the time in spite of Mr. Zimbalist's masterly performance and was at once forgotten. The other pieces heard for the first time have little significance. The Dance of Salome loses when taken from the opera house.

The list of soloists was not uniformly of so high a standard as those of former years. The singing of Mmes. Gerhardt and Gluck and the playing of Mmes. Parlow and Powell and Messrs. Bauer, Ferir, Hofmann, Noack, Warnke, Witek and Zimbalist were conspicuous features. Miss Collier is not yet ripe for an appearance at these concerts, and why should we be obliged to hear Miss Goodson every time this industrious pianist visits the United States?

There were noteworthy orchestral performances. Those of "Scheherazade," Elgar's second symphony (a case of love's labor lost), Tschaikowsky's fourth symphony, Strauss's Symphonia Domestica, Rachmaninoff's Symphony and Debussy's Nocturnes were especially conspicuous.

As before, Mr. Fiedler was fortunate in the interpretation of compositions by Strauss and Tschaikowsky, but he showed another side and excited lively admiration by his appreciation of Debussy's Nocturnes.

TRANSCRIPT,
APRIL 27, 1912

THE SYMPHONY CONCERT

MR. FIEDLER'S LEAVE-TAKING AND A SPEECH

The Simple and Sincere Words in Which the Conductor Parted from His Friday Audiences—The Applause That Warranted Them—Brahms, Weber and Wagner for the Final Programme—A Concert That Was a Little Epitome of the Orchestra's and the Conductor's Qualities

In one respect—and indeed in most respects—Mr. Fiedler's leave-taking of the audience of Friday afternoons, at the Symphony Concert yesterday, fulfilled expectations. He made the anticipated speech, and speeches from conductors in opera house or concert-room are a strange new thing in America. Few of them command English enough to make the venture safely. Still fewer, accustomed to speak through their music and their orchestra rather than by word, dare to risk it. Mr. Damrosch has long had a practical monopoly of such speech-making, and he has usually exercised it in preliminary explanation of novel music. Mr. Fiedler first trenched upon the field when he made a little speech of thanks after he had conducted for the last time in New York. Yesterday, conducting for the last time before one of his publics here, he did likewise. The concert had ended. On his stand the conductor had first received the plaudits of the lingering audience. Then he had gone a little slowly and sorrowfully, as it seemed by his springless step and his bent head, to his room. Renewed applause recalled him to the stage. According to his custom at a second and a third recall, he bade the orchestra rise behind him to receive it. Meanwhile a considerable part of the audience on the floor had pressed forward toward the stage, while in the balconies many stood facing it.

There was a pause almost of expectancy, and then Mr. Fiedler, in easily comprehensible and idiomatic English, made a very simple and sincere little speech. He spoke of the work he had accomplished in his four years with the Symphony Orchestra as the most exacting and the most fruitful undertaking of his life. He thanked the public of the Symphony Concerts for its appreciation of all that he had done and tried to do. He heaped praise upon the orchestra for its share in all the achievement. He spoke a few honest and regretful words about his going. Full-voiced applause answered him, and the audience and orchestra began to depart. Plainly stirred by conflicting emotions, Mr. Fiedler, on his way to the conductor's room, did not look back. Throughout the concert applause had been plentiful and general—particularly long when he came to his place, hearty after each item of the programme, heartiest of all at the end of his and the orchestra's full-throated and impassioned performance of Brahms's symphony in C minor. Once more, and for almost the last time, Mr. Fiedler could know and feel the general liking for him, the general appreciation of his best and distinctive qualities as a conductor.

The concert ran through a full two hours, yet the departures before the end were unusually few—and they have been fewer generally through Mr. Fiedler's conductorship than they ever were before. All of the pieces on the programme were very familiar: the overture that Weber wrote to his opera, "Oberon," Brahms's symphony in C minor, and, from Wagner, the preludes to "Tristan" and to "Lohengrin," the overture to "Tannhäuser" and the music that laments and glorifies the dead Siegfried in "Götterdämmerung." Weber's overture served for the highly colored romantic music that Mr. Fiedler loves and in which some of his best traits shine. The symphony of Brahms is one of his most masterful and eloquent performances, one in which he first proved his mettle in Boston, in which he has ripened in the four years of his stay, and in which the orchestra is a very responsive instrument to every one of his wishes and purposes. To many of his hearers, in those same four years, the preludes and the usual excerpts from Wagner's operas and music-dramas have not seemed music in which Mr. Fiedler excels. In all his career he has been a conductor of concerts and of nothing else, and he lacks the operatic accent that Wagner's music insistently exacts. The overture to "Tannhäuser" is the music-drama in epitome as it is to be played out on the stage. The prelude to "Lohengrin" is the weaving of the romantic, remote, mysterious glamor that should suffuse the imagination in the theatre while the opera runs its course. The apotheosis of Siegfried is more than a lament and a glorification in the power and the magnificance of tones. It is the irresistible and inevitable climax, for the time, of a whole music-drama, of a whole series of music-dramas. The prelude to "Tristan" yoked with Isolde's final song is the passion and fate of the music-drama sublimated, concentrated. As some like to believe, it might be played as postlude rather than prelude. It is this piercing accent, this enveloping glamor of the theatre, that Mr. Fiedler has failed steadily to gain in the music of Wagner. He misses too many of what an actor would call its "points." His phrases never cut, his climaxes, labor as he may with them, never surge and sweep. There are the form, the substance, the color of the music, but not its unique, penetrating and exciting voice. Call it, if you will, the shrill, flaming, neurotic voice of the theatre—but it is a voice that Mr. Fiedler has never heard. On the one hand, he does not do justice to Wagner. On the other, Wagner's music does not do justice to him.

Throughout the concert the orchestra once more affirmed those enduring qualities which make half the glories of the conductors who one after another succeed to it. Seldom have the horns seemed more dusky and mysterious of tone than in the first measures of the overture to "Oberon." They were the voice of the strangeness of romance as the strings were soon to be of its warmth and brilliance. The ardor, the glamor of the music were in the playing of it. Next the orchestra preached very eloquently the new gospel of Brahms—the emphasized, almost the dramatized Brahms, as the present generation of conductors work their will with his music. The most zealous—and among them is Mr. Fiedler—could hardly have asked for more incisive strings, for more strenuous and reiterated drum-beats, for a brass that now insinuated and now proclaimed, for more exciting pizzicati at the beginning of the finale, for more out-breathing wood-winds, as in the duet of oboe and clarinet, winding through the grave melody, the grave contemplation of the slow movement. All things bit or all things swelled as the way now is with the music of Brahms. (In the Elysian fields does he gladly hear it so played? One wonders and wonders). The power of the orchestra, which Mr. Fiedler has so developed, told in the great climaxes of Isolde's death-song, and again in Siegfried's music wherein to power was added a sombre and passionate magnificence. The path of the grail in the Prelude to "Lohengrin" was a way of shimmering and sustained song. The Overture to "Tannhäuser" lacked neither the holy sonorities of the pilgrims nor the un-holy bite and riot of its Venusberg. A single voice, outshining most tenors, might have been singing the song to the goddess. Once more, the conductors come and the conductors go; their fortunate possession is the orchestra that lasts in all its virtues.

As it should be, finally, the concert seemed a little epitome of Mr. Fiedler's traits as a conductor. Unevenly as ever, at one extreme was his curiously obtuse and distorting "reading" of Isolde's death-song, warping its melodic line, losing its transcendent eloquence in petty episodes. At the other was Brahms's symphony revealed, animated, almost transformed—if the listener agrees to the present fashion with his music—by the insight, the imagination, the divining, revealing, upbuilding power of the conductor. Here was the symphony in C minor now thickened to the utmost harmonic richness and now dissected into the utmost sharpness of line and bite of detail. Here was Brahms speaking in the big tone dear to contemporary singers and conductors both, rising to orchestral tumults, achieving dramatic suspensions, mounting to exuberant and triumphant song, lingering in long-drawn and gravely pondering voice through his andante—Brahms in short endlessly modulated, moulded, diversified, colored, until hardly a rhythm, a phrase, a voice, a contrast or transition seems untouched. It was all very big, very intensive, very emphatic, very eloquent and exciting. It was high-powered, highly colored, incessantly busy conducting, achieving its full effect in broad and deep tonal mass, in sharp tonal detail. The interpreter interpreted. The music yielded much to him and to his hearers. Somebody once called Brahms's music autumnal; Mr. Fiedler makes it glow like summer with the heat of his interpretative energy.

Between these two extremes stood the romantic gusto, the sense of musical rhetoric, the revitalizing force with which Mr. Fiedler took the overture to "Oberon," and therein also was his liking for exceedingly and excessively fast pace. If he missed the creating and the unifying song—the great upbuilding and revealing melody—of the music to Tristan, if he frittered it away in phrases that were never poignant, his feeling for euphonious, sensuously lovely and expressive tone sustained in instrumental song told in the prelude to "Lohengrin." He could release the tonal power, the tonal magnificence, the clanging climaxes that he loves in the music of Siegfried. And the more emphasis, the more contrast, the more color, and the more sonority, the better for the overture to "Tannhäuser." To the last note of the last measure Mr. Fiedler remained as he has been from the first here, a striking conductor—by his virtues and by his shortcomings.

H. T. P.

MR. FIEDLER'S VALEDICTORY

An Interview in Which the Conductor Speaks of His American Experiences—Audiences Here and Abroad—Musical Criticism in America—Praise for the Orchestra

"It has been very interesting to come into contact with representative American audiences in and outside of Boston," said Mr. Fiedler, the other day, to a correspondent of Musical America. "The audiences differ considerably in their attitude and their tastes from the average European audience. Also in the different cities of America the inclinations of the audiences vary considerably. I should like to know, for instance, if there is any rivalry between Boston and New York. Because I have found from experience that what New York admires Boston is likely to condemn, or only partly commend, and if Boston grows enthusiastic—the opposite is true in New York. Always by contraries. It is not always easy for me to understand these differences. It would be interesting if one could know their causes. There must be reasons, but I have not been able to find them out. If, within each community, there were more individual variance of opinion it would be different, but it has nearly always been that the mapority in New York has gone one way and the majority in Boston another.

"There is one fine thing that I notice everywhere. The people want to know. They want to progress and become acquainted with everything that is best and everything that is new. I have different requests from different cities concerning the programmes that we give on tour. Boston is most eager for 'novelties,' new music of all sorts, and just now is perhaps especially interested in French music. I know of no other orchestra with so large and comprehensive a répertoire. The Boston public has grown to demand such a répertoire, while in New York they are perhaps more conservative. In Philadelphia a certain circle is much devoted to Strauss, and every time we go there I get a number of requests for some of the symphonic poems. In Baltimore they cling more closely to the classics. Farther West they seem to have appetites for everything.

Wherever one goes the same general spirit is felt. Enthusiasm, what we may call artistic optimism, an eagerness and a readiness to welcome anything that is good, old or new, of whatever school. No musical public with which I have come into contact has a wider acquaintance with and a more genuine interest in the music that is being written. And yet, while I believe the enthusiasm is if anything stronger, the public, especially in Boston, is rather cooler in the expression of its approval than is generally the case in Europe. The people here have not the traditions to look up to that they have abroad, and this may be good for them. They have opinions of their own. In Europe it sometimes takes courage to prepare new works. The public is slower to respond.

"There is the same individuality with the students here. Most of the young men whose compositions I have seen start where Berlioz and Wagner left off! Some of them have amazing knowledge of harmony and orchestration. They are fearless when they write, prone to try plenty of experiments. . . . MacDowell is no doubt the greatest composer so far in American musical history. But I think that there is a great deal of talent here. It needs careful development, as it does anywhere.

"I think that the best critics in America are fully the equal of those with whose writings I am acquainted in Europe. The reviewers here—the representative ones—are exceedingly well informed in matters relating to their profession. Nearly all of them are excellent writers. I believe, as I have been informed, that this is largely due to the excellent training acquired in the course of American newspaper work. The quickness with which these critics formulate their opinions and express them: quickly, vigorously and clearly, is astonishing to me when I am told the conditions under which such work is done. There are, of course, newspapers that make no pretence of engaging authoritative writers on musical subjects, but this is also often the case in Europe. I repeat, that, in most of these cities, I have read the articles of men who would take fully as high positions in Germany or France as they do here.

"Everywhere critics, like cities, have their different points of view. Some favor one school and some another. I cannot always understand their preferences. I am always surprised, for instance, when I meet again with the old objection, that 'subjective' interpretation of classic masterworks is not legitimate art. How can any true interpretation be otherwise than 'subjective'? Who knows how Beethoven conducted his own symphonies? Is it likely that he, any more than others, would conduct these symphonies in exactly the same way at every performance? And when a pianist offers a new version of some classic he is often praised. Is there any reason why a conductor should not do the same thing?

"Of course anyone can go too far. One of the first things, one of the fundamentals, in the music of the classic period

in a fairly strict observance of prescribed tempi. But if the conductor's beat is not elastic, if he does not feel the stress, the ebb and flow of the music, he is no musician at all. No marks in a score are conclusive. They only give approximately the intention of the composer when he wrote the piece. The thing that matters is what is read between the lines. The rhythmic current must not fluctuate too much in a classic composition, for if this is the case the carefully considered structural proportions of the work may be destroyed; but surely, within these limits, there is a big field for subjective expression, and if the music of Beethoven does not invite subjective treatment, then what music does? I do not say that you play Beethoven as you play Liszt. I say that both men must be felt, and must be made to speak by the conductor who wishes to interpret as well as beat time."

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TRANSCRIPT, MAY 4, 1912

THE SYMPHONY CONCERT

STRAUSS, WAGNER, DEBUSSY AND MISCELLANY

An Afternoon of High Pleasure from Conductor, Orchestra and Music—Salome's Dance Shifted from the Opera House to the Concert Hall and So Only Half Itself —Debussy's Nocturnes Beautifully Performed—Other Intimate Music—Mr. Ferir and the Viola

THE weeks come and the weeks go, and conductors and orchestras change with them, so that one element of saving variety in our long series of Symphony Concerts is the diversity of quality that Mr. Fiedler and the band reveal in them. A week ago, he seemed no more than an intelligent, painstaking, open-minded and generally efficient conductor, while the orchestra played somewhat coarsely and mechanically. Nowhere was there much regard for quality of tone, for delicately sustained mood, for finesse of accent. Yesterday in a programme that ranged from the romantic and orotund Wagner of the "Faust" overture to the visionary and vaporous Debussy of The Nocturnes, from the intimate and whispering "Siegfried Idyl" to the clamorous and biting dance of Salome in Strauss's music-drama, Mr. Fiedler seemed a very discriminating, apprehending and imparting conductor, who found for each piece its animating and characterizing voice, who held to its peculiar atmosphere and its particular suggestion. Pace, accent, adjustments and above all, the quality of the orchestral tone were altogether just. Mr. Fiedler's ear seemed as finely attuned to it as Mr. Gericke's used to be. The men of the band became as by one accord little masters of the blendings and the shadings of sound.

The "Faust" overture had its true restlessness of contending voices, its sombre color shot with gleams of suffusing melody. The "Siegfried Idyl," though a large orchestra was playing it in a great concert-room, kept its intimate note, its refinement of phrase, its gentle brightness of changing color. For once it was not inflated into a tone-poem, for once it sounded like a lyric fancy. In turn, the conductor and the orchestra kept Debussy's Nocturnes beautifully vaporous, glamorous, plastic, fanciful. They, too, with such quality of tone and such poetry of accent, did not sound like pieces of the concert-hall, but like flitting images and visions to which tones gave momentary form, substance, color. And when the women's voices of the Musical Art Club joined the orchestra in the Nocturne of the Sirens, the quality of their tone was beautifully sympathetic to the remote and passing music and beautifully euphonious to the ear more of the glamoring flutes and clarinets. Then, in the dance of Salome, the conductor and the orchestra gained all the intensities of rhythm, all the force of melody, all the glitter of color, and excitement of sensation with which Strauss has written this music.

And in all this and in the two solo pieces for viola that Mr. Férir played there was nothing but wholly unobtrusive proof of individual virtuosity. There week after week on the stage sit Mr. Férir with his friends Mr. Maquarre with his flute, Mr. Longy with his clarinet, Mr. Witek in his concert-master's chair. We listen and take them for granted. Then we hear other wind players, other flutists and clarinetists, other concert-masters, know that they are good, but know also how wide is the gulf that separates them from the little masters of our own band. It was good that Mr. Férir and Mr. Maquarre and Mr. Grisez should so stand out in the concert of yesterday and Mr. Witek had had like advantage in the performance of "Ein Heldenleben" the evening before in Cambridge. Mr. Fiedler and the orchestra will surpass themselves if their final concerts next week match that of yesterday in fulness of accomplishment and fineness of pleasure.

Who has forgotten those horrible perils mental, moral and spiritual corruption which the censors of our musical and theatrical pleasures, who knew not a line of Wilde's play or a measure of Strauss's music, delivered us what time Mr. Hammerstein purposed to perform "Salome" at the Boston Theatre? Who does not recall the revolt of those same moralists from details of instrumental and harmonic suggestion that they, being wiser in these than in music-drama, believed were being put out upon the stage? Some of them, whose recollection does not slip, occurred in the dance of Salome. It was played yesterday for the first time in Boston; it was played with the utmost of the expressive quality of the music, apart from its place in the crime-drama and the visible action and environment of the stage; it was played for fifteen corrupting minutes. Yet the strictest matrons and the tenderest maidens remained in their places through it all, then applauded, departed, and as they passed through the doors of Symphony Hall seemed no other to themselves or to be else than what they had been when they entered them. Truly, the corrupting influence of "Salome" is insidious—so insidious that it is sometimes hard for the unmoral mind to apprehend.

The real truth is that the dance is music the scene and ill bears shifting to the concert-room. To have musico-dramatic character, to seem more than a curious experiment in orchestration, it must come in its place in the cumulative suspense of the drama. We must see the great terrace of the palace, the prophet's cistern, the starlight, Salome dancing, the glowering crowd, shaken, tortured, almost writhing under her beauty. In the theatre the dance is musico-dramatic, more dramatic than musical and those who know "Salome" in place and integrity found themselves inevitably involuntarily trying to reconcile the scene. Do what they would, they could not hear the music quite as music. Hence, in such a performance as Mr. Fiedler and the orchestra gave of the dance heard its languorous or its whipping melodies; its sweeps of passionate motion and its titillating pauses; its incessant and nervous rhythmic excitements; its leaps and jets of instrumental color; its blinding flash of trills at the end. They may have suspected that in the complex fabric of the music were woven endless suggestion of Salome and her traits, of the drama that was rising to climax. They heard Strauss's music in its integrity, in its power of imagination and expression; but they heard it without its animating reason for being—the drama. In the concert-room, like all good opera, it can be only half itself.

Salome's Dance and the "Faust" overture aside, the concert consisted wholly of intimate music, so that Mr. Fiedler was again the shrewd and sensitive programme-maker when he let Wagner's piece begin it and Strauss's end it. The ghost of Liszt is known to haunt Wagner's music on occasion, and it haunts this "Faust" overture by right of much finer achievement in the species. For of all the music of the concert-room that Goethe's poem has suggested, none—not even Schumann's—bears comparison with Liszt's "Faust" symphony. Therein are Faust, Mephistopheles, and Gretchen embodied and characterized in tones as they have been nowhere else. Therein is hint, so far as tones may give it, of the celestial and philosophic, the earthly and the human substance of the poem. Already this "Faust" symphony seems Liszt's fullest and highest achievement. Already it makes other symphonic exercises upon the Faust legend and Goethe's poem seem either mere episodes or mere studies. Wagner's overture falls readily into the latter category. It is a study in the delineation in tones of Faust's restless, striving, tortured and tireless mind and spirit. Musically and poetically, it is vividly delineative, truly characterizing, romantically colored music that holds its own today in a highly developed species. Yet beside Liszt's symphony it seems no more than a preliminary study for a great musico-poetic scheme. Wagner dreamed of it; Liszt achieved it.

The rest of the concert was intimate. They say that Humperdinck wrote "Hänsel and Gretel" to amuse the children of his household—who must have expected much of their elders. It is a fact that Wagner wrote the "Siegfried Idyl" to be music for Cosima's birthday and for their new-born son in the villa in which they were living. The outside world quickly took Humperdinck's opera and Wagner's Idyl to itself, thrust Hänsel and Gretel into great theatres and turned the music of the little band on the staircase in the villa into a piece for big orchestras in symphony concerts. Happy the conductor and the orchestra who can subdue the tone, lighten the instrumental colors, and keep the music running so brightly and plastically that it shall seem, as it did yesterday, the play of fancies, the hints of work done and to be done, the reflection of happiness, the joys of hopes fulfilled that only Wagner and his Cosima in their solitude could fully feel and understand. Then the Siegfried Idyl cases to seem long-drawn or mannered, and becomes the music of half-secret emotion whispered into the ear.

Debussy's Nocturnes, in spite of the louder climacteric passage in the midst of "Fetes," are a whispered music, too, and now the wise among an audience hear them with an ear single to their beauty of tonal image and suggestion. The Nocturnes are twelve years old now; and they seem even older, so fast have the open and the sensitively minded advanced in comprehending responsiveness to Debussy's music. Nobody now hears them—or ought to hear them—with controversial thought about Debussyan whole-tone scales, harmonic procedure, juxtaposed chords and all the rest. These new resources in the hands of those that can use them have widened the expressive means and amplified the colorful diversity of music. The revolution, as some over-heatedly chose to call it, has justified itself, because it has opened the way in music to new beauty, to new tonal suggestion, to new voices that are rare and lovely in themselves. The Nocturnes, to which few listen now awkwardly, have their right to existence by the same title—the suggestion and the achievement of a strange, new beauty; the translation into tones of such evasive things as sound, light and their motion; the making of a music of glamorous and evanescent image. They are music, too, of a rare and pervading sensuousness. It is in the languorous and aerated suggestion of the slowly gathering passing, vanishing clouds in the first Nocturne—music of the stillness and the monotony of the heavens. It is in the fitful and idealized intoxication to the sensibilities of the march and the dances of light and star-dust in the Nocturne of "Fetes." Above all, it is in the Nocturne of "The Sirens" with its rising, falling, passing voices, heard out of the foam of the sea, yet vanishing when a glint of starlight or a ray of phosphorescence touches the curling wave. The sea-drift passes; the ship goes with it; the song is stilled. Not even Franck's music seems so to vaporize itself into silence.

Intimate, finally, was Mr. Férir's playing of the viola in Mr. Forsyth's "Celtic Song" and Mr. Strube's "Fantastic Dance." Neither piece has too much intrinsic interest, though Mr. Strube's has far more musical and imaginative substance and diversity than Mr. Forsyth's amiable and ambling song. Both serve the viola well and under Mr. Férir's hand it becomes not merely a colorful element in the strong choir, but a fascinating and an individual instrumental voice. The violin shimmers or the violin penetrates. The viola is a graver voice with deeper lustres. It insinuates the beauty and the suggestion of its plaintive tone. The tone of 'cellos and basses is often deep and heavy. The tone of viola has the richness of old wine, long casked—a woody richness. Beyond the clarinet, it is the voice of melancholy musing. Beyond the oboe, it can weave its fine, clear thread of sound into the tonal web. Or it is so when Mr. Férir plays it with a grave perfection that seems to caress it, with an unconsciousness of himself and of his hear-

HERALD, APRIL 27, 191

NOCTURNES ARE EXQUISITE

Symphony's Performance of Debussy's Works One Long to Be Remembered.

TRIBUTE TO TITANIC DEAD

Salome's Dance, Heard Here for First Time, Loses Effect by Isolation.

By PHILIP HALE.

The 23d public rehearsal of the Boston Symphony Orchestra, Mr. Fiedler, conductor, took place yesterday afternoon in Symphony Hall. Emile Ferir, first viola of the orchestra, was the soloist. Members of the Music Art Club sang the vocal parts in Debussy's Nocturne, "Sirens." The program was as follows:

Funeral March, from the "Eroica" Symphony ..... Wagner
A Faust Overture ..... Wagner
A Siegfried Idyl ..... Wagner
Chant Celtique for viola and orchestra, ... Forsyth
Fantastic Dance for viola and orchestra, ... Strube
Three Nocturnes ..... Debussy
Salome's Dance, from "Salome" ..... Strauss

Beethoven's Funeral March was played in memory of those lost on the Titanic. As has unfortunately been the case whenever a musical tribute of this character has been paid in the past at these concerts, there were restless souls in the audience that applauded without thought of the incongruity.

The music of Salome's Dance in Richard Strauss's opera was played for the first time in this city. How the opera itself was announced for performance at the Boston Theatre and how the performance was prevented will form one of the most entertaining chapters in "The Comic History of Boston." When the music of this dance is played in concert without the scenic accessories, without the sight of the dancer and Herod feverishly looking on, without the preparation of the preceding action and dialogue, it necessarily loses greatly in effect. There is the first languorous tune; there is the sweeping melody for the strings; there is the brilliant instrumentation; but as a whole the dance is of little importance as a concert piece. It served yesterday to display the virtuoso ability of the orchestra. The skill and the exquisite taste of Messrs. Maquarre, flute, and Longy, oboe, were, as always, conspicuous, perhaps never more brilliantly displayed than in this composition and in Debussy's "Nocturnes."

Mr. Fiedler conducted a finely proportioned and delicately poetic performance of these Nocturnes, compositions of the rarest beauty. When they were played here late in 1908 under his direction, the singers were too prominent. It was as though the Nocturne "Sirens" were a cantata for female voices and orchestra. But these voice parts vie in reality only as instrumental parts, factors in an ensemble, now swelling, now sinking, their tones now hardly distinguishable in piano passages from those of certain wood-wind instruments. The members of the Musical Art Club contributed greatly by their charming tonal quality and aesthetic appreciation of the composer's purpose and wishes to a performance that will long be remembered.

The Nocturnes must be ranked with Debussy's most imaginative and daring achievements. Impressionistic, they are not formless and vague; harmonically audacious, they are not wantonly bizarre; each in its own way is wonderfully atmospheric, nor is it easy to say which one of the three is most alive with the beauty that voices impressions, souvenirs, dreams, not to be expressed in speech or in the printed page of an eloquent and subtle rhetorician. In these Nocturnes the composer reveals himself as master of melody, rhythm and color in the service of purely musical thought. And in comparison with them the music of many others, fine fellows in their way, seems prosaic, coarse, or tawdry.

Mr. Fiedler is heartily to be thanked for giving this admirable performance. There are not many conductors who, even with catholicity of taste, are able to enter into the spirit of each composer represented yesterday.

Mr. Ferir's full, rich, haunting tone and his consummate art were displayed in the Celtic song by Forsyth, an Englishman, and the Fantastic Dance by Mr. Strube of the orchestra. The soloist gave momentary importance to Forsyth's Song, which in itself is of slight significance, a pretty little piece for a promenade concert. Mr. Strube's Dance is truly fantastical; fantastical, ingenious and thoroughly musical.

The program of the concerts next week, the last of the present series, will be as follows: Weber, overture to "Oberon"; Brahms, symphony in C minor, No. 1; Wagner, Prelude and Love Death from "Tristan and Isolde," Funeral Music from "Dusk of the Gods," Prelude to "Lohengrin" and overture to "Tannhaeuser."

ADVERTISER, APRIL 27, 1912

MEMORIAL NUMBER IN SYMPHONY LI

REST OF PROGRAMME EVENLY BALANCED

Interesting Feature Was Salome's Dance From Strauss' "Salome," Played for First Time in Boston.

By Arthur Elson.

PROGRAMME.

Funeral March from Beethoven's "Eroica" In Memoriam, April 14, 1912.

Wagner ..... "A Faust Overture."
Wagner ..... "A Siegfried Idyl."
(a) Cecil Forsyth .. "Chant Celtique" for Viola and Orchestra (First time at these concerts).
(b) Strube ..... "Fantastic Dance" for Viola and Orchestra.
Debussy ..... Three Nocturnes: "Clouds"; "Festivities"; "Sirens" (Chorus of Sirens Sung by the ladies of the Musical Art Club.)
Strauss ..... Salome's Dance from the Opera, "Salome" (First time in Boston).

Soloist: Emile Ferir.

The concert may be called one of the modern school, for the Beethoven movement had its special object. For such commemoration numbers there is no need of criticism, and Mr. Fiedler wisely kept his back turned to the little misguided applause that followed.

Wagner's Faust overture, likely nearly all his purely orchestral works, does not always show him at his best. Yet it is an impressive work, far more worthy than his noisy marches. In it he seemed akin to Berlioz, and a predecessor of Tchaikowsky. The opening theme of the overture itself, especially when it returns with full orchestra, is as furious as the great Russian's "Tempest," or the blasts of wind (and strings) in his stormy "Francesca." The beautiful side-theme of the Wagner number was given with full effect, and the strong contrast made Faust and Marguerite seem not unlike Senta and the Flying Dutchman. The work showed Wagner as master of the powerful style of expression, though scoring was sometimes a trifle turbid in comparison with the great scenes of the music-dramas.

The Siegfried Idyl was as charming as ever, but, for a work that dilates so much on one theme, it might have been started at a quicker tempo. Its shading was expressively brought out, but a little more force all through would not have been misplaced, as Symphony hall is larger than the Triebschen staircase that sufficed for the first performance.

Mr. Ferir's viola selections were both admirable. Cecil Forsyth is an English composer who studied with Stanford; and in the Celtic Dance he reflects his master's fondness for the Emerald Isle. A short antiphonal introduction combined clearness with dignity, and seemed not unworthy of the great race of bards. The work continued in this vein, with a contrasting section of more romantic character. If its scoring was somewhat light and simple, its material was excellent, and the solo instrument all the more prominent. There is room for English composers who do not follow the wilder styles of Holbrooke, Bantock or Delius.

Mr. Strube is one of Boston's "favorite sons" in music. If his dance was less persistently intense than the words of Wm. Lyman Johnson's poem, which inspired it, the work was none the less well-balanced and interesting. Back of the new and at times bizarre harmonies of Mr. Strube there is always a logical form-scheme, with much virility and expressive power. If one may use the phrase, he is an impressionist in harmony, but one whose drawing is always strong and correct. The dance itself was rhythmic, with a quieter middle section and a striking orchestral return. Mr. Strube was much applauded, and had to respond several times.

It is not often that a symphony soloist indulges in a "song and dance," but Mr. Ferir did so with the most artistic results. His tone was broad and full, and his intonation true in spite of the rather sultry air that puts stringed instruments out of tune. In the little solo cadenza near the end of the dance, Mr. Ferir gave some clean-cut double-stopping and arpeggio work.

Then came Debussy's three orchestral nocturnes—Clouds, Festivities, and The Sirens. The composer implied that they were not strictly nocturnes, but only so in a Pickwickian sense. However, the subjects seem to fit; we have noticed clouds by night, also festivals, and even those who claimed to be sirens. Besides, Debussy's harmonies often leave people in the dark.

There is beauty enough in these works, if that were all; a refinement of elfin delicacy, a mastery of color, a wealth of piquant details. The string phrases in "Clouds" are of an ethereal beauty. The festival, with swiftly repeated chords and bizarre runs, is interesting enough, while the approach of the procession is skilfully scored. The sirens (ladies who wear white and sing vocalises), made some remarks that seemed appropriate, even though confined to one vowel; while the orchestra echoed the rhythmic motion of the waves. Mr. Fiedler, too, read these pieces with excellent clearness and balance.

But the defects of Debussy are still there. His style is monotonous in its lightness, and tiresome in its abrupt harmonic changes. One can follow these, but it is hard work. We have a free impressionism not only in chords, but in progressions also. The latter are most attractive when most like our accustomed harmonic system. But there are so many disconnected chords that the orchestral works are largely harmonic fragments. One could end a Debussy Nocturne almost anywhere by merely tacking on a cadence. If people like this sort of musical stippling (as it has been well called), by all means let them enjoy it; but the Debussyites should not claim that this ear-tickling has abolished the classics, with their masterly balance of intellect and emotion.

The dance from "Salome" brought the concert to a wild conclusion. The strength of Strauss, after the too constant delicacy of Debussy, came like a breath of fresh air dispelling some narcotic perfume. But Strauss himself was very fragmentary here, and the much-censored Salome would need St. Vitus' dance in order to follow the orchestration properly. But there was greatness in spots, and the audience applauded.

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TIGHT BINDING

TRANSCRIPT,
APRIL 26, 1912

MR. FIEDLER'S LEAVE-TAKING IN CAMBRIDGE

A Magnificent Performance of Strauss's "Heldenleben" Poorly Rewarded—The Consequences of a Child Violinist—Dr. Kunwald the New Conductor of the Cincinnati Orchestra—Garnerings of Assorted Wisdom—The King "Honors" Mr. Hammerstein—Items as They Pass

MR. FIEDLER conducted for the last time in Cambridge yesterday at the final concert of the series that the Symphony Orchestra annually undertakes at Harvard, and if the leave-taking was less hearty and prolonged than there was reason to anticipate, the conductor has only himself to blame. For the first time within memory, he chose to open a concert of the Symphony Orchestra to a child performer, Irma Seydel, who in many private and a few public appearances here has proved an unusual aptitude for the violin, considerable accomplishment in the technique of the instrument and instinctive feeling for its tone. This particular child's merits or demerits have nothing to do with the case. As well Irma Seydel as any other, if the concerts of the foremost orchestra in America and of one of the foremost orchestras in the world are to be opened to child performers, under personal and social pressure and the accommodating mood of a conductor at the end of his term.

The Symphony Orchestra, the conductors who are charged with the control of the concerts, the audiences that hear and appraise them, are bound to maintain the standards that have made the band what it is, even though the partisans of this, that or the other player, cult or school count them austere and censorious. Once before, Mr. Fiedler has relaxed them under similar pressure in the closing weeks of his term. It was not a pleasant thing for those of us who cherish such standards to hear the Symphony Orchestra playing its way through one of Vieuxtemps's trumpery concertos in accompaniment of an apt, promising and pretty child in short skirts. She has her deserved and interesting place in this musical world of ours, but that place is not a concert of the Symphony Orchestra. As it was, circumstance retaliated promptly. The audiences at these Cambridge Concerts are proverbially good-natured, and they applauded the interesting child more heartily and for longer than they did the departing conductor whom for four years they have justly and sincerely admired. Flowers adorned his music-stand and he received the ribboned wreath of custom. He was warmly applauded when he took his place; but when the concert ended and he stood for the last time before his audience, its plaudits were brief and scattered.

All this was the more the pity since Mr. Fiedler was taking leave of this Cambridge public with one of the masterpieces of contemporary music, in which he himself is a most masterful, revealing and eloquent conductor—Strauss's tone-poem "A Hero-Life." Twice in his first season here and twice in the third, he has conducted in it in the regular concerts of the orchestra in Boston, and his version of the music stands among his highest achievements. Mr. Fiedler seizes the tone-poem boldly, energetically, sympathetically, and his grip upon it, his orchestra and his audience never relaxes. He reveals the music vividly, makes clear its close-knit symphonic structure, writes its dominant and characterizing melodies upon the listening imagination, keeps it unfolding its magnificent succession of tonal images as though they were rising out of itself. The hero strode last evening through the epic sonorities of the music that discloses and proclaims him. The love-music individualized the two voices, made their dialogue a penetrating musical speech, rose in sensuous and impassioned beauty to rapturous climax. And in the music with which the tone-poem ends—the music of the large thoughts, the mighty deeds, the high emotions of the hero, the music, too, that hymns his solemn and august passing—the conductor rose to its exaltation of image, feeling and voice, the exaltation that our sons and our sons' sons, knowing no petty controversies about Strauss, may call grandeur.

By like large understanding of the music and the composer, Mr. Fiedler laid no undue and freakish stress upon the passages, like the music of the adversaries and of the battle, that are dear to the ancients who would still like to believe Strauss a monster and not a master. Mr. Fiedler—and his orchestra with him—keep the "Heldenleben" a magnificent and unfolding music that rears out of itself the figure of Strauss's imagining and that becomes the voice of his great struggles and deeds of his dreams and passions. In all the tone-poems there is scarcely another that so unites musical and poetic design that more completely fuses tonal and emotional substance. With these last evening was fused the third element to the full life of the tone-poem, a conductor and an orchestra that understood, felt and imparted. If the audience would not crown Mr. Fiedler at the end of "A Hero-Life" his conducting of it did. H. T. P.

ADVERTISER,
MAY 4, 1912.

WARM FAREWELL TO CONDUCTOR FIEDLER

WEALTH OF GOOD WISHES FROM CONCERT AUDITORS

Splendid Tribute of Esteem Forced Upon Modest Leader of Boston's Famous Symphony Orchestra.

By Louis C. Elson.

PROGRAMME.

Weber. "Oberon" Overture.
Brahms. First Symphony, in C minor.
Wagner. Prelude and Love, Death from "Tristan and Isolde."
Wagner. Siegfried's Funeral Music.
Wagner. Prelude to "Lohengrin."
Wagner. "Tannhaeuser" Overture.

Mr. Fiedler leaves Boston with a perfect halo of good wishes surrounding him. No conductor since Gericke has left such a pleasant savor. The audience yesterday afternoon applauded, and applauded, and applauded again. Mr. Fiedler made his orchestra rise, but the public soon made him understand that they were not applauding the orchestra, but were bidding him an affectionate farewell.

Possibly a critical review of the concert is not quite in place under such circumstances. Yet the programme ran so closely along the lines of some of the Nikisch, London orchestra concerts, that some comparisons are unavoidable. The "Oberon" overture was given with just the right theatrical spice. The magic horn call, the little march of the fairies, the strong crash that ends the introduction, the spirited chief theme, were all given with that flavor of the footlights which suits to Weber better than to any other composer of his time.

The Brahms symphony was the great feature of the concert. It was by no means less interesting than the performance which it had in Symphony hall a few weeks ago. A few technical flaws could be picked out, especially in the trombone passages which form the climax of the finale, but these did not mar the general effect which was overpowering.

The first and last movements were the great points of the interpretation. In the first movement there was all the vigor and virility which Nikisch gave to its reading and there was a distinctly better orchestra technique. Mr. Fiedler read this, and in fact the entire programme, without notes, and showed a surety and elasticity that was inspiring. The treatment of the pizzicato effects in the finale was especially free, in a sort of rubato, culminating with an accelerando rush that was not ineffective. The reading of the symphony deserved enthusiasm, but the applause was quite evidently a personal tribute to our beloved conductor. The audience even began rising, to do him honor, but he did not notice this, and left the platform, so that the standing devotees sat down again.

The programme was just a trifle too long, and one could have spared either the ecstasies of Isolde or the harmonic pipings of Lohengrin. But they were well played nevertheless. However, a climax came with the "Tannhaeuser" overture, which the eminent and fidgetty Bernard Shaw calls hackneyed. Here was clearly revealed the greatness of our orchestra by comparison with the celebrated London orchestra, which played this number a short time ago. The trombones and horns shaded beautifully in the religious chorus, and never became blatant, even in the fortissimo effects. The violins again proved their superiority over any body of strings that we have heard.

At the end of this the audience was determined to force its tribute of applause upon the modest conductor. It called him out twice. The second time he caused the orchestra to rise. But this was not what the excited public wanted. Again the conductor was recalled, and this time the whole house, galleries and floor, arose and remained standing and applauding. Mr. Fiedler evidently comprehended the tribute and began speaking his thanks. It was a charming speech which was evidently impromptu. Mr. Fiedler said, in substance: "In thanking you for your good will, I feel two things especially,—gratitude for your kindness, and sorrow at leaving. Your warm reception of my work is the greatest tribute of praise that any artist could ask, and I thank you from my heart. What has always been most pleasant here is the contact we have had, and by contact I mean the wireless operation between hearts and souls. This has helped to make the four years that I have spent here the happiest in my life. The orchestra, too, has worked hard under my direction, and responds to my ideas so well that I have felt the greatest joy in leading it. When I am gone I hope that you will keep a little corner for me in your memory; and don't forget me too soon!"

Thus ended a directorship that has been phenomenally and even unexpectedly successful. Almost every auditor has been pleased with the scope of the programmes given. There has been enough of novelty but no trace of partisanship in selecting the novelties. French, Italian, German, English, American, they have all had their turn.

Mr. Fiedler's own modest and genial ways have had an effect upon the public as well as upon those who knew him personally. And in his departure Mr. Fiedler bears with him the unanimous good wishes of all Boston. It is a great pity that America should lose him.

HERALD, MAY 2,

MAX FIEDLER'S FAREWELL

Max Fiedler will make his farewell appearances as conductor of the Symphony orchestra at the 24th rehearsal and concert tomorrow afternoon and Saturday evening. There will undoubtedly be an outpouring of his many friends among the Symphony subscribers to bid him farewell. He will leave Boston the middle of next week and will sail from New York on Saturday, May 11.

For his last program he has confined himself to well tried favorites. The works to be played are the "Oberon" overture of Weber, Brahms's C-minor symphony No. 1, the Prelude and "Liebestod" from "Tristan and Isolde," the funeral music from "Dusk of the Gods," the Prelude to "Lohengrin" and the "Tannhauser" overture, by Wagner.

POST, APRIL 27, 1912

"SALOME" BY SYMPHONY

Dance From Opera and Tone Poem Presented.

BY OLIN DOWNES.

A symphony programme of unusual complexion was offered yesterday afternoon at the 23d public rehearsal of the Boston Symphony Orchestra in Symphony Hall. In memory of the recent terrible disaster on Midocean the funeral march from the "Eroica" symphony headed the list. Then there was the superbly dramatic "Faust" overture of Wagner and the "Siegfried Idyll." Emil Ferir, the excellent first viola of the orchestra and soloist on this occasion, played a new piece for viola and orchestra, a "chant Celtique" by Cecil Forsyth, a contemporaneous Englishman, and Gustave Strube's ingenious "Fantastic Dance" for the same instruments. The piece by Forsyth is smug, respectable, harmless. Debussy's Nocturnes, music for the most part of ineffable beauty and fantasy, in which members of the Musical Art Club assisted the orchestra, preceded the "Dance of Salome" from Strauss' opera, the only music from this work which censored Boston will hear, probably, for some years to come.

This dance is a superb symphonic poem in itself. It is the climax of the opera, accentuating its dramatic culmination, preceding the decapitation of the prophet and the marvellous lyrical rhapsody of the princess of Judea. There are the measures of quick oriental preluding, then the strange and capricious passages that flame up, here and there, in sudden and violent impulses of savage passion; then the haunting sensuous waltz and its emotional development, with the music of Salome and of her frenetic desire; finally, the magnificent contrapuntal development of all these musical and dramatic motives with a sweeping power, the longing cry of a clarinet, and the mad conclusion.

May Be Made Clearer

Both this piece and the Nocturnes of Debussy, carefully and sympathetically treated, will probably be played with more authority, elasticity and abandon this evening, and one performance of the dance does not serve to make clear all of its extraordinary details, or to establish conclusively the tempi which would be most advantageous to the piece.

It is possible that the final passage, which in technical terms corresponds somewhat to the working-out section of a symphonic piece, could be made clearer. The music goes very rapidly and there are many important inner voices which it was not always easy to follow on an initial hearing. This much, however, may be said: That Strauss has written music which shows to equal advantage, whether considered as the accompaniment of a spectacle on the stage or as a splendid symphonic poem, complete in itself, and music which is gorgeous, passionate, dramatic to the extreme, and the more picturesque by reason of its oriental coloring. Listening to these motives, so amazingly articulate, so masterfully contrasted and re-enforced, it is possible to follow by this means alone the psychology of its characters, of swooning passion, sinister menace or triumphant desire.

Nocturnes Exquisite

Far more exquisite, far more beautiful, if you will, are the nocturnes of Debussy, though within a limited scope which would never have satisfied the exorbitant consciousness of Richard Strauss. After all, the grandest music on the programme was the Beethoven funeral march, and the music most expressive and most convincing to modern ears was Wagner's Faust overture.

Posterity should never forgive this composer for having omitted a Faust symphony or symphonic poem from the list of his achievements. For when Wagner died the hope of a true Faust in music, the restless and intrepid soul foreshadowed in the famous poem, died with him. The hall was packed. The audience was cordial in its applause and Mr. Ferir was enthusiastically recalled for his thrice admirable performance.

JOURNAL, APRIL 27,

SYMPHONY SEASON CLOSES NEXT WEEK

Pop Concerts Will Begin May 6—Nikisch to Appear Here Today.

Next week brings the final Symphony concerts of the season and the farewell appearances here of Max Fiedler, who for four years has been at the head of the orchestra. For his last concert Mr. Fiedler will devote himself entirely to well-tried favorites. The program will comprise the "Oberon" overture of Weber, Brahms's C minor Symphony, No. 1, and four Wagnerian selections, the prelude and "Love Death" from "Tristan and Isolde," the funeral music from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhaeuser" overture.

MAY 4, 1912.

MY HAPPIEST YEARS, DECLARES FIEDLER

Conductor's Tribute to the Symphony and Boston on Bidding Farewell.

"Artistically, these last four years have been the happiest of my life," said Max Fiedler in his good-by to the Symphony matinee audience yesterday, and the hallful of people, all standing up to pay their respects to the most popular leader all around the Symphony Orchestra has had so far, applauded in the friendliest fashion.

There will be another farewell celebration tonight, after the last concert of the season, but yesterday's enthusiasm can hardly be surpassed. In the first place, there was not a vacant seat in the big hall and all but a few waited until the concert was over to take part in the expected tribute to the noted German musician, whose musical taste is as broad as the ocean and whose English, by the way, is as neat and fluent as a Bach fugue.

The applause had lasted fully five minutes before Mr. Fiedler began to speak. He thanked the audience for its support and sympathy—above all, for its attitude which, as he expressed it, informed him and the orchestra as if by wireless that the patrons of the concert were in accord with the spirit of the performance. He thanked the orchestra—the best he had ever worked with, he said—for its patience amid all the hard labors of the season and its willing response to his leadership. He would never forget these happy years, and he hoped the people of Boston would keep a little corner in their heart for him.

The graceful, heartfelt speech renewed the applause, and many pressed forward to the edge of the platform to shake the departing conductor's hand.

It was an afternoon of memorable pleasures and compliments. Weber's Overture to "Oberon," the first Brahms Symphony, and four Wagner numbers, the Prelude and Love Death from "Tristan," the Funeral Music from "Dusk of the Gods," the "Lohengrin" Prelude and the "Tannhaeuser" Overture comprised the program; and, barring a few signs of nervousness, all were beautifully performed. The Brahms Symphony and the "Tannhaeuser" Overture, special favorites of Mr. Fiedler, had a place on his very first program as well as his last.

Mr. Fiedler has no plans for next season. He will return to Germany in a few days. Among the retiring members of the orchestra are Alwin Schroeder, the 'cellist; Mr. Sautet, the oboist, and two of the original members, Paul Fox, the second flute player, and Carl Schumann, one of the horn players.

GLOB APRIL 27, 191

"SALOME" DANCE AT LAST IN BOSTON

Brilliant Performance by Fiedler and Orchestra.

Mr Ferir, Violist, Shows Admirable Qualities of His Art.

Salome's dance from Strauss' opera of the name was played yesterday afternoon at the Symphony rehearsal for the first time in Boston. The audience apparently was perplexed by the intensely dramatic character of the music, the precipitate and violent abruptness of the final and frenetic climaxes, and gave the number but scant applause. In no afternoon concert of recent memory has there been less.

All of which has no bearing whatsoever upon the interest-begetting power of this music. It only calls to mind how unfair to the composer of a lyric drama it is, to extract a portion of his work and spread it to view in the concert room, when the concomitant aids of action and all the illusive means of the stage constitute its true environment. It will be to the lasting misfortune and disgrace of this city that a hearing of the music in such a manner was thwarted when Mr Hammerstein was willing to produce the opera in Boston. It is now an oft told tale of how the righteous were then appeased with the proffered though uneffected substitution of "Samson and Delilah," wherein the chosen of Israel actually falls a victim to pagan wiles. Such is the reasonableness of a censorship by telephone.

Mr Fiedler is to be thanked for placing this excerpt upon his program and for the brilliant performance which he and the orchestra gave of it, even though when heard in concert it must suggest its incompleteness and incongruity without the context.

Here Strauss is again the masterful technician of the complicated apparatus of the modern orchestra, the dazzling colorest, the man of brilliant and versatile imagination. With what economy of musical material and orchestral resource he begins, and yet with what dramatizing force he interprets. Here are the languors of pagan eroticism, yet with a simplicity, a spontaneity, as though the luxurious sensuousness of Herod's court were the natural environment of young women whose abandonment became them as innocence.

Strauss has not always characterized in this opera as graphically nor written as confidently of his appeal. He [illegible] study and admiration in the [illegible]

[illegible] of the violas, afforded rare enjoyment in the two numbers by Cecil Forsyth and Mr Strube. The Chant Celtique by the former—a member of the younger British school—proved a pleasing piece of sustained writing, suggestive in its melodic form and continent harmonic background of folk song material. It gave Mr Ferir opportunity to display the marked beauty of his tone, a tone like dull or sombre gold, and the sincerity and breadth of his style.

In Mr Strube's number, heard before at these concerts, the orchestra divides interest with the solo instrument by its weird and sinister tone painting of the dissonant and magic dance, as set forth in William Lyman Johnson's flaming verses. Mr Strube has gained effects in the upper register of the viola which tends naturally to stridency. Mr Ferir gave dramatic and pictorial significance to the solo part here, and was particularly telling in the songful episods of [illegible] protest in the lines.

The delicate and tenuous tone tracery of Debussy's Nocturnes ("Clouds," "Festivals" and "Sirens") was again welcome. Unfortunately there was a moment of insecure intonation in the wind at the close of the first. The movement had been one of nebulous, vaporous beauty. Where is the choir of strings that could make it as imaginative? The brighter and more fantastic "Festivals" to a degree foreshadows "Iberia" in its rhythmic mosaic and piquant coloring. The part for women's voices in the "Sirens" were sung by members of the Musical Art Club with purity of tone, good balance and attack. The use of voices here in mere vocalization is exacting in color and in variety of nuance.

Wagner's "Faust" overture, and "Siegfried" Idyl, and the funeral march from the "Eroica" symphony constituted the first part. It was unfortunate that the untimely and forward applause of some marred the impressive effect of the last of these, a number performed in memory of the recent maritime disaster.

The program for the next and last pair of concerts of the season will be as follows: Weber, "Oberon" overture; Brahms, symphony No. 1; Wagner, prelude and "Love Death" from "Tristan and Isolde"; funeral music from "Dusk of the Gods"; prelude to "Lohengrin" overture to "Tannhauser."

TRANSCRIPT,
APRIL 30, 1912

MR. SCHROEDER RETIRES

The Veteran First 'Cellist of the Symphony Orchestra to Leave It at the End of the Season—His Twenty Years' Work in Boston

With the concerts of this week, Mr. Alwin Schroeder, long the first 'cellist of the Symphony Orchestra, is retiring definitely from his place in the band. In two months he will be fifty-seven years old; his health is not strong; and he has found the strain of a hundred and twenty concerts a year, much journeying, constant rehearsals and occasional appearances as a soloist more than he can well endure. He is leaving the orchestra accordingly, and he will give his time henceforth to playing in concert as a virtuoso and to teaching.

Mr. Schroeder came from the Gewandhaus in Leipsic to be the first 'cellist of the Symphony Orchestra, when Mr. Gericke re-organized its string choir in the fall of 1891. Mr. Kneisel joined the orchestra at the same time and together—with Mr. Higginson's support—they founded the Kneisel Quartet. Mr. Schroeder continued in the orchestra for twelve seasons, became one of its distinguished members, whom the public individualized, was a soloist often and generally enjoyed the position of a violoncellist of the first orchestral rank. Meanwhile the Kneisel Quartet steadily increased the number of its concerts, and in the spring of 1903 Mr. Schroeder left the orchestra to give his whole time and work to it. Four years later, in the spring of 1907, personal differences parted him and Mr. Kneisel; he left the quartet, gave farewell concerts in Boston and in other cities at which the public was most cordial to him, and departed to Germany to settle at Frankfort.

There Mr. Schroeder found to his chagrin that Germany had forgotten him as a violoncellist. His life there proved uncongenial, and he returned to Boston in the summer of 1908. He became the violoncellist of the Hess-Schroeder Quartet and generally led the life of a virtuoso. In the autumn of 1910 he rejoined the Symphony Orchestra and for three seasons he has shared the first 'cellist's desk with Mr. Warnke and played, besides, annually as soloist. The public of the concerts knows well his ruddy face, his gray locks and his gentle and absorbed air. Whenever he has appeared as a soloist it has received him warmly. Now it will miss him as a familiar figure, week by week, on the stage of Symphony Hall.

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TIGHT BINDING

TRANSCRIPT,
APRIL 26, 1912

MR. FIEDLER'S LEAVE-TAKING IN CAMBRIDGE

A Magnificent Performance of Strauss's "Heldenleben" Poorly Rewarded—The Consequences of a Child Violinist—Dr. Kunwald the New Conductor of the Cincinnati Orchestra—Garnerings of Assorted Wisdom—The King "Honors" Mr. Hammerstein—Items as They Pass

MR. FIEDLER conducted for the last time in Cambridge yesterday at the final concert of the series that the Symphony Orchestra annually undertakes at Harvard, and if the leave-taking was less hearty and prolonged than there was reason to anticipate, the conductor has only himself to blame. For the first time within memory, he chose to open a concert of the Symphony Orchestra to a child performer, Irma Seydel, who in many private and a few public appearances here has proved an unusual aptitude for the violin, considerable accomplishment in the technique of the instrument and instinctive feeling for its tone. This particular child's merits or demerits have nothing to do with the case. As well Irma Seydel as any other, if the concerts of the foremost orchestra in America and of one of the foremost orchestras in the world are to be opened to child performers, under personal and social pressure and the accommodating mood of a conductor at the end of his term.

The Symphony Orchestra, the conductors who are charged with the control of the concerts, the audiences that hear and appraise them, are bound to maintain the standards that have made the band what it is, even though the partisans of this, that or the other player, cult or school count them austere and censorious. Once before, Mr. Fiedler has relaxed them under similar pressure in the closing weeks of his term. It was not a pleasant thing for those of us who cherish such standards to hear the Symphony Orchestra playing its way through one of Vieuxtemps's trumpery concertos in accompaniment of an apt, promising and pretty child in short skirts. She has her deserved and interesting place in this musical world of ours, but that place is not a concert of the Symphony Orchestra. As it was, circumstance retaliated promptly. The audiences at these Cambridge Concerts are proverbially good-natured, and they applauded the interesting child more heartily and for longer than they did the departing conductor whom for four years they have justly and sincerely admired. Flowers adorned his music-stand and he received the ribboned wreath of custom. He was warmly applauded when he took his place; but when the concert ended and he stood for the last time before his audience, its plaudits were brief and scattered.

All this was the more the pity since Mr. Fiedler was taking leave of this Cambridge public with one of the masterpieces of contemporary music, in which he himself is a most masterful, revealing and eloquent conductor—Strauss's tone-poem "A Hero-Life." Twice in his first season here and twice in the third, he has conducted in it in the regular concerts of the orchestra in Boston, and his version of the music stands among his highest achievements. Mr. Fiedler seizes the tone-poem boldly, energetically, sympathetically, and his grip upon it, his orchestra and his audience never relaxes. He reveals the music vividly, makes clear its close-knit symphonic structure, writes its dominant and characterizing melodies upon the listening imagination, keeps it unfolding its magnificent succession of tonal images as though they were rising out of itself. The hero strode last evening through the epic sonorities of the music that discloses and proclaims him. The love-music individualized the two voices, made their dialogue a penetrating musical speech, rose in sensuous and impassioned beauty to rapturous climax. And in the music with which the tone-poem ends—the music of the large thoughts, the mighty deeds, the high emotions of the hero, the music, too, that hymns his solemn and august passing—the conductor rose to its exaltation of image, feeling and voice, the exaltation that our sons and our sons' sons, knowing no petty controversies about Strauss, may call grandeur.

By like large understanding of the music and the composer, Mr. Fiedler laid no undue and freakish stress upon the passages, like the music of the adversaries and of the battle, that are dear to the ancients who would still like to believe Strauss a monster and not a master. Mr. Fiedler—and his orchestra with him—keep the "Heldenleben" a magnificent and unfolding music that rears out of itself the figure of Strauss's imagining and that becomes the voice of his great struggles and deeds of his dreams and passions. In all the tone-poems there is scarcely another that so unites musical and poetic design that more completely fuses tonal and emotional substance. With these last evening was fused the third element to the full life of the tone-poem, a conductor and an orchestra that understood, felt and imparted. If the audience would not crown Mr. Fiedler at the end of "A Hero-Life" his conducting of it did.

H. T. P.

ADVERTISER.
MAY 4, 1912.

WARM FAREWELL TO CONDUCTOR FIEDLER

WEALTH OF GOOD WISHES FROM CONCERT AUDITORS

Splendid Tribute of Esteem Forced Upon Modest Leader of Boston's Famous Symphony Orchestra.

By Louis C. Elson.

PROGRAMME.

Weber. "Oberon" Overture.
Brahms. First Symphony, in C minor.
Wagner. Prelude and Love, Death from "Tristan and Isolde."
Wagner. Siegfried's Funeral Music.
Wagner. Prelude to "Lohengrin."
Wagner. "Tannhaeuser" Overture.

Mr. Fiedler leaves Boston with a perfect halo of good wishes surrounding him. No conductor since Gericke has left such a pleasant savor. The audience yesterday afternoon applauded, and applauded, and applauded again. Mr. Fiedler made his orchestra rise, but the public soon made him understand that they were not applauding the orchestra, but were bidding him an affectionate farewell.

Possibly a critical review of the concert is not quite in place under such circumstances. Yet the programme ran so closely along the lines of some of the Nikisch, London orchestra concerts, that some comparisons are unavoidable. The "Oberon" overture was given with just the right theatrical spice. The magic horn call, the little march of the fairies, the strong crash that ends the introduction, the spirited chief theme, were all given with that flavor of the footlights which suits to Weber better than to any other composer of his time.

The Brahms symphony was the great feature of the concert. It was by no means less interesting than the performance which it had in Symphony hall a few weeks ago. A few technical flaws could be picked out, especially in the trombone passages which form the climax of the finale, but these did not mar the general effect which was overpowering.

The first and last movements were the great points of the interpretation. In the first movement there was all the vigor and virility which Nikisch gave to its reading and there was a distinctly better orchestra technique. Mr. Fiedler read this, and in fact the entire programme, without notes, and showed a surety and elasticity that was inspiring. The treatment of the pizzicato effects in the finale was especially free, in a sort of rubato, culminating with an accelerando rush that was not ineffective. The reading of the symphony deserved enthusiasm, but the applause was quite evidently a personal tribute to our beloved conductor. The audience even began rising, to do him honor, but he did not notice this, and left the platform, so that the standing devotees sat down again.

The programme was just a trifle too long, and one could have spared either the ecstasies of Isolde or the harmonic pipings of Lohengrin. But they were well played nevertheless. However, a climax came with the "Tannhaeuser" overture, which the eminent and fidgetty Bernard Shaw calls hackneyed. Here was clearly revealed the greatness of our orchestra by comparison with the celebrated London orchestra, which played this number a short time ago. The trombones and horns shaded beautifully in the religious chorus, and never became blatant, even in the fortissimo effects. The violins again proved their superiority over any body of strings that we have heard.

At the end of this the audience was determined to force its tribute of applause upon the modest conductor. It called him out twice. The second time he caused the orchestra to rise. But this was not what the excited public wanted. Again the conductor was recalled, and this time the whole house, galleries and floor, arose and remained standing and applauding. Mr. Fiedler evidently comprehended the tribute and began speaking his thanks. It was a charming speech which was evidently impromptu. Mr. Fiedler said, in substance: "In thanking you for your good will, I feel two things especially,—gratitude for your kindness, and sorrow at leaving. Your warm reception of my work is the greatest tribute of praise that any artist could ask, and I thank you from my heart. What has always been most pleasant here is the contact we have had, and by contact I mean the wireless operation between hearts and souls. This has helped to make the four years that I have spent here the happiest in my life. The orchestra, too, has worked hard under my direction, and responds to my ideas so well that I have felt the greatest joy in leading it. When I am gone I hope that you will keep a little corner for me in your memory; and don't forget me too soon!"

Thus ended a directorship that has been phenomenally and even unexpectedly successful. Almost every auditor has been pleased with the scope of the programs given. There has been enough of novelty but no trace of partizanship in selecting the novelties. French, Italian, German, English, American, they have all had their turn.

Mr. Fiedler's own modest and genial ways have had an effect upon the public as well as upon those who knew him personally. And in his departure Mr. Fiedler bears with him the unanimous good wishes of all Boston. It is a great pity that America should lose him.

HERALD, MAY 2,

MAX FIEDLER'S FAREWELL

Max Fiedler will make his farewell appearances as conductor of the Symphony orchestra at the 24th rehearsal and concert tomorrow afternoon and Saturday evening. There will undoubtedly be an outpouring of his many friends among the Symphony subscribers to bid him farewell. He will leave Boston the middle of next week and will sail from New York on Saturday, May 11.

For his last program he has confined himself to well tried favorites. The works to be played are the "Oberon" overture of Weber, Brahms's C-minor Symphony No. 1, the Prelude and "Liebestod" from "Tristan and Isolde," the funeral music from "Dusk of the Gods," Prelude to "Lohengrin" and the "Tannhauser" overture, by Wagner.

POST,
APRIL 27, 1912

"SALOME" BY SYMPHONY

Dance From Opera and Tone Poem Presented

BY OLIN DOWNES

A symphony programme of unusual complexion was offered yesterday afternoon at the 23d public rehearsal of the Boston Symphony Orchestra in Symphony Hall. In memory of the recent terrible disaster on midocean the funeral march from the "Eroica" symphony headed the list. Then there was the superbly dramatic "Faust" overture of Wagner and the "Siegfried Idyll." Emil Ferir, the excellent first viola of the orchestra and soloist on this occasion, played a new piece for viola and orchestra, a "chant Celtique" by Cecil Forsyth, a contemporaneous Englishman, and Gustave Strube's ingenious "Fantastic Dance" for the same instruments. The piece by Forsyth is smug, respectable, harmless. Debussy's Nocturnes, music for the most part of ineffable beauty and fantasy, in which members of the Musical Art Club assisted the orchestra, preceded the "Dance of Salome" from Strauss' opera, the only music from this work which censored Boston will hear, probably, for some years to come.

This dance is a superb symphonic poem in itself. It is the climax of the opera, accentuating its dramatic culmination, preceding the decapitation of the prophet and the marvellous lyrical rhapsody of the princess of Judea. There are the measures of quick oriental preluding, then the strange and capricious passages that flame up, here and there, in sudden and violent impulses of savage passion; then the haunting sensuous waltz and its emotional development, with the music of Salome and of her frenetic desire; finally, the magnificent contrapuntal development of all these musical and dramatic motives with a sweeping power, the longing cry of a clarinet, and the mad conclusion.

May Be Made Clearer

Both this piece and the Nocturnes of Debussy, carefully and sympathetically treated, will probably be played with more authority, elasticity and abandon this evening, and one performance of the dance does not serve to make clear all of its extraordinary details, or to establish conclusively the tempi which would be most advantageous to the piece.

It is possible that the final passage, which in technical terms corresponds somewhat to the working-out section of a symphonic piece, could be made clearer. The music goes very rapidly and there are many important inner voices which it was not always easy to follow on an initial hearing. This much, however, may be said: That Strauss has written music which shows to equal advantage, whether considered as the accompaniment of a spectacle on the stage or as a splendid symphonic poem, complete in itself, and music which is gorgeous, passionate, dramatic to the extreme, and the more picturesque by reason of its oriental coloring. Listening to these motives, so amazingly articulate, so masterfully contrasted and re-enforced, it is possible to follow by this means alone the psychology of its [illegible] of swooning passion, sinister menace or triumphant desire.

Nocturnes Exquisite

Far more exquisite, far more beautiful, if you will, are the nocturnes of Debussy, though within a limited scope which would never have satisfied the exorbitant consciousness of Richard Strauss. After all, the grandest music on the programme was the Beethoven funeral march, and the music most expressive and most convincing to modern ears was Wagner's Faust overture.

Posterity should never forgive this composer for having omitted a Faust symphony or symphonic poem from the list of his achievements. For when Wagner died the hope of a true Faust in music, the restless and intrepid soul foreshadowed in the famous poem, died with him. The hall was packed. The audience was cordial in its applause and Mr. Ferir was enthusiastically recalled for his thrice admirable performances.

JOURNAL, APRIL 27,

SYMPHONY SEASON CLOSES NEXT WEEK

Pop Concerts Will Begin May 6—Nikisch to Appear Here Today.

Next week brings the final Symphony concerts of the season and the farewell appearances here of Max Fiedler, who for four years has been at the head of the orchestra. For his last concert Mr. Fiedler will devote himself entirely to well-tried favorites. The program will comprise the "Oberon" overture of Weber, Brahms's C minor Symphony, No. 1, and four Wagnerian selections, the prelude and "Love Death" from "Tristan and Isolde," the funeral music from "Dusk of the Gods," the prelude to "Lohengrin" and the "Tannhauser" overture.

JOU[illegible] MAY 4, 1912.

MY HAPPIEST YEARS, DECLARES FIEDLER

Conductor's Tribute to the Symphony and Boston on Bidding Farewell.

"Artistically, these last four years have been the happiest of my life," said Max Fiedler in his good-by to the Symphony matinee audience yesterday, and the hallful of people, all standing up to pay their respects to the most popular leader all around the Symphony Orchestra has had so far, applauded in the friendliest fashion.

There will be another farewell celebration tonight, after the last concert of the season, but yesterday's enthusiasm can hardly be surpassed. In the first place, there was not a vacant seat in the big hall and all but a few waited until the concert was over to take part in the expected tribute to the noted German musician, whose musical taste is as broad as the ocean and whose English, by the way, is as neat and fluent as a Bach fugue.

The applause had lasted fully five minutes before Mr. Fiedler began to speak. He thanked the audience for its support and sympathy—above all, for its attitude which, as he expressed it, informed him and the orchestra as if by wireless that the patrons of the concert were in accord with the spirit of the performance. He thanked the orchestra—the best he had ever worked with, he said—for its patience amid all the hard labors of the season and its willing response to his leadership. He would never forget these happy years, and he hoped the people of Boston would keep a little corner in their heart for him.

The graceful, heartfelt speech renewed the applause, and many pressed forward to the edge of the platform to shake the departing conductor's hand.

It was an afternoon of memorable pleasures and compliments. Weber's Overture to "Oberon," the first Brahms Symphony, and four Wagner numbers, the Prelude and Love Death from "Tristan," the Funeral Music from "Dusk of the Gods," the "Lohengrin" Prelude and the "Tannhaeuser" Overture comprised the program; and, barring a few signs of nervousness, all were beautifully performed. The Brahms Symphony and the "Tannhaeuser" Overture, special favorites of Mr. Fiedler, had a place on his very first program as well as his last.

Mr. Fiedler has no plans for next season. He will return to Germany in a few days. Among the retiring members of the orchestra are Alwin Schroeder, the 'cellist; Mr. Sautet, the oboist, and two of the original members, Paul Fox, the second flute player, and Carl Schumann, one of the horn players.

GLOB[illegible] APRIL 27, 191

"SALOME" DANCE AT LAST IN BOSTON

Brilliant Performance by Fiedler and Orchestra.

Mr Ferir, Violist, Shows Admirable Qualities of His Art.

Salome's dance from Strauss' opera of the name was played yesterday afternoon at the Symphony rehearsal for the first time in Boston. The audience apparently was perplexed by the intensely dramatic character of the music, the precipitate and violent abruptness of the final and frenetic climaxes, and gave the number but scant applause. In no afternoon concert of recent memory has there been less.

All of which has no bearing whatsoever upon the interest-begetting power of this music. It only calls to mind how unfair to the composer of a lyric drama it is, to extract a portion of his work and spread it to view in the concert room, when the concomitant aids of action and all the illusive means of the stage constitute its true environment. It will be to the lasting misfortune and disgrace of this city that a hearing of the music in such a manner was thwarted when Mr Hammerstein was willing to produce the opera in Boston. It is now an oft told tale of how the righteous were then appeased with the proffered though uneffected substitution of "Samson and Delilah," wherein the chosen of Israel actually falls a victim to pagan wiles. Such is the reasonableness of a censorship by telephone.

Mr Fiedler is to be thanked for placing this excerpt upon his program and for the brilliant performance which he and the orchestra gave of it, even though when heard in concert it must suggest its incompleteness and incongruity without the context.

Here Strauss is again the masterful technician of the complicated apparatus of the modern orchestra, the dazzling colorest, the man of brilliant and versatile imagination. With what economy of musical material and orchestral resource he begins, and yet with what dramatizing force he interprets. Here are the languors of pagan eroticism, yet with a simplicity, a spontaneity, as though the luxurious sensuousness of Herod's court were the natural environment of young women whose abandonment became them as innocence.

Strauss has not always characterized in this opera as graphically nor written as confidently of his appeal. He invites study and admiration in the place of de[illegible] elopment. The differentiation in the music when Salome succeeds the dancers; the restraint in intensifying the nervous stimuli until the hearer feels suspense, but the ear is not jaded, not dulled under an avalanche of sound. There is emotional power in the cumulative ascent and quickening of pace, at first suppressed then whipped into the delirium and erotic frenzy of the final measures, a hight and temperature too excessive to keep, therefore the gigantic leaps to silence, as sharp in contrast as a blinding flash of light out of the darkness, only to be succeeded by another sweeping climax.

Such music is too breath-taking to gain immediate appreciation. The composer does not unloose all his bolts until the last few seconds, and their force is spent like the lightning. Mr Fiedler conducted with keen dramatic sense, and the performance was worthy the individual virtuosity of this superb orchestra.

Emile Ferir, the eminent principal of the violas, afforded rare enjoyment in the two numbers by Cecil Forsyth and Mr Strube. The Chant Celtique by the former—a member of the younger British school—proved a pleasing piece of sustained writing, suggestive in its melodic form and continent harmonic background of folk song material. It gave Mr Ferir opportunity to display the marked beauty of his tone, a tone like dull or sombre gold, and the sincerity and breadth of his style.

In Mr Strube's number, heard before at these concerts, the orchestra divides interest with the solo instrument by its weird and sinister tone painting of the dissonant and magic dance, as set forth in William Lyman Johnson's flaming verses. Mr Strube has gained effects in the upper register of the viola which tends naturally to stridency. Mr Ferir gave dramatic and pictorial significance to the solo part here, and was particularly telling in the songful episode of wearied protest in the lines.

The delicate and tenuous tone tracery of Debussy's Nocturnes ("Clouds," "Festivals" and "Sirens") was again welcome. Unfortunately there was a moment of insecure intonation in the wind at the close of the first. The movement had been one of nebulous, vaporous beauty. Where is the choir of strings that could make it as imaginative? The brighter and more fantastic "Festivals" to a degree foreshadows "Iberia" in its rhythmic mosaic and piquant coloring. The part for women's voices in the "Sirens" were sung by members of the Musical Art Club with purity of tone, good balance and attack. The use of voices here in mere vocalization is exacting in color and in variety of nuance.

Wagner's "Faust" overture, and "Siegfried" Idyl, and the funeral march from the "Eroica" symphony constituted the first part. It was unfortunate that the untimely and forward applause of some marred the impressive effect of the last of these, a number performed in memory of the recent maritime disaster.

The program for the next and last pair of concerts of the season will be as follows: Weber, "Oberon" overture; Brahms's symphony No. 1; Wagner, prelude and "Love Death" from "Tristan and Isolde"; funeral music from "Dusk of the Gods"; prelude to "Lohengrin"; overture to "Tannhauser."

TRANSCRIPT,
APRIL 30, 1912

MR. SCHROEDER RETIRES

The Veteran First 'Cellist of the Symphony Orchestra to Leave It at the End of the Season—His Twenty Years' Work in Boston

With the concerts of this week, Mr. Alwin Schroeder, long the first 'cellist of the Symphony Orchestra, is retiring definitely from his place in the band. In two months he will be fifty-seven years old; his health is not strong; and he has found the strain of a hundred and twenty concerts a year, much journeying, constant rehearsals and occasional appearances as a soloist more than he can well endure. He is leaving the orchestra accordingly, and he will give his time henceforth to playing in concert as a virtuoso and to teaching.

Mr. Schroeder came from the Gewandhaus in Leipsic to be the first 'cellist of the Symphony Orchestra, when Mr. Gericke reorganized its string choir in the fall of 1891. Mr. Kneisel joined the orchestra at the same time and together—with Mr. Higginson's support—they founded the Kneisel Quartet. Mr. Schroeder continued in the orchestra for twelve seasons, became one of its distinguished members, whom the public individualized, was a soloist often and generally enjoyed the position of a violoncellist of the first orchestral rank. Meanwhile the Kneisel Quartet steadily increased the number of its concerts, and in the spring of 1903 Mr. Schroeder left the orchestra to give his whole time and work to it. Four years later, in the spring of 1907, personal differences parted him and Mr. Kneisel; he left the quartet, gave farewell concerts in Boston and in other cities, at which the public was most cordial to him, and departed to Germany to settle in Frankfort.

There Mr. Schroeder found to his chagrin that Germany had forgotten him as a violoncellist. His life there proved uncongenial, and he returned to Boston in the summer of 1908. He became the violoncellist of the Hess-Schroeder Quartet and generally led the life of a virtuoso. In the autumn of 1910 he rejoined the Symphony Orchestra and for three seasons he has shared the first 'cellist's desk with Mr. Warnke and played, besides, annually as soloist. The public of the concerts knows well his ruddy face, his gray locks and his gentle and absorbed air. Whenever he has appeared as a soloist it has received him warmly. Now it will miss him as a familiar figure, week by week, on the stage of Symphony Hall.

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JOURNAL— MAY 6, 1912.

FIEDLER'S FAREWELL

Max Fiedler's conductorship, which ended with Saturday night's concert, leaves the Symphony Orchestra still pre-eminent in the new world and more popular than ever, not only here in Boston, but in the cities visited by the orchestra from time to time. It has served its purpose admirably—that of upholding the high standards long ago established by the orchestra and providing the people with much intellectual pleasure and profit. It might also be added, in justice to the management, that Mr. Fiedler himself has profited by opportunities for development the like of which can probably not be found anywhere else in the musical world.

All of which reflects incalculable credit upon the spirit in which the orchestra has been supported and directed since its very foundation. We are sure that Mr. Fiedler has been as happy in his four years' stay here as the public has been with his efforts to maintain the high prestige which puts the orchestra beyond fear of comparison with other like organizations at home or abroad.

"THE POPS"

Season of Nine-teen-Hundred ~~and~~ Twelve.

PRESS NOTICES.

POP CONCERTS TO BEGIN ON MONDAY

The 27th season of the Pop concerts will open in Symphony Hall next Monday evening, May 6, and for eight weeks the concerts will be given every evening except Sundays. The past several seasons have been a constant and gratifying growth in the patronage given to these concerts until last year it was seldom indeed during the nine weeks that the concerts lasted that the house was not completely filled. Both conductors of last year have been engaged for this season—Mr. Strube for the first four weeks and Mr. Andre Maquarre for the last four. Mr. Strube in the many years that he has conducted the Pop concerts has built up for himself a large and friendly public, while Mr. Maquarre in the three years that he has been a Pop conductor has come to be one of the best liked musician that ever held that post. Having men of opposite temperaments and taste like Mr. Strube and Mr. Maquarre gives decided diversity and variety to the season, for Mr. Maquarre, being a Frenchman, leans largely toward the lighter pieces of French composers and Mr. Strube, being a German, depends largely upon composers of his nationality.

At the same time novelties are not allowed to push out the old and tried favorites. In the programmes of the coming season will be heard the best tunes and selections from the musical comedies that have come out in the past year. Now and then will be given a "Special Night," devoted largely to Wagner or Tschaikowsky, or German music, or French music or Italian music, but the conductors are careful never to make programmes too serious and an enticing Vienna waltz or a jolly polka are always to be played in the course of an evening.

The concert will last, as usual, from 8 to 11. On each programme will be 12 numbers. Both conductors are liberal in the matter of encores and this year, as last, the organ will be used several times a week. John P. Marshall will be the organist.

During the first half of the season the concert-master will be Jacques Hoffmann, and during the second half William Krafft. The programme for Monday evening, the opening night, is as follows:

March, "The Queene of Sheba"....Gounod
Overture, "Merry Wives of Windsor".....Nicolai
Waltz, "Girls of Baden"....Komzak
Cortege de Bacchus from Suite "Sylvia".....Delibes
Overture, "Rienzi".....Wagner
Serenade.....Strube
Selection, "Samson and Delilah"....Saint-Saens
Introduction to Act III., from "The Jewels of the Madonna".....Wolf Ferrari
Overture, "Il Guarany".....Gomez
Waltz, "Roses fromthe South"..Straus
Selection, "The Pink Lady".....Carey
March, "Hans Richter".....Schram

Traveler
April 27, 1912

THE POP CONCERTS.

The sale of seats for the first week of the Pop concerts will open at Symphony Hall Monday morning. No special nights as yet have been arranged for the first week, but Amherst College will have a night of its own in the early part of the season, and Tufts College will have its biennial night Tuesday evening, May 21. This year the Pops will last but eight weeks, instead of the usual nine, beginning on Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four. Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. The programme of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna."

Journal
April 27, 1912

Pop Concerts

The sale of seats for the first week of the Pop concerts will open at Symphony Hall Monday morning. Tufts College will have its biennial night on Tuesday, May 21. This year the Pops will last but eight weeks, beginning on Monday evening, May 6. Gustav Strube will be the conductor during the first four weeks. The season promises to be the most successful on record. The program of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna." This is the introduction to the third act.

Post
April 28, 1912

THE POP CONCERTS

The sale of seats for the first week of the Pop concerts will open at Symphony Hall tomorrow (Monday) morning. No special nights as yet have been arranged for the first week, but Amherst College will have a night of its own in the early part of the season and Tufts College will have its biennial night on Tuesday evening, May 21. This year the Pops will last but eight weeks instead of the usual nine, beginning on Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four. Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. Experience has shown that the general public takes more kindly to the old pieces than it does to the new. The general arrangements that have been in force for the last several years will rule this year. The amount of interest shown already seems to promise at least as successful a season of Pop concerts as last year, and that was the most successful they had ever had. The programme of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna." This is the introduction to the third act.

Globe
April 28, 1912.

"Pop" Concerts to Open at Symphony Hall Next Week.

The sale of seats for the first week of the "Pop" concerts will open at Symphony Hall tomorrow morning. No special nights as yet have been arranged for the first week, but Amherst College will have a night of its own in the early part of the season, and Tufts College will have its biennial night Tuesday evening, May 21.

This year the "Pops" will last but eight weeks instead of the usual nine, beginning Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four.

Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. The general arrangements that have been in force for the last several years will rule this year.

The program of the opening night

Transcript
April 29 1912.

THE programmes for the first week of the "Pop" concerts at Symphony Hall, from Monday, May 6, through Saturday, May 11, do not differ in scheme or substance from those of recent years. Marches begin and end them; the waltzes and ballet music have their usual place; there are selections from serious operas usually Italian and melodious; there are overtures, preludes and other fragments of Wagner's music-dramas; the current musical plays—"The Siren," "The Pink Lady," "The Enchantress" and "The Count of Luxembourg"—have been laid under due contributions; there are amiable little "occasional pieces" about lead soldiers or water lilies; and for distinct novelty, the introductions to the second and the third acts of Wolf-Ferrari's opera, "The Jewels of the Madonna"—the first fragments of it to reach Bostonian ears [illegible]

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Journal
May 4, 1912.

"POPS" TO OPEN MONDAY NIGHT

Strube Conducts First Half of Season—Kubelik to Give Concert.

The twenty-seventh season of the Pop concerts will open in Symphony Hall Monday evening, and for eight weeks the concerts will be given every evening except Sundays. Both conductors of last year have been engaged for this season—Mr. Strube for the first four weeks and Andre Maquarre for the last four.

In the programs of the coming season will be heard not only old favorites, but also the best tunes and selections from the musical comedies that have come out in the past year. Now and then will be given a "Special Night," devoted largely to German, French or Italian music. Both Mr. Strube and Mr. Maquarre have searched diligently during the past winter for new music of light and genial character.

The concert will last, as usual, from 8 to 11 o'clock. Both conductors are liberal in the matter of encores. John P. Marshall will be the organist. During the first half of the season the concert-master will be Jacques Hoffman, and during the second half William Krafft. The program for the opening night is as follows:

March, "The Queen of Sheba"	Gounod
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Girls of Baden"	Komzak
Cortege de Bacchus from Suite "Sylvia"	Delibes
Overture, "Rienzi"	Wagner
Serenade	Strube
Selection, "Samson and Delilah"	Saint-Saens
Introduction to Act III, from "The Jewels of the Madonna"	Wolf-Ferrari
Overture, "Il Guarany"	Gomez
Waltz, "Roses from the South"	Strauss
Selection, "The Pink Lady"	Caryll
March, "Hans Richter"	Schrammel

Herald
May 5, 1912.

THE POPS

Another spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began, as "The Pops," and the first concert will be given tomorrow (Monday) evening. In the beginning they were conducted on a serious plan modelled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously. The success of this venture was not overwhelming and the idea came to the management to remove the rows of seats and replace them with tables and chairs, to serve light refreshments and generally replace the stiff formality of the winter season with an atmosphere of freedom. With the exception of a few years when there were no concerts, every spring since 1885 has seen a season of these concerts, first in Music Hall, and then since 1901 in Symphony Hall. While each year has seen the management catering to the physical comfort of the patrons, the Pops, in essence, remain unchanged and have become the most characteristic feature of the spring season in Boston. The orchestra is composed of 55 selected members of the Boston Symphony orchestra. The conductors are musicians skilled in the making of popular programmes and thoroughly in touch with all new music of popular character. The latest novelties are played as well as the old and tried favorites. Now and then a touch of seriousness is given by a Wagner program or a Tschaikowsky programme, but never is the enticing Vienna waltz or the prize tune from the latest musical comedy neglected to make room for what some call "classics."

In recent years there has been a growing custom of having "special nights." Almost from the beginning Harvard University has had its own "night"; for many years "Tech night" has been a regular feature of the season. More recently other colleges have come in—Amherst, Williams, Boston, Dartmouth and Tufts—and these college "nights" are as popular with the general public as with those who are directly interested. Other "special nights" come from time to time. Boston is becoming more and more of a convention city and a "night" at the Pops is sure to be included in the plan of entertainment for visiting delegates.

The Pops this season will cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 29. The concerts will be given every evening of the week except Sundays from eight to eleven. During the first four weeks the conductor is Gustav Strube, one of the first violins of the Boston Symphony Orchestra, a composer of note, and one of the conductors of the annual Worcester county music festival. The conductor of the last half of the season will be Andre Maquarre, the eminent flute virtuoso of the Symphony orchestra. This is Mr. Maquarre's fourth season as a Pop conductor. In the first half of the season the concert master will be Jacques Hoffman; in the second half, William Krafft. John B. Marshall is again the organist. The program for the opening night is as follows:

March, "The Queen of Sheba"	Gounod
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Globe
May 5, 1912

Symphony Hall "Pop" Concerts Begin Tomorrow

Another Spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began, as the "Pops," and the first concert will be given tomorrow evening. In the beginning they were conducted on a serious plan modeled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously.

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With the exception of a few years when there were no concerts, every Spring since 1885 has seen a season of these concerts, first in old Music Hall and then, since 1901, in Symphony Hall.

The "Pops" are unique in the character and quality of the entertainment offered. The orchestra is composed of 55 selected members of Boston's Symphony Orchestra. The conductors are musicians skilled in the making of programs and in touch with new music of popular character that is being published. The latest novelties are played, as well as the old and tried favorites, and now and then a touch of seriousness is given by a Wagner program or a Tschaikowsky program.

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The "Pops" this season cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 29. The concerts will be given, as usual, every evening of the week except Sundays from 8 to 11. During the first four weeks the conductor is Mr Gustav Strube. Mr Strube is one of the first violins of the Boston Symphony Orchestra, is a composer of note of music, both serious and gay, and is one of the conductors of the annual Worcester County music festival.

The conductor of the last half of the season will be Mr. Andre Maquarre, the eminent flute virtuoso of the Symphony Orchestra. This is Mr Maquarre's fourth season as a "Pop" conducter, and he is one of the best liked the concerts have had.

In the first half of the season the concert master will be Mr Jacques Hoffmann; in the second half, Mr William Kfarrt. Mr John B. Marshall is again the organist. The program for the opening night is as follows:

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Overture, Merry Wives of Windsor	Nicolai
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Serenade	Strube
Selection, Samson and Delilah	Saint-Saens
Introduction to Act III, from The Jewels of the Madonna	Wolf Ferrari
Overture, Il Guarany	Gomez
Waltz, Roses from the South	Strauss
Selection, The Pink Lady	Caryll
March, Hans Richter	Schrammel

Post
May 5, 1912

THE POPS

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Herald
May 5, 1912.

FIRST OF POPS TOMORROW

Twenty-seventh Season Will Open in Symphony Hall—Same Conductors.

The 27th season of the pop concerts will open in Symphony Hall tomorrow evening, and for eight weeks the concerts will be given every evening except Sundays. The pops have been growing in popularity and the promoters plan to make this year most successful.

Both conductors of last season have been engaged for this season—Mr. Strube for the first four weeks and Andre Maquarre for the last four. Old and tried favorites and the best tunes and selections from the recent musical comedies will be given. Now and then there will be a "special night," devoted largely to Wagner, Tschaikowsky, or German, French or Italian music.

The concert will last, as usual, from 8 to 11. On each program will be 12 numbers. Both conductors are liberal in the matter of encores, and this year, as last, the organ will be used several times a week. John P. Marshall will be the organist.

During the first half of the season the concert-master will be Jacques Hoffmann, and during the second half William Krafft. The program for tomorrow evening is as follows:

March, "The Queen of Sheba"	Gounod
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Girls of Baden"	Komzak
Cortege de Bacchus from Suite "Sylvia"	Delibes
Overture, "Rienzi"	Wagner
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Waltz, "Roses from the South"	Strauss
Selection, "The Pink Lady"	Caryll
March, "Hans Richter"	Schrammel

American
May 7, 1912

'POPS' OPEN TO MERRY THRONG

By FREDERICK JOHNS.

It did not seem much like Summer, but there was the big electric sign, "The Pops," on top of Symphony Hall, and inside the multitude of chairs and tables that replace the pew-like rows of seats when the calendar says that May has come.

"The Pops" are a queer institution to exist in this placid and extremely conventional city. How they ever got started away back a quarter of a century ago, and how they have continued to exist through the numerous spasms of Puritanism that the city has experienced, is something of a mystery.

But here they are, and how popular they are getting to be! There was hardly a vacant seat last night, either on the floor or in the balconies, and it is safe to say there will never be a night during the next eight weeks when there won't be a large and enjoyable audience on hand. The audience is really part of the show. It is nearly as enjoyable to watch it as it is to listen to the sober-sided Symphony men grinding out waltzes and comic opera selections.

Pretty Girls There.

All the pretty girls in Boston get taken to the Pops during the season, and if you think that Boston is not well fixed with pretty girls go to the Pops and learn to appreciate your city.

Another interesting feature of the Pops is the corps of waiters. They are always the same waiters. Some of them have been there for twenty years. How they earn their living during the part of the year when there are no Pops is another mystery. Maybe they hibernate with the squirrels.

They move about in time to the music. They wait until a fortissimo to pull a cork, and they set down their trays in perfect tempo.

Society was there. With the naked eye one couldn't distinguish society from you or me, but a society reporter with a pencil nearly fell over the balcony railing trying to see what Mrs. John L. Gardner had on.

Of course there was music. That is the why and wherefore of the Pops. You go to hear a concert and you are allowed to buy drinks and refreshments to sustain you till the end. If they were not allowed to purchase in this manner many prominent people would not go to the Pops. In this insiduous manner they are tricked into listening to three hours of semi-classical music, and the next thing you know they are buying season tickets for the Symphony orchestra.

Music Proves Treat.

Gustav Strube is the conductor. Mr. Strube is a year older than he was last year and he has composed several new pieces that we will undoubtedly hear before the season is over. He still leads in a downright and determined manner, and he remembers how to make delightful programs.

To me the most interesting feature of the program was the first performance in Boston of an intermezzo from Wolf Ferrari's "Jewels of the Madonna," an opera that was sung by the Chicago Opera Company last season.

It is a fantastic and fetching little piece, full of quaint and pretty themes treated in a charming and highly original manner. It is music that is truly worth while, and it is a pity that Chicago instead of Boston has heard the whole opera. There was also a serenade by Strube, likewise a dainty trifle, and the usual conglomeration of selections from grand operas and such things. Played by this orchestra of fifty-five members of the Symphony, this music was a great treat.

American
May 5, 1912.

Pop Concerts are With Us Again

Another Spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began as "The Pops," and the first concert will be given tomorrow evening.

In the beginning they were conducted on a serious plan modelled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously.

The success of this venture was not overwhelming, and the idea came to the management to make them popular in fact as well as in name; to remove the formal rows of seats and replace them with tables and chairs, and serve such light refreshments as patrons listening to an evening of light music might want, and generally replace the stiff formality of the Winter season with an atmosphere of more genuine

With the exception of a few years when there were no concerts, every Spring since 1885 has seen a season of these concerts, first in old Music Hall and then, since 1901, in Symphony Hall. The orchestra is composed of fifty-five selected members of Boston's greatest artistic asset—the Boston Symphony Orchestra. The conductors are musicians skilled in the making of popular programs and thoroughly in touch with all new music of popular character that is being published.

In recent years there has been a growing custom of having "Special Nights." Almost from the beginning Harvard University has had its own "night"; for many years "Tech Night" has been a regular feature of the season. More recently other colleges have come in—Amherst, Williams, Boston, Dartmouth and Tufts—and these college "nights" are as popular with the general public as with those who are directly interested. Other "Special Nights" come from time to time.

The Pops this season cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 9. The concerts will be given, as usual, every evening of the week except Sundays from 8 to 11. During the first four weeks the conductor is Mr. Gustav Strube. The conductor of the last half of the season will be Mr. Andre Maquarre, the eminent flute virtuoso of the Symphony orchestra. The program for the opening night is as follows:

1. March, "The Queen of Sheba" ..... Gounod
2. Overture, "Merry Wives of Windsor" ... Nicolai
3. Waltz, "Girls of Baden" ..... Komzak
4. Cortege de Bacchus from Suite "Sylvia" ..... Delibes
5. Overture, "Reinzi" ..... Wagner
6. Serenade ..... Strube
7. Selection, "Samson and Delilah" .. Saint-Saens
8. Introduction to Act III, from "The Jewels of the Madonna" ..... Wolf Ferrari
9. Overture, "Il Guarany" ..... Gomez
10. Waltz, "Roses from the South" ..... Strauss
11. Selection, "The Pink Lady" ..... Caryll
12. March, "Hans Richter" ..... Schrammel

Transcript May 7, 1912.

PEPYS AT THE POPS

Being the Pages of His Boston Diary Dated May 6, 1912, and Now First Deciphered

THIS night, being a cold and unkind night, even for this cold and inclement May, to the great concert-room which is called Symphony Hall, and which is much changed for that the summer—as the social almanacks say—is come. All about were little tables close packed whereat did sit a multitude of folk—gentry, burghers, apprentices, the youth of the university, who do much affect these merry makings, and idlers from the coffee houses. A great company of women, too, all in their newest frocks and spencers and headgear of the spring, whereat my wife and two young sparks that she had brought with her (which was great folly) were much amused.

And they did babble of ribbons and feathers and other gauds and fashions till it was wearying to hear, while I smoked at my tobacco and thought soberly of them that must needs pay for all this finery. When they had done with this, they ogled about and discovered my lord This and his lady, and Mr. That the rich merchant, and Mr. Such, the limner and Mr. So, the poet, and who was with each of them. And to some they smiled to show their great acquaintance, whereas seeing others they nudged and smiled another way—as the saying is—out of the corner of the mouth.

But I, looking around and shutting my ears to all their babble, could discover only the haberdasher's boy, who in the afternoon had sold me my new and smart cravat. Seeing him, I pulled the harder at a tankard of ale—for it is lawful and even the mode to drink at this place—and thought upon the mutability of things and the strange minds of women. Between my thoughts I did gaze about upon the two galleries where sit they who care not to eat the sandwich—as they call them now after his lordship—and toy with comfits or drink at ale and beer and wine or even burn the tobacco. For there be still many sober as well as gamesome folk in this town, and all and sundry go to this music-making.

When my women had stilled themselves for a little while I heard the music gladly. A great band of many instruments sitting upon a platform made it—violins of many kinds and piping flutes and hautboys, brazen trumpets and drums smitten lustily. Over all this band to give the time was Master Strube, who did lead in right lively fashion, as though he liked it no less than did the folk. And some around whispered my wife that he had not made his music so spiritedly for many a year.

As for me, the fumes of sentiment rose to my brain like the fumes of tobacco to my nostril, which is my way when I hear music. As the band played the waltz I bethought myself of my loves early and agone, and how my wife knew not of them, nor even suspected. Yet had I stepped dances with them to those same waltzes. Whereat I smiled, while my wife and her sparks did believe that I was smiling at thought of "The Pink Lady," which the band played next and which had much delighted me and all this town not many months back. When Master Strube came to his opera tunes, like that with which Delilah tricks Samson, then were the women still, for they do like, though they should be past such things or too unripe for them, the song of love.

Between whiles came the critick of music, whom I know at the coffee house, to tell me how the next tune was out of a great new opera, "The Jewels of the Madonna," which we shall hear next year. When it was done, I did think it merely a jigging Italian tune such as they play upon guitars and such. Whereupon he told me it should be so, since it was a serenade of Naples in an opera of low folk. For my part, I do not understand these matters and care not to understand them, preferring the old Largo of Master Händel, which the band did play as an extra. Whereat my wife, who was now aweary of her gossip and her ogling, and who pretended that she disliked the smoke that she might show her new smelling bottle, said that I was a bourgeois. But if I be so, what then, said I, are you, since we be one flesh? Whereat she tossed her head and said it was time for the sparks to go home. So into the mud again, and home and to bed, after a merry evening, which is good for young and old in the spring time. But, for the old, it is not good to mix the ale of Bass and the wine of the Rhineland. I must try to remember.

Traveler
April 27, 1912

THE POP CONCERTS.

The sale of seats for the first week of the Pop concerts will open at Symphony Hall Monday morning. No special nights as yet have been arranged for the first week, but Amherst College will have a night of its own in the early part of the season, and Tufts College will have its biennial night Tuesday evening, May 21. This year the Pops will last but eight weeks, instead of the usual nine, beginning on Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four. Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. The programme of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna."

Journal
April 27, 1912

Pop Concerts

The sale of seats for the first week of the Pop concerts will open at Symphony Hall Monday morning. Tufts College will have its biennial night on Tuesday, May 21. This year the Pops will last but eight weeks, beginning on Monday evening, May 6. Gustav Strube will be the conductor during the first four weeks. The season promises to be the most successful on record. The program of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna." This is the introduction to the third act.

Post
April 28, 1912

THE POP CONCERTS

The sale of seats for the first week of the Pop concerts will open at Symphony Hall tomorrow (Monday) morning. No special nights as yet have been arranged for the first week, but Amherst College will have a night of its own in the early part of the season and Tufts College will have its biennial night on Tuesday evening, May 21. This year the Pops will last but eight weeks instead of the usual nine, beginning on Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four. Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. Experience has shown that the general public takes more kindly to the old pieces than it does to the new. The general arrangements that have been in force for the last several years will rule this year. The amount of interest shown already seems to promise at least as successful a season of Pop concerts as last year, and that was the most successful they had ever had. The programme of the opening night will give the patrons an opportunity to hear for the first time a piece from the most successful of contemporary operas—Wolf-Ferrari's "Jewels of the Madonna." This is the introduction

Globe
April 28, 1912.

"Pop" Concerts to Open at Symphony Hall Next Week.

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This year the "Pops" will last but eight weeks instead of the usual nine, beginning Monday evening, May 6, and ending Saturday evening, June 29. Gustav Strube will be the conductor during the first four weeks and Andre Maquarre during the last four.

Both of these gentlemen have a number of novelties in the way of light music which will be played, but none of the old favorites will be neglected. The general arrangements that have been in force for the last several years will rule this year.

The program of the opening night

Transcript
April 29, 1912.

THE programmes for the first week of the "Pop" concerts at Symphony Hall, from Monday, May 6, through Saturday, May 11, do not differ in scheme or substance from those of recent years. Marches begin and end them; the waltzes and ballet music have their usual place; there are selections from serious operas usually Italian and melodious; there are overtures, preludes and other fragments of Wagner's music-dramas; the current musical plays—"The Siren," "The Pink Lady," "The Enchantress" and "The Count of Luxembourg"—have been laid under due contributions; there are amiable little "occasional pieces" about lead soldiers or water lilies; and for distinct novelty, the introductions to the second and the third acts of Wolf-Ferrari's opera, "The Jewels of the Madonna"—the first fragments of it to reach Bostonian ears by name.

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Journal
May 4, 1912.

"POPS" TO OPEN MONDAY NIGHT

Strube Conducts First Half of Season—Kubelik to Give Concert.

The twenty-seventh season of the Pop concerts will open in Symphony Hall Monday evening, and for eight weeks the concerts will be given every evening except Sundays. Both conductors of last year have been engaged for this season—Mr. Strube for the first four weeks and Andre Maquarre for the last four.

In the programs of the coming season will be heard not only old favorites, but also the best tunes and selections from the musical comedies that have come out in the past year. Now and then will be given a "Special Night," devoted largely to German, French or Italian music. Both Mr. Strube and Mr. Maquarre have searched diligently during the past winter for new music of light and genial character.

The concert will last, as usual, from 8 to 11 o'clock. Both conductors are liberal in the matter of encores. John P. Marshall will be the organist. During the first half of the season the concert-master will be Jacques Hoffman, and during the second half William Krafft. The program for the opening night is as follows:

March, "The Queen of Sheba"	Gounod
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Girls of Baden"	Komzak
Cortege de Bacchus from Suite "Sylvia"	Delibes
Overture, "Rienzi"	Wagner
Serenade	Strube
Selection, "Samson and Delilah"	Saint-Saens
Introduction to act III., from "The Jewels of the Madonna"	Wolf Ferrari
Overture, "Il Guarany"	Gomez
Waltz, "Roses From the South"	Strauss
Selection, "The Pink Lady"	Caryll
March, "Hans Richter"	Schrammel

Herald
May 5, 1912.

THE POPS

Another spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began, as "The Pops," and the first concert will be given tomorrow (Monday) evening. In the beginning they were conducted on a serious plan modelled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously. The success of this venture was not overwhelming and the idea came to the management to remove the rows of seats and replace them with tables and chairs, to serve light refreshments and generally replace the stiff formality of the winter season with an atmosphere of freedom. With the exception of a few years when there were no concerts, every spring since 1885 has seen a season of these concerts, first in Music Hall, and then since 1901 in Symphony Hall. While each year has seen the management catering to the physical comfort of the patrons, the Pops, in essence, remain unchanged and have become the most characteristic feature of the spring season in Boston. The orchestra is composed of 55 selected members of the Boston Symphony orchestra. The conductors are musicians skilled in the making of popular programmes and thoroughly in touch with all new music of popular character. The latest novelties are played as well as the old and tried favorites. Now and then a touch of seriousness is given by a Wagner program or a Tschaikowsky programme, but never is the enticing Vienna waltz or the prize tune from the latest musical comedy neglected to make room for what some call "classics."

In recent years there has been a growing custom of having "special nights." Almost from the beginning Harvard University has had its own "night"; for many years "Tech night" has been a regular feature of the season. More recently other colleges have come in—Amherst, Williams, Boston, Dartmouth and Tufts—and these college "nights" are as popular with the general public as with those who are directly interested. Other "special nights" come from time to time. Boston is becoming more and more of a convention city and a "night" at the Pops is sure to be included in the plan of entertainment for visiting delegates.

The Pops this season will cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 29. The concerts will be given every evening of the week except Sundays from eight to eleven. During the first four weeks the conductor is Gustav Strube, one of the first violins of the Boston Symphony Orchestra, a composer of note, and one of the conductors of the annual Worcester county music festival. The conductor of the last half of the season will be Andre Maquarre, the eminent flute virtuoso of the Symphony orchestra. This is Mr. Maquarre's fourth season as a Pop conductor. In the first half of the season the concert master will be Jacques Hoffman; in the second half, William Krafft. John B. Marshall is again the organist. The program for the opening night is as follows:

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Waltz, "Roses from the South"	Strauss
Selection, "The Pink Lady"	Caryll
March, "Hans Richter"	Schrammel

Globe
May 5, 1912.

Symphony Hall "Pop"
Concerts Begin Tomorrow

Another Spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began, as the "Pops," and the first concert will be given tomorrow evening. In the beginning they were conducted on a serious plan modeled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously.

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In recent years there has been a growing custom of having "special nights." Almost from the beginning Harvard University has had its own "night"; for many years "Tech night" has been a regular feature of the season. More recently other colleges have come in—Amherst, Williams, Boston, Dartmouth and Tufts—and these college "nights" are as popular with the general public as with those who are directly interested. Other "special nights" come from time to time.

The "Pops" this season cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 29. The concerts will be given, as usual, every evening of the week except Sundays from 8 to 11. During the first four weeks the conductor is Mr Gustav Strube. Mr Strube is one of the first violins of the Boston Symphony Orchestra, is a composer of note of music, both serious and gay, and is one of the conductors of the annual Worcester County music festival.

The conductor of the last half of the season will be Mr Andre Maquarre, the eminent flute virtuoso of the Symphony Orchestra. This is Mr Maquarre's fourth season as a "Pop" conductor, and he is one of the best liked the concerts have had.

In the first half of the season the concert master will be Mr Jacques Hoffmann; in the second half, Mr William Kfarrt. Mr John B. Marshall is again the organist. The program for the opening night is as follows:

March, The Queen of Sheba	Gounod
Overture, Merry Wives of Windsor	Nicolai
Waltz, Girls of Baden	Komzak
Cortege de Bacchus from Suite Sylvia	Delibes
Overture, Rienzi	Wagner
Serenade	Strube
Selection, Samson and Delilah	Saint-Saens
Introduction to Act III, from The Jewels of the Madonna	Wolf Ferrari
Overture, Il Guarany	Gomez
Waltz, Roses from the South	Strauss
Selection, The Pink Lady	Caryll
March, Hans Richter	Schrammel

Post
May 5, 1912.

THE POPS

Another spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began, as the Pops, and the first concert will be given tomorrow (Monday) evening. In the beginning they were conducted on a serious plan, modelled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices; but still concerts for those who would take their music seriously. The success of this venture was not overwhelming, and

Herald
May 5, 1912.

FIRST OF POPS TOMORROW

Twenty-seventh Season Will Open in Symphony Hall—Same Conductors.

The 27th season of the pop concerts will open in Symphony Hall tomorrow evening, and for eight weeks the concerts will be given every evening except Sundays. The pops have been growing in popularity and the promoters plan to make this year most successful.

Both conductors of last season have been engaged for this season—Mr. Strube for the first four weeks and Andre Maquarre for the last four. Old and tried favorites and the best tunes and selections from the recent musical comedies will be given. Now and then there will be a "special night," devoted largely to Wagner, Tschaikowsky, or German, French or Italian music.

The concert will last, as usual, from 8 to 11. On each program will be 12 numbers. Both conductors are liberal in the matter of encores, and this year, as last, the organ will be used several times a week. John P. Marshall will be the organist.

During the first half of the season the concert-master will be Jacques Hoffmann, and during the second half William Krafft. The program for tomorrow evening is as follows:

March, "The Queen of Sheba"	Gounod
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Girls of Baden"	Komzak
Cortege de Bacchus from Suite "Sylvia"	Delibes
Overture, "Rienzi"	Wagner
Serenade	Strube
Selection, "Samson and Delilah"	Saint-Saens
Introduction to Act III, from "The Jewels of the Madonna"	Wolf Ferrari
Overture, "Il Guarany"	Gomez
Waltz, "Roses from the South"	Strauss
Selection, "The Pink Lady"	Caryll
March, "Hans Richter"	Schrammel

American
May 7, 1912.

'POPS' OPEN TO MERRY THRONG

By FREDERICK JOHNS.

It did not seem much like Summer, but there was the big electric sign, "The Pops," on top of Symphony Hall, and inside the multitude of chairs and tables that replace the pew-like rows of seats when the calendar says that May has come.

"The Pops" are a queer institution to exist in this placid and extremely conventional city. How they ever got started away back a quarter of a century ago, and how they have continued to exist through the numerous spasms of Puritanism that the city has experienced, is something of a mystery.

But here they are, and how popular they are getting to be! There was hardly a vacant seat last night, either on the floor or in the balconies, and it is safe to say there will never be a night during the next eight weeks when there won't be a large and enjoyable audience on hand. The audience is really part of the show. It is nearly as enjoyable to watch it as it is to listen to the sober-sided Symphony men grinding out waltzes and comic opera selections.

Pretty Girls There.

All the pretty girls in Boston get taken to the Pops during the season, and if you think that Boston is not well fixed with pretty girls go to the Pops and learn to appreciate your city.

Another interesting feature of the Pops is the corps of waiters. They are always the same waiters. Some of them have been there for twenty years. How they earn their living during the part of the year when there are no Pops is another mystery. Maybe they hibernate with the squirrels.

They move about in time to the music. They wait until a fortissimo to pull a cork, and they set down their trays in perfect tempo.

Society was there. With the naked eye one couldn't distinguish society from you or me, but a society reporter with a pencil nearly fell over the balcony railing trying to see what Mrs. John L. Gardner had on.

Of course there was music. That is the why and wherefore of the Pops. You go to hear a concert and you are allowed to buy drinks and refreshments to sustain you till the end. If they were not allowed to purchase in this manner many prominent people would not go to the Pops. In this insiduous manner they are tricked into listening to three hours of semi-classical music, and the next thing you know they are buying season tickets for the Symphony orchestra.

Music Proves Treat.

Gustav Strube is the conductor. Mr. Strube is a year older than he was last year and he has composed several new pieces that we will undoubtedly hear before the season is over. He still leads in a downright and determined manner, and he remembers how to make delightful programs.

To me the most interesting feature of the program was the first performance in Boston of an intermezzo from Wolf Ferrari's "Jewels of the Madonna," an opera that was sung by the Chicago Opera Company last season.

It is a fantastic and fetching little piece, full of quaint and pretty themes treated in a charming and highly original manner. It is music that is truly worth while, and it is a pity that Chicago instead of Boston has heard the whole opera. There was also a serenade by Strube, likewise a dainty trifle, and the usual conglomeration of selections from grand operas and such things. Played by this orchestra of fifty-five members of the Symphony, this music was a great treat.

American
May 5, 1912.

Pop Concerts are With Us Again

Another Spring brings with it the annual series of concerts in Symphony Hall known since 1885, when they began as "The Pops," and the first concert will be given tomorrow evening.

In the beginning they were conducted on a serious plan modelled after the Bilse concerts of Berlin, a little less serious than the regular Symphony concerts, with reduced orchestra and reduced prices, but still concerts for those who would take their music seriously.

The success of this venture was not overwhelming, and the idea came to the management to make them popular in fact as well as in name; to remove the formal rows of seats and replace them with tables and chairs, and serve such light refreshments as patrons listening to an evening of light music might want, and generally replace the stiff formality of the Winter season with an atmosphere of more genuine

With the exception of a few years when there were no concerts, every Spring since 1885 has seen a season of these concerts, first in old Music Hall and then, since 1901, in Symphony Hall. The orchestra is composed of fifty-five selected members of Boston's greatest artistic asset—the Boston Symphony Orchestra. The conductors are musicians skilled in the making of popular programs and thoroughly in touch with all new music of popular character that is being published.

In recent years there has been a growing custom of having "Special Nights." Almost from the beginning Harvard University has had its own "night"; for many years "Tech Night" has been a regular feature of the season. More recently other colleges have come in—Amherst, Williams, Boston, Dartmouth and Tufts—and these college "nights" are as popular with the general public as with those who are directly interested. Other "Special Nights" come from time to time.

The Pops this season cover a period of eight weeks, from tomorrow evening, May 6, to Saturday evening, June 9. The concerts will be given, as usual, every evening of the week except Sundays from 8 to 11. During the first four weeks the conductor is Mr. Gustav Strube. The conductor of the last half of the season will be Mr. Andre Maquarre, the eminent flute virtuoso of the Symphony orchestra. The program for the opening night is as follows:

1. March, "The Queen of Sheba"	Gounod
2. Overture, "Merry Wives of Windsor"	Nicolai
3. Waltz, "Girls of Baden"	Komzak
4. Cortege de Bacchus from Suite "Sylvia"	Delibes
5. Overture, "Reinzi"	Wagner
6. Serenade	Strube
7. Selection, "Samson and Delilah"	Saint-Saens
8. Introduction to Act III, from "The Jewels of the Madonna"	Wolf Ferrari
9. Overture, "Il Guarany"	Gomez
10. Waltz, "Roses from the South"	Strauss
11. Selection, "The Pink Lady"	Caryll
12. March, "Hans Richter"	Schrammel

Transcript
May 7, 1912.

PEPYS AT THE POPS

Being the Pages of His Boston Diary Dated May 6, 1912, and Now First Deciphered

THIS night, being a cold and unkind night, even for this cold and inclement May, to the great concert-room which is called Symphony Hall, and which is much changed for that the summer—as the social almanacks say—is come. All about were little tables close packed whereat did sit a multitude of folk—gentry, burghers, apprentices, the youth of the university, who do much affect these merry makings, and idlers from the coffee houses. A great company of women, too, all in their newest frocks and spencers and headgear of the spring, whereat my wife and two young sparks that she had brought with her (which was great folly) were much amused.

And they did babble of ribbons and feathers and other gauds and fashions till it was wearying to hear, while I smoked at my tobacco and thought soberly of them that must needs pay for all this finery. When they had done with this, they ogled about and discovered my lord This and his lady, and Mr. That the rich merchant, and Mr. Such, the limner and Mr. So, the poet, and who was with each of them. And to some they smiled to show their great acquaintance, whereas seeing others they nudged and smiled another way—as the saying is—out of the corner of the mouth.

But I, looking around and shutting my ears to all their babble, could discover only the haberdasher's boy, who in the afternoon had sold me my new and smart cravat. Seeing him, I pulled the harder at a tankard of ale—for it is lawful and even the mode to drink at this place—and thought upon the mutability of things and the strange minds of women. Between my thoughts I did gaze about upon the two galleries where sit they who care not to eat the sandwich—as they call them now after his lordship—and toy with comfits or drink at ale and beer and wine or even burn the tobacco. For there be still many sober as well as gamesome folk in this town, and all and sundry go to this music-making.

When my women had stilled themselves for a little while I heard the music gladly. A great band of many instruments sitting upon a platform made it—violins of many kinds and piping flutes and hautboys, brazen trumpets and drums smitten lustily. Over all this band to give the time was Master Strube, who did lead in right lively fashion, as though he liked it no less than did the folk. And some around whispered my wife that he had not made his music so spiritedly for many a year.

As for me, the fumes of sentiment rose to my brain like the fumes of tobacco to my nostril, which is my way when I hear music. As the band played the waltz I bethought myself of my loves early and agone, and how my wife knew not of them, nor even suspected. Yet had I stepped dances with them to those same waltzes. Whereat I smiled, while my wife and her sparks did believe that I was smiling at thought of "The Pink Lady," which the band played next and which had much delighted me and all this town not many months back. When Master Strube came to his opera tunes, like that with which Delilah tricks Samson, then were the women still, for they do like, though they should be past such things or too unripe for them, the song of love.

Between whiles came the critick of music, whom I know at the coffee house, to tell me how the next tune was out of a great new opera, "The Jewels of the Madonna," which we shall hear next year. When it was done, I did think it merely a jigging Italian tune such as they play upon guitars and such. Whereupon he told me it should be so, since it was a serenade of Naples in an opera of low folk. For my part, I do not understand these matters and care not to understand them, preferring the old Largo of Master Händel, which the band did play as an extra. Whereat my wife, who was now aweary of her gossip and her ogling, and who pretended that she disliked the smoke that she might show her new smelling bottle, said that I was a bourgeois. But if I be so, what then, said I, are you, since we be one flesh? Whereat she tossed her head and said it was time for the sparks to go home. So into the mud again, and home and to bed, after a merry evening, which is good for young and old in the spring time. But, for the old, it is not good to mix the ale of Bass and the wine of the Rhineland. I must try to remember.

Post May 7, 1912

SEASON OF 1912 POPS NOW OPEN

Record Audience at Symphony Hall Enjoys Music

There is certainly no audience in Boston so diverse and so representative of nearly every class of people in the city as the audience that gathers, night in and night out, but especially for the opening night, when the Pop concerts are on in Symphony Hall.

Last night, in spite of the bad weather, the audience for the first Pop concert of 1912 was larger, if anything, on the floor than the same audience last year, and but little smaller in the galleries.

And last year was accounted the most successful in the history of these concerts.

COSMOPOLITAN AUDIENCE

Seated about the tables on the floor you may see the maid and the matron, the fresh young man from college, the business man, the artist, musician, newspaper man, the family group, the party gotten up for the evening, wearing just a few thousand dollars' worth of clothes, the larky and ill-assured youth with his beaming inamorata, the type, or species, slangily known as "actorine" and likewise well upholstered for the occasion, the heavy jowled and the middle aged, the dress suit and the turned-up trousers, more colors than ever graced the coat of Joseph, and more styles than any one continent could furnish in several seasons. An eager and unlovely swain, anchored by his bride-to-be. Even a "high-brow" music critic or two, who, perhaps, has been feeding his winter's spleen on firewater of various strengths, who now have declared temporary truce with artists, managers and public, lolls contendedly in his chair, over a claret lemonade, and calls to his neighbor across tables, "Pretty good for a change, isn't it?"

And so on; women who decide who's who in the social game; men whose names mean things in finance or politics. The list would be endless. The talk is infinite in its variety. There is billing and cooing; even yet, heaven save the mark, musical discussion; milliners are extolled, waiters are threatened, from one side a political argument waxing hot, from the other discussion of the price of beef and summer cottages.

They all sit fairly still while the orchestra plays, and during the intermission some of the musicians come down from the stage and chat with their friends. After the "Rienzi" overture there is a crash of applause. In spite of the conductor's decision to the contrary, the roar continues until he is forced to give in, and the splendid old melody thunders out again. There are trifles light as air, played nearly as lightly, as extras. Handel's piece is followed by a lilting Strauss waltz, and the waltz by a "Pink Lady" selection.

The programme tonight, Gustav Strube conducting, will consist of compositions by Berlioz ("Rakoczy" march), Rossini, Strauss (waltz, "Die Fledermaus"), Burgmein (suite, "Carnaval Venitien"), Bizet (Carmen selections), Tschaikowsky ("Nutcracker Suite"), Wagner (prelude to "Lohengrin"), Herbert (Irish rhapsody), Elgar, Massenet ("Meditation," from appeared shortly after 8 o'clock. As if to start the season in fitting manner, the blare of the brasses was the first response to Conductor Strube's baton in the opening measures of Gounod's "The Queen of Sheba."

Same Strube as of Yore

It was the same Strube of other years who insisted that the audience become quiet for the soft, sweet strains of the opening bars of Nicolai's "Merry Wives of Windsor," by rapping smartly and long with his baton. Insistent demand for an encore was graciously met by Mr. Strube.

Softened rolling of the drums opened Komzak's waltz, "The Girls of Baden," and a repitition of its last movement was the encore which Mr. Strube gave this time. In the overture, "Rienzi," by Wagner, following the first intermission, the brasses had their first real innings of the evening, and with the assistance of the wood wind, sent blasts out over the audience that effectively drowned the hum of conversation. The encore was well contrasted with the Wagnerian blasts, for Mr. Strube gave his audience a soft, catchy waltz, that evoked as much applause as its predecessor.

The success of Mr. Strube's serenade was not all due to the popularity of its composer, for the stirring of the spectators, evincing an interest in what was to come, was satisfactorily rewarded with the playing of the piece. A solo by Concert-master Jacques Hoffmann and the blending of the strings and wood wind gave a very effective coloring to the short piece. The audience demanded that it be repeated, and it was.

The broad passages of Saint-Saens's "Samson and Delilah," in which every piece in the big orchestra had a share, including solo work by the oboe, harp and bells, and the sudden changes of the inaroduction to Act 3 of "The Jewels of the Madonna," by Wolf-Ferrari, finished the second third of the program.

Organ Is Heard

Following the second intermission came the picturesque and even wild strains of Gomez's overture, "Il Guarany." Not the least of the evening's successes was an extra, an orchestration of sacred music, in which the organ furnished a background. Strauss's waltz, "The Roses From the South," set everybody swaying with its rhythm. A selection from "The Pink Lady" and Schrammel's march, "Hans Richter," ended a program that was worthy the setting of an opening night.

The following program will be played tonight:

March from "Damnation of Faust"....Berlioz
Overture, "The Barber of Seville"....Rossini
Waltz, "Die Fledermaus".....Strauss
Carnaval. Venetien.....Burgmein
Selection, "Carmen".....Bizet
Two Movements from "The Nut-Cracker Suite".....Tschaikowsky
(a) Danse de Mirlitons.
(b) Danse Russe Trepak.
Prelude to "Lohengrin".....Wagner
Irish Rhapsody.....Herbert
March, "Pomp and Circumstance".....Elgar
Organ, Mr. Marshall
Meditation from "Thais".....Massenet
Solo violin, Mr. J. Hoffman
Selection, "The Siren".....Fall
March, "Mit Standarten".....Blon

Journal May 7, 1912.

"POPS" OPEN IN BLAZE OF GLORY

Notable Gathering Fills Symphony Hall and Encores Are Frequent.

Gustav Strube and his band of Symphony players opened the twenty-seventh season of Boston's Pop concerts last evening in Symphony Hall with a flourish. The first-night audience was an enthusiastic one, and Mr. Strube was compelled to lead his players through encore after encore. In fact almost every number on the program was encored, and several of the encores, notably a selection from the "Tales of Hoffmann," created a demand for an encore of the encore which Mr. Strube was obliged to refuse because of the length of the program.

Every table on the floor of the big auditorium was taken, and there were many society notables present with their families and parties of friends. Remembering Conductor Strube's successes in the past, the large audience gave him a hearty welcome when he

Journal May 8, 1912

Wagner and Amherst Nights at the Pops

This evening the following program will be given at the Pop concert in Symphony Hall:

March, "The Comet".....Strube
Overture, "Zampa".....Herold
Waltz, "Artist's Life".....Strauss
Selection, "The Pink Lady".....Caryll
Hungarian Rhapsody, No. 2.....Liszt
"Ave Maria".....Schubert
'Cello solo, Mr. J. Keller
Entree Triomphale des Boyards.....Halverson
Overture, "1812".....Tschaikowsky
Overture, "Raymond".....Thomas
Serenade.....Strube
Gavotte.....Gebhard
Waltz, "Espana".....Waldteufel
March, "King Karl".....Unrath

The second week of the Pops opens Monday evening with Mr. Strube's first Wagner night. The first college night of the season comes next Wednesday, when Amherst celebrates. A number of characteristic Amherst songs will appear on the program. Harvard night will come a week from Monday. This is the big event of the year at the Pops. The Harvard Glee Club will sing during intermissions. The program for Monday night is as follows:

Coronation march.....Meyerbeer
Overture, "Stradella".....Flotow
Waltz, "Donauweibchen".....Strauss
Selection, "La Traviata".....Verdi
Prelude to "Lohengrin"
Overture, "Tannhauser"
Funeral march, from "The Dusk of the Gods"
Ride of the Valkyries
Wagner
Overture, "Masaniello".....Auber
Prelude to "The Deluge".....Saint-Saens
Selection, "Gypsy Love".....Lehar
March, "Boston—1915".....Strube.

Advertiser May 11, 1912.

The Pops.

The first week of the Pops, which ends tonight, shows the expected increase of business over last year, for these concerts in recent years have grown steadily every season. The coming week will have the attraction of two special nights. Monday Mr. Strube has his first "Wagner Night." "Wagner Nights" are always very popular.

Wednesday brings the first college night of the season—Amherst. This is the third year in which the Amherst alumni and undergraduates have joined in a celebration at the Pops.

Advertiser May 7, 1912.

THE 27TH SERIES OF POPS OPENS VERY AUSPICIOUS

Gustav Strube Leads n Symph Band—The Customary Sprinkling Fashion in Evidence.

By S. C. Williams.

Spring is tardy, but the "Pops" fo promptly the Symphony season. The series of these concerts, probably the offered in any beer garden the world o began in Symphony hall, last night. Gustav Strube conducted and the sprinkling of fashion customary on first nights was in evidence, with as many of hoi polloi as could comfortably gain admission.

The programme was one of the sort proven by long experience to be agreeable to man as he sits and smokes, and tries to sip at his ease. Wagner, Gounod, Delibes, Strauss, and the new comer, Wolf-Ferrari,—mostly excerpts of opera, with an occasional waltz or invigorating march. The band, as heretofore made up of 55 Boston Symphony men, played as if they enjoyed doing so, and thoroughly succeeded in pleasing their auditors. Encores insistently demanded were generously given, and the season opened auspiciously, despite drizzled discouragement from the sky.

It is agreeable to note, from year to year, Pop patrons' increasing grasp of the art of relaxation. Time was when the innocent stranger who pounded a table to signify enthusiasm was regarded as one who has wantonly kicked his grandmother's tomb. Mr. and Mrs. Boston have mellowed since then. The starched shirt no longer stiffens a starched spirit, and ladies of the Back Bay Ghetto sit sociably near the less elect. A genial air prevails.

Tonight this programme will be played:—

1. March from "Damnation of Faust"...Berlioz
2. Overture, "The Barber of Seville"....Rossini
3. Waltz, "Die Fledermaus".....Strauss
4. Carnaval Venetien.....Burgmein
   (a) Florindo.
   (b) Rosaura.
   (c) Colombine.
   (d) Arlequin.
5. Selection, "Carmen".....Bizet
6. Two movements from "The Nut-Cracker Suite".....Tschaikowsky
   (a) Danse de Mirlitons.
   (b) Danse Russe Trepak.
7. Prelude to "Lohengrin".....Wagner
8. Irish Rhapsody.....Herbert
9. March, "Pomp and Circumstance"....Elgar. Organ, Mr. Marshall.
10. Meditation from "Thais".....Massenet. Solo violin, Mr. J. Hoffmann.
11. Selection, "The Siren".....Fall
12. March, "Mit Standarten".....Blon

Globe, May 13, 1912.

MUSIC AND MUSICIANS

Wagner Evening at "The Pops."

New Rival Tenors In London Opera Houses.

Reminiscences of Felicia Lyne's Teacher—Notes.

The second week of the "pops" opens tomorrow with Mr Strube's first "Wagner Night." As is the custom on such occasions, he devotes the second part of the program to important Wagner selections, and these programs have always had a great attraction for the audiences.

The first "College Night" of the season comes next Wednesday, May 15, when Amherst celebrates. Amherst is very strong in Boston, its alumni are most enthusiastic and in the two past years the Amherst celebrations have been second in point of attendance and enthusiasm only to "Harvard Nights." Amherst men are famous singers and a number of characteristic Amherst songs will appear on the program.

The annual "Harvard Night" is set for a week from tomorrow, Monday, May 20. This is the really big event of the year at the "pop" concerts. The Harvard Glee Club will be in attendance and will sing during intermissions. The program for tomorrow night is as follows:

Coronation March.....Meyerbeer
Overture, Stradella.....Flotow
Waltz, Donauweibchen.....Strauss
Selection, La Traviata.....Verdi
Prelude to Lohengrin.....Wagner
Overture, Tannhauser.....Wagner
Funeral March from The Dusk of the Gods
Wagner
Ride of the Valkyries.....Wagner
Overture, Masaniello.....Auber
Prelude to The Deluge.....Saint-Saens
Selection, Gypsy Love.....Lehar
March, Boston-1915.....Strube

Journal May 14, 1912.

"Wagner Night" at The Pop Concerts

Wagnerian music prevailed at the Pops last night, but there were also lighter tunes to please the more popular taste and lend the variety which makes Pop music all around the best of the year. Conductor Strube is an adept at making pleasing programs. This Wagner night was the first of the special events of the brief Pop season. Tomorrow night will come Amherst night. The Amherst boys are famous for their singing. Tonight's program will be as follows:

March, "Merry Soldiers".....Sabathil
Overture, "The Bronze Horse".....Auber
Waltz, "Rain of Gold".....Waldteufel
Selection, "Mikado".....Sullivan
Selection, "Pagliacci".....Leoncavallo
Two Entr' Actes from "Carmen".....Bizet
Hungarian Rhapsody, in F.....Liszt
Fire Charm, from "Die Walkure".....Wagner
Overture, "Orpheus".....Offenbach
The Rosary.....Nevin
The Enchanted Hour.....Mouton
Selection, "The Siren".....Fall
March, "Boccaccio".....Suppe

Globe May 21, 1912

HARVARD NIGHT AT "POPS."

Lively Time Enjoyed by Great Audience, With Singing by the Glee Club and Special Stunts.

"The Pops" flourished again last night to the glory of the sons of Harvard, and of the cause of learning. It was a noble sight to see the zealous young collegians grouped about the tables on the floor, deep in their studies, in a flamboyant flower garden of millinery, and in the beverages that have made more than one town famous.

The glee club encamped in the northeast corner of the room and filled both the idle moments and the public ear. During the first recess it uncorked a masterpiece of erudition, pages, reams of egyptology, neurology, Euripides, who knows, wedded to yards of tune, a round-up, brood, platoon, avalanche of this season's classic ragtime hits, spliced, dovetailed, mortised and otherwised spiked together. The stars of the track team in the 440 and the mile finished without turning a hair. A few experienced an obvious touch of the heaves. It was an amazing demonstration of the prowess of the institution as a home of the art of song.

Nor was this the sole exhibition of vocal skill. The ghost of "The Ham Tree" shrunk into a sandwich at the performance of Deane W. Hanscom in "The Barber's Ball," with Frank R. Hancock at the piano. Both these gentlemen hope to be graduated this year if they can escape vaudeville. With the loud mention of Ralph Bunker in "Dixie" with the glee club playing at quarterback and both ends the catalogue of blackface artists is for the present complete.

While the variety show was not improvising in this manner the orchestra was permitted to play. The time-honored memory of the Harvard Musical Association, the parent of all those bodies who eke out a living by playing symphonies, at last came to its just reward. A succession of pieces from some of the young purveyors to the best comic opera trade, kept spirits high and mirth lively. Fletcher ('07), Cheney ('12), Blaikie ('14), Hancock ('12), Clifton ('12), Perley ('12), Davidson ('06) and others saw the crowd warm to their creations in a manner that might have carried a pertinent admonition—for instance, to one Edward Elgar, who, even after having written a first symphony, wrote a second.

Edward Burlingame Hill was represented by a graceful trifle, his "Moth Dance." J. E. Mitchell, '14, displayed a good technic in a Widor toccata, and a march, "Veritas," by Mr Densmore made entire repose by some a difficult thing. Finally Victor Herbert's militant American Fantasy brought the great audience to its feet, applauding and singing in the "Columbia" and the "Star Spangled Banner." The quartet sang and "Fair Harvard" and a march closed a lively program.

Traveler, May 11

WAGNER NIGHT AT "POPS" ON MONDAY

THE first week of the Pops, which ends tonight, shows the expected increase of business over last year for these concerts in recent years have grown steadily every season. The coming week will have the attraction of two special nights. Monday Mr. Strube has his first "Wagner night." As those who go to the Pops from year to year know, this does not mean that the whole programme is devoted to Wagner, but he bunches four numbers in the second part. These four numbers will be the "Lohengrin" prelude, the "Tannhaeuser" overture, the funeral march from "Dusk of the Gods" and the "Ride of the Valkyries." "Wagner nights" are always very popular.

Wednesday brings the first college night of the season—Amherst. This is the third year in which the Amherst alumni and undergraduates have joined in a celebration at the Pops. The Amherst alumni turn out in big numbers, and as Amherst men are famous singers there is always good singing. A number of characteristic Amherst songs will be on the programme.

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American May 12, 1912

SECOND WEEK OF "POPS."

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Waltz, "Donauweibchen".....Strauss
Selection, "La Traviata".....Verdi

Prelude to "Lohengrin"; Overture, "Tannhauser;" Funeral March, from "The Dusk of the Gods"; Ride of the Valkyries....Wagner

Overture, "Masaniello".....Auber
Prelude to "The Deluge".....Saint-Saens
Selection, "Gypsy Love".....Lehar
March, "Boston—1915".....Strube

Post-May 14, 1912.

CROWD AT POPS LIKES WAGNER

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The programme of the Pop concert last night in Symphony Hall was one of unusual interest, embracing, as it did, four selections from the operas of Wagner, a Strauss waltz, music from Verdi's "La Traviata," Auber's brilliant overture to "Masaniello," Lehar's music from "Gypsy Love" and Strube's rattling march, "1911."

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Post May 7, 1912

SEASON OF 1912 POPS NOW OPEN

Record Audience at Symphony Hall Enjoys Music

There is certainly no audience in Boston so diverse and so representative of nearly every class of people in the city as the audience that gathers, night in and night out, but especially for the opening night, when the Pop concerts are on in Symphony Hall.

Last night, in spite of the bad weather, the audience for the first Pop concert of 1912 was larger, if anything, on the floor than the same audience last year, and but little smaller in the galleries.

And last year was accounted the most successful in the history of these concerts.

COSMOPOLITAN AUDIENCE

Seated about the tables on the floor you may see the maid and the matron, the fresh young man from college, the business man, the artist, musician, newspaper man, the family group, the party gotten up for the evening, wearing just a few thousand dollars' worth of clothes, the larky and ill-assured youth with his beaming inamorata, the type, or species, slangily known as "actorine" and likewise well upholstered for the occasion, the heavy jowled and the middle aged, the dress suit and the turned-up trousers, more colors than ever graced the coat of Joseph, and more styles than any one continent could furnish in several seasons. An eager and unlovely swain, anchored by his bride-to-be. Even a "high-brow" music critic or two, who, perhaps, has been feeding his winter's spleen on firewater of various strengths, who now have declared temporary truce with artists, managers and public, lolls contendedly in his chair, over a claret lemonade, and calls to his neighbor across tables, "Pretty good for a change, isn't it?"

And so on; women who decide who's who in the social game; men whose names mean things in finance or politics. The list would be endless. The talk is infinite in its variety. There is billing and cooing; even yet, heaven save the mark, musical discussion; milliners are extolled, waiters are threatened, from one side a political argument waxing hot, from the other discussion of the price of beef and summer cottages.

They all sit fairly still while the orchestra plays, and during the intermission some of the musicians come down from the stage and chat with their friends. After the "Rienzi" overture there is a crash of applause. In spite of the conductor's decision to the contrary, the roar continues until he is forced to give in, and the splendid old melody thunders out again. There are trifles light as air, played nearly as lightly, as extras. Handel's piece is followed by a lilting Strauss waltz, and the waltz by a "Pink Lady" selection.

The programme tonight, Gustav Strube conducting, will consist of compositions by Berlioz ("Rakoczy" march), Rossini, Strauss (waltz, "Die Fledermaus"), Burgmein (suite, "Carnaval Venitien"), Bizet (Carmen selections), Tschaikowsky ("Nutcracker Suite"), Wagner (prelude to "Lohengrin"), Herbert (Irish rhapsody), Elgar, Massenet ("Meditation," from appeared shortly after 8 o'clock. As if to start the season in fitting manner, the blare of the brasses was the first response to Conductor Strube's baton in the opening measures of Gounod's "The Queen of Sheba."

Same Strube as of Yore

It was the same Strube of other years who insisted that the audience become quiet for the soft, sweet strains of the opening bars of Nicolai's "Merry Wives of Windsor," by rapping smartly and long with his baton. Insistent demand for an encore was graciously met by Mr. Strube.

Softened rolling of the drums opened Komzak's waltz, "The Girls of Baden," and a repitition of its last movement was the encore which Mr. Strube gave this time. In the overture, "Rienzi," by Wagner, following the first intermission, the brasses had their first real innings of the evening, and with the assistance of the wood wind, sent blasts out over the audience that effectively drowned the hum of conversation. The encore was well contrasted with the Wagnerian blasts, for Mr. Strube gave his audience a soft, catchy walze, that evoked as much applause as its predecessor.

The success of Mr. Strube's serenade was not all due to the popularity of its composer, for the stirring of the spectators, evincing an interest in what was to come, was satisfactorily rewarded with the playing of the piece. A solo by Concert-master Jacques Hoffmann and the blending of the strings and wood wind gave a very effective coloring to the short piece. The audience demanded that it be repeated, and it was.

The broad passages of Saint-Saens's "Samson and Delilah," in which every piece in the big orchestra had a share, including solo work by the oboe, harp and bells, and the sudden changes of the inaroduction to Act 3 of "The Jewels of the Madonna," by Wolf-Ferrari, finished the second third of the program.

Organ Is Heard

Following the second intermission came the picturesque and even wild strains of Gomez's overture, "Il Guarany." Not the least of the evening's successes was an extra, an orchestration of sacred music, in which the organ furnished a background. Strauss's waltz, "The Roses From the South," set everybody swaying with its rhythm. A selection from "The Pink Lady" and Schrammel's march, "Hans Richter," ended a program that was worthy the setting of an opening night.

The following program will be played tonight:

March from "Damnation of Faust"....Berlioz
Overture, "The Barber of Seville"....Rossini
Waltz, "Die Fledermaus".....Strauss
Carnaval Venetien.....Burgmein
Selection, "Carmen".....Bizet
Two Movements from "The Nut-Cracker Suite".....Tschaikowsky
(a) Danse de Mirlitons.
(b) Danse Russe Trepak.
Prelude to "Lohengrin".....Wagner
Irish Rhapsody.....Herbert
March, "Pomp and Circumstance".....Elgar
Organ, Mr. Marshall
Meditation from "Thais".....Massenet
Solo violin, Mr. J. Hoffman
Selection, "The Siren".....Fall
March, "Mit Standarten".....Blon

Advertiser May 7, 1912.

THE 27TH SERIES OF POPS OPENS VERY AUSPICIOUS

Gustav Strube Leads a Symph Band—The Customary Sprinkling Fashion in Evidence.

By S. C. Williams.

Spring is tardy, but the "Pops" fo promptly the Symphony season. The series of these concerts, probably the offered in any beer garden the world began in Symphony hall, last night. Gustav Strube conducted and the sprinkling of fashion customary on first nights was in evidence, with as many of hoi polloi as could comfortably gain admission.

The programme was one of the sort proven by long experience to be agreeable to man as he sits and smokes, and tries to sip at his ease. Wagner, Gounod, Delibes, Strauss, and the new comer, Wolf-Ferrari,—mostly excerpts of opera, with an occasional waltz or invigorating march. The band, as heretofore made up of 55 Boston Symphony men, played as if they enjoyed doing so, and thoroughly succeeded in pleasing their auditors. Encores insistently demanded were generously given, and the season opened auspiciously, despite drizzled discouragement from the sky.

It is agreeable to note, from year to year, Pop patrons' increasing grasp of the art of relaxation. Time was when the innocent stranger who pounded a table to signify enthusiasm was regarded as one who has wantonly kicked his grandmother's tomb. Mr. and Mrs. Boston have mellowed since then. The starched shirt no longer stiffens a starched spirit, and ladies of the Back Bay Ghetto sit sociably near the less elect. A genial air prevails.

Tonight this programme will be played:—

1. March from "Damnation of Faust"...Berlioz
2. Overture, "The Barber of Seville"....Rossini
3. Waltz, "Die Fledermaus".....Strauss
4. Carnaval Venetien.....Burgmein
   (a) Florindo.
   (b) Rosaura.
   (c) Colombine.
   (d) Arlequin.
5. Selection, "Carmen".....Bizet
6. Two movements from "The Nut-Cracker Suite".....Tschaikowsky
   (a) Danse de Mirlitons.
   (b) Danse Russe Trepak.
7. Prelude to "Lohengrin".....Wagner
8. Irish Rhapsody.....Herbert
9. March, "Pomp and Circumstance"....Elgar. Organ, Mr. Marshall.
10. Meditation from "Thais".....Massenet Solo violin, Mr. J. Hoffmann.
11. Selection, "The Siren".....Fall
12. March, "Mit Standarten".....Blon

Journal May 7, 1912.

"POPS" OPEN IN BLAZE OF GLORY

Notable Gathering Fills Symphony Hall and Encores Are Frequent.

Gustav Strube and his band of Symphony players opened the twenty-seventh season of Boston's Pop concerts last evening in Symphony Hall with a flourish. The first-night audience was an enthusiastic one, and Mr. Strube was compelled to lead his players through encore after encore. In fact almost every number on the program was encored, and several of the encores, notably a selection from the "Tales of Hoffmann," created a demand for an encore of the encore which Mr. Strube was obliged to refuse because of the length of the program.

Every table on the floor of the big auditorium was taken, and there were many society notables present with their families and parties of friends. Remembering Conductor Strube's successes in the past, the large audience gave him a hearty welcome when he

Journal May 11, 1912

Wagner and Amherst Nights at the Pops

This evening the following program will be given at the Pop concert in Symphony Hall:

March, "The Comet".....Strube
Overture, "Zampa".....Herold
Waltz, "Artist's Life".....Strauss
Selection, "The Pink Lady".....Caryll
Hungarian Rhapsody, No. 2.....Liszt
"Ave Maria".....Schubert
'Cello solo, Mr. J. Keller
Entree Triomphale des Boyards.....Halverson
Overture, "1812".....Tschaikowsky
Overture, "Raymond".....Thomas
Serenade.....Strube
Gavotte.....Gebhard
Waltz, "Espana".....Waldteufel
March, "King Karl".....Unrath

The second week of the Pops opens Monday evening with Mr. Strube's first Wagner night. The first college night of the season comes next Wednesday, when Amherst celebrates. A number of characteristic Amherst songs will appear on the program. Harvard night will come a week from Monday. This is the big event of the year at the Pops. The Harvard Glee Club will sing during intermissions. The program for Monday night is as follows:

Coronation march.....Meyerbeer
Overture, "Stradella".....Flotow
Waltz, "Donauweibchen".....Strauss
Selection, "La Traviata".....Verdi
Prelude to "Lohengrin"
Overture, "Tannhauser"
Funeral march, from "The Dusk of the Gods"
Ride of the Valkyries
Wagner
Overture, "Masaniello".....Auber
Prelude to "The Deluge".....Saint-Saens
Selection, "Gypsy Love".....Lehar
March, "Boston—1915".....Strube

Advertiser May 11, 1912

The Pops.

The first week of the Pops, which ends tonight, shows the expected increase of business over last year, for these concerts in recent years have grown steadily every season. The coming week will have the attraction of two special nights. Monday Mr. Strube has his first "Wagner Night." "Wagner Nights" are always very popular.

Wednesday brings the first college night of the season—Amherst. This is the third year in which the Amherst alumni and undergraduates have joined in a celebration at the Pops.

Traveler, May 11

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American May 12, 1912

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First of the Season's Wagner Night Comes Tonight.

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Overture, "Masaniello".....Auber
Prelude to "The Deluge".....Saint-Saens
Selection, "Gypsy Love".....Lehar
March, "Boston—1915".....Strube

Globe, May 13 1912.

MUSIC AND MUSICIANS

Wagner Evening at "The Pops."

New Rival Tenors in London Opera Houses.

Reminiscences of Felicia Lyne's Teacher---Notes.

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Overture, Tannhauser.....Wagner
Funeral March from The Dusk of the Gods
Wagner
Ride of the Valkyries.....Wagner
Overture, Masaniello.....Auber
Prelude to The Deluge.....Saint-Saens
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March, Boston-1915.....Strube

Post-May 14, 1912

CROWD AT POPS LIKES WAGNER

Serious Programme Warmly Applauded

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Journal May 14, 1912

"Wagner Night" at The Pop Concerts

Wagnerian music prevailed at the Pops last night, but there were also lighter tunes to please the more popular taste and lend the variety which makes Pop music all around the best of the year. Conductor Strube is an adept at making pleasing programs. This Wagner night was the first of the special events of the brief Pop season. Tomorrow night will come Amherst night. The Amherst boys are famous for their singing. Tonight's program will be as follows:

March, "Merry Soldiers".....Sabathil
Overture, "The Bronze Horse".....Auber
Waltz, "Rain of Gold".....Waldteufel
Selection, "Mikado".....Sullivan
Selection, "Pagliacci".....Leoncavallo
Two Entr' Actes from "Carmen".....Bizet
Hungarian Rhapsody, in F.....Liszt
Fire Charm, from "Die Walkure".....Wagner
Overture, "Orpheus".....Offenbach
The Rosary.....Nevin
The Enchanted Hour.....Mouton
Selection, "The Siren".....Fall
March, "Boccaccio".....Suppe

Globe May 21, 1912

HARVARD NIGHT AT "POPS."

Lively Time Enjoyed by Great Audience, With Singing by the Glee Club and Special Stunts.

"The Pops" flourished again last night to the glory of the sons of Harvard, and of the cause of learning. It was a noble sight to see the zealous young collegians grouped about the tables on the floor, deep in their studies, in a flamboyant flower garden of millinery, and in the beverages that have made more than one town famous.

The glee club encamped in the northeast corner of the room and filled both the idle moments and the public ear. During the first recess it uncorked a masterpiece of erudition, pages, reams of egyptology, neurology, Euripides, who knows, wedded to yards of tune, a round-up, brood, platoon, avalanche of this season's classic ragtime hits, spliced, dovetailed, mortised and otherwised spiked together. The stars of the track team in the 440 and the mile finished without turning a hair. A few experienced an obvious touch of the heaves. It was an amazing demonstration of the prowess of the institution as a home of the art of song.

Nor was this the sole exhibition of vocal skill. The ghost of "The Ham Tree" shrunk into a sandwich at the performance of Deane W. Hanscom in "The Barber's Ball," with Frank R. Hancock at the piano. Both these gentlemen hope to be graduated this year if they can escape vaudeville. With the loud mention of Ralph Bunker in "Dixie" with the glee club playing at quarterback and both ends the catalogue of blackface artists is for the present complete.

While the variety show was not improvising in this manner the orchestra was permitted to play. The time-honored memory of the Harvard Musical Association, the parent of all those bodies who eke out a living by playing symphonies, at last came to its just reward. A succession of pieces from some of the young purveyors to the best comic opera trade, kept spirits high and mirth lively. Fletcher ('07), Cheney ('12), Blaikie ('14), Hancock ('12), Clifton ('12), Perley ('12), Davidson ('06) and others saw the crowd warm to their creations in a manner that might have carried a pertinent admonition—for instance, to one Edward Elgar, who, even after having written a first symphony, wrote a second.

Edward Burlingame Hill was represented by a graceful trifle, his "Moth Dance." J. E. Mitchell, '14, displayed a good technic in a Widor toccata, and a march, "Veritas," by Mr Densmore made entire repose by some a difficult thing. Finally Victor Herbert's militant American Fantasy brought the great audience to its feet, applauding and singing in the "Columbia" and the "Star Spangled Banner." The quartet sang and "Fair Harvard" and a march closed a lively program.

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...4, 1912.

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Herald - May 21, 1912.

Yes, It Was Harvard Night at the Pop Concert and They Were All There

Scene in Symphony Hall as Harvard Glee Club Sang a Selection on Harvard Night.

Few Missed the Event of the Season at Symphony Hall.

GLEE CLUB MAKES A HIT

"Harvard night at the Pop concerts is always good. Mary and I just know you will enjoy it. They have them every year and you never want to miss one, for all the Harvard men are here and they have such a good time. Haven't you ever been to one before? No? Well I will let you know next year when it is to be given and you really must come down. You know John is a Harvard man—

"John, what is your class?"

"The best."

"Goose. I meant your graduating year."

"John I wish you would tell me who attracts you so much. I asked you a question?"

"That's him all right."

"Who?"

"That surely is Jim. He was in my class. Excuse me a minute; I will be back a little later."

Harvard Men Stick Together.

"Mary, if you ever marry a Harvard man you will find they stick together—" I was going to say just like sweet-hearts—what do men call it? Oh, yes, chums. No, that's not it—well, anyway it's positively awful—there's John now. I wonder who he is talking with? Oh, I suppose one of his old cronies at college—that's it! That's what John calls them, his cronies. Johanna, I do wish you would listen to me, You have had your gaze on that young man for five minutes. Look; there he is looking at you. Johanna, will you listen to me? I say—"

"Well, you got to admit, mamma, that he is a handsome fellow."

"I do wish John was here and I would make him tak to you."

"Isn't that fine? That was 'Soldier's Field,' and look, it was composed by Mr. Fletcher of the class of 1907. Johanna!"

"There's a pretty hat, Mary. See that black English derby with the little French fold of cerise. There; over there; don't you see? that one with the one drooping feather of cerise. I think it looks very stylish. Johanna, I insist that you keep your eyes off that young man."

"Who is that, John, you were talking to?"

"That was Warren Locke. He was for 40 years organist of Appleton chapel at Harvard. He retired a number of years ago and is now organist at St. Paul's."

"Yes, but look, dear, he is with a number of young men."

"Well, my dear, it is nights like this that make old men young. And you could keep Warren Locke away from a Harvard night of music no more than you could keep me at the club when I knew you were waiting—"

"John! John! I do wish you would speak to Johanna. I cannot get her to keep her eyes of that young man there."

"Oh, let her alone. If you remember it was at a Pop concert that we first met. And you know—"

"I wish you had been here when they played the selections from 'The Impostor,' and just think it was composed by Mr. Cheney of '12 and Mr. Blaikie of '14. And that 'Below Zero,' by Mr. Hancock of '12 and Mr. Clinton of '12, was just splendid. Johanna!!!!"

"John were you just as much alive as all these young fellows when you were at Harvard?"

"I hardly think so. If you remember, dear, I was out at your house nearly every evening."

The Nice Linen Dress.

"Mary, isn't that a nice white linen dress. The one with the masses of white eyelet embroidery? I'm glad you like it. And isn't that a pretty girl, there with the little wreath of orange blossoms? Ain't she sweet?"

"Why, look here John, that 'National march' was written by Mr. Perley of '12. I must say it is a splendid tribute to these young men to find the big audience giving such applause. Who is that old man John with the grey beard, where the boys are cheering?"

"Well, upon my word, Old '69 is here again. Never misses one of these concerts. Comes from New York every year. I'll, be——"

"Johanna I must insist that you pay attention to the conventions. You must not act so. I'm going to scold you in a minute. Mary that 'Gondoliera' which was just played was written by Prof. Davison who is now the musical instructor at Harvard. Wasn't it splendid? Johanna I will never take you to another college gathering. There is the Toccata for the organ and they do tell me that Mr. Widor is just 22 years old. Look at John chumming around with those young fellows."

"Oh, here's the glee club.

"Wasn't that fine? And that encore they gave 'I Wish I Was in Dixie.' Mary you must never miss another one of these concerts. Isn't that a stylish gown? That one there, the wistaria of meteor silk. Why it's made in the latest style of the adaptation of the panier. John I do wish you would speak to Johanna; she just said she wished Harvard was a co-ed college and positively she has paid no attention to me this evening.

"Do you hear what your mother says?

They Sing "Fair Harvard."

"Oh they're all standing up. Why it's 'Fair Harvard.' Just think, it was written in 1811 and the men just leap to their feet when it is sung. Johanna!!!

"Aren't they the big crowd of good natured, happy fellows. Oh! here is a quartet.

"That was just splendid. And really 'dried apple pies' are impossible. Well here is the last piece. We better get our wraps on. Johanna you shall not come with me again to a Harvard Pop concert—

"Oh, let her alone, dear; all the boys look good to the girls and all the girls to the boys. You know here is where we first—

"Mary I do hope you enjoyed this evening. Well I am glad of that."

Herald - May 21, 1912.

TUFTS MEN WHOSE SONGS WILL BE SUNG AT "POPS" TONIGHT

Prof. Leo R. Lewis, Head of Tufts Musical Department.

Joseph W. Morton, Tufts '11.

TUFTS NIGHT THIS EVENING AT THE 'POPS'

Alumni and Undergraduates Will Crowd Symphony Hall at Biennial Event.

The seventh observance of the biennial "Tufts night" at the Pop concerts will be held this evening in Symphony Hall, when practically every undergraduate of Tufts and Jackson colleges, together with large representations from the alumni organizations of Massachusetts, will be present. Every seat in the hall has been sold at private sale among Tufts alumni or undergraduates, and it is estimated that 2000 Tufts men or sympathizers will fill the hall.

The baseball team will be special guests, together with the members of the glee and mandolin clubs, who are to furnish part of the entertainment.

The affair is in charge of Prof. Leo R. Lewis, head of the Tufts music department, the author of many Tufts songs, and for many years the coach of the musical clubs. The program will include nine Tufts songs, with "Dear Alma Mater," which was composed by Prof. Lewis as the final number of the program. Another feature will be a medley of Tufts airs, which has been especially arranged for the evening by Joseph W. Morton, '11. "The Sword of Ferrera," composed by the late Frederick Field Bullard, will be given by the combined Tufts Mandolin and Glee clubs, assisted by the Symphony orchestra, and led by Prof. Lewis. President Hamilton of Tufts and Dean Caroline S. Davies of Jackson are to be present. The committee from Tufts in charge of the arrangements for the observance, consists of Prof. Lewis, chairman, David T. Montague, '89, and Instructor Frank E. Seavey.

Journal May 21, 1912.

HARVARD MAKES MERRY AT "POPS"

Crimson-Decked Symphony Hall Rings With College Cheers.

Harvard's annual jollification in Boston took place at Symphony Hall last night. It was Harvard night at the Pops, and never has there been a bigger or better one.

Every seat, with the exception of the few hundred rush seats outside the rail on the floor, had been gone for nearly a week. There was standing room only for the late-comers, and not much of that. Those who wouldn't miss the festivities for anything were glad to squeeze into the doorways, upstairs and down. All around was red—a big, blazing pinkish "Harvard" over the stage, red bannerets hanging over the balcony rails, wonderful red hats, red complexions (as well as pale), red lemonade. Even the exit signs loomed up in the favorite hue, when you could get a glimpse of them through the crowd.

All-Harvard Program

It was almost an all-Harvard program, and to help out Maestro Strube's orchestra came the glee club from across the river, led by Frank Hancock, '12, who would hardly qualify for center rush or first base, but who proved a winner when it came to extracting dulcet strains from the chorus. He was a crackerjack man at the piano, too, as his singing and playing in the ragtime ball song demonstrated.

The "Soldiers Field" march, written by R. K. Fletcher, '07, started the harmonious merrymaking, and before the band was half way through it the young fellows, scattered high and low all over the hall, were singing just as if they were at home. Selections from this year's Pi Eta and Hasty Pudding shows tickled, not only the Harvard enthusiasts, young and old, but the general public assembled to enjoy the fun. Then, for the sake of auld lang syne, there was a classy excerpt from that gem of by-gone college shows, "The Gondoliers," with music by A. T. Davidson, '06, and after the applause came three cheers for Harvard and one for the talented composer of the piece.

Ragtime Heard

A toccata for organ would strike the outsider as being about as appropriate for so jolly an affair as a vesper service, yet J. E. Mitchell, '14, played this solo cleverly as well as courageously, and the crowd clapped to have him come down front and make his bow. After that, just for variety, the band performed Professor E. B. Hill's tricky "Moth Dance," and the glee club, accompanied by piano and organ, gave Bruno Hahn's fine setting of W. E. Henley's stirring "Invictus."

Then more ragtime, which was stopped only to let the orchestra play and the students sing the Densmore march, "Veritas." Here Mr. Strube managed to work in a couple of pieces from the outside world, a tune from Moncton's "Quaker Girl," which is coming to town next season, and Herbert's exhilarating "American Fantasy." "Fair Harvard" and R. G. Morse's modern classic, "Up the Street," gave just the right finishing touch to the jubilation.

The Tufts boys will have their turn at the Pops tonight. This will be the program:

March, "The Queen of Sheba".....Gounod
March, "Pax et Lux".....F. E. Dow, M. '09
"Brown and Blue".....E. W. Newton, '90
"For Tufts Hurrah".....'87's Class Song
"Around the Rez".....M. N. Dustin, '06
"Aren't You Glad You're a Tufts Man?"
E. W. Newton, '90
"Forward, Tufts!".....L. R. Lewis, '87
"The Sword of Ferrara" (with Glee Club)
Bullard
"Keep Your Eye on Tufts!"..L. C. Powers, '05
Victory Song.....W. W. Rose, '12
Fantasia-Medley on Tufts Airs (first time)
J. M. Morton, '11
a. Campus Song.....Bullard
b. "Dear Alma Mater".....L. R. Lewis, '87
(Organ, Mr. R. W. Francis, '09)
Selection, "The Pink Lady".....Caryll
Waltz, "Estudiantina".....Waldteufel
American Fantasy.....Herbert
(Organ, Mr. Marshall)
March, "Stars and Stripes".....Sousa
Orchestration of Tufts numbers by Lewis, '87; Ingalls, '00; Willis, '01; Maxwell, '04; Francis, '09; Lamont, '10; Morton, '11.

Post - May 21, 1912.

HARVARD NIGHT AT THE POPS

Picturesque Performances Amuse Vast Crowd.

There was a bracing atmosphere inside as well as outside of Symphony Hall at the pop concert when the Harvard crowd gathered last night for a good old-fashioned celebration, enjoyed hugely by everybody present, but wholly free from any of the rough-house demonstrations of other days.

There was a lot of picturesque singing and other performances equally

PLENTY OF FEATURES

There was a virtuoso performance on the big organ by J. E. Mitchell, '14, selections from the music for several Harvard entertainments, concerted performances by the glee club, and part songs old and new relating to various sentiments and actions rife at Harvard. Needless to say, there were present a number of old grads who are now big men in the sight of the world as well as in the hearts of their Cambridge successors. There was the good old sign blazing in red letters over the golden pipes of the organ, the red banners hanging from the railings, the various scarlet head gear, neckties, etc., typical of a Harvard gathering, but the celebration, as a whole was not only genuinely festive and funny, it was in good taste, and entertaining from the first moment to the last. Also, there were more of the gentler persuasion present than in many seasons past.

Hancock and Hanscom

Among the special features of the evening were the extraordinary singing of "The Belle of the Barbers' Ball," by Messrs. Frank Hancock, '12, and leader of the Glee Club, at the piano, and P. W. Hanscom, '12. The players carried on a dialogue to split the sides, while Hancock showed that he could play all around Ignace J. Paderewski or Vladimir de Pachmann when it came to the glissando and other effects of a choicely virtuoso nature. This had to be repeated.

The Glee Club, in addition to old and familiar unaccompanied songs, such as the "Rebecca Song" and the Medley which has been so popular of late years, sang Huhn's setting of Henley's Invictus, and a modern version of Dixie Land, and later in the evening a quartet gave further cause for amusement by their four-part singing, unaccompanied, of such verses as "Since Pa' Bought the New Limousine," and "How I Envy Lucky Jim."

The orchestra played lots of Harvard music and the evening came to an end when the audience rose to its feet and sang with all its might, "The Star Spangled Banner" and "Auld Lang Syne," and the people marched out to the strains of Morse's "Up the Street."

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Herald May 22, 1912.

TUFTS NIGHT AT THE POPS

Symphony Hall Draped in Brown and Blue and Thousands Sing Together.

"The Harvard man, Yale too, if you choose, gets papa to cancel his I-O-U's; here's to good old Tufts, the Brown and Blue! Cornell, they yell, and Princeton grunts, but they all fall down when they try to do stunts, here's to good old Tufts, the Brown and Blue! Chicago boasts of an oil-round college, but she can't beat Tufts in dispensing knowledge. The Brown and Blue made a mighty good man of you!"

It was Tufts night at the Pops last night. A table gave way under the strain of a bottle accompaniment to the chorus of "Keep your eye on Tufts" and a damp policeman came in to do it.

It is wonderful what effects can be got from the word Tufts when it is spelt letter by letter in three tempos, piano, presto and molto accelerato, with as much hurrahing as you please in between.

Brown and blue, colors which Tufts has chosen for its own, were very much in evidence. They winked and blinked from a monster device arranged against the gilded pipes of the big organ at the end of the hall, hung, woven in banners along the galleries where the girls of Jackson College sat apart, but not at all aloof, and were repeated in the floral decorations at the professors' tables. Brown fezzes with blue tassels were worn, too, by a number of hilarious seniors, and care was taken before the end of the evening to see that the biggest heads wore the smallest caps.

The musical program was distinctly Tuftian in character. It was made up, with the exception of the inevitable "Merry Widow" selection, of college songs, sung in lusty concert by about a thousand pairs of young and still young lungs. The Tufts Glee Club, however, has a New England reputation and its perfect training was apparent in two numbers, "The Barnum Song" and the "Sword of Ferrara."

One thing that was remarkable last night was the effect of efficient orchestration on simple airs. As played by the big orchestra, some of the college songs sounded like operatic music.

The program for this evening:

March, "Chantecler" ..... Strube
Overture, "Der Freischutz" ..... Weber
Valse Lyrique ..... Emery
Selection, "La Traviata" ..... Verdi
Four Movements from Suite "Peer Gynt" ..... Grieg
Reverie ..... Hopekirk
Selection, "The Flying Dutchman" ..... Wagner
Intro. to Act 3, "The Jewels of the Madonna" ..... Wolf-Ferrari
Overture, "Zampa" ..... Herold
Waltz, "Les Patineurs" ..... Waldteufel
Selection, "The Fortune Teller" ..... Herbert
March, "Professor T" ..... Goldstein

Post, May 22, 1912

TUFTS NIGHT AT THE POPS

Tufts and Jackson students held forth at the Pops last night. The hall was packed in spite of a thunderstorm that raged without, and great was the joy thereof. The Glee Club was in evidence, and so was Professor Leo Lewis, head of the music department, authoritative and enthusiastic as ever, at the baton. He had composed a lot of the music himself and a number of his pupils at Tufts had composed other well known songs on the programme. Whenever Tufts gathers at the Pop concerts it brings a lot of songs with it, and whenever Tufts students sing these songs, they are easily heard.

Not many colleges can furnish such a full list: March, "Pax et Lux," by F. E. Dow, M., '09; "Brown and Blue," E. W. Newton, '90; "For Tufts Hurrah, '87's Class Song"; "Around the Rez." M. N. Dustin, '06; "Aren't You Glad You're a Tufts Man," E. W. Newton, '90; "Forward, Tufts," Leo R. Lewis, '87; "The Sword of Ferrara" (with glee club). Bullard; "Keep Your Eye on Tufts," L. C. Powers, '06; "Victory Song," W. W. Rose, '12; Fantasie-Medley on Tufts Airs, J. W. Morton, '11; Campus Song, Bullard; "Dear Alma Mater" (organ, R. W. Francis, '09), Leo R. Lewis. There were other orchestral numbers appropriate to the occasion, including Herbert's popular American Fantasy.

The Tufts songs had lots of variety and plenty of effect. In the midst of Newton's song the gathering present, thinking to demonstrate their joy in being Tufts men, howled for nearly five full minutes, at the instigation of Professor Lewis, unashamed, on the platform. There were all manner of cries, howls, cat-calls. The song "Keep Your Eye on Tufts" was given with the famous punctuation of hundreds of bottles, and like implements banged on the tables—a roar that drowned out the cracking thunder outside. The number "Dear Alma Mater" was sung with reverent spirit by the large gathering, who presented an impressive spectacle when they rose, as they did a number of times during the evening, en masse floor and balconies.

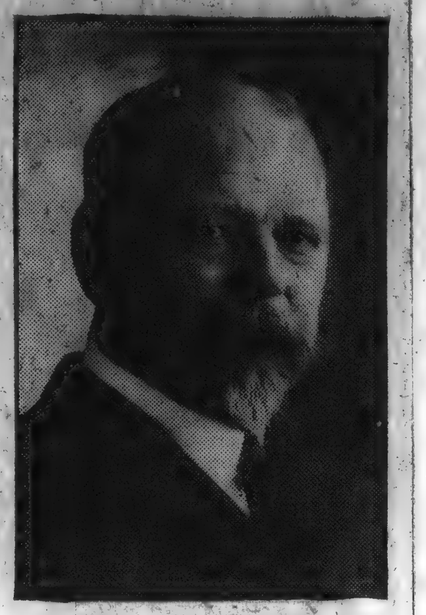
The hall was decorated prominently with the Tufts colors, and there were Tufts cheers for every notable present, from Professor Lewis down. The hall had been entirely sold out to the Tufts and Jackson factions; the baseball team, with the glee and the mandolin clubs, were especial guests of the occasion. President Hamilton of Tufts and Dean Caroline S. Davies of Jackson were present.

Globe, May 22, 1912.

TUFTS STUDENTS MERRY AT POPS

Glee Club Is Heard From Platform—Prof Lewis Leads Orchestra—Jackson Girls Sing.

FERDINAND BRIGHAM, '12.



PROF LEO R. LEWIS.

TWO WHO TOOK PROMINENT PART AT TUFTS NIGHT AT THE POPS.

The seventh annual Tufts night at the Pops was celebrated last evening in Symphony Hall by a large and demonstrative gathering of students, old and young.

The entire undergraduate body, augmented by at least 100 alumni with their guests, occupied the floor and both balconies were filled to their capacity with alumni and friends.

Jackson College was represented in its entirety on the right half of the first balcony, with Dean Caroline S. Davies as their chaperone.

Under the leadership of cheer leaders Brigham '12 and Tosi '12, the students voiced their appreciation on every possible occasion. Leader Stube was greeted with a "regular" Tufts cheer at his appearance on the stage, and cheers for the Symphony Orchestra immediately followed. The entrance of Prof Leo R. Lewis to lead the orchestra for "Pax et Lux," the first Tufts number on the program, was the signal for a prolonged ovation. Prof Lewis led all the Tufts numbers.

The Tufts Varsity baseball team and the College Glee and Mandolin Clubs were the guests of the evening. The feature of the program was Bullard's "The Sword of Ferrara," with the Glee Club, led by Ferdinand Brigham, '12, singing from the stage. C. E. Watkins, '04, sung the solo. The medley on Tufts' airs provided the novelty of the evening. This orchestration of Tufts' most popular songs received its first rendition last night. Joseph W. Morton, '11, the composer of the number, was finally forced to make a short speech of acknowledgment from the balcony rail.

"Loyalty," the pioneer Jackson College song, was blended into the medley, and at the first strains of the chorus the Jackson girls in the balcony arose en masse and sang the words. This appealed to the Tufts youths and they gave their one-time coed sisters a hearty cheer.

Post, May 22, 1912

TONIGHT'S PROGRAMME AT POP CONCERT

Patrons of the Pop concerts in Symphony Hall interested in German night are requested to note that it will be Thursday of this week instead of Wednesday as heretofore erroneously announced. The programme for this evening (Wednesday) is as follows:

March, "Chantecler," Strube; Overture, "Der Freischutz," Weber; Valse Lyrique, Emery; Selection, "La Traviata," Verdi; Four Movements from Suite "Peer Gynt," Grieg; Reverie, Hopekirk; Selection, "The Flying Dutchman," Wagner; Introduction to Act 3, "The Jewels of the Madonna," Wolf-Ferrari; Overture, "Zampa," Herold; Waltz, "Les Patineurs," Waldteufel; Selection, "The Fortune Teller," Herbert; March, "Professor T," Goldstein.

Journal June 4

Maquarre Becomes Conductor of "Pops"

Mr. Maquarre took his place as conductor at the Pop concerts in Symphony Hall last night, succeeding Mr. Strube. The popular and talented young Frenchman, who is one of the leading members of the Boston Symphony Orchestra, was well received and he provided a very enteraining program.

Tonight being "Tech night" at the Pops, there is no accommodation for the general public. Tomorrow night (Wednesday) will be Williams College night. The program for tonight is as follows:

Waltz, "Jolly Fellows" ..... Vollstedt
March, "El Capitan" ..... Sousa
"Dear Old M. I. T." ..... H. S. Wonson, '07
Selection, "The Pink Lady" ..... Caryll
"Fete Boheme" ..... Massenet
Overture, "Mignon" ..... Thomas
Waltz, "Endymion" ..... Maquarre
"Stein Song" ..... Bullard, '87
Selection, "The Prince of Pilsen" ..... Luders
Selection, "La Boheme" ..... Puccini
March, "Up the Street" ..... Morse
"Take Me Back to Tech" ..... Litchfield, '85
"American Fantasy" ..... Herbert

Post June, 4, 1912.

MAQUARRE AS POP LEADER

Interests Big Audience by His Zeal

Andre Maquarre conducted last night at the opening of the fifth week of the Pop concerts in Symphony Hall. The programme was of uncommon interest, containing several novelties, and whether the music were new or old, Mr. Maquarre made it interesting to his hearers by his zeal and his knowledge of orchestral effects.

Among the numbers which found especial favor with the audience were Strauss' "Blue Danube" waltz, Weber's "Der Freischutz" overture; Chabrier's superb fantasy on well known Spanish dance tunes, "Espana," Mr. Maquarre's waltz, "Endymion," and a new suite by Christian Kriens, a Dutch composer now resident in New York city, and active there as a violinist and composer, "In Holland." This suite gave pleasure by its simple and tuneful character.

Another feature of the evening was the performance of Massenet's Reverie, "Eve," for strings and organ. This was encored, as were several of the numbers on the programme.

William Krafft, the concert master, was soloist. The audience was large. This evening there will be a special programme in honor of Tech night at the Pops. The floor and balconies have been disposed of to the Institute of Technology and its friends. Wednesday night will be Williams night, and a large delegation of students from that institution will attend.

Journal

TECH CELEBRATES AT POP CONCERTS

Symphony Hall Rings With Cheers of Students and Friends.

Tech wound up its gala day with a blaze of colors and a pandemonium of cheers at the Pop concert last night.

Tech night is one of the few occasions when the Pop precincts are absolutely closed to the general public. Those who shout for the Red and Gray bought out the whole house and made merry, along with their friends. The more active men were clustered around bannerets at the tables on the floor. In the balcony it looked like a ladies' night.

The festivities began with the formal acceptance of the graduating class and the presentation of the class banner. The president of the alumni, J. W. Rollins, took a prominent part, and he was enthusiastically assisted by George B. Glidden, chairman of the concert committee. Tech songs, including Wonson's "Dear Old M. I. T.;" Bullard's fine "Stein Song," and Litchfield's "Take Me Back to Tech," were welcome features. The lamented Bullard was a member of the class of '87, which is celebrating its quarter centennial this year. The class of '97 was also numerously represented.

The cheering and singing were almost continuous, but between times Conductor Maquarre managed to squeeze in some delectable excerpts from the jolly music of the outside world.

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Herald-June 5, 1912

Mysterious Mr. sMITh Attends Tech Reunion at Pop Concert

Technology Float at Symphony Hall, Representing What Has Been Done During Year—Mysterious Mr. Smith Is in Black.

Big Float Is Drawn Through Cheering Throng at Symphony Hall.

MRS. ROGERS REMEMBERED

Technology was out in full force at the Pops last night up to the regular standard of enthusiastic reunions. From 1868 to 1912, the classes got together to revive old friendships.

To symbolize the work of last year, which has been such a rapid changing kaleidoscope of announcements from President Maclaurin's office, Prof. Harry W. Gardner had arranged a large float. After the conclusion of the Stein song by Bullard, '87, the float was drawn down Symphony Hall by 22 1912 men.

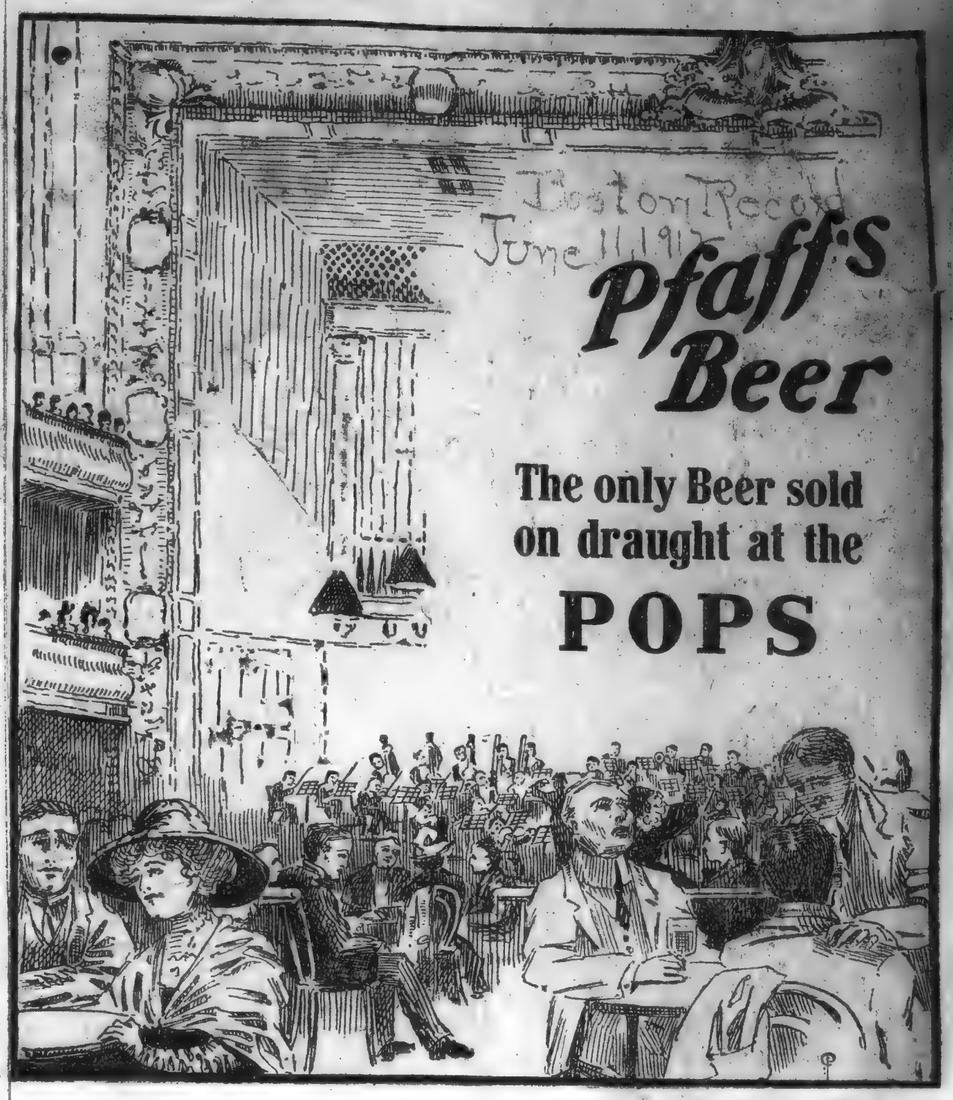
Sitting on the throne was the mysterious "Mr. sMITh" donor of the $2,500,000. On either side were represented Mr. Greene and Mr. du Pont. At the back of the float were Pratt and an Indian symbolic of the state of Massachusetts. In front sat a youth, the Alumni fund, still to grow.

All the characters of the float were taken by seniors who received their degrees in the afternoon. Kenneth C. Robinson of Roslindale was the mysterious Mr. Smith. He explained how, in conjunction with the other recent Technology benefactors, he had made it possible for the equipment to be brought together for the New Technology in Cambridge.

He then introduced the Alumni fund as the vigorous fledgling that was soon to come forward with the endowment for the running of the school. Then Everett B. Wettengel of Fulton, N. Y., as the budding Alumni fund scattered five-year pledge cards among the cheering Tech students and graduates as the float swept majestically out of the hall.

For Mrs. Rogers, wife of the foundor of the school, who had always taken such an active interest in the gatherings of the alumni until her death a year ago, a wreath was as a canopy for the whole.

"Ike" Litchfield, 1885's, "Take Me Back to Tech," sung to the tune of "Solomon Levi," was the enthusiastic wind-up of Technology's yearly "spree."



Boston Record June 11, 1912

Pfaff's Beer

The only Beer sold on draught at the POPS

Herald-June 9, 1912

POPS AND BOSTON TEMPERAMENT

PERHAPS it's because of the general lightness of the season. Perhaps it's because Bostonians like to mingle light music with light beverages, with light refreshments, with light raiment, with a little levity of temperament and a goodly dash of lightness of heart. Perhaps that is the reason why the Pops have become—the plural is taken by right of eminent domain—an institution peculiarly of Boston and have withstood the vagaries of 27 changing years. They can't seem to make Pops go in other cities. They have tried it and failed.

In the eight weeks of the season some 50,000 men and women, old and young and neither old nor young, divert themselves at Symphony Hall, affording just 50,000 possible explanations. Hundreds go to sit and sip, to smoke a cigarette or dally with an ice about the tables on the floor, making a colorful scene of pleasant frivolity. More, in fact a great many more, climb the stairs to the balcony and get an enjoyment not less keen for a modest 25 cents. Is the thing that draws the first group the same that draws the second? Possibly not—but then there are no groups in real popularity. Somebody said that the Pops are the union of tastes, no squint at the gustatory feature being intended.

Of course, there could be no Pops without music. It is even maintained that there could be none without the best of music. It is admitted that the Boston Symphony orchestra has had as much to do as any other single element in contributing to the popularity, but other excellent orchestras in other cities have tried to further the Pops idea without success. Music is essential, to be sure, but it is music and other things that have held Boston for so long a period.

It is a curious manifestation of human whimsicality that even music should be swayed to a degree by the caprice of the weather, but it is a fact that Bostonians refuse to sit through a symphony concert no matter how attractive once the spring has flown. This is not asserted as a matter of guesswork, but has been proved by experience.

At the outset when the Pops had their beginning Mr. Gericke believed he could hold his audiences and his orchestra together after the regular season had closed. In these first Pops there was little difference from the winter program except, perhaps, that there were fewer symphonies. The customary winter rows of seats remained and there was little to mark the experiment as distinctive. It seemed as if the concerts must be abandoned.

Then the idea was evolved of taking out the seats, substituting tables, serving refreshments and furnishing the first of the really light programs. That was in the old Music Hall, and from that time the public has shown an increasnig appreciation.

For all the chanage, however, music has remained the telling feature. People go to the Pops to hear the sort of music they like and they know very definitely what they like. Of the 30,000 or more who go night after night to the balcony the great majority are music lovers. The management has come to know this from the medium of its correspondence. Never a day passes without its grist of requests for selections, and patrons watch the programs for days in advance for some favorite. That they are jealous of their rights is evidenced by what happens when it is found necessary to alter in even one detail the announced group of selections. As sure as one number is changed, so sure is it that the next morning's mail will bring its half-dozen of disappointed protests.

Habitues of the Pops have this in common with many other audiences, that they like the old and familiar numbers best. They will listen with pleasure to the overture of William Tell or Tannhauser, to the selections from light operas which have never been seen by most of the present generation, but which are well known, but they hesitate to commend the newer compositions, and it takes a number of renderings before a new piece gains even a measure of popularity.

Of the lighter music only one sort is absolutely barred. That is rag time. There has never been any rag time at the Pops unless it has crept in in some selection from one of the comic operas. The lack has never been felt by Pop-goers, they are satisfied to leave it to others and have never clamored for its admission.

Among the "other things" which have made the Pops atmosphere perhaps the most attractive is the refreshment feature and the freedom from stiffness and restraint which it promotes. Odd enough, though, the management will tell you that folks do not go to drink and eat, but because they may either eat or drink if they want to. Nor do they go because the men of the party desire to smoke, but because the men may smoke if they so desire.

There are those who assert that it would be impossible to attract so many to the Pops if nothing but "soft" drinks were served, but for all that the fact remains that Bostonians at the Pops drink more temperance beverages than anything else. It may be a matter of surprise to some that ginger ale, grape juice and lemonade are consumed in by far the greatest quantities and that the wicked little rainbow-hued tipples are taboo. Probably the matter of perversity of human wishes enters here again. Can there be any doubt that a man will take to a temperance beverage more kindly if he knows that he can get something else if the whim should seize him? He has no need to assert his independence of the white ribbon when the independence lies close at hand.

Still even if the devotee of the Pops eschews grape juice and other mild allurements he has no substitute which need cause the nods or whispers of his solicitous friends, for only the lighter wines and beers are provided. There is nothing at hand but comparative degrees of softness. The really hard liquors are barred with the rag-time. Whiskey, gin, the highball, the cocktail and all their families and dependants together with the champagnes and other heady wines are rigidly excluded—and with them trouble.

And the Pops appetite? That is a thing which scarcely exists. Long experience has shown that eating to the accompaniment of music, real music, is more of a continental than an American accomplishment. Those who attend the Pops eat apparently rather absently and with no mark of an especial purpose. It would seem that they nibble a sandwich or amuse themselves with an ice chiefly to be in keeping with their surroundings. To sit at a table and do nothing is somehow inappropriate.

There has never been any call for anything substantial in edibles. Salade were introduced for a while, but did not seem to fill any need and were abandoned. Only the sandwiches, the ices and cakes have survived. There is, however, something to eat if one cares to eat and that is an attraction. Not more than 30 or 40 per cent. of those who take seats on the floor either eat or drink.

When the concerts were given first a quarter of a century ago, summer attractions were few, and this fact did much to build up a following. Within the city even at present the Pops are a between-season attraction and that accounts in a measure for their popularity. Bostonians in the past 27 years have been trained to like the Pops idea and it has become a part of the early summer list of diversions. The matter of price, too, has had its weight, and there are a large number of people who drop in at least two or three nights a week. There are many familiar faces and many habitues who have been so regular in their patronage that they know the first names of the waiters. The latter, too, have developed something of the stability of the institution, for several have been identified with the Pops during all the 27 years and nearly all have served for a decade.

Since Music Hall was abandoned for Symphony Hall in 1901, an almost entirely new type of audience has grown up and as it has waxed in size has changed in character. At the outset there was a predominance of the more fashionable following of the Symphony concerts, but of late years, while the fashionables are still to be seen, they are lost in an audience drawn from all walks and stations.

The most striking change has been noted in the increase of attendance in the balconies. Each year shows an added number and it is now estimated that in the eight weeks of the season not less than 33,000 occupy seats in that part of the house. To these, it would seem, the music must be the chief attraction, yet it is pointed out that the other features contribute and that it is still the combination of the music with the "other things" which draws the balcony crowds, though they do not take an active part in life on the "floor."

The Pops were not the product of a Boston idea, but they have been adopted by the city as something which suits the temperament.

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JOYOUS HARVARD CROWDS AT THE POPS

Reunion Classes Guests of Boston Clubs---Cheering and Singing Make Symphony Hall Ring.

The Harvard Club of Boston and its guests, who included all Harvard men visiting Boston for Commencement week, were in full possession of Symphony Hall last evening, and the smoker, concert and vaudeville—it was really a little of everything—held in their honor proved a fitting climax to the celebrations in which the classes of '03, '06, '02, '97, '92 and '87 have been indulging for the past four days.

The hall was given over to the college men. Across the front of the organ the word "Harvard" blazed in large crimson letters and from both balconies were suspended numerous crimson banners inscribed with the words "Pops, Harvard Club, June 20."

Special sections were reserved for the celebrating classes, a large placard on each table indicating where the classes were to group themselves.

The first excitement was the entrance of '06 and '09. Headed by a band they had marched from Copley sq by the way of Dartmouth st, Commonwealth and Massachusetts avs. Nearly all the other classes were already assembled.

The green and white striped "blazers" of '09 were again in evidence, while the '06 men wore their dark green coats adorned with a single white stripe.

William S. Hall, '69, under whose direction the program was given, started the noise by calling for a cheer for the class of '62, which graduated half a century ago. This was given with great enthusiasm. Individual cheers for '62 were given by the various celebrating classes. Each body of men cheered for each of the others, and each returned the compliment.

Even Christopher Columbus, who, as Mr Hall announced, discovered America just 400 years before America discovered the class of 1892, came in for his share of the cheering. In the enthusiasm the crew was not forgotten.

The history of the Harvard Club of Boston "From Its Cradle to Herrick's Lot," meaning the site at Commonwealth and Massachusetts avs which has been selected for the new clubhouse, was presented by its president, Odin Roberts, '86. He illustrated his remarks with lantern pictures, showing the plans for the clubhouse.

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The gathering broke up with the singing of "Fair Harvard." A crowd of '09 men, determined to continue the celebration a while longer, marched down Huntington av to the Hotel Westminster, bearing the huge 1909 banner and keeping up the singing and cheering with great success.

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Waltz, "Fideles Wien" ..... Ziehrer
Selection, "The Pink Lady" ..... Caryll
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(a) Largo—Violin, Mr. Krafft; harp, Mr. Schuecker; organ, Mr. Marshall.
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Transcript - April 15, 1907.

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In the latter instance, though, melancholy appears to be mingled with resentment and torrents of molten wrath are being poured on the devoted head of the Royal Opera intendant, Hülsen, who seems to have put his foot into it badly by forgetting that a quasi-military despotism isn't always congenial to the best interests of art. Even the statesmen have gotten themselves worked up over it and I rather chuckled when you informed me last week that the whole affair "was the subject of a spirited debate in the Prussian House of Representatives."

Think of it, picture it to yourself if you can!

And then ask yourself what you would think the world was coming to if one of our government officials were to stand up in our House of Representatives some day and work himself into a fine frenzy over the artistic management of the Metropolitan or the Chicago Opera Companies or over the possibility of the resignation of some distinguished conductor from one of our symphony orchestras!

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Aha! that tells the tale! So don't comfort yourself with the thought that America was spared a scolding because Germans have suddenly come to respect it artistically more than they have hitherto been doing!

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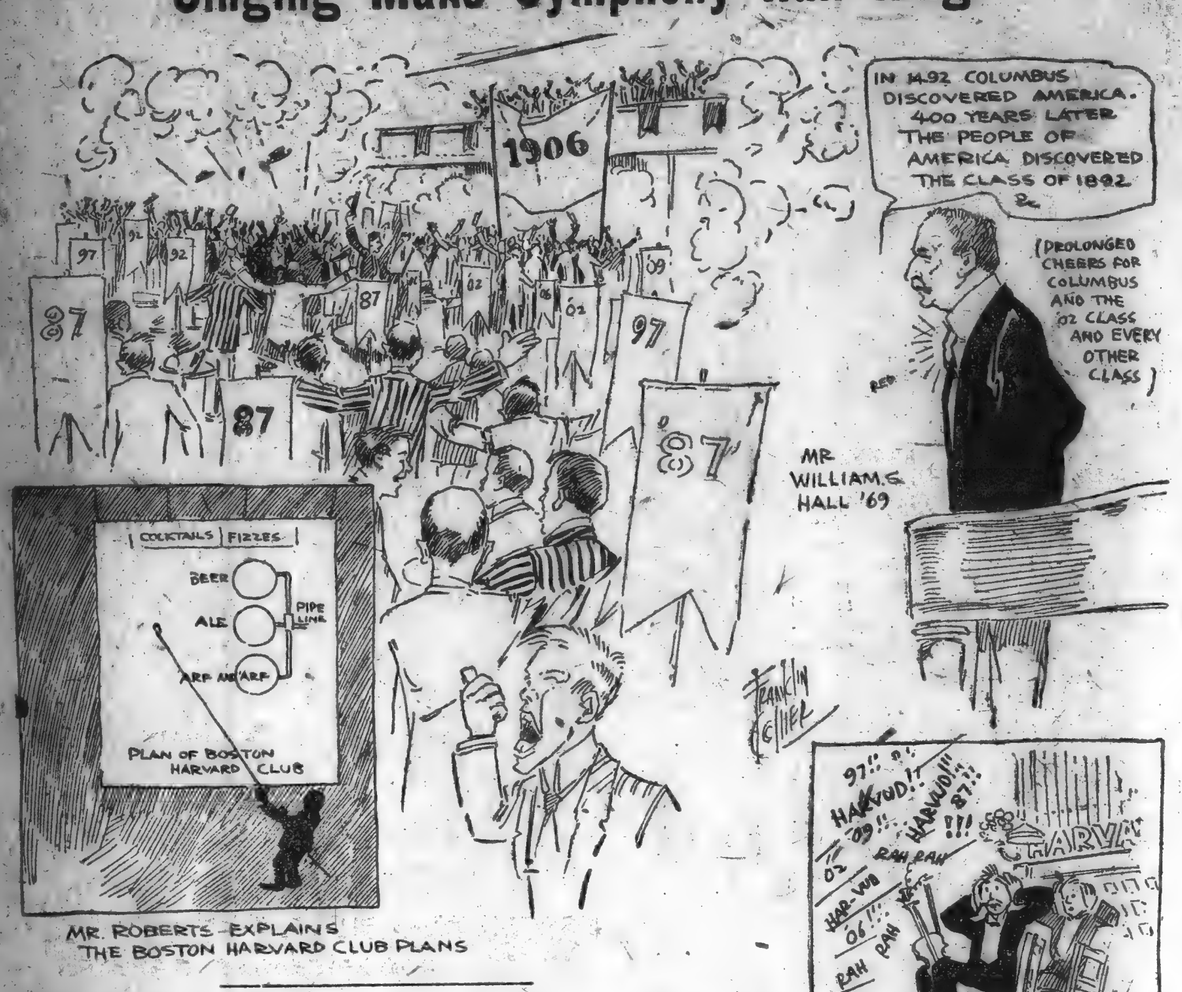

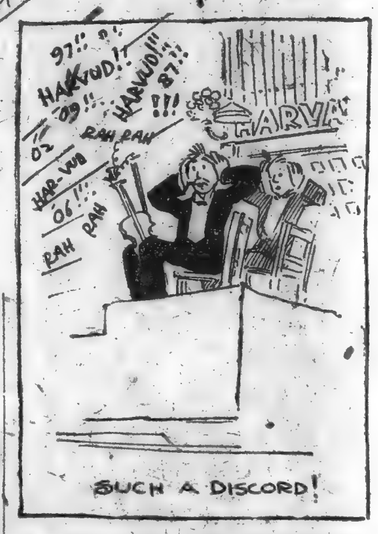

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Journal-May 24, 1912.

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Government Urged to Keep Noted Director in Berlin.

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He urged the government do its utmost to induce Dr. Muck to remain in Berlin. Similar remarks were made in the Chamber of Deputies.

Dr. Muck had the Kaiser's permission to sign a contract for a five-year term with the Symphony Orchestra, beginning next October. Under the circumstances no change in plans is likely to take place.

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Journal-June 28, 1911

Paderewski to Make An American Tour

Charles A. Ellis, manager of the Boston Symphony Orchestra returned yesterday from Europe, where he has been for the last two months. He spent most of his time in Berlin, but gave ten days to Paris and two days on his return, to London. In Berlin he was in frequent conference with Dr. Karl Muck, who next season resumes the conductorship of the Symphony Orchestra.

A most interesting announcement that Mr. Ellis made is that he had arranged with Paderewski whereby the great pianist will come to this country in September, 1913, and make an eight month's tour.

While in Berlin Mr. Ellis made final arrangements for the concert tour of Miss Geraldine Farrar, which is to be made under his direction next fall.

Another significant engagement that Mr. Ellis has made is with Fritz Kreisler for a series of fifty concerts in the season of 1913-1914.

Mr. Ellis on his return received the pleasing news that Carnegie Hall is, at this early date, practically sold out for both series of Boston Symphony Orchestra concerts next season.

BERLIN ROYAL OPERA BITTERLY ARRAIGNED

Prussian Lawmaker Condemns Kaiser's Despotic Intendant for Muck's Resignation

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
May 7, 1912.

THE subordination of the position of conductor of the Berlin Royal Opera was the subject of a spirited debate yesterday in the Prussian House of Representatives (*Abgeordnetenhaus*), and the arbitrary attitude of the censor, Count von Huelsen-Haeseler, received scathing condemnation at the hands of Representative Kopsch, of the Progressive People's Party. Herr Kopsch exposed the causes of Dr. Muck's resignation as conductor of the Berlin Royal Opera, a resignation which has been commented upon in the widest circles, both European and American. The management of the royal theaters has sought to interpret the affair to suit its own convenience through its faithful organ (the *Lokal-Anzeiger*) and for the purpose of drawing public attention from the policies of the censor. It is plaintly intimated in this paper that "American gold" induced Dr. Muck to leave his Berlin post, but in his speech before the House of Representatives, Mr. Kopsch termed this assertion "an unworthy insinuation." His refutation was approved by stormy applause among the representatives. Mr. Kopsch said:

"The imputation that Dr. Muck is leaving his distinguished position in Berlin because of an offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly for his artistic aims.

"Such an interpretation of Dr. Muck's departure is a convenient shield for the censor of the Berlin Royal Opera. The truth itself comes home to that gentleman, Count von Huelsen, and his associates.

"The despotic authority of Prussian militarism, which extends even to the temples of the muses, cannot be borne forever by the greatest artists of to-day. There was a time when a great composer was content to be looked upon as a sort of house-servant at the court of a reigning prince. He composed symphonies 'to order,' wore a uniform upon request, and did just as 'his highness' desired, without demur. But the times have changed, Count von Huelsen!

"Musical America"

Dr. Carl Muck, Whose Resignation from the Berlin Royal Opera to Become Conductor of the Boston Symphony Occasioned a Sensational Legislative Attack Upon the Opera Management

An artist of international reputation is unable to imagine himself in the seventeenth century. Slavish submission to his highness's will, year in and year out, has become an obsolete number in his répertoire. The opera conductor who has no voice in the selection of works to be performed, nor of the singers who appear in the various rôles, who, in short, is deprived of liberty, is apt to emigrate. Why should this cause astonishment? Freedom is the alpha and omega of the artistic nature. Dr. Muck merely followed the example of his intimate colleagues, Richard Strauss, and Felix von Weingartner. A musician of international celebrity cannot be expected to swallow the dictates of a royal puppet eternally.

"The opera is not an armory," Representative Kopsch continued, "and during intercourse with soloists, conductors and orchestra should not be carried on in the manner of a surly captain-at-arms. Count von Huelsen attains bureaucratic domination at the cost of artistic merit."

These conditions constituted, according to Kopsch, the reasons for Dr. Muck's retirement from a position to which he had devoted his best energies for more than twenty years. His departure is regarded as a heavy loss not only to Berlin but to the German Empire, and the attitude of the House of Representatives is ample proof of the deep regret his resignation has caused among his countrymen.

On October 1 Muck will assume the duties of his new post at the head of the Boston Symphony Orchestra, which he considers the most splendid and most artistically composed orchestra in the world. Dr. Muck is fifty-two years of age and was born in the university town of Würzburg in Bavaria. He was graduated from the Würzburg High School (Gymnasium) at the age of sixteen, and for a long time had the distinction of being the youngest university student in Germany. He appeared at that tender age as concert pianist at the famous Gewandhaus concerts in Leipsic, to the wonderment of the musical world. At twenty years of age he had won the doctor's degree. His first engagements were in Graz and Prague. Some time later he came to Berlin with Angelo Neuman and conducted the *première* of Mascagni's "Cavalleria Rusticana," after which he was engaged at the Royal Opera, finally receiving the imposing title of Generalmusikdirector. Dr. Muck had neither "influence" nor "connections" to open the way to the commanding position he now enjoys.

His engagement as conductor of the Boston Symphony Orchestra is the best proof of his popularity in the United States. Dr. Muck will have no military despotism to contend with there, and his friends in the German capital are congratulating him upon his escape from the bonds of Prussian dictatorship into the land of personal freedom.

H. EIKENBERRY.

"Evening World" New York-May 25, 1912.

ALL THIS WAY.

THE Prussians are much upset over the prospective departure of the great Berlin musical conductor, Dr. Karl Muck, to resume the directorship of the Boston Symphony Orchestra, and are pestering their government to keep him in Germany at any cost.

Only the other day the British press was clapping its hands because Lord Curzon had nailed some old fireplace in the act of sneaking off to America and chained it up at home.

Paris is worried just now for fear a certain famous private collection of pictures destined for the Louvre may be already half pledged to an American purchaser.

Poor old Europe! Forever shedding tears over the way its art treasures, musical geniuses and such swarm up the gangplanks of westward bound steamers! Even if the American millionaire stays at home he has only to put his hand in his pocket and jingle what's there. Straightway the magic sound is heard afar and the next steamer will bring him the best of European "goods" to choose from.

When Mr. J. P. Morgan takes one of his walks on the Continent the nations of Europe go into fits of excitement trying to make him buy things they don't want themselves and keeping him from getting his eye on their special treasures.

They might as well give it up. Things are coming our way, and the only thing to do is to let 'em come. Europeans must make up their minds that presently they will have to run over here from time to time when they want to see their own best pictures and hear their own best music.

DR. MUCK

We fancy the Lokal-Anzieger of Berlin must be either ignorant of the quality of the Boston Symphony Orchestra, or too pig-headed to admit it, when it intimates that "Dr. Karl Muck has been lured away from his position at one of the greatest artistic institutions in Europe, and from his service of the Kaiser, by American gold."

The Boston Symphony Orchestra has today no peer in the world. As an artistic institution it is the equal of any. The Berlin Royal Opera is by no means the finest of its kind. As the leader of our great organization Dr. Muck can be far more the great and untrammelled artist than if in "his service of the Kaiser." He is to be handsomely paid, and he deserves to be; but it is not the lure of the gold that brings him here, as those who best know the man can testify.

Herald-May 24, 1912.

PRUSSIANS URGE KEEPING DR. MUCK

Members of Both Houses Ask Government to Induce Him Not to Go to Boston.

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Journal-June 28, 1911

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Charles A. Ellis, manager of the Boston Symphony Orchestra returned yesterday from Europe, where he has been for the last two months. He spent most of his time in Berlin, but gave ten days to Paris and two days on his return, to London. In Berlin he was in frequent conference with Dr. Karl Muck, who next season resumes the conductorship of the Symphony Orchestra.

A most interesting announcement that Mr. Ellis made is that he had arranged with Paderewski whereby the great pianist will come to this country in September, 1913, and make an eight month's tour.

While in Berlin Mr. Ellis made final arrangements for the concert tour of Miss Geraldine Farrar, which is to be made under his direction next fall.

Another significant engagement that Mr. Ellis has made is with Fritz Kreisler for a series of fifty concerts in the season of 1913-1914.

Mr. Ellis on his return received the pleasing news that Carnegie Hall is, at this early date, practically sold out for both series of Boston Symphony Orchestra concerts next season.

BERLIN ROYAL OPERA BITTERLY ARRAIGNED

Prussian Lawmaker Condemns Kaiser's Despotic Intendant for Muck's Resignation

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
May 7, 1912.

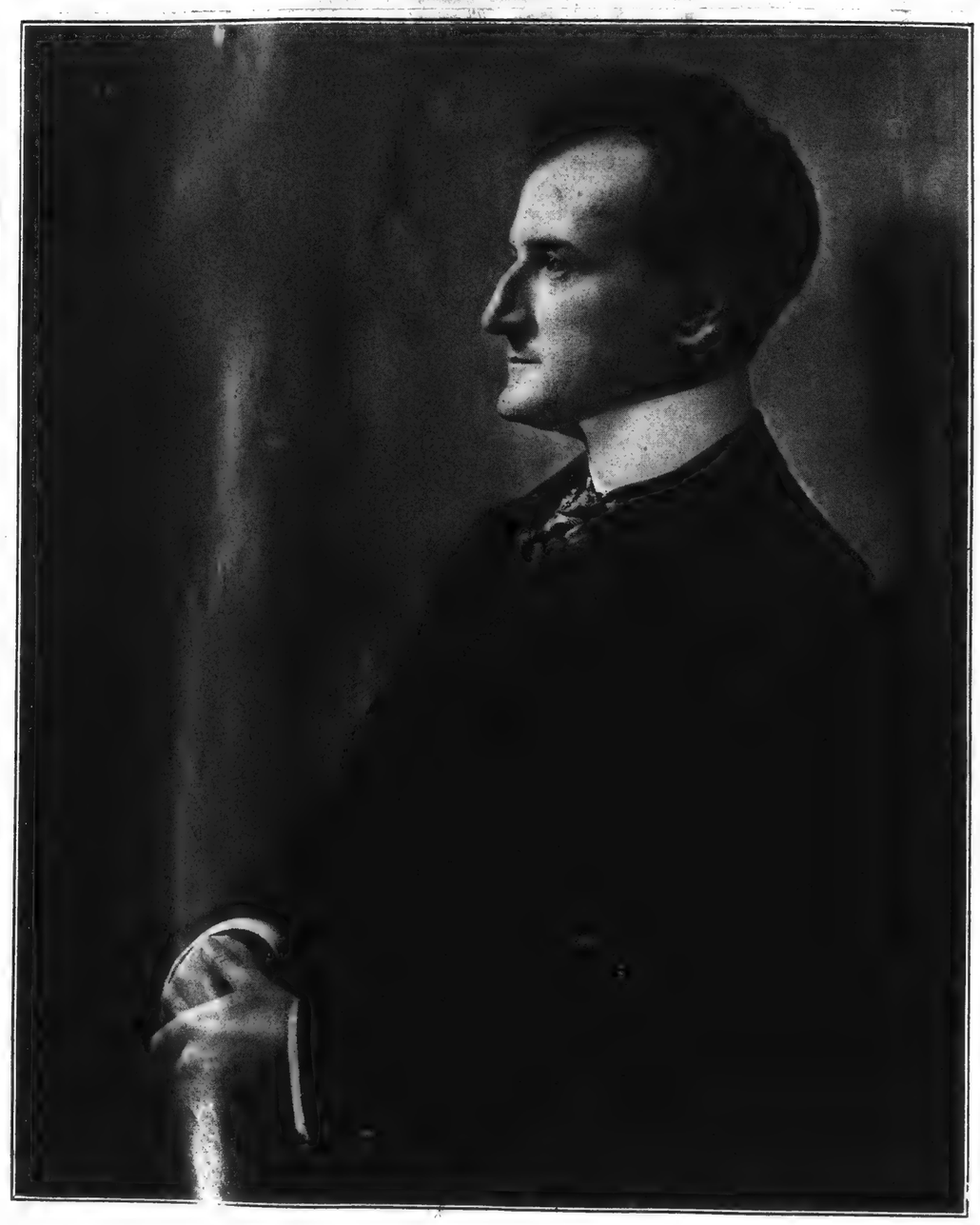
THE subordination of the position of conductor of the Berlin Royal Opera was the subject of a spirited debate yesterday in the Prussian House of Representatives (*Abgeordnetenhaus*), and the arbitrary attitude of the censor, Count von Huelsen-Haeseler, received scathing condemnation at the hands of Representative Kopsch, of the Progressive People's Party. Herr Kopsch exposed the causes of Dr. Muck's resignation as conductor of the Berlin Royal Opera, a resignation which has been commented upon in the widest circles, both European and American. The management of the royal theaters has sought to interpret the affair to suit its own convenience through its faithful organ (the *Lokal-Anzeiger*) and for the purpose of drawing public attention from the policies of the censor. It is plaintly intimated in this paper that "American gold" induced Dr. Muck to leave his Berlin post, but in his speech before the House of Representatives, Mr. Kopsch termed this assertion "an unworthy insinuation." His refutation was approved by stormy applause among the representatives. Mr. Kopsch said:

"The imputation that Dr. Muck is leaving his distinguished position in Berlin because of an offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly for his artistic aims.

"Such an interpretation of Dr. Muck's departure is a convenient shield for the censor of the Berlin Royal Opera. The truth itself comes home to that gentleman, Count von Huelsen, and his associates.

"The despotic authority of Prussian militarism, which extends even to the temples of the muses, cannot be borne forever by the greatest artists of to-day. There was a time when a great composer was content to be looked upon as a sort of house-servant at the court of a reigning prince. He composed symphonies 'to order,' wore a uniform upon request, and did just as 'his highness' desired, without demur. But the times have changed, Count von Huelsen!

"Musical America"



Dr. Carl Muck, Whose Resignation from the Berlin Royal Opera to Become Conductor of the Boston Symphony Occasioned a Sensational Legislative Attack Upon the Opera Management

An artist of international reputation is unable to imagine himself in the seventeenth century. Slavish submission to his highness's will, year in and year out, has become an obsolete number in his répertoire. The opera conductor who has no voice in the selection of works to be performed nor of the singers who appear in the various rôles, who, in short, is deprived of liberty, is apt to emigrate. Why should this cause astonishment? Freedom is the alpha and omega of the artistic nature. Dr. Muck merely followed the example of his intimate colleagues, Richard Strauss and Felix von Weingartner. A musician of international celebrity cannot be expected to swallow the dictates of a royal puppet eternally.

"The opera is not an armory," Representative Kopsch continued, "and during intercourse with soloists, conductors and orchestra should not be carried on in the manner of a surly captain-at-arms. Count von Huelsen attains bureaucratic domination at the cost of artistic merit."

These conditions constituted, according to Kopsch, the reasons for Dr. Muck's retirement from a position to which he had devoted his best energies for more than twenty years. His departure is regarded as a heavy loss not only to Berlin but to the German Empire, and the attitude of the House of Representatives is ample proof of the deep regret his resignation has caused among his countrymen.

On October 1 Muck will assume the duties of his new post at the head of the Boston Symphony Orchestra, which he considers the most splendid and most artistically composed orchestra in the world. Dr. Muck is fifty-two years of age and was born in the university town of Würzburg in Bavaria. He was graduated from the Würzburg High School (Gymnasium) at the age of sixteen, and for a long time had the distinction of being the youngest university student in Germany. He appeared at that tender age as concert pianist at the famous Gewandhaus concerts in Leipsic, to the wonderment of the musical world. At twenty years of age he had won the doctor's degree. His first engagements were in Graz and Prague. Some time later he came to Berlin with Angelo Neumann and conducted the *première* of Mascagni's "Cavalleria Rusticana," after which he was engaged at the Royal Opera, finally receiving the imposing title of General-director. Dr. Muck had neither "influence" nor "connections" to open the way to the commanding position he now enjoys.

His engagement as conductor of the Boston Symphony Orchestra is the proof of his popularity in the United States. Dr. Muck will have no military despot to contend with there, and his friends in the German capital are congratulating him upon his escape from the bonds of Prussian dictatorship into the land of personal freedom.

H. EIKENBERRY.

DR. MUCK

We fancy the Lokal-Anzieger of Berlin must be either ignorant of the quality of the Boston Symphony Orchestra, or too pig-headed to admit it, when it intimates that "Dr. Karl Muck has been lured away from his position at one of the greatest artistic institutions in Europe, and from his service of the Kaiser, by American gold."

The Boston Symphony Orchestra has today no peer in the world. As an artistic institution it is the equal of any. The Berlin Royal Opera is by no means the finest of its kind. As the leader of our great organization Dr. Muck can be far more the great and untrammelled artist than if in "his service of the Kaiser." He is to be handsomely paid, and he deserves to be; but it is not the lure of the gold that brings him here, as those who best know the man can testify.

"Evening World" New York-May 25, 1912.

ALL THIS WAY.

THE Prussians are much upset over the prospective departure of the great Berlin musical conductor, Dr. Karl Muck, to resume the directorship of the Boston Symphony Orchestra, and are pestering their government to keep him in Germany at any cost.

Only the other day the British press was clapping its hands because Lord Curzon had nailed some old fireplace in the act of sneaking off to America and chained it up at home.

Paris is worried just now for fear a certain famous private collection of pictures destined for the Louvre may be already half pledged to an American purchaser.

Poor old Europe! Forever shedding tears over the way its art treasures, musical geniuses and such swarm up the gangplanks of westward bound steamers! Even if the American millionaire stays at home he has only to put his hand in his pocket and jingle what's there. Straightway the magic sound is heard afar and the next steamer will bring him the best of European "goods" to choose from.

When Mr. J. P. Morgan takes one of his walks on the Continent the nations of Europe go into fits of excitement trying to make him buy things they don't want themselves and keeping him from getting his eye on their special treasures.

They might as well give it up. Things are coming our way, and the only thing to do is to let 'em come. Europeans must make up their minds that presently they will have to run over here from time to time when they want to see their own best pictures and hear their own best music.

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Herald-May 24, 1912.

PRUSSIANS URGE KEEPING DR. MUCK

Members of Both Houses Ask Government to Induce Him Not to Go to Boston.

BERLIN, May 23—In the Prussian House of Lords today Prof. Waldeyer, president of the Academy of Sciences, called attention to the intended departure of Dr. Karl Muck from Germany to take the directorship of the Symphony orchestra at Boston. He urged the government to do its utmost to induce Dr. Muck to remain in Berlin. Similar remarks were made in the Chamber of Deputies.

Advertiser-May 24, 1912.

GERMANS INSISTENT THAT DR. MUCK STAY IN BERLIN

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He urged the government to do its utmost to induce Dr. Muck to remain in Berlin.

Similar remarks were made in the chamber of deputies.

Post-June 28, 1912

DR. MUCK TO RETURN TO SYMPHONY

Manager Ellis, Home From Europe, Tells Orchestra Plans

Charles A. Ellis, manager of the Boston Symphony Orchestra, returned yesterday morning from Europe, where he has been for two months. He spent most of his time in Berlin, but gave 10 days to Paris and two days, on his return, to London. In Berlin he was in frequent conference with Dr. Karl Muck, who next season resumes the conductorship of the Symphony Orchestra.

FAREWELL IN BERLIN

Dr. Muck made his farewell appearance at the Berlin Opera two weeks ago with a performance of "Tristan und Isolde." Mr. Ellis said that the cable reports did not exaggerate the tribute paid to the distinguished conductor by the crowded house. It was said in Berlin that no such demonstration had ever been made for a conductor in that city.

Dr. Muck is now in Bayreuth, where he will be until the middle of August. He has made a number of important engagements for the orchestra for the coming year. Among them is that of the distinguished violoncellist Urak, principal violoncellist of the Bayreuth Festival Orchestra. Mr. Urak will take the place of Alwin Schroeder.

Dr. Muck has made many interesting plans for the next season's work, which will be announced later. He, with Mrs. Muck, sails for America the end of September and they have taken an apartment on Commonwealth avenue, where they will make their home.

A most interesting announcement that Mr. Ellis made is that he has arranged with Paderewski whereby the great pianist will come to this country in September, 1913, and make an eight months' tour. There has been a vast amount of uncertainty about the time of Paderewski's return, for he has not been in America since the season of 1908-09.

One of Mr. Ellis' purposes in going abroad was to persuade him to come to America this fall, but Paderewski said that, as within the last year he had made a tour of South America and of South Africa, he felt that he wanted to spend the coming winter at his home in Switzerland and fulfill some long-promised engagements on the Continent.

Miss Farrar Coming

While in Berlin Mr. Ellis made final arrangements for the concert tour of Miss Geraldine Farrar, which is to be made under his direction next fall. Miss Farrar will have associated with her Glen Hall, the tenor, Edmund Jahn, basso, and Alwin Schroeder, violoncellist. The tour necessarily must be of brief duration, for Miss Farrar's duties at the Metropolitan Opera House begin early in November. Her concerts will begin the end of September and she will travel about six weeks.

One of the interesting incidents of her stay in Paris this spring was the bestowal on her by the Ministry of Public Instruction and Fine Arts of the Academic palms. This decoration has been given to very few singers who are not French.

Another significant engagement that Mr. Ellis has made is with Fritz Kreisler for a series of 50 concerts in the season of 1913-1914. As already announced, Kreisler comes to America next November under exclusive contract with the Boston Symphony Orchestra. With it he will appear as soloist in a series of its concerts in Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington and elsewhere, and under its auspices he will give a limited number of recitals in the larger cities, one of which will be in Symphony Hall, Boston.

The engagement of Kreisler by the Boston Symphony Orchestra follows upon a similar engagement of Josef Hofmann last year, when the orchestra had the exclusive services of that distinguished artist.

Mr. Ellis on his return received the pleasing news that Carnegie Hall is, at this early date, practically sold out for both series of Boston Symphony concerts next season.

N.Y. Times May 24, 1912

URGE PRUSSIA TO KEEP MUCK

Legislators Would Induce Conductor Not to Go to Boston.

BERLIN, May 23.—In the Prussian House of Lords to-day Prof. Waldeyer, President of the Academy of Sciences, called attention to the intended departure of Dr. Karl Muck from Germany to assume the Directorship of the Boston Symphony Orchestra.

He urged the Government to do its utmost to induce Dr. Muck to remain in Berlin. Similar remarks were made in the Chamber of Deputies.

Herald-June 28, 1912

PADEREWSKI TO PLAY IN BOSTON

Manager Ellis of Symphony Has Arranged for Eight Months' Tour of Country.

FAMOUS 'CELLIST ENGAGED

Conductor Muck Has Contract with Urak of Bayreuth Festival Orchestra.

Charles A. Ellis, manager of the Boston Symphony Orchestra, returned yesterday from Europe where he has been for the last two months. He spent most of his time in Berlin, but gave 10 days to Paris and two days, on his return, to London. In Berlin he was in frequent conference with Karl Muck who, next season, will resume the conductorship of the Symphony Orchestra. Dr. Muck made his farewell appearance at the Berlin Opera two weeks ago with a performance of "Tristan and Isolde."

Mr. Ellis said that the cable reports did not exaggerate the tribute paid to Dr. Muck by the crowded house. It was said in Berlin that no such demonstration had ever before been made for a conductor in that city. Dr. Muck is now in Bayreuth, where he will be until the middle of August. He has made a number of important engagements for the orchestra for the coming year, among them that of the distinguished 'cellist, Urak, principal 'cellist of the Bayreuth Festival Orchestra. Mr. Urak will take the place of Alwin Schroeder. Dr. Muck has made many interesting plans for the next season's work which will be announced later. He, with Mrs. Muck, will sail for America the last of September and they have taken an apartment in Commonwealth avenue.

Paderewski Is Coming.

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One of the intersting incidents of her stay in Paris this spring was the bestowal on her by the Ministry of Public Instruction and Fine Arts of the Academic Palms. This decoration has been given to very few singers who are not French.

Contract with Kreisler.

Another significant engagement that Mr. Ellis has made is with Fritz Kreisler, violinist, for a series of 50 concerts in the season of 1913-1914. As already announced, Kreisler comes to America next November under exclusive contract with the Boston Symphony orchestra. With it he will appear as soloist in a series of its concerts in Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington and elsewhere, and under its auspices he will give a limited number of recitals in the larger cities, one of which will be in Symphony Hall, Boston. The engagement of Kreisler by the Boston Symphony orchestra follows a similar engagement of Josef Hofmann, pianist, last year, when the orchestra had the exclusive services of that distinguished artist.

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N.Y. American-May 24, 1912

GERMANY WANTS DR. MUCK

Berlin, May 23.—In the Prussian House of Lords to-day Professor Waldeyer, president of the Academy of Sciences, called attention to the intended departure of Dr. Karl Muck from Germany to assume the directorship of the Symphony Orchestra at Boston. He urged the Government to do its utmost to induce Dr. Muck to remain in Berlin.

N.Y. Herald-May 24, 1912

URGE DR. MUCK TO STAY.

BERLIN, Thursday.—In the Prussian House of Lords to-day Professor Waldeyer, president of the Academy of Sciences, called attention to the intended departure of Dr. Karl Muck from Germany to assume the directorship of the Symphony Orchestra at Boston. He urged the government to do its utmost to induce Dr. Muck to remain in Berlin. Similar remarks were made in the Chamber of Deputies.

Advertiser-June 28, 1912

PADEREWSKI COMING IN SEPTEMBER, 1913

ANNOUNCEMENT MADE BY CHARLES A. ELLIS

Manager of Symphony Orchestra Returns From Two Months Trip in Europe.

That Paderewski, the great pianist, will come to America in September, 1913, for an eight months' tour, is one of the announcements made by Charles A. Ellis, manager of the Boston Symphony orchestra, who returned yesterday morning from Europe, where he has been for the last two months.

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Miss Farrar will have associated with her Glen Hall, the tenor; Edmund Jahn, basso, and Alwin Schroeder, 'cellist. The tour must necessarily be of brief duration for Miss Farrar's duties at the Metropolitan Opera House begin early in November. Her concerts will begin the end of September and she will travel about six weeks.

One of the interesting incidents of her stay in Paris this spring was the bestowal on her by the ministry of public instruction and fine arts of the Academic Palms. This decoration has been given to very few singers who are not French.

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Mr. Ellis on his return received the pleasing news that Carnegie hall is, at this early date, practically sold out for both series of Boston Symphony orchestra concerts next season.

Traveler-June 28, 1912

MANAGER ELLIS BACK FROM EUROPE

Brings Contracts from Paderewski, Kreisler and Geraldine Farrar.

Charles A. Ellis, manager of the Boston Symphony Orchestra, just back from two months in London, Paris and Berlin, brings a budget of good news for Boston music lovers. While in Berlin he had the pleasure of participating in the wonderful farewell demonstration tendered to Karl Muck, who comes to Boston this October to take charge of the Symphony orchestra.

Dr. Muck and Mrs. Muck sail for America in September and will reside on Commonwealth avenue. Dr. Muck has engaged Mr. Urak, principal 'cellist of the Bayreuth festival orchestra, to succeed Alwyn Schroeder in the Symphony orchestra.

Mr. Ellis announces that he has succeeded in inducing Mr. Paderewski to come here for an eight months' tour, commencing September, 1913; also concluded arrangements for an American tour by Geraldine Farrar and her concert company and one by Kreisler, the eminent violinist. Kreisler is to appear exclusively with the Symphony orchestra.

Mr. Ellis says Carnegie Hall is practically sold out for the 1912-1913 Boston Symphony concerts.

Globe-June 28, 1912

MR ELLIS BACK WITH CONTRACTS

Paderewski Engaged for Tour in 1913-1914.

Miss Farrar's Fall Tour Arranged—New 'Cellist Secured.

Charles A. Ellis, the manager of the Boston Symphony Orchestra, returned yesterday morning from Europe, where he has been for the last two months. He spent most of his time in Berlin, but gave 10 days to Paris and two days, on his return, to London. In Berlin he was in frequent conference with Dr Karl Muck, who next season resumes the conductorship of the Symphony Orchestra. Dr Muck made his farewell appearance at the Berlin Opera two weeks ago with a performance of "Tristan and Isolde." Mr Ellis said that the cable reports did not exaggerate the tribute paid to the distinguished conductor, that it was said to be a demonstration such as never had been made for a conductor in that city.

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New York Review May 26 1912

Herr Muck und die deutsche Gesetzgebungskörperschaft.

Unsere Musikkreise werden über die folgende Berliner Nachricht recht erstaunt die Augenbrauen emporziehen. Die gesetzgebenden Körperschaften des großen deutschen Reiches bemühen sich, um einen Musiker im Lande zurückzuhalten. Man höre:

„Im preußischen Herrenhause lenkte Professor Waldeyer, der Präsident der Akademie der Wissenschaften, die Aufmerksamkeit darauf, daß Dr. Karl Muck beabsichtige, nach Boston zu gehen, um dort die Leitung des Symphonie-Orchesters zu übernehmen. Er forderte die Regierung auf, ihr Aeußerstes aufzubieten, um Dr. Muck zum Verbleiben in Berlin zu veranlassen. Eine ähnliche Anregung wurde auch im Abgeordnetenhause gemacht."

Welche Bedeutung muß dieser Kapellmeister im deutschen Reiche erlangt haben, und auf welche künstlerische Erziehung der Reichsvertreter läßt diese Bewegung schließen? Unsere Herren Kapellmeister können noch lange warten, ehe der Congreß sich für sie nur interessiren, viel weniger aber sich um ihr Bleiben im Lande bemühen würde. Die Kundgebungen, die von den Staatsmännern aus Washington gelegentlich laut werden, tragen ein ganz anderes Gepräge. Als nämlich Ty Cobb, der handfeste Detroiter Baseballspieler „suspendirt" wurde, erhielt er eine Depesche von den Vertretern des Staates Georgia, in der ihm die Sympathie und das Vertrauen der Herren ausgedrückt wurde. Wenn unsere Kapellmeister statt den Taktstock, den Baseball „bat" schwingen würden, ja — dann könnten auch sie auf besondere Beachtung Anspruch erheben.

Ob Herr Muck durch diese seltene Ehrung sich bewogen fühlen wird, in Berlin zu verbleiben, statt nach Boston zu kommen, das erscheint trotzdem mehr als fraglich.

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Newspaper Cutting Bureau in the World

From ... STAATSZEITUNG

Address ...

Date ... MAY 28 1912

Dr. Muck's Scheiden.

Berlin, 22. Mai. Im preußischen Herrenhause besprach Professor Dr. Waldeyer das Bostoner Engagement des Generalmusikdirektors Dr. Karl Muck. Er bedauerte dessen Scheiden und erklärte, Dr. Muck gehe nicht aus pekuniären Gründen weg. Nur die Verhältnisse an der Berliner Hofoper trügen die Schuld daran, daß er einem Ruf von auswärts folge.

From EVENING JOURNAL,

Address New York City.

Date MAY 24 1912

Germany Wants Dr. Muck

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From TRIBUNE

Address New York

Date MAY 24 1912

WANT TO RETAIN DR. MUCK

Germans Would Have Imperial Government Take Action.

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Similar remarks were made in the Chamber of Deputies.

It was officially announced on January 11 that Dr. Muck had been engaged to return to the directorship of the Boston Symphony Orchestra after an absence of four years. He left Boston to become general musical director of the Imperial Theatres by the German Emperor's appointment It was understood then that he would return to Boston when his engagement abroad was ended. The efforts of the Germans to detain him have made his stay a longer one than he intended.

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PLEASE REWIND